

ENTERTAINMENT

Photo by Ursula McMillion

Play assails loveless unions with much humor, drama

By Tarsha White

The University Players' presentation of Henrik Ibsen's widely acclaimed play, *Hedda Gabler*, was highly dramatic yet full of humor.

Henrik Ibsen was a 19th century Norwegian playwright. His dramas were the first of the problem plays. *Hedda Gabler*, like many of Ibsen's plays, assails marriage without love as being immoral.

The plot deals with Hedda's (Garlinda Hollins) continuing efforts to gain power over the men in her life. She already has power over her "henpecked" husband, George Tesman (Chester Dunton). Now she wants to gain control of Judge Brack (Bobby Lewis) and Eilert Lovborg (Mark Morris). She also wants to control the life of Mrs. Elvsted.

Hedda is an ill-mannered, spoiled, and unloving person, so when she is unable to get her way, she becomes vile. For example, when Aunt Julia leaves the hat that she has just bought so that she could please Hedda in a chair in the living room, Hedda becomes angry and calls the hat "old and ugly," which deeply hurts Aunt Julia.

Garlinda Hollins has previously acted with the University Players as Molly Cunningham in *Joe Turner's Come and Gone*. She is also a member of the Cecial Williams Theatre

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Company in her native South Carolina.

Chester Dunton also starred in *Joe Turner's Come and Gone* as Seth Holley. Dunton plays George Tesman, a scholar, in *Hedda Gabler*. George is Hedda's husband who is totally blind to Hedda's evil ways. In addition to acting in *Joe Turner's Come and Gone*, Chester has also acted major roles in *Chained Camels* and *Cry of the Crows* as a student at Northeastern High School.

Kimberly Ann Robinson, who makes her acting debut in *Hedda Gabler*, turns out a stunning performance as Aunt Julia. Unlike her nephew George, Aunt Julia is much aware of what Hedda is really like but tries to be a friend to her anyway.

Cindy Youmans, a junior English/Spanish major, also makes her first appearance with the University Players in *Hedda Gabler* as Berta. Berta is the maid of George and Hedda who, like Aunt Julia, intensely dislikes Hedda's spoiled attitude.

Stephanie Crouail's performance as Thea Elvsted was excellent.

She delivered herself in a professional manner and made her character seem real to life. Stephanie has previously appeared with the Players as

Alais in *The Lion in Winter* and as Ismenia in *Lysistrata*. And she has performed in the Albemarle Players' production of *Seven Brides for Seven Brothers*.

In *Hedda Gabler*, Stephanie's character, Thea, is worried that Eilert Lovborg is coming to town. She is an old schoolmate of Hedda's. She does not understand why Hedda, who used to be so cruel to her when they were in school, is being so nice to her now.

Bobby J. Lewis plays Judge Brack, a friend of George Tesman who becomes attracted to Hedda. Bobby is a Biology professor at ECSU who is also making his first appearance with the Players.

Mark R. Morris also makes his acting debut in *Hedda Gabler*. Mark's character, Eilert Lovborg, is a writer who has just recently enjoyed success on a recently published book. Eilert is currently working on a new book with Mrs. Elvsted's help. Eilert is an old beau of Hedda's, so when Hedda discovers Eilert's and Thea's relationship, she gives Eilert a gun that he shoots himself with.

The play moves to a tragic climax, when Hedda shoots herself in the head because she has lost all control in her life.

Directed and adapted by Shawn Smith, *Hedda Gabler* is a wonderful play that is well worth seeing.



The University Players presented Henrik Ibsen's *Hedda Gabler* from Feb. 21-25. Despite a negative review by a local newspaper, the production drew large audiences and received good critiques from ECSU students and faculty. Posing from left to right are Stephanie Crouail, Chester Dunton, and Garlinda Hollins.

Alice Walker novel shows women enduring against great odds, pain

By Cheryl White

Book Review

Alice Walker's new novel, *The Temple of My Familiar*, is a tale of many tales. Among the principal characters is Zede, who has a daughter, Carlotta. Carlotta has a close friend, a musician named Arveyda, who meets and falls in love with Zede. The two lovers return to Africa, a trip after which Arveyda returns to America and tells Carlotta of her past, which she has grown up knowing little about. Arveyda tells her also of her mother's past with her father, an Indian called "The Keeper of the Stone."

He also tells her of the cave Zede and "The Keeper" were thrown into as punishment for their love affair.

Other characters include Fanny's father Ola, a political activist and playwright, who wrote of Africa's injustices. For this he was jailed which made him even more determined to speak out against apartheid.

All these characters talk about their lives, loves, and lessons learned, and provide words of wisdom to remember.

The story centers also around Miss Lissie, an elderly African woman who has lived many lives through reincarnations. Through these lives she has come to terms with her own identity as a black woman; it is here we come to understand the significance of the title of the book. Her familiar or dream-memory pet is actually the imaginary animal she relates to, meaning it reflects the diversity in all the things she is—part fish, part parrot and part reptile. When she attempts to conceal this familiar, it eventually escapes and flies away, looking back at her as if be-

trayed. This represents Miss Lissie's denial of who she actually was; she was denying herself and her heritage for which her alter-ego resented her deeply.

