

CIRCA 83

A Journal of the Pitt-Greenville Arts Council

Volume 4, Number 2

Greenville, North Carolina

November/December 1983



GAIL RITZER: RECENT WORKS

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Green Grass Cloggers' Day

On Saturday, December 3rd, there will be a grand celebration — The Eighth Annual Green Grass Cloggers Day. A proclamation signed in 1975 by Mayor Percy Cox designated the first Saturday in December as the official day to honor and recognize the achievements of our own Green Grass Cloggers, an enthusiastic group of dancers who brought home to Greenville the World Clogging Championships in 1973 and 1974.

This year the celebration will be held at the Pitt County Fair Grounds. Activities for the day will include workshops, demonstrations, and an evening concert for people of all ages and abilities who are interested in music and dance. Novices are just as welcome as old-timers. All day general admission is \$5.00 and covers as much participation, looking, and listening as you can manage.

In past years the Green Grass Cloggers have been joined by such groups as Touchstone, Michael, McCreesh, and Campbell, The Hometown Boys, Michael Fishback and the Bull City Ramblers, Walter Lylerly, Big Boy Henry, the Tar River Twirlers, and the Cub Hill Cloggers. This special event is sponsored by the Roxy Music Arts and Crafts Center, Inc., a non-profit community arts organization. According to Bill Shepherd, chairman of the Green Grass Cloggers Day Committee and administrative director of the Roxy, this unique event is an opportunity "to enlighten the people of today about our past. It highlights folk and traditional music, not just bluegrass."

The Green Grass Cloggers, who began as a group of friends with common interests in music and dancing, are definitely a natural resource of this area. "The Roxy created the idea of a Green Grass Cloggers Day to honor their accomplishment when they won the World Championships at Union Grove and to let this community be aware of what we have here," states Shepherd, a long time Green Grass Clogger fan.

The group was formed by Dudley Culp while he was a student at East Carolina University. Over the years they have evolved into a highly proficient team and quality dancing has been maintained through many



changes in personnel. Since their first performances, one of the most notable aspects of the group has been their obvious pleasure while dancing. Their enthusiasm is as high as their kicks, and anyone viewing the energetic, foot-stomping dancers is infected with their good spirits.

Greg Roberson, spokesman for the local group, speaks for all the dancers when he says they are together because of their "love for dance and love for old-time music." The Cloggers are also preservationists. They are interested in preserving the music and the dress of the era that produced Appalachian clogging. Not for them the starched petticoats and polyester pants. This group of "whooping and leaping maniacs," as one reviewer described them, has opted for denim and gingham and a natural look which immediately establishes rap-

port with their audience. It is, however, their exultant, exuberant performance style which charges their audiences and sets viewers' toes to tapping, hands to clapping, and voices to whooping and hollering.

Several years ago the GGC formed a home team and a road team because not every clogger wanted to live a life on the road. Roberson, who has had experience with both groups, says, "Road life is a hard pill to swallow. You have to lubricate your throat a lot."

One of the most ambitious tours for the Cloggers was in the summer of 1982, when Roberson joined the road team for their second tour in Sweden. The group had been seen by Bobby Ahl, a native of Sweden who loved bluegrass. Roberson relates that Ahl returned to Sweden but that he contacted the GGC and offered them a

tour of Sweden. They "danced in twenty cities in twenty-five days in auditoriums, theatres, and at the Mid-Summer Festival." Roberson remembers that "We were well received both on the street as individuals and as artists."

This year the Green Grass Cloggers are rounding out a dozen years of hectic existence. The home team tours extensively in areas close

to home and has put in enthusiastically received appearances at Greenville's Sunday in the Park, Snug Harbor Day at the Old Sailors' Home in Sea Level, the Eno River Festival in Durham, Grifton's Shad Festival, and Hope Plantation. Roberson states, "We try to concentrate on civic-oriented jobs. Our booking situation can be handled with a fifteen minute jaw session and life goes on." The group's next local appearance will be at the Tobacco Festival on Wednesday, November 16th.

The road team, now headquartered in the western area of this state and handled by a professional booking agency, has performed on TV in a Julie Andrews' special, at Carnegie Hall, at the Lake Placid Olympics, at Lincoln Center, and in several foreign countries. They also have performed in school systems and at folk festivals too numerous to mention. "The work the road team has done is a tremendous accomplishment," Roberson proudly states, proving his earlier statement that, "We are still a group in that we still care about each other."

The Green Grass Cloggers have "always been a family setting." Over the past twelve years former GGC members, who number about a hundred, have created spin-off groups when they moved and have taught classes to eager novice cloggers. Several of the current home team dancers have come to the group via these classes.

If you are interested in joining the cloggers or in receiving information on classes, write to them at P.O. Box 7001, Greenville, North Carolina, 27834; or visit them on Tuesday nights at 7:30 p.m. when they rehearse at Agnes Fullilove School Auditorium on Chestnut Street. Just follow the sounds of stomping feet, clapping hands, and whooping and hollering.

