

# Politics of Emotion

For the politically aware and socially concerned woman the insinuation that she votes on the basis of her emotions can be very unsettling.

With an eye towards the truth about the relationship between sex and politics, two assumptions should be dispelled:

First, that the term voting emotionally implies voting for a candidate's good looks, charming voice, elegant mannerisms, appearance of his family, and so forth.

Second, that voting emotionally is a bad thing. Emotions are considered to be feminine traits. Hence, the man who votes with his emotions is less than a man.

In approaching the first assumption, it is perhaps more true that one votes emotionally on the basis of issues rather than on the basis of appearances.

Take the overwhelming victory of Eisenhower in 1952—a victory for which the women of the United States were primarily responsible. Not only did they turn out in record numbers at the voting polls, but they broke their traditional alliance with the Democrats.

Why? Because Eisenhower's platform for foreign policy promised an end to the war in Korea; because his platform for domestic policy promised an economy which would provide good schools for children, security for the aged, a decent standard of living for the American family.

That American women voted to support Eisenhower's platform clearly reveals a reliance on emotions—emotions having to do with war and peace, rich and poor, young and old, security and insecurity, emotions so strong that they cut across party lines and marital ties.

The year 1952 was neither the first nor last time that women showed their emotional concern for issues of the day.

History has hardly noted that in 1924 a women's committee submitted a draft platform at the Democratic Convention which foreshadowed many of the New Deal programs—the eight-hour work day, government support of collective bargaining, federal aid for maternal and child health, the welfare system. These programs weren't made into legislation for another ten years.

Also, as more and more women found their way to the polling place, more and more big city bosses found themselves without a populace to dominate. Again it was women who crossed party lines to eliminate the power of tradition.

Today it is the more emotional woman or man who wants to end the war in IndoChina, but who is realistic enough to support G.I. benefits for the soldier on the battlefield and the returning veteran. A recent Gallup poll found that more women were opposed to war than men. History dispels the assumption that women who vote emotionally ignore the issues in lieu of the image.

Moreover, history dismisses the pretension that men who allow emotions to influence their politics are weak and effeminate.

Lord Kenneth Clark in the series, "Civilization", informs us that what distinguished the Age of Reason from other eras was its emphasis on the feminine qualities of man. He tells us that it was the first time in centuries that men felt strong enough to allow this side of their nature to show through.

Lord Clark further points out that this feminizing influence was also reflected in architecture and design, the two elements noted in these constructional efforts being delicacy and strength, attributes all gentlemen of the age tried to perfect.

The Declaration of Independence and the Constitution were written during the Age of Reason, and the writers were men who had been exposed to the philosophies of the emotional thinker, Voltaire.

Voltaire himself realized that one of the most dangerous elements that can pervade a nation's ethos is the glorification of no-nonsense thinking as opposed to emotional thinking.

Dictatorships stress function over art, construction over creation, development of resources rather than appreciation of truly human needs. In a culture where Mars rules and strikes out for the strong masculine ideal, very little gets done. When men and women become victims of this type of pseudo-masculine idealism, sterility sets in.

Traditionally it is the feminizing segment of society which manages to preserve civilization. While men were warring during the Middle Ages, women were painting and composing music. While the Samurai were busy battling for territorial imperatives in Japan, women were creating the Japanese alphabet and formulating the basic structures of the other arts which men took up after they finally laid down their arms.

Today we still remember Athens for what Athens left in the areas of art, science, literature, philosophy. What do we remember of Sparta except that it was a society founded on the principles of self-denial; a culture where the armies were well provided and whose women told their sons, "Either come home with your shield or on it."

What will the 20th century be remembered for? A president who says a war cannot be halted because "I don't want this country to become a weak pitiful giant"; and a populace who ignores poverty while preserving the image of its homeland as a power ready to right wrongs (almost) everywhere?

We may be remembered for just these things unless we reevaluate our concept of politics. What is feminine or emotional in all people is necessary if we are to return the world to a livable shape.

