

New drama season offers humor, song

By CRAIG JOSEPH
OLD GOLD AND BLACK REVIEWER

A flurry of activity buzzes around the isolated, modern building adjacent to Davis Field. Students come and go at all hours, toting scripts, props, costumes, and bookbags filled to the brim with assignments they probably won't complete for the following morning.

Posters and fliers announcing auditions, workshops, and performances begin appearing in every nook and cranny of the campus. The university theatre is open for business, promising an exciting season for new and returning playgoers.

The Mainstage Theatre season opens this year with the hilarious British farce, *Noises Off*, which runs from Sept. 29 to Oct. 7. Chronicling the hellishness of theater life, the play follows director Lloyd Dallas as he strives to sort out the romances, trysts and backstage pranks of his amateurish cast as they try to produce a new play.

Featuring actors who don't know their lines, a backstage crew teetering on the edge of a nervous breakdown and a plate of sardines which randomly appears at various points in the script, *Noises Off* promises to be an entertaining look at life behind the stage curtains. Don Wolfe, a professor and the chairman of the department of theater arts, will direct the production.

Noises Off, already cast and in rehearsal, is proving to be an interesting challenge for many of the student actors.

"The play involves a lot of physical humor, quick comic timing, and character concentration if it's going to be pulled off successfully," senior Mandy Lauffer said. "The whole thing is high

speed, and we're working hard to make sure we reach our full potential."

Freshman Megan Noble agreed. "It's a lot of fun, and will be even more entertaining if we can make the audience believe that it's not a lot of work."

Following on the Mainstage from Nov. 3 until Nov. 11, the Tony Award-winning musical, *Big River*, will be presented. Mark Twain's beloved characters, Huckleberry Finn and Jim, the runaway slave, escape and fight the injustices of their society as they float down the Mississippi River.

Their adventures bring them new friends, challenges and a strong bond with each other. Roger Miller's music brings this literary masterpiece to life as an exhilarating and inspiring must-see for all ages.

The production will be directed by special guest director, Philip Burton, who last came from New York to assist with choreography in 1992's production of *Dark of the Moon*.

In the spring, James Dodding, a professor of theater, will return from Great Britain to direct the third Mainstage production, *Our Country's Good*, which will run from Feb. 16 to Feb. 24.

The play takes place in 1789 in an Australian penal colony established by the British government for convicted prostitutes, thieves and murderers.

Stemming from a debate over whether the criminals can be bettered, a young officer decides to put on a play using them as his actors. With objections from officers and a leading lady about to be hanged, it is uncertain if he will succeed.

This evening at the theater, based on the true stories of Australian convicts, promises to be an

adventure lauding the power of drama and theater for personal, emotional and spiritual growth and change.

As a close to the season, the university theatre will present the French farce *Hotel Paradiso*. Full of classically farcical ingredients such as a neglected wife, a husband determined to seduce his best friend's mate, and a saucy maid wanting to educate a young intellectual on the arts of love, the play sounds not unlike a typical weekend on campus.

After a theatrical romp through the hotel "in which the guests are only too well known to each other," Harold Tedford, the director of the university theater, promises laughter pangs in the gut which will remind audience members to return for the 1996-97 Mainstage season.

In the Ring Theatre this fall, the Anthony Aston Players will present two productions. First, running Oct. 23 to 25, *The Perfect Party* takes us to the home of a college professor attempting to throw the ultimate gathering. What follows is a biting look at American society. Sophomore Shane Harris will direct the production.

Following on December 4-6, the Ring Theatre will present Tennessee Williams' American classic, *The Glass Menagerie*.

Additionally, keep an eye out for information on the fourth installment of the ever-popular *In Search of a Corner*, a show spoofing all aspects of campus life and presented by the Lilting Banshees Comedy Troupe.

For further information about the university theatre and Anthony Aston productions, call the Box Office at Ext. 5295. Season subscriptions are now available.

Welded chain forms come home to roost



Nick Zachos

Link, a trio of sculptures crafted from gray steel chain by senior Will Garin, has found a permanent home between Tribble Hall and the Benson University Center.

By MICHAEL JANSSEN
ARTS AND ENTERTAINMENT EDITOR

A hitherto innocuous space between Tribble Hall and the Benson University Center is now home to three unique members of our campus community. Made of 1,200 pounds of gray steel chain, the trio of ponderous figures pose in frozen emotional binds, their respective burdens open to interpretation. And that's precisely how their creator, senior Will Garin, likes it.

"In terms of how the piece is interpreted, I'm pretty open to a lot of different interpretations," Garin said. "I was really kind of working with the idea that people have the tendency to infer what other people are feeling or looking at just by judging their body language."