— Patricia Peralion



Photos by Marianne Baines

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TOWN OF BETHEL

WELCOME WAGON CLUB



Scenes from "A Children's Christmas" in December 1982. This year's "Children's Holiday Celebration" will take place at Gray Gallery, ECU, on December 11. Contact the Arts Council office 757-1785, for further details. (Photos by Jef Glenn)

CIRCA 83

Volume 4, Number 2 Nov./Dec. 1983
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CIRCA 83 is published bi-monthly by the Pitt-Greenville Arts Council and its member organizations. Materials may not be reproduced without permission. The Arts Council is a non-profit, tax exempt organization. Any individual or organization is welcome to join by contacting Terry Shank, President, P.O. Box 8191, Greenville, N.C. 27834.

If you have written material, photographs, or art work suitable for publication, please submit them to the Editor, P.O. Box 8191, or to any staff member.

THIS PROJECT IS SUPPORTED BY THE GRASSROOTS ARTS PROGRAM BY THE NORTH CAROLINA ARTS COUNCIL, A STATE AGENCY.

THIS PROJECT IS JOINTLY SPONSORED BY A GRANT FROM THE NORTH CAROLINA ARTS COUNCIL AND THE NATIONAL ENDOWMENT FOR THE ARTS IN WASHINGTON, D.C., A FEDERAL AGENCY.

CORRECTION

In the last issue of CIRCA, there was the omission of a credit line under J.W. River's poem. This poem was previously published in the TEXAS REVIEW.



Greenville Recreation and Parks Department November Events — Arts and Crafts

QUILT FEST — Two-day seminars: Nov. 14-15 from 9:00 a.m.-3:00 p.m. and 7:00-9:00 p.m. at the Recreation and Parks Dept. Community Bldg. Individuals may preregister by calling 756-5879. The following speakers will be featured:

- "Have You Read a Good Quilt Lately?": Laurel Horton
- "Fabrics 'n Quilts": Eleanor Young
- "You Can Be a Superquilter": Carla Hassel
- "Log Cabin": Jane Hall
- "Chinese Design as Seen By a Quiltmaker": Kathy Amico

QUILTING GUILD WORKSHOP — November 28, 1983, Recreation and Parks Community Building, 7:30 p.m.

EMBROIDERY GUILD WORKSHOPS: Preregister for the following by calling 756-7399 or 752-0367.

November 14, 1983 — Recreation and Parks Community Building, 9:00 a.m.-3:00 p.m. "Arachne's Garden" — Instructor: Linda Jane Webster

November 15, 1983 — Recreation and Parks Community Building, 7:00 p.m.-9:00 p.m. "Pulled Thread Christmas Ornaments" — Instructor: Linda Jane Webster.

November 17, 1983, 9:00 a.m.-12:00 Noon — "Canvas Borders"

DOLL CLUB — Now meeting at the Community Building. Anyone interested may join by calling 752-4137, ext. 250.



Conferring in the offices of the Pitt-Greenville Arts Council, 5th floor, Pitt County Office Bldg., are Terry Shank, Pres., John McConney, Vice Pres., Penny Laing, Executive Dir., and County Commissioner Charles Gaskins. (Photo by Marianne Baines)



GAIL RITZER: The Bird Sacred Pact (mixed media — cast paper, paint and porcelain). Ritzer will be exhibiting at GMA Dec. 1-31.

Outreach Education At The Greenville Museum of Art

During the past three years, the Greenville Museum of Art has been involved in a process of transition towards being a service-oriented visual arts museum for the Pitt-Greenville community. The Outreach Education Program was evolved out of this commitment to public service and the problem of accessibility to museum programs for the population as a whole. GMA, being situated in downtown Greenville, is like most of the local agencies since it is not within easy reach of most of its constituency which encompasses a large geographical area. To partially solve this problem, the Outreach Education Program was started in 1981 with the purpose of taking museum programs to the people, especially those who are unable to come to GMA.

Outreach Education began with a series of supplemental art classes offered to the Pitt County Schools. These classes were designed for children who had a special interest in visual art and needed additional instruction. The classes were taught by professional teachers and held after school in the community schools. This special program was assisted by Alice Keene, Coordinator of Pitt Community Schools. It became apparent that there was a need for art experiences over and beyond those available with the city and county schools. Out of the awareness gained the first year of providing Outreach Education, the Special Interest Workshops were devised to fill the artistic gap and reach a large section of the population, not just the elementary school children.

In 1982, the Special Interest Workshop Program coordinated by Linda Darty, was offered to all city and county agencies including the schools. The workshops are a supplement to basic activities provided by such agencies as ADAP, REAP, Pitt County Mental Health, Pre-Release and Aftercare, Eastern Carolina Vocational Center, Pitt County Memorial Hospital's Rehabilitation Center, N.C. School for the Deaf, The Extended Schools and the public schools systems. In addition to being educational and entertaining, some of these workshops are designed to aid the participants in their re-adjustment to the community. This year Teacher Training Workshops are being offered to broaden the amount and kinds of art activities available to city and county school children. Art teachers will be trained to instruct such techniques as enameling and kite-making and through this effort, thousands of children will eventually benefit.