But let us remember that women, as well as men, have been capable of war. Men have traditionally fought to defend an ideal, an abstraction. Women have often fought to defend what was real to them—their homes, their husbands, their children.

Russian women carried arms against the Nazis; English ladies manned anti-aircraft guns; Israeli women fought in the '68 war to preserve their country against overwhelming odds.

Anthropologist Margaret Meade once stated that she's glad women don't fight wars because they would be completely ruthless on the battlefield. In other words, men fight to preserve the ideals of other men. A woman will fight to preserve what is essentially important to her.

In the U.S. women stand on the threshold of becoming the most powerful force in the country's political future. It is hardly important whether or not a woman rules the White House as long as we put someone there who will understand the differences between the historically associated masculine ideals and reality. We need someone strong enough to be gentle and gentle enough to be strong, the traditional male-female elements in equal proportion.

As the Chinese said when they fashioned the philosophy of yin-yang, "Nothing exists without its opposite, and to take from one to give too much to the other eventually destroys everything."

Robin Kaplan  
Editor

## Second In A Series: Drama Department

By Ronald Pollock  
Dean of Drama

This has been a year of progress and achievement for the School of Drama—some of it spectacular, some of it mundane.

The selection of "The Little Foxes" for participation in the American College Theatre Festival in Washington this month, the receipt of the Irene Ryan Scholarship by Duke Ernberger and the fine showing our seniors have made in the University Repertory Theatre and Theatre Communication Group auditions have given the School a boost in pride and prestige.

These achievements are important for other reasons also. They reflect the kind and quality of teaching which sustains and supports all of the efforts of the School of Drama and they reflect the kind and quality of our students—the lifeblood of the

School. I feel myself to be very fortunate to be administrator of the School of Drama.

The organization of these talents in the most efficient and effective manner is my ongoing, sometimes rewarding, sometimes frustrating task. The initiation of the monthly scene workshops open to students of all levels has been positive and rewarding innovation. On each of these evenings there has been much good and satisfying work and usually at least one really fine piece of work. I have found each scene workshop to be enjoyable, revealing, and richly satisfying.

The full-length workshop program has moved in fits and starts. Nevertheless, two of the three works attempted to date were well received and resulted in a demand for additional performances. "Brecht on Brecht" played at Davidson College and "Ceremonies In

Dark Old Men" will play 5 performances in the model cities area of Winston-Salem in late April and early May.

A much fuller workshop series is planned for 1972-73. Nine programs are proposed provided a suitable space and equipment can be set aside to accommodate them. I regard this as high priority.

Our major production efforts have brought us commendation as well as providing a variety of performance experiences for the students who participated. We, of course, need much more opportunity of this kind. However, until the School has the resources (money and manpower) to service more majors we must supplement what can be done with workshop productions.

The faculty production of "Dear Liar" was a delight.

Re-ordering and re-structuring of the classroom program to

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### Letter:

## Scripts Placed In Library

Dear Editor,

Just recently I have placed four of my original scripts in N.C.-S.A.'s library. I would deeply appreciate some "blurb" in the Essay so somebody will know they're there. Here are the titles, and brief descriptions:

**THE GATHERING:** a one act play concerning the masks people wear in life. It deals with people in a twilight world thrown

together under the influence of Evil.

**THE LUCKY STIFFS:** A three act black comedy. A play where the characters are corpses. It is a whacked-out Spoon River, with a set consisting of nothing but eight coffins.

**JALEO:** a two act play based on Lorca's poem, Death Of A Bullfighter. It deals with a love triangle between two men and a woman.

**THE TWILIGHT'S LAST GLEAMING:** A three act play dealing with four homosexuals in Viet Nam who are soldiers, under the thumb of a Sargeant using them for his own purposes.

I would deeply appreciate your consideration and help in this matter. Some student might find them interesting reading, if nothing else.

