

Play gives disturbing view of society

By HUGH CORBIN

Since Dr. Steve quoted my feelings about violence in our society, I have been wondering if we in America are being infected with some kind of aggressive virus whose effects are graphically portrayed on the six-o'clock news each evening.

If this were really the root cause of the growing statistics of violence then we would be frantically supporting research to find and destroy the evil bug. But the roots of violence in our society go back to the very foundation of this country — the massacre of native Americans; the thousands lost on the slave ships; the seven years of fratricide that gave us birth. And this has continued through to the bloodiest civil war in history and the 50,000 killed in Vietnam.

Mohandas Gandhi predicted that mankind in this century would either adopt non-violence or would become increasingly violent even to our own destruction. His words seem to be coming true. Violence is so pervasive that we may speak of a "culture of

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violence." It dominates our news, our entertainment and the fact that today some form of crime or violence is the critical experience of one of every five Americans. And too there is the vast potential violence of our nuclear industry.

We are amused by our children playing with imitations of the weapons we produce. We know that kids are not seriously developing "killer instincts" from these toys, but what does it say for our level of civilization that our children's games are about war and killing each other? More and more households have private weapons and most murders are family related. Yet we resist all efforts to remove hand guns in the name of "freedom" and "civil liberties."

The question of violence is particularly relevant to Black History Month. Apart from the monumental, institutionalized

violence of slavery, we find ourselves surprised by the extent of killing and terror that accompanied the civil rights struggle in our own recent history. And even though we celebrate the life of Martin Luther King there is always the violence of his assassination and the continuing questioning of his non-violent philosophy.

Today, on the Wesleyan campus, we again sense the conflict between Malcolm X's protest and struggle on one side and King's self-sacrifice and recon-

ciliation on the other. It is hard for African-Americans to remember that King's programs always started with strategies of negotiation as well as confrontation and civil disobedience. The non-violent philosophy was based on accepting the opponent as inherently capable of goodness while Malcolm saw the opponent as inherently evil.

Also on the campus is *True West*. A provocative, violent play whose simple message in the deterioration of an idealistic writer into a materialistic murderer. An

allegory for America? A fable for our times? The offensive language is the least in the play's celebration of violence. The destruction of values, character, the house, the plants and an innocent typewriter, underscores the helpless commitment to the culture of violence.

Not a pleasant play but a very disturbing one. Was this an appropriate production for a college theater? Definitely, if it disturbs and awakens us to what is happening in our country.

Art collection on display

By DELL LEWIS

The Green Hill Center for North Carolina Art began its 1989 schedule with "Passionate Visions: Outsider Art from the Collection of North Carolina Wesleyan College." The exhibition opened at the Center's interim gallery at 327 South Elm Street in downtown Greensboro on Jan. 14 and will run through March 4. A public opening was held Friday, Jan. 13 from 7-9 p.m.

"Outsider" art (also called contemporary folk, naive or visionary art) is made by artists who often work in isolation outside of the mainstream art world. Often, these artists are eccentrics with little or no formal education. Many times the artists are spurred into art making through inspiring religious visions, traumatic illness, or the advent of retirement.

The works included in "Passionate Visions" are made from common or found materials that are used in unexpected and powerful new ways. Concrete sculpture by Rocky Mount native Vernon Burwell, furniture by Leroy

Person, and wood carvings by Arliss Watford are all highly personal expressions that range from the fanciful to the startling. The exhibition includes over 50 pieces by 14 artists and marks the first time that a concentrated amount of outsider art has been on view in the Greensboro/Guilford County area.

All of the works in "Passionate Visions" are from the Robert Lynch collection acquired last year by the college. Lynch assembled the collection, one of the largest of its type in the country, over the past ten years. Lynch, a Harvard educated lawyer turned poet and a native of White Oak, N.C., returned to Isetta House, the home that his grandfather built. Here he amassed a collection that illustrates his passion for and deep understanding of these outsider artists and their work.

Bill Calhoun, public relations coordinator for the Center, said, "There has been a great deal of publicity about the show which has resulted in good attendance." "It tends to capture the attention of passers-by," he added. Calhoun said that the

show came about through the collaborative efforts of curator Linda Moss and guest curator Roger Manley.

Manley, a photographer and folklorist living in Durham, N.C., is one of North Carolina's leading authorities on outsider art. A past recipient of a National Endowment for the Arts Visual Artists Fellowship in 1984-85, Manley has served as folklorist for the McKissick Museum, Columbia, S.C., and a consultant for the Jargon Society on the Southeastern Visionary Folk Art Project. One of his most recent projects has been the exhibition and symposium on visionary artist Annie Hooper at North Carolina State University.

Funding for the exhibition and related programs has been partially provided by the Grassroots Arts Program, the North Carolina Arts Council and the United Arts Council of Greensboro.

Green Hill Center for North Carolina Art is a non-profit exhibition gallery and educational agency exclusively featuring the contemporary visual arts of North Carolina.

Wind Ensemble sets three spring concerts

The North Carolina Wesleyan Wind Ensemble is planning three concerts this spring. They will perform on campus on March 2 and at Tarrytown Mall on March 10. There will be a later concert in April on the campus in Rocky Mount.

The Wind Ensemble is comprised of students, faculty, and members of the Rocky Mount community. The group consists of about 20 members who specialize in music for chamber winds, especially that of the 18th, 19th, and 20th centuries. The concerts include music of Mozart, Beethoven, Strauss, Dvorak and Jacob.

The Wesleyan Wind Ensemble invites new members to join. The group practices weekly on Thursday evenings. If interested, contact Mike McAllister at 977-7171.

Michael McAllister, assistant professor of music at Wesleyan, is the group's conductor. McAllister, who is in his second year at Wesleyan, is a graduate of California State University at

Northridge. He received his master's degree in music from Southwestern Louisiana. Now the principle horn for the Tar River Orchestra, McAllister has also played with the Baton Rouge Symphony Orchestra and has completed a tour of Europe and Japan. McAllister teaches courses in music theory, music history and music appreciation at Wesleyan.

(Courtesy of NCWC Public Information.)

Censorship uneffective, unacceptable

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room at home. My social studies homework included reading about World War II. I turned the page and saw a picture of Hitler youths burning books. I raced into the den for the afternoon paper and compared the Nazi burning to the photograph of our own god-fearing youths tossing vinyl discs into the fierce fires of

indignation and retribution.

I learned lessons at that moment that I've never forgotten. Censorship is censorship by any other name. The fear of allowing open debate about what you believe in often leads to attempted eradication of the opposition. That eradication is hardly ever wholly successful.

Ironically, however, my newspaper article was not about

the new Nazis. I complained about Lennon's apology. Insuring the ever-increasing profits for his record company had blinded him to the much more valuable principle that he has the right — as an artist and as a citizen — to say what he pleases.

And now I regret that the Canadian government banned *The Satanic Verses*, that B. Dalton and Waldenbooks refuse to sell

the book, that French, West German, Greek, and Turkish companies will not publish it, that Rushdie has apologized for Muslim distress caused by the book.

Right on! Viking Penguin for announcing another edition. The Ayatollah and his thugs are dangerous enough without allowing them to dictate to the world what an artist can say and what I can read.