The Special Interest Workshops remain a flexible program in that the content of these workshops is designed to meet the specific needs of the participants. No workshop is the same! The workshops usually are taken out to the agency but groups are encouraged to visit the museums for a special tour of the facility and exhibitions.

Another important part of the GMA Outreach Program is the "Museum in the Schools" Program which is operated by the museum docents. This program is a museum and art appreciation program taken to county and city fifth grades by teams of docents. They travel to the schools with the Education Collection and conduct a "hands-on" art experience with the individual fifth grade classes. This program has been very successful and popular. Many follow-up visits to GMA have occurred and many children have brought their families to see the museum! The museum hopes to one day expand this activity to serve other grade levels.

A third component of GMA's
(Continued on Page 4)

Be A Friend (Of The School of Music)

If you're a music lover with \$15 to spend, your money won't go far these days!

You might settle for a couple of (discounted) records or tapes, or maybe you could pick up a pair of concert tickets.

But for the best return on your investment, consider a family membership in the Friends of the ECU School of Music. Not only will this get you invitations to several musical and social events, you will at the same time be making a tax-deductible contribution to the Friends' scholarship program* for students in the East Carolina University School of Music.

The Friends is one of the newest and fastest-growing arts support groups in eastern North Carolina; its members, now just under 400 individuals and families, have been able to give nearly \$9,000 in much-needed scholarship aid to 34 students during its two years of existence. Meanwhile, they have enjoyed a variety of musical offerings themselves, ranging from autumn "pops" concerts outdoors to a formal progressive dinner and gala concert, to intimate "open house" programs at the music school, arranged just for the Friends.

Establishing a public support group for the School of Music was the brainchild of Dr. Charles Schwartz, dean of the school, who envisioned the organization as linking the musical community on campus with the music-loving community outside. He had little difficulty attracting the enthusiastic interest of local arts patrons.

Greenville banker J. Reid Hooper is serving a second year as the Friends' president. Other officers include five vice presidents from the Greenville area, Candace Dixon, Camille Gaylord, Cheryl Taft, Nelson Crisp and Françoise Rees; treasurer Glenda Riggs; secretaries Margaret Shuping and Jon Shaw; four advisory board members from the music school faculty and Gladys Howell, wife of the ECU chancellor.

For the past two years, the Friends' calendar has begun in the fall, with an open air concert of light classical and

popular works presented at the lakeside home of Friends members Graham and Ellen Flanagan. This event is a relaxing and informal occasion for members of all ages, with each family bringing refreshments and its own blanket and folding chairs.

This fall also featured the first in a series of four "open house" programs scheduled on campus during weekday afternoons. ECU's piano technician, Don Wigent, led a gathering of members through the intricacies of piano restoration and repair when they visited his shop in ECU's Fletcher Music Center in late October.

Other open house programs, planned for early 1984, will highlight music for the aged, instrumental chamber groups, and music appropriate for weddings. Each program will be presented by a music faculty member who is a specialist in the field.

Major Friends activities are held in the winter. As a group, they celebrate the Yuletide season in the Elizabethan style during ECU's popular Christmas Madrigal Dinner series, and they don formal wear for the Friends' scholarship gala/progressive dinner.