Miss Lissie and her lover Hal tell their story of Miss Lissie's many lives to Seewelo, the husband of Fanny. Fanny is the daughter of Olivia, the daughter of Miss Celie from *The Color Purple*. The story is a lot like the *Color Purple* because it is a reflection of pain, rejoicing, and anger. The pain is because of the loves lost and life's general injustices. The rejoicing comes from discovering one's own self and realizing the identity we all struggle our entire lives to learn. The anger is aimed at life's hard knocks, as revealed in the following quote by Tanya, a white childhood friend of Fanny's:

"The Civil Rights Movement happened. The University of Georgia happened. Dr. King happened. It just hit me one night watching television coverage of one of the Civil Rights marches, that the order of the world as I'd always known it and imagined it would all forevermore be wrong. Anybody who couldn't honor those black people I saw on television and those pitifully few white people with them..."

The Temple of My Familiar is especially sensitive to the issues of black women. It reflects our plight which is the relationship with the black male, and the struggle to find our place in it.

The novel reflects how we are

women of strength who can endure against insurmountable odds. It reflects a victory, when we discover ourselves. Most interesting is the turning point in the relationship between Hal and Miss Lissie when he delivers her daughter, Lulu. Hal is so overtaken with the pain Miss Lissie experienced in childbirth that he feels ashamed for having to put her through it, and vowing never to sleep with her again:

"I was dying from the pain Lissie was feeling," he narrates. "Hating myself and all mankind. I could see in her eyes the hundreds of times she suffered in giving birth and I swore it would never happen again, and my desire for her, for sex with her or any woman died, and I became a eunuch myself. I just knew I would never be able to deal with making love to a woman ever again."

The novel makes an interesting reference to Elvis Presley as "the white man's first acknowledgement of his true self"—the rationale being, of course, that Elvis Presley did not deny who or what he was.

In this novel Walker gives us no powerful business tycoons, corporate takeovers nor any political scandals, but she does give honesty and truth in her theme of self-knowledge and self-acknowledgement. Walker's style is eloquent yet simple. She paints vivid scenes for the readers while using rich colloquialisms.

The Temple of My Familiar is a must for those who are burned out on detective thrillers and romantic suspense, and for those who are ready for something soulful, truthful and meaningful.

Rhythm and Moves



Photo by Mark Morris

Left to right: Bryan Jones, Rob Conner and James Arthur Johnson of Jomandi Productions Inc. in Atlanta dazzle a capacity crowd with their singing talent in Moore Hall Auditorium on Tuesday, Feb. 5. "Queen of the Blues: An Evening with Dinah Washington" was part of the 1991 ECSU Lyceum series.

South African band's debut album conveys strong religious themes

By Tarsha White

They were first introduced to the music world as back-up vocalists for Paul Simon. Now, several years later, Ladysmith Black Mambazo has made an album of their own.

Two Worlds, One Heart is the debut album of Ladysmith Black Mambazo. The music is very enjoyable for the most part, but because many of the songs were sung in the South African language, it is hard to really understand what the message is.

Most of the songs such as Ofana Naye's "Nobody Like Him," are performed a cappella. Sung in the South African language, the song sounds much like the music of the group's mentor, Paul Simon. Like many of the songs on the album, it has a religious message.

"Township Jive" is a fast-paced, instrumental song sung in the South African language. The music is contemporary and is perhaps the most upbeat song on the album. The lead singer sounds a lot like reggae singer, Ziggy Marley. The use of the congos gives the music a reggae edge.

"Bala Ubhale (Count and Write)" is also sung a cappella. The vocalists

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sing in great harmony in this song. It is said to have been recorded to encourage the poets of all countries to write about the amazing events happening in the world today.

"Love Your Neighbor" is another religious song, which is sung in the English language. It has a very strong religious message about giving praise to God and loving one's neighbor just as one loves oneself.

"Leaning on the Everlasting Arm" is yet another religious song. It is an instrumental song produced by Marvin L. Winans of the Winans. This song is an American spiritual that has a long history in many African-American churches.

"Rejoice" is sung partly in English and partly in South African. It was produced by Joseph Shabalala and Ray Phiri. The lyrics are quite inspirational and also give us a religious message. Take, for example, the lyrics: "Brothers and sisters let us rejoice, feel glad and give him glory. Glory to him. Glory to the Son of God. Hallelujah."

All songs were produced by Jo-

seph Shabalala of the group except a few that were produced by Danny Lawson. There are some distinguishable appearances by George Clinton, Ray Phiri and the popular gospel group, The Winans.

Although "Scatter the Fire" does not have a religious message there is a message in praise of music in general. The lyrics "Music is Love! And Love is Power! Spread the Music and Scatter the Fire!" gives us insight as to what the song is really about. The music sounds like the music of George Clinton quite naturally. It is unique in that the group is rapping in this song, which makes it sound more like American music.

The remaining songs on the album are just as inspiring.

Ladysmith Black Mambazo shows versatility throughout the entire album and the lyrics to the songs let us know that they are aware of the problems of the world. Their music offers words of wisdom from a religious point of view.

With the help of The Winans, Ray Phiri and George Clinton, Ladysmith Black Mambazo has developed a style of their own that may very well be the next form of music in America.

Legs



The 1990-91 junior varsity cheerleading squad show off their legs on the steps of the R.L. Vaughan Center. Posing from left to right: Towanna Koonce, Stephanie Pierce, Ayanna Dorsey, Garlinda Hollins and Josie Wills.

Photo by Myron Bryant

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would like to congratulate ECSU on it's Centennial and looks forward to another 100 years of excellence and continuing growth as an institution of higher learning in northeastern North Carolina

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