

Guild In Hilarious Comedy

With the blessings of the Drama Guild of Fayetteville State College and the Board of Directors, the long awaited play for the National Association of Dramatics and Speech Arts is now a definitely looked forward to production. The season is expected to reach its climax on a glamorous and exciting note with Muriel Resnick's, **Any Wednesday**, a two act comedy, under the direction of Mr. E. T. Battle. **Any Wednesday** is the only full-length play presented during the NADSA conference. At least three performances of the production are definitely scheduled on the calendar for this season, with strong possibilities of more bookings.

Any Wednesday, a smash hit on Broadway, is a greatly respected show and is one of the most ambitious ventures undertaken to date by the Drama Guild. A basic cast of four is the planned number of players with under-studies on some parts. Starring in this production are:

"ANY WEDNESDAY"
A Two Act Comedy

THE CAST

ELLEN ----- Barbara Myrick
JOHN ----- Hector McEachern
DOROTHY ----- Maggie Wallace
CASS ----- Raymond Privott
 Clarence Hedgepeth

THE SETTING

A garden apartment in the East Sixties, Manhattan

Act One

Scene 1: Thursday noon in July

Scene 2: That evening, 7:30

Act Two

Scene 1: Later the same evening

Scene 2: Thursday noon a week later

This delightful comedy deals with four very engaging and believable people: a millionaire businessman; his disarmingly innocent mistress; his hoodwinked wife; and an irate victim of his sharp practices, whose paths cross each other under the most unexpected (Continued On Page 5)



The great civilizations were diffused with great drama - written and performed. Miss Lois P. Turner has worked diligently to give FSC such a diffusion through her untiring work in dramatics. We recognize the endeavors; we love her very much.

Little Symphony Appealing

The second Lyceum program for the school year 1966-67 was presented February 3, 1967, by the North Carolina Little Symphony Orchestra. The orchestra was under the direction of Benjamin Swalin and William Kirsche, his assistant director.

The graceful ballet of Beethoven's "Overture to the Ballet, Creatures of Prometheus," was performed first. This was followed by Mozart's "Symphony No. 36," which consisted of four movements: adagio-allegro spiritoso, poco adagio, menuetto, and presto. Then, we were delighted with "Amal and the Night Visitors," by Menotti.

The final numbers by the orchestra included works by Ravel, Stravinsky, Daniels, Debussy and Strauss. The guest harpist, Eleanor Fell Kirsche, was featured on this part of the program. She displayed an unusual musical ability with the harp. The melody, harmony, and rhythm brought forth by the orchestra were inspirational to music-lovers.

—mccullough



Little Symphony Orchestra

fine arts

charles cooper
laura gilmore
anne mccullough
christopher simmons
carolyn walton

ART GALLERY

The Department of Fine Arts at Fayetteville State College exhibited some of the works of local talent from February 6-24, in its new art gallery in the Fine Arts Building.

According to Mrs. Helen Chick, an Art Instructor at FSC, this is the first exhibit to be shown in the new art gallery. Previously, the small amount of space limited the showing of artists' work on our campus.

Artists who participated in the exhibit included: J. J. Barnett, E. E. Smith Senior High School; Jack Mitchell, Alexander Graham Junior High School; Mrs. Jean Lynch, art supervisor of Fayetteville City Schools; Mrs. Alma Weathers, North Street Elementary School; Mrs. Thelma Richards; and Alexander Williams.

The exhibit included modern sculpture forms, oil paintings, and art works done in water colors, pastels, encaustics, and sculptured foil.

Some of the striking works in the exhibit included the following: A portrait of a lady wearing a red dress, eyeglasses, and a beaming smile. It was done on a blue background. She looked very much alive. A crayon drawing of a typical slum street with three bums lounging about, caught many eyes. These works were done by J. J. Barnett.

Two very modern abstract forms were presented by Jack Mitchell. Both were done in white-washed wood. They were called "Squadron" and "The Key." "The Key" was a gigantic model of a key with two wooden notches at both ends.

Mrs. Alma Weathers presented a very colorful oil painting depicting nature at its peak. The richness of her colors made the sky and lake look bluer and the trees greener. In the center of all of this natural beauty, one lone fisherman is casting his bait.

Several sculptured foil works done in gold on black backgrounds were presented by Thelma Richards. Most of them were of Jap-

anese ladies in very elaborate dress.

Alexander Williams presented a picture of a white cat chasing a ball. It was done on a brown and black background. He also presented an over-turned basket of red, juicy, ripe strawberries. They looked so real that only the frame would stop you from taking one.

J. J. Barnet presented an abstract oil painting depicting some of the vices of life (cards, dice, a bottle of whiskey) all arranged around a casket.