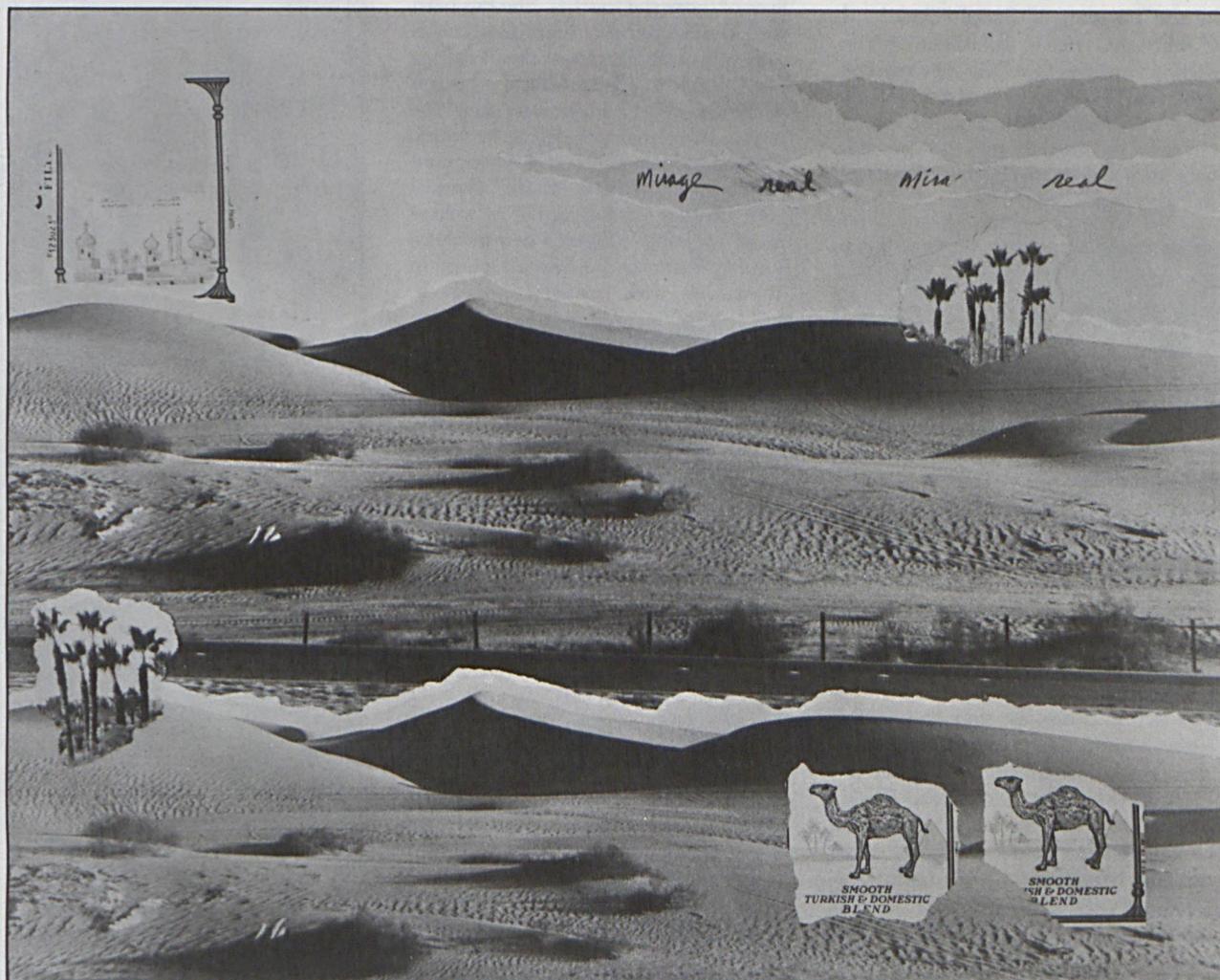
This season's dinner gala, set for January 28, will begin with a cocktail party at the Greenville Country Club, featuring a Boston Pops-type concert by the East Carolina Symphony Orchestra, conducted by Robert Hause. Several romantic songs and duets will be presented by soprano Antonia Dalapas and baritone Edward Glenn, both of the School of Music voice faculty.

After the concert, members will proceed to designated homes in Greenville for dinner and dessert. Profits from the \$50-per-couple event will go toward the Friends' scholarship fund.

Friends automatically receive copies of the organization's semi-annual newsletter, OPUS I, and announcements before each individual event.

Information about Friends membership is available from any of the board members or from the School of Music office on campus (telephone 757-6851).

— Françoise Rees



BRIAN TAYLOR, "Road to Mecca, 1982" — B/W Photo with mixed media to be exhibited as part of "Contemporary Photography as Phantasy," Nov. 17-Dec. 16, Gray Gallery, ECU.

The Greenville Choral Society

By DONNA FLAKE

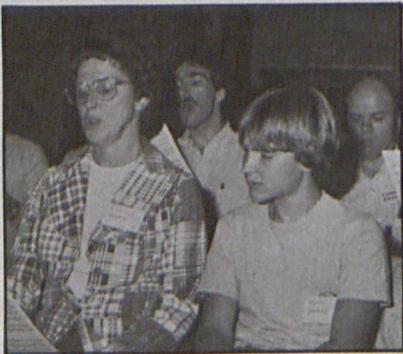
The Greenville Choral Society was founded in September 1969 with Dr. Paul Aliapoulous as the first director. Fourteen years later we are still a very active group of 80 members. The make up of the Society is not just a group of professionally trained musicians — nor is it totally a group of nontrained singers who band together every Tuesday night. It is an extremely diverse group — in background, musical ability, occupations, and interests.

How does the membership feel about the society? Susie Bell Johnson, who gives musical sightreading classes for interested members before each weekly session, says, "It is undoubtedly the warmest, friendliest, and most funny group in all of Greenville. It is a group effort for enjoyment of music and friends." Patricia Rivett says the group is her "musical salvation" and she looks forward to each rehearsal. Julie Tucker says the society is like "being on a football team where everyone has to do their best job for the team to do well."

When members were asked *Why* they joined the group and what need it fulfilled, Nancy Harris replied, "I joined to try to retrain my voice after a twelve year hiatus from organized choral work." Martha Daniel's reply was, "I joined to revive myself culturally and because I enjoy learning new things." Greg Baldwin, President of the group responded, "I can no longer play football — but I can sing." Other responses ranged from: "I have a talent given to me by God which should be used and I love to sing"; and "Singing makes me feel as free as a bird, and singing with others really gives me chill bumps"; to "I get my only backrub each week here."

