

# Sensitive Acting Key To Successful Production Of 'Look Homeward, Angel'

By Carol Timblin

It is the little town of Altamont, N. C. in the fall of 1916, but neither time nor place is of great significance. As the curtain opens, the light is focused on a young boy sitting in the window of his second story room in the old dilapidated Dixieland boarding house.

He is reading, and, although the plaintive strains of "When I Am Gone" make hearing a little difficult, it is apparent that he has an intense interest in literature.

WITHIN A period of three weeks, this boy, Eugene Gant (Jim Rinnert), feels the effects of a pathetic family life more deeply than anyone around him.

Of all the children, he is the one strong enough to break away from the bonds of an overly possessive, property-conscious mother.

She, through seeming indifference, has succeeded in discouraging any form of understanding and closeness between herself and her clan. "A house divided against itself cannot stand," maintains Barbara Sorenson, as the business-like, proud Mrs. Gant. Yet, still the breach widens.

"Look Homeward, Angel" is indeed an emotionally-stirring play, and the theatre arts staff is to be commended for another fine presentation. It is regrettable that there is so little space in which to acknowledge each

member of the cast and production crew individually. The total effect was beautiful.

THE AUDIENCE was viewing lives so real, so infinitely sacred, that such a display of privacy could be considered an intrusion. However, the fate of family non-harmony could haunt any of us. Therefore, if anyone left the theatre realizing the importance of trying for sincerity and compatibility in human relationship, the experience was infinitely valuable.

Sensitive acting was the key to success of the production. At Papa Gant's (Noel Watkins) marble shop, Ben (Michael Drake), Gene's encouraging bro-

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ther, becomes ill with pneumonia. As he looks up he sees Papa's prized stone angel gazing upon everything below her shelf. Despite the bitterness and pain around her, she continues to smile.

Ben died amid profuse tear-shedding, both on stage and in the audience. Few eyes were dry as Gene made his plea, "Whoever you are . . . wherever you are, be good to Ben tonight." Somewhat corny, but effective.

THE CLIMAX of Angel comes when Gene finally becomes "fed up" with his mother's tyranny, and for one minute after his explosion of anger, Eliza Gant becomes human. She sells some property to finance a college education for Gene, and then begins battering the boarding house, intent on destroying it and the sadness it has caused.

With enthusiasm, the rest of the family joins in, but almost as soon as it began, her storm ends. Realizing her folly and dismayed by her action, Mrs. Gant blames her husband for the irre-

# 'Look Homeward, Angel' Opens 5-Day Run Friday

By Phyllis Gibbs

Long before it reached Broadway in November of 1957, "Look Homeward, Angel" by Ketti Frings looked like a smash hit.

Even the skeptics had to agree about its final success, for it went on to win the Pulitzer Prize and Critics Award in 1958.

The theatre arts department will present this play in a five-day run starting Friday in the Fine Arts Theatre. Performances are scheduled for 8 p.m. every day except Sunday when a 2 p.m. matinee will be presented. The play will close its run Tuesday.

**THE SHOW** is directed by E. Glendon Gabbard, head of the theatre arts department.

The pathetic, yet moving story of a family's decays and salvations provide the pulse of this adaption of one of Thomas Wolfe's earlier autobiographical books.

The focus of the material in the play is taken from a segment in the book which involves the 17-year-old Eugene Gant. In it, he recollects his mother's Victorian boarding house and the death of his beloved and protective brother, Ben.

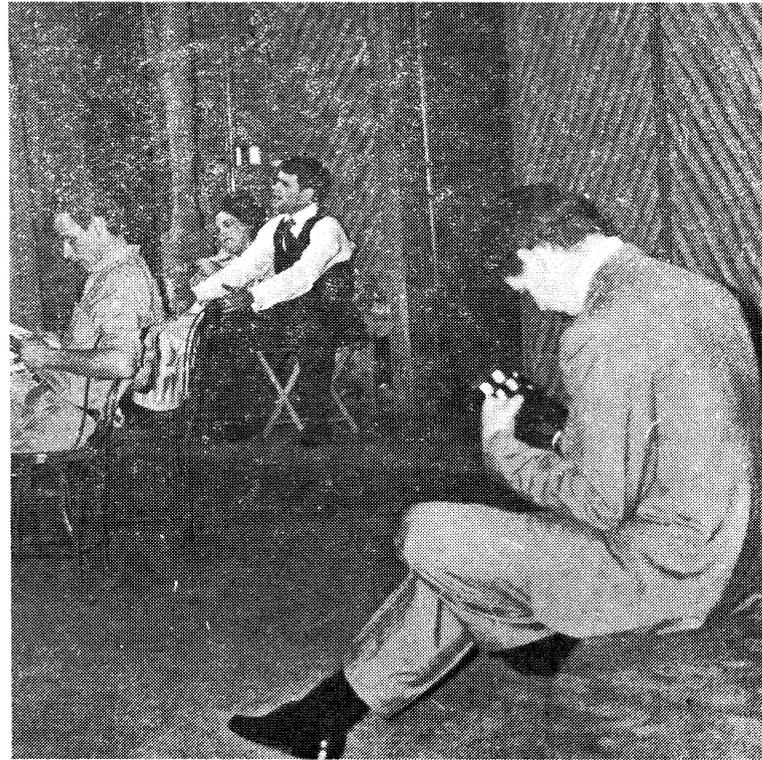
**HE ALSO** recreates the biting characterizations of his mountebank father, who carves tombstones for pleasure, and the possessive love of a mother who is property-loving, family - exploring and sympathy maneuvering.

What gives "Look Homeward, Angel" a vitality laced with truth is how much the Gants seem an actual family, simultaneously rooted and unrooted. The production should afford a stimulating theatrical experience to all observers.

All tickets are reserved. Students will be admitted upon presentation of ID's. Tickets are on sale at the box office in the Fine Arts Building.

Eastern News

## Theatre Arts Group Presents 'Angel'



Action is stopped momentarily during the presentation of "Look Homeward, Angel" last weekend.