

# Features . . .

## Travel Report by Robert Ward

Several weeks ago, (it seems like an age) I returned from a trip which took me to New York, London, Paris, Rome, and Siena, all of this except the weekend in Paris involving School business and planning for the future.

In New York conferences were held with architectural consultants, relating to future campus planning. All renovations of present buildings or new construction will be considered in the plan. Present needs of all departments and schools, as well as any new programs which are envisioned, will be provided for.

Dr. Semans, Mr. Hall, and I also met with nine members of our Advisory Board and several members of our Foundation Board, at which time we were able to bring them up to date on recent developments in the School and to tell them of future plans. As a direct outcome of the meeting, Misses Helen Hayes and Jean Dalrymple are planning to visit the School in the near future. Other contacts were made with Foundations.

In London it was a great pleasure to sit with the Misses Rose Bruford and Mary Henniker Heaton and plan next year's Drama Summer Session. They seemed well aware of certain shortcomings of the program and are hoping to rectify these next summer. One basic question which was considered in depth was whether a program could be offered which would be sufficiently different from that of last summer to make it advisable for students who participated last year to return. She felt that such a program could be devised and is working in that direction. Another conference was held with Richard Mangan, who lectured during last summer's session. We spent most of our time exploring any possibilities which might exist for design and production students in London during the summer. Mr. Mangan

kindly offered to look into such possibilities and then to write me concerning his findings.

One very exciting evening was spent at a birthday concert, given by the Royal Philharmonic Society and played by the London Symphony Orchestra, for Aaron Copland's seventieth birthday. Copland conducted fine performances of his "Appalachian Spring" and "Third Symphony" and played the piano in his "Piano Concerto" while Andre Previn conducted. At the end of the concert the audience gave the composer a standing ovation. I could not help but think how fortunate we are that both Copland and Previn will be here in March as guests of the School.

In Italy I went first to Siena to meet with officials from the Accademia Chigiana and the Monte dei Paschi Bank. Plans for a different kind of summer session are under discussion and will be announced, as soon as administration and faculty have been able to give them full consideration. It will be of interest to those who attended last summer to know that no further participation in the conducting classes of Maestro Ferrara is being considered. I was very fortunate in that, while we were in Siena, Maestro Segovia played a concert commemorating the death of Count Chigi. The concert was most enthusiastically received. Indeed, the Maestro finally came back after three encores and said, "I am not tired, but my guitar is tired," and retired from the stage. We had a chance to talk afterward, and he remembers his visits to our School and the visit of Mr. Silva and his guitar students to his home in Spain vividly and with great pleasure. I invited him to return to the School during his next tour in this country, and we are trying to work this out at the present time. Suoni Lavalle, Eugene Rizzo, and Paolo

Olsofueff were all in Rome and participated in discussion of next year's plans. All of them wished to be remembered to our students and faculty members.

One of the highlights of the entire trip was the weekend visit which Mrs. Ward and I paid to Paris. Bejart's Company was giving a Gala Stravinsky evening, which included "Les Noces," "Firebird," and "The Rites of Spring," none of which we had ever seen danced. "The Firebird" and the first half of the "Rites" were incredibly powerful, particularly because of the extraordinary artistry of the company's male dancers. The next evening was the final performance of the Alvin Ailey Company. The troupe has had a fantastic success in Paris. On the night we attended the audience was still shouting their approval after some forty curtain calls. You can't imagine how proud we were of Leland Schwantes, who has become a stalwart of the Company. He danced splendidly, and at supper afterward with him and Joanne Weinstein, now Mrs. Schwantes, it was wonderful to hear of their triumphant Russian tour and plans for London and New York appearances which will follow those in Paris. I couldn't help but reflect that this is what the North Carolina School of the Arts is really all about. Six years ago Leland came to the School, having had virtually no training in dance whatsoever, and now in this short time has become a strong member of a remarkable group which is causing an international sensation in the dance world. Of the accomplishments of the School of Dance, Alvin Ailey had nothing but good things to say.

Very soon after the first of the year definite plans for all the summer programs will be announced, and we hope that they can all be more successful and exciting than they have ever been before.

NOTICE: The final exam for Science 101 was accidentally omitted from the schedule. It will be held in Room 209 on Tuesday from 1:00 to 4:00.

## Meanwhile,

## Back in the Dance Dept.

The approach of the semester's end finds most of the dancers ready for a short breather. It's been a full and exciting semester for the Dance Department. There have been no radical upheavals but many small, much-needed changes.

Although there was no great fanfare over it, one thing initiated this semester is worthy of notice and will no doubt become more and more important as time goes on. A small company has been established with the help of a Rockefeller Grant. It is composed primarily of graduates or former students of the Dance Department. The company members form the nucleus of the group of dancers who perform. The company performs under the title of the North Carolina Dance Theater.

There have been improvements in the curriculum with the addition of more regular pointe classes and a variations class for the girls and separate morning classes for the boys. This should not be misconstrued as a form of discrimination, it is rather a necessary development because of the different areas of technique which must receive concentrated attention for the two groups. The ballet students also have modern classes now

## magically, one night

By Jon Thompson

It becomes very brisk on winter evenings around the school. Sometimes there's just enough chill in the air to make you turn up the collar and bury your hands in the pockets of the coat. And maybe, if you're lucky, the light from the lampposts is hazed by a light fog. It becomes very quiet on these nights, and often, very lonely. Take a walk. The Commons is still open. All of your friends are working on the upcoming Children's Theater Tour. Go on, drop by rehearsal. It's up in the seminar room.