In order to perceive the true composition of the Society, one must understand something of its individual members.

Dennis Bagarozzi joined the group for the first time this season upon the invitation of a longstanding member of the group. As a faculty member at ECU in the Division of Social Work and Corrections, he is coordinating the clinical component of the new masters program. He enjoys pop, country, soul, folk, and, and, and classical music. As a teenager he sang in rock groups and with rock bands in Greenwich Village in New York City.

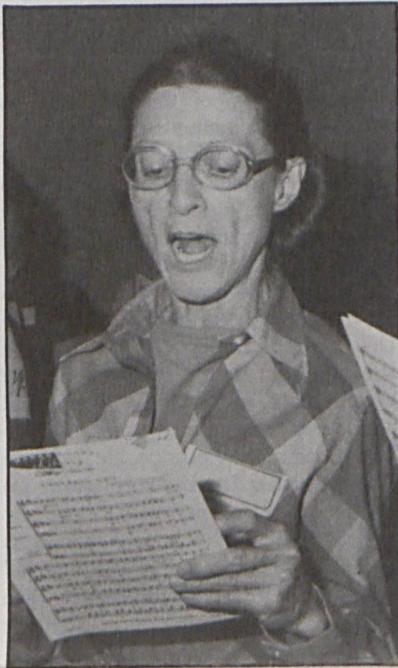


Khristi Pascarella, the Secretary of the group, is a clerk typist in Admissions at ECU as well as a graduate student in Child Development. She is married to a motorcycle enthusiast and they enjoy sports, camping, bicycling, and the mountains. Her musical experience includes performing in *It's a Mad World*, singing in high school and college choirs, some piano training, and teaching herself guitar and ukulele.

Edith Snider is a newcomer to our group as well as to Greenville. She moved here from Connecticut where she sang in semiprofessional choral groups, and was involved in musical theatre. Edith teaches music at Wahl-Coates

School. In addition to singing, she enjoys jazz dance, painting, organ, and harpsichord. Her favorite type of music is Baroque.

Matt James, a 13-year-old eighth grader at Grifton School, is also joining the Society for the first time this season. Matt would rather sing than do homework while he waits for his mother, Nancy James, a dedicated Society member. He likes music that "moves him inside." He enjoys hunting, playing guitar, working with computers, video games, and girls. When asked his favorite music he enthusiastically replied, "The Eagles, Christopher Cross, Men At Work, and Willie Nelson."



Bryon Franklin is one of those people who makes the group more fun. He is an architect of "beautiful buildings". He used to sing with the Raleigh Oratorio Society. Musically he enjoys Bach, Beethoven, Brahms, and rock. Bryon is building an airplane in his living room and he has over 6000 hours as a pilot.

Sarah Anderson Pierce lights up the lives of those she touches. She has been with the Society for three years and is presently choir director at the First Baptist Church in Chocowinity, a private piano teacher, and a homemaker. She received her master's degree in Music Composition in 1981 and writes contemporary Christian music, classical 20th century compositions, as well as music for babies. (She is a new mother.)

Libby Braxton, who lives on a farm in Winterville with horses, cows, sheep, goats, cats, and a dog, is a new member with much vitality. She is presently teaching choral and general music at A.G. Cox Grammar School in Winterville and loving it.

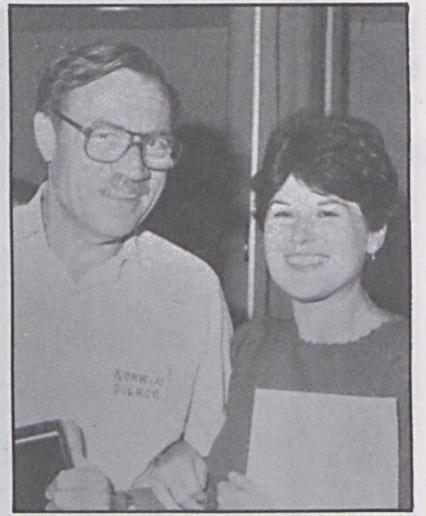
Here are some other tidbits of information about the members: Anne Parkinson recently traveled to the Soviet Union. Nancy Harris is the owner and proprietor of "Samuri Seamstress" which manufactures stage backdrops for clubs and bands. Sharon Reed's real love is fox hunting on horseback. Thomas Mercer sang operas with Jerome Hines. Norwin Pierce is the Choral Director of the Barbershop group, and he also sang at the Chicago Civic Opera House while in High School. Ragan Spain is a 16-year-old senior at D.H. Conley High School. Helen Dail manages two tobacco farms. Andrea Croskey is currently developing a youth theatre group through the Greenville Parks and Recreation Department. Deborah Ballinger Williams will be teaching yoga classes in the ECU Intramurals Department beginning in October.

