

EDITORIAL

AS WE SEE IT
(Part II of an editorial in two parts)

Exactly what do we try to include in the ESSAY? Our coverage is broad and flexible and we feel that this is justifiable for three reasons: 1) a large number of our readers actually do not read any other newspaper regularly; 2) the wide range of interests among our diversified readers includes students, parents, faculty, staff, and the Board of Trustees; 3) flexibility gives a personality to our paper and is a reflection of many other aspects of our school.

Our policy is to present in depth news pertinent to campus life. This includes any national or international news which is specifically concerned with problems or issues at the school. Many times we reprint letters to the Winston-Salem Journal & Sentinel which are directed towards the school in order that we might be aware of reactions and opinions of the local citizens.

We invite reviews from students and faculty members and will print them as guest reviews. We feel that the students here are as qualified as the majority of reviewers on the staffs of community newspapers and constructively criticize performances at the school. In striving for quality in the paper, our staff will approve all reviews before publication. The same principles apply to any Guest Editorials which we might receive.

Our policy is to include as much feature material as space permits. We encourage movie reviews and record reviews by both faculty and students.

The ESSAY aims to serve as a two-way street of communication; this requires a cooperation for both lanes of traffic. We encourage more views from the faculty and encourage students to continue to contribute letters to the editor. We feel that this is an indication that students do take an interest in the issues at school and that it is a constructive outlet for them to voice their opinion.

GUEST REVIEW

PETER STAMBLER

Ferenc Molnar's *Liliom* suffers drastically from a fourth grade attempt at translation. The lines are often so bad that they hurt the actors more to speak them than it hurts the audience to listen to them. Very little attempt has been made to make the idiom American or even English. The translator sometimes translates the literal meaning of the line without any regard for the subtextual value of the words; sometimes he translates the subtext so directly that the words beat us into a cringing submission. In scene two, in which Marie tries to explain to Julie the wonders of love, of perfect love, of ideal love, the only way the lines can be delivered is as if they were tremendously funny. The scene is wonderfully amusing to be sure, but it does seem likely that the playwright intended something far more serious. Either he or the translator failed; the scene, except as saved by Mr. Murray and Joyce Reehling, is a disaster area. Along with the translator's sins, either the playwright or the difference between American and Hungarian societies delivers us to a possible dreadful evening in the theatre. *Liliom* is castigated by his society and even by the police court in heaven for having beaten his wife. Even Julie knows that the beating was a manifestation of *Liliom's* love. But the police court, and the people, and, oddly, *Liliom*, in his death speech insist that we (and Julie) don't understand. We search in vain for a deeper value in the play; sentimentality reigns, however, and the moral derived from sentimentality cannot tell us much about our lives or the lives of the play's people.

The point, then, becomes one of salvation from the inadequacies of the script. This salvation has

THE VIEW FROM HERE

By MIKE FERGUSON
"We are all outlaws in the eyes of America" - Jefferson Airplane/Volunteers

One of the main concerns of young people is this war which drags on, the absurdity of the draft system (past and present), and the general situation in this country today. A lot of people rap and bitch about the things that are bringing them down. But very few, frightfully few, are willing to go beyond talk (except the likes of Mark Rudd and his Weathermen, but I don't know that they are where it's at either). The real curse in this country today and at the North Carolina School of the Arts is that we self-professed liberals sit around a talk a great game. Maybe we're the real pigs.

In the past I've been critical of the Moratorium, not in concept, but in terms of practice. I wrote earlier that half-baked occupations a few days each month doesn't mean very much. That's still true, but things have been happening, surprisingly right here in Winston, which indicate that some people are interested in making their involvement a more serious one.

Last Wednesday afternoon the first meeting of the N.C.S.A. Mobilization Committee was held. About twenty-odd students met to talk about what could be done in relation to a peace movement at the school. The meeting was informal, the purpose vague, the statements general. But it was a very important start. It was encouraging to see twenty people there.

Where the hell were you!?

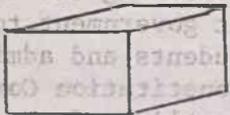
Sure, we have classes, we have productions coming up, we have this, we have that. There are other imperatives that must be considered. But it's disheartening at a school like this, where allegedly intelligent, sensitive, creative people

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been carried out with great finesse and verve by Mr. Murray and his young actors. I watched the energetic carnival prologue with great skepticism, thinking that as soon as that interesting, musical, circus ended, the play would plunge into a pathetic piece of nonsense. But the energy of the actors never failed and the inventiveness of the director carried the actors' reading of the play through its weakest moments admirably. Jeff Haynes' *Liliom* blusters through the worst lines in memory with a sweetness and arrogance that never once admits that no major character could be so badly written. I had thought that no inner life was possible in Molnar's creation, but Mr. Haynes brings a strength to the part that carries the play to a level of understanding and possibility.

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THE STAFF BOX



THE EDITOR IS TONY SENTER AND WE HAVE TOM CAVANO AND DAVID WOOD AND SANTI BARCELONA AND MIKE FERGUSON AND GWEN SPEAR AND KATHLEEN FITZGERALD AND SANDY WILLIAMS AND VAL PARKER IS OUR TYPIST AND TONY FRAGOLA IS THE ADVISOR AND WE ALL LIVE IN ROOM 101 OF MOORE DORM AND TAKE CARE OF THE GREAT RHYTHMIC PRINTING MOTHER WHO LOUVINGLY PRINTS THIS PAPER AND SOON WE WILL ALL BE FINE AGAIN AND WE WILL BE OUT OF THE STAFF BOX, THANK YOU, THANK YOU, THANK YOU