Sincerely,  
Ira David Wood III

### Review:

## Black Arts Week Festival

Reviewed by William Baskin

A Black Arts Festival, the first of its kind in the history of the School, opened for a two night run on Wednesday, February 9. The show—and it was a show in every sense of the word—played to good houses both nights. This reviewer saw the Thursday night performance and the audience was especially enthusiastic. It was refreshing to see such a large number of our black friends from the community and their appreciation of the show was obvious. As the evening progressed, in fact, there was considerable audience participation with hands clapping to the music, some singing and shouting and happy, excited small children caught up in the spirit of the evening.

Student designed and produced and staged and choreographed by Rael Lamb who is now a member of the resident North Carolina Dance Theatre, the show sparked and glowed under this direction and with the fine support of all involved. Particularly effective were the lights which were handled by Harvey McCullers and the very impressive costumes were bright and deep toned and beautifully tailored, and were as handsome as any seen in this community for a long time. The fact that the show was mounted on a non-existent budget (though small monies were found in support of it) made one wonder how such an impressive production was achieved on so little. This in itself was a sizable accomplishment and somehow funds should be sought in future years to make it possible for this kind of student production to become a permanent part of the activities and training in the School.

The show opened with an introductory number, "Black Women," in which many of the lovely girls in the show presented stunning fashions as they took their places on stage. Especially noteworthy was a long black

maxi coat trimmed in a wide band of gold at the bottom and worn with great style and beauty by India Cooke. This sequence was followed by an introduction to the show handled well, as always, by Delle Chatman. This velvet beauty is a delight to see and hear and her printed, long dress was magnificent. She handles herself with great sophistication and her voice flows like honey. The next two numbers on the program were "I've been Baked" and "The Wizard." Fine dancing in the latter by Sharon Penn and Rael Lamb was most enjoyable and the singing in the first, especially by Marymal Holes, was very moving.

Karen Wilson offered two readings from black writers accompanied by a small combo led by David Tillman. The first of these was the selection on black art by Leroy Jones who, to my mind, is a writer of questionable artistry and this selection was an unhappy choice. There are many fine black writers far superior to this and who would have been more representative of black American literature in a festival of this kind. The second selection by Sonya Sanches entitled Soul was effectively done and drew good response from the audience.

This reading was accompanied by some very interesting choreographic effects danced by Elijah Gill and others. The closing number of the first part of the program prior to intermission was called "Liberation"—a splendid piece of choreography, beautifully danced and strikingly costumed in deep pink and green. Particularly fine in this section were Cortlandt Jones, always a delightful dancer, Warren Lucas and Sharon Penn.

Part II of the evening of music and dance opened with singing by Marcia Epps and a show-stopping, spectacular rendering of Suzanne featuring the soul tingling vocal beauty of Marymal Holmes. She was ably assisted in this number by Pauletta Pearson whose voice has a glorious tone and quality to it,

and India Cooke, again stunning in a wine and gold dress. The music for this number, again provided by David Tillman and company, was beautifully suited to the vocal excitement and brought a well-deserved standing ovation from the audience.

A musical group featuring David Tillman and his combo followed. Edward Hood and Marcellus Pailen on trumpet and a fine saxophone (not identified in the program) were featured along with splendid handling of the drums.

"The Second Maze", choreographed by Elizabeth Brotman, was next. This is a very impressive piece refreshingly danced by Warren Lucas and Cynthia Penn against a vivid red backdrop which later changes to sky blue. The costumes of pink and black and good lighting effects added to the effectiveness of this work. Rael Lamb, in bright red, poignantly danced the anquished Mud Bird, a memorial to Malcolm X.

Further fine singing by Marymal Holmes and the full company in "God is a Spirit" and a dramatic scene by Delle Chapman rounded out the evening.

This show was a full evening of fine entertainment—perhaps a bit too full, but with the amount of talent and enthusiasm demonstrated, one would be hard put to suggest where cutting might have been made. Perhaps the pace of the show would have been better had the sequence of the numbers been better planned to avoid too frequent shifting of piano, drum stand and equipment. Some difficulties with the sound system also slowed the pace.

In all, a great show and a memorable evening and a rewarding one for all who obviously worked long hours to bring it off. One was impressed by the taste and sophistication with which the show was designed and those responsible can be proud.