When describing the composition of a group such as the Greenville Choral Society, one must not overlook our very essential musical director. Dr. Rhonda Fleming brings great talent to our group. She is a faculty member at ECU's School of Music. She works with untiring energy during rehearsals. She starts each session with an energy booster — a choral back massage. (For those who have not participated in this phenomenon, each member gives the person adjacent to him or her a marvelous back rub. Most members try hard not to be late lest they miss this once-a-week luxury.) Rhonda brings enthusiasm, energy, a highly developed musical ability, friendship, and much caring to the group.

Although there is no candlestick maker, the Choral Society's present membership includes: a doctor, a lawyer, five music teachers, three clerks, three professors, five homemakers, an industrial designer, an architect, a janitor, two librarians, three piano teachers, a band director, a microbiologist, three nurses, a nursery school director, five secretaries, two social workers, a speech therapist, a graduate student, nine teachers, three retirees, a 12th grade student, and an 8th grade student.

Those who previously thought of the Greenville Choral Society as a homogenous group of persons interested only in Choral Music now have seen its diversity. Although the span of occupations, interests and backgrounds is tremendously broad, the unifying factor that draws each member to rehearsal in personal fulfillment through music. The satisfaction they derive is one gained from sharing great music with each other and the residents of the area.

Photos by Donna Flake.



Outreach Education

(Continued from Page 3)

Outreach Education is Special Tours and Talks available to any group interested in learning more about the museum and visual art. Art Appreciation Gallery Talks and Special Tours are conducted within the museum on a regular basis but this program is portable! The museum's director, Mary Anne Pennington, travels to agencies such as nursing homes and schools to give illustrated talks about GMA's Collections and art history. This part of Outreach Education is very important because it serves those people who are rarely, if ever able, to visit the museum or participate in an art experience.

The Outreach Education Program has future plans to incorporate an ARTMOBILE which would be a small traveling museum-on-wheels. This vehicle would be available to all of eastern North Carolina bringing selections of the museum's Collections to the most inaccessible areas. GAM is dedicated to the overall purpose of Outreach Education which is to encourage and develop that creativity that is everyone's birthright!

Funding for the Outreach Education Program is provided by a Grassroots Grant from the North Carolina Arts Council, a state agency, tuition and fees, and private donations.

— Mary Anne Pennington



"A Children's Christmas." (Photo by Jef Glenn)

A Different Sound

A Portrait of Ida Wooten Tripp by Christine Rusch

"For if the trumpet give an uncertain sound, who shall prepare himself to the battle?"

— I Corinthians 14:8

When Ida Wooten Tripp entered her first creative writing class on a humid May evening in 1978, she had no idea where it would lead her. Within five years, she'd publish over a dozen of her short stories, complete a semi-autobiographical novel, win honors for three of her poems and first place for a short story, and finish her very first one-act play.

"I finally finished typing that darn play," she complains in a characteristically understated mix of dry wit and true modesty. "It's been difficult because of the length; my usual typing speed (for short stories) is about 10 words a minute. With the play, it's 3." A conversation with Ida Wooten, like a perusal of her writing, is certain to be sprinkled literally with comic relief. "And I wanted desperately to put in the narrative. It's difficult to tell everything in the dialogue."

The play, tentatively titled KING 'BACCO, will be given a workshop production at the Best Lunch Theatre Ever in the Greenville Museum of Art on Wednesday, November 16 at noon, in conjunction with the Pitt-Greenville Flue Cured Tobacco Festival. A discussion program, "Human Values in New Plays" (Sponsored by the North Carolina Humanities Committee) will follow the production. Ida Wooten is understandably apprehensive about the first public presentation of her play. But with cautious confidence bolstered by five years of enthusiastic support from local writers, she concedes, "I might get by."

The play is an interweaving of several of her short stories, some written with such strong characterization and sparkling dialogue that local writers' groups have been known to applaud spontaneously at their reading. The most difficult part of writing KING 'BACCO was "just trying to hang a story together . . . I write to try to recreate my childhood. It's mostly for historical purposes; it's a shame for people not to know how it was, especially in the 30's. It was such a terrible time. A traumatic time. It's really not possible to get across to people who didn't live through it."

If we had a Great Depression today, "I don't think people would accept it. Now we'd have anarchy. Then most people were farmers, and accustomed to hard times. They always had hard times. They weren't ever accustomed to the luxuries we now call necessities. For them, the Depression was just a little worse . . . People now have no concept. I wonder if they'd be strong enough or if there'd be any way they could survive. That's what it was, survival. Most did, but they knew they'd been through a fight." Ida Wooten's characters frequently fight; with one another, with fate, with themselves.