Peeking through the window: there's Jon Coggeshall at the piano (one they pushed in from the dance studio) rattling out a silly tune. Cog is doing the music for the show. Who else is there? Let's see...there's Duke, Maxwell and Woodson. Sam Barcelona and Susan Thompson. And Cathy Masterson. Mike Williams is busy elsewhere and couldn't come. The group is doing a strange little pantomime to go with Cog's tune, so what the hell...sneak in, sit down.

Bill Dreyer comes over. Bill is the "director." The show is really being run by the entire company. Bill knows it and he doesn't seem to mind.

"Watch this," he says, "I want to know what you think."

The Scene: the dawn of man. A quartet of apemen...real dummies. One ape, off by himself...thinking. Aha! Idea! The wheel! He rolls it to the others. "What's this?" Hmmm...It makes no sound!...It doesn't fit on the head!...It tastes awful!...It doesn't even rattle...It's no good!

Thinker is very put out. OK, what about an alarm clock...No. A candle?...No dice. Well, dammit, what about a club? Hey, wow. Let's see it. Whomp! One monkey-man goes down...Whomp! strike two...Whomp! That's three...Whomp! There goes the thinker...one left. "Hey, great fun right?...right?...hey!...get up...please?"

Think the kids will get it?" Bill asks, "It's pretty heavy."

It's heavy, and lively, and funny and don't worry, they'll get it. And that is the magic part. It's chaotic and noisy at these rehearsals. But when the actors begin to work, bingo! Magic.

The entire program is a collection of these "blackouts."

stories adapted from mythology, fairy tales or wherever. Some of the Thurber fables are being used, too.

Bill calls for a break, but some of the guys start joking around near the piano. A tap dance routine...a barbershop quartet...a singing waiter. Crazy. This bunch of people are going on a twelve-day tour of 20 elementary schools in the western part of the state, starting on February first. So they're going to work over the break. Just three weeks left.

Oh, Oh...Need more room. The group moves over to the dance studio. Careful, gang, we don't want to fall through into the gym.

What now? Thurber's timeless fable, "The Unicorn." Oh, Duke isn't narrating anything else, so he gets this one. Sam, you're the husband. Susan, you be the wife, and Cathy, be the unicorn.

Cog, starts up on the piano. (They brought it with them)

"A long time ago, when the earth was green,

There was more kinds of animals, than you've ever seen

There was cats and rats and elephants, but sure as you're born,

The loveliest of all was the unicorn."

Duke tries an Irish dialect. Oh, Oh...that sounds Scottish. Oh well. "The husband went out into the garden," he reads.

Sam stops. "where's the door?"

"Make it there."

More story. Blah, blah, blah. Done. "What now?"

"Do the ending again." Duke, you still sound Scottish. Duke does it straight. Better. Finished.

Bill tries to talk to Alan Toy, assistant director, but no go. Duke and the boys are kidding around. "Shhh!" Oh, Sorry.

"Ready to go?" They do the Unicorn again. And then...Finished for tonight. Tomorrow, same time.

Sooner or later there will be a dress rehearsal, and the whole damn school can see it. Paul Dale is lighting it and Shelly is doing some nifty costumes.

Well, lights out.

There was nothing better to do tonight. Glad to be there. Step back outside. The fog is just a tiny bit thicker. That dorm over there looks like a big camera.

Oh, well...."Home again, home again."

By KATHLEEN FITZGERALD

works wonders for technique when applied faithfully.

There have been many performances this semester away from the school, as well as in The Black Hole of Calcutta, the Drama Theater. October was a particularly busy month. A group of dancers was flown to beautiful Miami Beach, Florida to perform at the Doral Hotel. The stage was small and the conditions makeshift but it was all taken in stride and the small, select audience was impressed with the calibre of the performance.

On the 23d and 24th of October two of Agnes de Milles works were presented. They were "Cherry Tree Legend", in which Robert Lindgren played the part of Joseph; and "A Rose For Emily," a new work by Miss de Milles. It was a memorable experience for both works' casts of thousands to work under that small, dynamic woman who somehow learned everyone's name.

During November various bits of "Nutcracker" went into rehearsal and during the Fall break there was a short tour of various repertoire pieces.

In December, "Nutcracker" was pulled together and as has

(Cont. On Page 4)

## Fred Avery Wrote This



"It's the blob!"

"It's a cubic mushroom!"

"No, it's the Administration's emergency remedy to the School of Drama's cry for more facilities!"

All of the above are quite plausible reactions to a project that has just been born. Describing "it" is indeed a challenge, even to its creator: Robin Costelloe, native of Ireland, presently three-dimensional art classes in the Visual Arts Dept.

Costelloe offered the following background. In addition to being employed as an art instructor he had been commissioned to create a sculpture somewhere on campus. Furthermore, the nest for this sculpture somewhere on campus. Furthermore, the nest for this creation seems to be the court behind the Student Commons Building. Then with an air of humor, possibly akin to that of a pregnant woman asked to describe her baby, not yet born, he continued:

"It's going to be complex, cubic, of either stone or steel, or perhaps a combination...

definitely big, and above all else, FUN."

Once the sculpture is completed—how appropriate: a work of art with an Arts School that is constant, serving as a massage to the strained eyes and drained minds of those victims of over-exposure to our somewhat sterile surrounds of hollow white and crusty red.

Better yet, Costelloe hopes that once completed, his structure will be an invitation to students to take advantage of its monolithic, but hospitable contours as a place to get together around and "on."

Finally, and in some respects, best of all, if things "shape up" true to the sculptor's aspirations, this "humble beast of art" will serve as an excellent setting for many performing students.

The conceivability of this sculpture serving as an open air theater for actors, musicians and dancers is hopefully one of the more exciting challenges awaiting the creative drives of many, come the warmer months of our second semester (Note: the "Sun" in the sculpture sketch.)