The sculptures, collectively titled *Link*, certainly invite such inferences. The taller one stoops over, seemingly with a heavy head; he could either be deep in thought or studying something on the ground. One kneels, almost piously; and the third, sprawled out on the ground, suggests that it is plagued by sorrow and dejection.

The homecoming of the works has a long history behind it; Garin's intermediate sculpture class, which he took last semester, was their genesis. The assignment was to create a sculpture for public display, which sparked Garin to think about the nature of sculpture and a sculptor's responsibility to a prospective and potentially unwilling audience.

"I was really looking for something that would invite people into the

See Sculpture, Page 11

Epicurean Englishman feasts at Rainbow

By PAUL TOOLAN
OLD GOLD AND BLACK REVIEWER

Since the weather has been pleasant lately, I decided to enjoy the seasonal breezes with a trip to the Rainbow News and Cafe.

Corny as this may be, fair weather is definitely a prerequisite for dining on a pleasantly styled patio, whose only protection against the elements is the shade of an old pecan tree.

Moreover, this setting is peculiarly conducive to the Epicurean, pandering both to physical happiness through gastronomic sensualism, whilst providing for mental happiness through ample reading material.

For the Rainbow is also a bookshop. When you add to this the regular performance of live music and poetry slams, the result is a cultural melee which can make for a stimulating evening.

Being reasonably priced for lunch or

dinner whilst also providing excellent sweets if you just want to pop in for a coffee, this is a fairly regular haunt of mine. And indeed it seems to be becoming increasingly popular, as we had to wait 20 minutes for



Charles Kelly's *The Great Limbaugh Con* does not seem to be selling as well as it might.

The menu at the Rainbow always tends towards the adventurous and the exotic, with vegetarian dishes given a high profile. I must confess that it has not always been to my

taste, but on this occasion I had no complaints.

For, gamely opting for the chicken tortilla pie, I thoroughly enjoyed the dish of sauteed chicken and vegetables baked in tomato and green chili sauce.

It was certainly spicy, but given the cafe's strong supporting cast of domestic and imported beers, probably among the best in Winston-Salem, this was never a problem.

One of my guests enjoyed the cajun classic of red beans and rice, which comes with a slice of honey corn bread. In the past, this dish has been too heavily seasoned, but they now seem to be serving it mildly enough for the average palate.

My other guest opted for the eggplant lasagna, and was satisfied enough to endorse the sentiments of the menu: yum, yum. I only fear that if menu writers continue in such vein, they will retire both my

vocabulary and my thesaurus.

Each of these dishes was priced from five to six dollars, and the portions were filling. This, however, is not always the case at the Rainbow, and if, like myself, you don't fit the bookish "skinny wretch" stereotype, you may have to go home via the drive-thru.

The better alternative is to work through some of their desserts. My personal recommendation is the Rock 'n' Roll Torte, which is a wonderful chocolate mousse pie.

All in all, the Rainbow is certainly worth a visit, whether for dinner or just for coffee and dessert. Either way, you're guaranteed a relaxed and pleasant experience, where any wait for a table is compensated for by a browse through the bookshelves.

Moreover, the menu is constantly in flux and the food innovative, so if you go in good company, you probably won't be able to help but have an interesting evening.

Dreams and Lies exhibit explores fecund imagination of famed printmakers

By THOMAS D. YOUNG
OLD GOLD AND BLACK REVIEWER



Thomas Young

Harrington Colescott's *Goya Studies War* is one of many works featured in a new exhibit in Scales.

Students looking for a stimulating art exhibit need look no further than *Dreams and Lies: The Printmaker's Imagination*, on display in the Upstairs Gallery of the Scales Fine Arts Center until Sept. 28.

Bearing such names as Pablo Picasso, Albrecht Dürer and many other textbook luminaries of the art world, the prints are the outcome of a semester's work of four students, supervised by Bernadine Barnes, an assistant professor of art.

Barnes instructs a biannual course on the history of printmaking which is set apart from other art history classes by a unique feature. In most classes, students do not get to handle the artwork. This is not the case in Barnes' class.

The university has amassed a collection of over 250 prints which serves as the primary resource for the printmaking class.

Not only do students learn about the artists and their

work, they are provided unprecedented access to the creations of celebrated artists laid to rest in the pages of history.

The collection is maintained in a storage facility similar to a museum in Scales. Those involved with the class are given the opportunity to browse and critique the collection with a degree of access usually reserved for professional gallery guards or multimillionaires.

Thus, the students take part in an entirely unique process which grants unrivalled hands-on experience with works of art.

Only in studio classes is it possible for students to exceed the level of involvement which distinguishes the history of printmaking course.