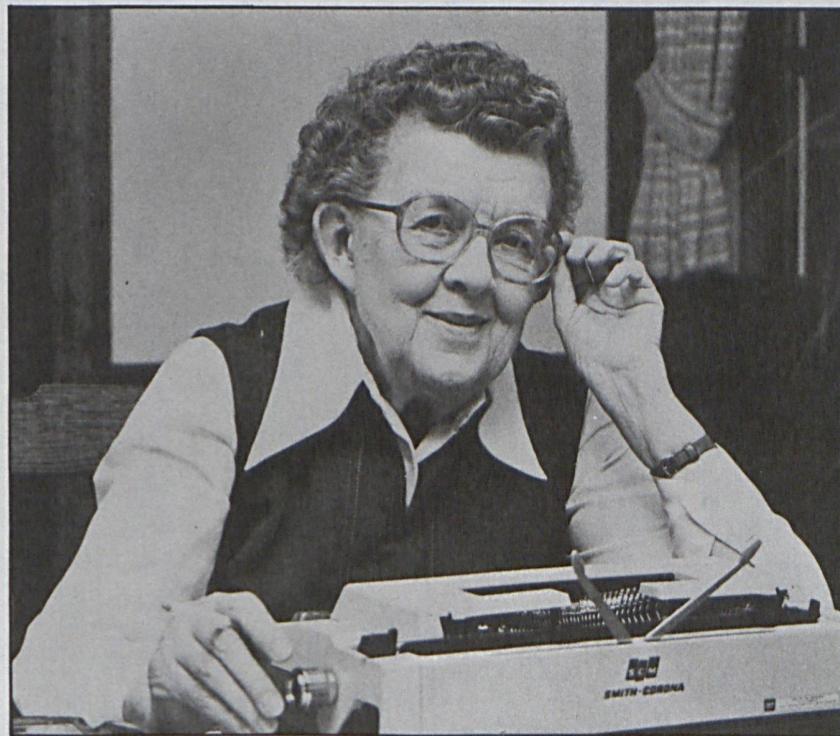
"My favorite character to write about is my grandfather. He was a marvelous storyteller. I was always so impressed, and wanted to be able to do the same thing." Ida Wooten's mother died when she was one; she was raised by her grandfather. "He tutored me in all the basics and Latin. I could read when I was three, and I started in the fourth grade when I was seven. But I was always at a disadvantage. I couldn't compete in sports or socially, although academically I could. Any time I had a problem all through school, all I had to



do was go home and he'd explain it. He could explain so anyone could understand." Perhaps those years of diligent tutoring influenced her writing style, characterized by its carefully wrought simplicity.

"I began ECTC at age 15, then taught for a year. I was 19. I've never lived anywhere except a tobacco farm, not counting that year I lived in the teacherage in Pactolus." Like great authors everywhere, Ida Wooten is most comfortable writing about the people and places she's known all her life. Her stories tell of farmers and their families, of hopes and tragedies, of good crops and bad weather. Her writing is unique in the historical and cultural perspective it assigns to the way of life associated with tobacco farming.

To a stranger, Ida Wooten would seem unremarkably like farmers' wives, devoted mothers and grandmothers everywhere. Her son, Bill, a retired marine captain, is a Pactolus dentist. Her daughter Rosalie is an economist in the Applied Math Center and assistant to the director of the US Bureau of Standards in Gaithersburg, Maryland.



Another daughter, Bunny, a business school graduate of ECU, is currently studying Medical Laboratory Technology. But to her readers, Ida Wooten reveals the kind of depth which only trauma can create.

"The great tragedy of my life was losing Ashe." Her youngest son was killed in a hunting accident when he was 16. "I've always heard that losing a child was the worst thing that could happen to you, and I think that's true . . . If it hadn't been for that, I never would've started writing. It worked as a sort of therapy. Now, whenever anything bothers me, I write it about it, and it works. And you know, it's amazing how many people are writing for the same reason. I didn't realize it would help. I just knew I had to do something other than just sit at home and dwell on it."

"That class did everything for me. Everything I've ever sold was written as a result of assignments in that class. Tommy Manning gave this title and I wrote an inspirational piece. He said, 'if you'll give that to me, I'll publish it.' (Manning, former teacher of the PCC

Creative Writing Class, was Editor of the Free Will Baptist Press. The class is now taught by Patsy Baker O'Leary.) "That gave me such a lift, that I was going to have something published with my name on it. I didn't go into inspirational writing because I didn't want to. It just happened that the first decent thing I wrote happened to be inspirational."

Another favorite character to write about: "Black people, because I think I understand them, but maybe I don't. I'm curious about how they feel and what they think. Probably because of my lifetime association with them, and not being able to fully understand them. When I was growing up, the lines were so firmly drawn that you just didn't do certain things. All you saw was this face they showed to you. I sensed that there was an understanding that rarely surfaced, but once in awhile you got an inkling. I remember there was a white man who shot a black man in the back while the black was running away. The white man pleaded self defense, and got away with it. I knew the black people were very upset, but they didn't show it much. I thought it was terrible, but that's the way it was, and that's the way it went all the time. There was a lot I saw, but didn't think about it much at the time." Since then, she has given what she's seen a great deal of thought.

The novel, *The Uncertain Trumpet*, tells the story of a little girl, Laura, who grew up on an eastern North Carolina tobacco farm during the Great Depression. "I didn't start with the intention of writing a book. I'd written right many stories concerning the 30's, and decided I'd try to hang them together. It's mostly a collection of these stories. Whether I ever sell it or not, it was worth it, because it was such fun. All I had to do was call on memory."