Students at FSC made many favorable comments about the fine exhibits. Most of them went into the gallery and looked at all of the works for long periods at a

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NEW BOHEMIA

The home of the new generation of artists, writers and rebels, and the heart of new "Bohemian" activity is New York's East Village, a locale geographically bounded by Third Avenue, the East River, 14th Street and Houston Street. **THE NEW BOHEMIA** by John Gruen is a sometimes shocking documentary guide to this underground quarter and its citizens, to be published in paperback by Grosset & Dunlap, Inc. The book is illustrated with atmospheric photographs by Fred W. McDarrah.

THE NEW BOHEMIA takes the reader to where the action **REALLY** is. It is a colorful portrait in words and pictures of the swing-

ing experiments in art, music, dance, poetry and life that take place in the uncensored center of Happenings, The Fugs, cafes and coffeehouse theatres, underground movies and The Little Magazines. It is a revealing look at the use and users of drugs and such communal love cults as the Kerista Group. John Gruen has interviewed New Bohemia's leading inhabitants, studied the motives of the people who are on the scene and the masterpieces and trash they have created, and has evaluated the repercussions of their artistic and ethical experimentation.

John Gruen writes The Pop Scene column and is art critic for the New York **WORLD-JOURNAL TRIBUNE**. A resident of the Village, he has coined the ap term New Bohemia and named its "hip-

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ARTIST'S WORLD

Leonardo da Vinci was born in Italy in 1452, during the golden age of the "Renaissance." In dealing with various problems, he was one of the most original and capable men of his time. Unfortunately, his other activities prevented him from completing many paintings. Leonardo had a superb reputation as a painter. He discovered and used foreshortening unlike any artist before him. In addition to being a great artist, he was superior as a designer, geologist, inventor, and an architect.

THE LAST SUPPER was one of his greatest painting. He painted this great work in the dining hall of the monastery of Santa Maria della Grazie. This mural, which took Leonardo sixteen years to paint, was painted on dry plaster unsuitable for the pigments. Generations of "restorers" distorted the picture and have brought it back to something like the original.

One of his greatest portraits was the **MONA LISA**. The mysterious smile on her face has been the subject of endless discussion. The portrait was stolen from the Louvre Museum in Paris in 1911. Fortunately for art-lovers, it was recovered two years later. A guard had taken it because it resembled his girl friend who had died.

Leonardo once said, "The life that is well spent is a long life." Until his death in 1519, his life was well spent. All life for him was only a teacher, as he ransacked the world for its treasures in art and science. Just recently in Spain, two lost manuscripts of Leonardo's were found which may result in several inventions being attributed to the Italian master for the first time. Among these are drawings of the chain drive, a coin mill with an automatic sifter machine, and many other examples of early automation. Writing in the manuscripts is backward and can be read only in a mirror.

—mccullough

In A Mood With Thoreau

READING

Thoreau places much emphasis on the learning and the reading of both ancient works and ancient learning. He values these ancient works, holding them almost to a height of nobility. In fact, he asks the question, "For what are the classics but the noblest recorded thoughts of men?"

Thoreau makes a distinction between the written and the spoken language, making it quite clear that he prefers the former. He says that spoken language is a sound or a dialect that we learn unconsciously, but written language is spoken language in its mature state, being too great to be heard by the ear.

The transcendental theory presented in this part of **Walden** is the guest for intellectual companionships and interests. I got this impression because Thoreau states that mankind has never really read the works of great poets, because only other great poets are able to read and comprehend these works. He also says that the common man reads for convenience, but he knows nothing about reading as an intellectual exercise. In saying this, Thoreau seems to be making a cry or an appeal for other men to please join him in his study of the classics.

This idea of placing great emphasis on the reading of antique works might be advantageous from the viewpoint that it might enrich one's background in literature, but I disagree with it because I feel that Emerson's thoughts about reading are better. Emerson did not deny that one should read antique materials, but he did not place very much emphasis on it, either. Emerson felt that one should think and live in the present, and that whatever happened in the past should remain in the past because, to quote Emerson, "The books of an older period will not fit this."

BRUTE NEIGHBORS

Thoreau tells of some of the combat that he observed while his neighbors were fighting, these neighbors being the animals which lived around him.

He explains in detail the fight between ants of two races, both of which were determined to win the fight. This could have other implications, meaning that even though people are placed here on earth together and realize that they have to live together, they still are constantly at each other's throats.

He tells of the cats he met in the woods, of the ducks which he always observed, and of many other animals.

The transcendental theory in this section leans more toward a nearness to nature than toward any other of the theories. Thoreau's neighbors were not other people, but animals of the woods.

—walton