

OnCampus

Entrances and Exits On Behalf of Goss Theatre Endowment

All the world was the Christian Center stage for Lance Goss, the longtime Millsaps director, and the Players' production in August of *The Compleat Works of Wllm Shkspr (Abridged)* helped raise money for an endowment honoring Goss, whose productions packed the Christian Center Auditorium for decades.

Tiered sponsorships were tailored to the farce, a slapstick and irreverent foray into the works of the world's most famous playwright. "We came up with whimsical names for the giving levels, like the Speare-Shakers, the Stratford Strutters, and the Globe Groupies, and though the names are whimsical because the show itself is wacky,

we are serious about sponsorship," said James Anderson, who directed *Shakespeare*.

Anderson, no stranger himself to the Millsaps stage, said the campaign also served to reach out to the community of former Players, among whom are Ward Emling, the director of the Mississippi Film Office, and the writer Kevin Sessums, whose celebrity profiles are often featured in *Vanity Fair*. Former Players have gone on to Broadway, television, and film work. "First and foremost we were honoring the memory of Lance Goss, and his contributions to the College and to the theatre department, but a secondary goal was that of renewing an interest in the Players, not only in the community at large but with the considerable community of former Players."

Brenda Ware Jones of Jackson, B.A. 1982, remembers her own experiences working with Goss, who passed away in 2001. "Lance Goss rarely raised his voice

and never dictated how a character should be played by an actor," Jones said. "He would sit in that chair of his, rocking, rocking, rocking, many yards away from the stage. After a run-through of a scene, the performer would peer out into the darkness and know instantly whether Lance was pleased or not. Pursued lips, a tense posture, and the stilled rocking chair meant: 'Let's try that again another way.' Vigorous rocking and a beatific smile on his face meant, 'Yes! I like that!'"

The Lance Goss Endowment for the Theatre was established in 1992 with gifts from former students and friends. The endowment enables students to work and study under guest artists, provides opportunities for master

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classes, allows the entire community to enjoy renowned guest lecturers, supports the College's interdisciplinary curriculum, and provides a forum for partnerships with Millsaps College and the Jackson community.

Former Players who remember Goss "and his gentle but exacting professionalism owe it to themselves to come and see the truly wonderful theatre being done at Millsaps," Jones said. "Lance himself would be proud, and we all can be proud of the fine shows being mounted these days. Let's all—as former Players—make sure that his rocking chair never pauses up in the heavens."

"We want former Players to redirect energy back to the current generation of Players," said Anderson, adding that a letter was sent to veteran Players offering sponsorship opportunities. "We want to hear from them, and we want them to become involved in the sponsorships and become part of a support team for the Players."

The Players presented Jean Anouilh's *Antigone* in October, produced by senior Mike Padilla. Originally produced in Paris during the Occupation in 1942, the play explores the consequences of resistance to an authoritarian regime. The production was modernized "to show that the themes are still relevant," said Padilla, a theatre major.



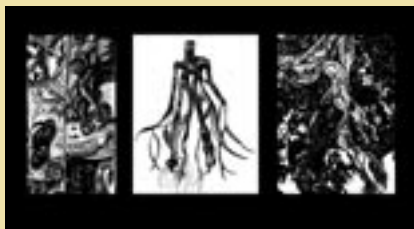
The Compleat Works of Wllm Shkspr (Abridged).

In late October, senior Celeste Collins of Pinola directed the Players in *Nice People Dancing to Good Country Music*, a comic journey into the heart of America. Collins said she loved the script at first sight. "I read it once and said 'Okay, that's my project.'"

In November, the Players presented *The Night Thoreau Spent in Jail*, a play in two acts based on the life of Henry David Thoreau. The play, by Jerome Lawrence and Robert Lee, is a dramatic representation of Thoreau's refusal to pay taxes to protest the U.S. government's involvement in the Mexican War, which landed him in prison.

According to Anne Sullivan, guest director, the play was timely material: "When Lawrence and Lee wrote this play, they wrote it as a protest of the Vietnam War. They decided, while they were writing in that mode, that they were going to protest what they saw as a very monopolistic approach to theatre, which was Broadway. They had had two big hits on Broadway already, so they decided that they wanted college and community theatres to be the lifeblood of this show."

—J. W., J. Y.



Mixed Media: Art And Anthropology

Kobay (2004), by Gretchen Beck, in charcoal, graphite, and India ink. Beck, associate professor of art and director of the art department at Concordia University in Irvine, California, exhibited her works in November and December at the Lewis Art Gallery. Her art involves the study and depiction of different aspects of the Nigerian landscape, the Djarma and Fulani cultures, and the art forms they create.



The Martinů Collegium Praga rehearsing in the Ford Academic Complex Recital Hall for their Bell Concert Series performance.

Bell Series Surveys History of the Keys

Millsaps College opened the second season of its acclaimed Bell Concert Series with a selection of programs celebrating "The Power of the Keyboard." The Grammy winner Lambert Orkis presented the program "From Hammers to Bytes," which began with pieces played on the early fortepiano and concluded with the *Sonata-Fantasia* (2001), by James Primosch. The performance combined the power of the modern Steinway with the Kurzweil synthesizer to show the breadth of artistic expression on the keyboard as it has evolved over the centuries.

In late October, the Martinů Collegium Praga, an exciting piano, violin, and cello trio that has performed throughout Europe, celebrated the centennial of the death of Antonin Dvořák with a performance of works by Dvořák, Martinů, and Piazzolla.

"I especially enjoyed the Astor Piazzolla tango nuevo *Four Seasons*," said George Sanders of Jackson, a Bell subscriber. "It is the most romantic piece of music I've heard lately. The Bell Series is an amazing opportunity. For \$20 you can hear world-class artists in an intimate setting."

The Bell Series brought to campus the Singular Talent-Spectacular Workshop in January, featuring the award-winning jazz composer and pianist Orrin Evans, described by the *New York Times* as "one of the best developments in jazz in the late '90s." In addition to an evening of

jazz piano, Evans held a jazz workshop with Jackson area collegiate and high school faculty and students.

A recital by the winner of the Wideman Piano Competition, Kostyantyn Platonovich Travinskyy, was on the calendar for February. The Wideman competition, conducted under the auspices of the Shreveport Symphony Orchestra, draws young people from the United States and around the world. Winners are recognized as some of the world's most outstanding piano talent.

The pianist Constance Carroll, a name familiar to Jackson music lovers, will perform on Friday, March 11. Carroll, who has won national acclaim as both a solo recitalist and a chamber musician, has enjoyed a long and distinguished career as a piano artist-in-residence at Centenary College in Louisiana and a professor at Louisiana State University. The day after she entertains with her keyboard artistry, Carroll will present a master class on piano pedagogy to teachers and students.

The Bell Concert Series is an eclectic performing arts series featuring a sweeping variety of piano performances. Presented in memory of Mrs. J. Y. Bell, the performances are complemented by educational programs including presentations in public schools, preconcert lectures, and master classes for advanced students.

—J. Y., J. W.