Toward the end of the novel, Laura's grandfather speaks to her: "The trumpet's got a different sound now. I can hear it loud and clear and certain."

Ida Wooten's plans for her future writing are clear and certain. "I'll just keep doing my assignments."

— Christine Rusch

CALENDAR OF EVENTS

November through December

Dance

- Nov 7 8:15 p.m., Alvin Ailey Repertory Dance Ensemble, McGinnis Theatre, ECU
- Nov 1-12 N.C.EA. Mixed Media Group Show, Gray Gallery, ECU
- Nov 1-30 Exhibit: Watercolors from GMA Permanent Collection, South Gallery
- Nov 17-
Dec 16 "Contemporary Photograph Phantasy." New works by contemporary American photographers, Gray Gallery, ECU
- Dec 1-31 Exhibit: Recent Works by Gail Ritzer, Greenville Museum of Art. Opening: Dec. 6, 7-9 p.m.
- Dec 1-31 Exhibit: Selections from GMA Collection, South Gallery

Music

- Nov 3 8:15 p.m. Faculty Chamber Music Recital, Fletcher Recital Hall, ECU
- Nov 6 3:15 p.m. ECU Symphony Orchestra Concert, Wright Aud., ECU
- Nov 6 8:00 p.m. Guest Recital, Jeanne Piland, mezzo-soprano, Hendrix Theatre, MSC, ECU
- Nov 7 7:30 p.m. Saxophone Quartet Concert, Fletcher Recital Hall, ECU
- Nov 9 7:30 p.m. "American Musicale", Phi Mu Alpha Concert, Fletcher Recital Hall, ECU
- Nov 10 All Day High School Chorus Festival, Wright Auditorium, ECU
- Nov 10 7:30 p.m., 9:00 p.m. Small Ensemble Concert, Fletcher Recital Hall, ECU
- Nov 13 3:15 p.m. Symphonic Band Concert, Wright Aud., ECU
- Nov 13 The Arden TRIO, Stewart Theatre, NCSU, Raleigh
- Nov 13 7:30 p.m. Jazz Ensemble Concert, Fletcher Recital Hall, ECU
- Nov 14 8:15 p.m. Faculty Recital, Paul Topper, Violin, Fletcher Recital Hall, ECU
- Nov 17 8:15 p.m. Lynn Harrell, cello, ECU Artist Series, Hendrix Theatre, MSC, ECU
- Nov 22 8:15 p.m. Faculty Recital, Henry Doskey, piano, Hendrix Theatre, MSC, ECU
- Nov 28 8:15 p.m. Faculty Recital, Bryan Schweichardt, clarinet, Fletcher Recital Hall, ECU
- Nov 30 8:15 p.m. Faculty Recital, Paul Tardif, piano, Fletcher Recital Hall, ECU

- Dec 11 "Messiah Sing," Greenville Choral Society, Wright Aud.
- Dec 1 7:30 p.m. Men's and Women's Glee Club Concert, Fletcher Recital Hall, ECU
- Dec 4 3:30 p.m. Faculty Recital, Timothy Hoekman, piano, Fletcher Recital Hall, ECU
- Dec 4 Jack Daniels Original Silver Coronet Band Christmas Special, NCSU Center State, Memorial Auditorium, Raleigh
- Dec 5 7:30 p.m. Symphonic Wind Ensemble Christmas Concert, Fletcher Recital Hall, ECU

Dance

- Dec 3 All day, Green Grass Cloggers' Day, Pitt County Fairgrounds

Stage

- Nov 6 Musical "Pump Boys and Dinettes," NCSU Center Stage, Raleigh, Memorial Auditorium
- Nov 16 Noon "Tobacco Play" by Ida Wooten Trip, Best Lunch Theatre Ever, Greenville Museum of Art
- Dec 1, 3-4 "Curtain Player's Show," Ayden Theatre Workshop, Ayden/Grifton High School
- Dec 1-3; 5-6 "Album," East Carolina Playhouse, McGinnis Theatre, ECU
- Dec 14 Noon TBA, Best Lunch Theatre Ever, Greenville Museum of Art

For Children

- Nov 1 & 2 9:15 a.m. "Androcles and the Lion", McGinnis Theatre, ECU
- Nov 3 & 4 8:15 p.m. "Androcles and the Lion", McGinnis Theatre, ECU
- Nov 12 "Bananas," Children's Series, Stewart Theatre, NCSU, Raleigh

TICKET INFORMATION

- ECU Central Ticket Office 757-6611
- ECU Playhouse Box Office 757-6390
- NC Symphony Orchestra 733-2750
- Stewart Theatre, Raleigh 737-3105
- Ayden Theatre Workshop 756-7209

GALLERY HOURS

- Gray Gallery 10-5 M-F
1-4 Sunday
- Greenville Museum of Art 10-10 Tuesday
10-6 W-F - 11-3 Saturday
Closed Sun. & Mon.

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A Journal of the Pitt-Greenville Arts Council

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