The class's final project is the compilation of an exhibit assembled and produced entirely at its discretion. This is the third exhibit in the six years Barnes has been teaching the course.

The first exhibit focused on social commentary through printmaking. Historically, printmakers have used the medium to express their political views, in part due to the

fact that unlike painting, prints may be duplicated and distributed with ease.

The second exhibit focused on prints created with woodcutting techniques. The current exhibit focuses on the imagination of the printmaker.

Jordan Rose, '94, seniors Cooper Bane and J. J. Downey and Louise Gossett, the students involved in arranging the exhibit, selected the works because they lay bare the imaginative realm of each and every artist.

This wide realm includes such diverse ideas as the nature of good and evil to Franco's dictatorship, as depicted by Picasso.

All participating students had complete freedom to choose which pieces were included in the exhibit.

"Students ... will find it a valuable experience," Barnes said. "It is an opportunity unique in terms of what we offer in the department."

Though the history of printmaking will not be offered until the 1996-97 school year, Barnes hopes the exhibition will foster student interest in the university's extensive art collection and the course itself.

Float down Yadkin river gives cause for concern

By BRIAN SMITH
OLD GOLD AND BLACK REVIEWER

I pushed off from the bank with a beer in one hand and an oar in the other, balanced precariously in an old tractor tire innertube. Moving to the middle of the river, I was caught in the swift current.

After steering around a sharp bend and skirting some rocks in shallow water, I made it from the small tributary to the wide, flowing Yadkin River.

In places, sometimes twenty feet above the river's surface, rested debris from last summer's flood. Picnic tables, a pink lawn chair and a sediment-stained cap that read CAT Diesel Power graced the banks.

Large oaks and birches bowed over the channel, forming a cool shady canopy in places. At other times, the river widened and the vegetation parted, welcoming warm sunlight that bounced off the rippling water.

The river forked and presented me with

a decision. Without lifting my paddling arm, I went to the left with the main channel.

The river bottom turned from sand to rock and fast water replaced the slow current. To keep my tube facing down-



Outdoors

stream, I had to occasionally paddle a half-stroke. The river did the work very well, except for steering me through some of the larger rapids, allowing bone-chilling water to swamp my tube

and flood my beer.

On down the river I went, feet dangling into the water, hoping that all water-dwelling reptiles would keep their poisonous little fangs right where they belonged and out of my flesh. I had thought

See Outdoors, Page 11

New Kind Of Love charms with dynamic duo

By RACHEL SHEEDY
MANAGING EDITOR

A New Kind of Love is a shining sapphire in the goldmine genre of films made in the early 1960s — full of all of the fun elements of a romantic comedy in addition to a stellar cast.

The film's main attraction is its dynamic leading couple, Paul Newman and Joanne Woodward. Newman plays Steve Sherman, a newspaper columnist and ladies' man.

Woodward is scrappy, spunky Samantha "Sam" Blake, a department store fashion buyer. Both actors give their characters great strength and attitude, and the pair plays well off each other. There is a strong connection between the two that is clear on screen; one can see why they have been married for so many years.

The movie is set in Paris, providing great backdrops to the scenes. Director Melville Shavelson captures the flavor of the "City Of Lights" with his shots of famous monuments such as the Arc de Triomphe and the Eiffel Tower. Several scenes are even set in sidewalk cafes, which are heavy with the atmosphere of the real Paris.

The friction between the leading man and leading lady forms the backbone of this classic

romantic comedy. Steve has been sent to the Paris bureau of his newspaper as a result of being a little too friendly with the boss's wife. Sam is on her way to Paris to attend the fashion shows.

The two first cross paths on the plane and immediately fail to hit it off. Steve mistakes Sam as a "sir" with her short hair, shades, cigarettes and card-playing. Sam thinks Steve is an alcoholic player as he helps the blonde, buxom, Scandinavian flight attendants serve dinner to the passengers. They meet a few times on the plane and a few times in Paris but each meeting is filled with strife — they are opposites, but their strong personalities attract.

The director plays up their differences in creative ways. Besides showing their differences in their spats, Shavelson shows each of them in their elements. In one case, he does this simultaneously by using a split screen, with one side depicting Sam and her co-workers at a fashion show and the other showing Steve and his friend at a girlie show. Despite these differences, Sam realizes she



Courtesy of Paramount

Actress Joanne Woodward mugs in a scene from Melville Shavelson's *A New Kind Of Love*, a classic romantic comedy.

feels for Steve, but a previous breakup has made her wary of relationships. Instead of finding love, she tries to drown herself in her work. Despite her fear of relationships, she is haunted by Steve, yet she is not sure how to attract him or if she even cares to.

See Video, Page 11

Video

