

THE N. C. ESSAY

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NORTH CAROLINA SCHOOL OF THE ARTS

APRIL 26, 1971

"LSD Of Isaac" Presented

"The Last Sweet Days Of Isaac," a rock musical by Gretchen Cryer and Nancy Ford, now in its second year off-Broadway, was presented at the School of the Arts, April 24 & 25. The production, under the direction of William Dreyer, was staged in the Student Commons Building, with the audience seated on the steps and around the stairwell.

Winner of the "Obie" award for the best off-Broadway musical in 1970, the play revolves around two separate and unrelated moments in the life of Isaac, an irresponsible intellectual, seeking his own special brand of electronic immortality.

In the first moment, Isaac at age 33, played by William Dreyer, is trapped in an elevator during a power failure, with Ingrid, a timid secretary-housewife-poet, played by Kathy Masterson. In the second, Isaac at age 19, portrayed by Jon Thompson, is in a jail cell following his arrest during a demonstration. In another cell, another demonstrator, Alice, played by Marilyn McIntyre,

discovers that she and Isaac can only communicate with each other and the world through closed circuit television.

Assisted by the Zeitgeist, a rock group, Isaac and Ingrid and Isaac and Alice explore the absurdity of human existence in a world full of images.

Chris Coan was the musical director and a member of the vocal trio, which also included Carol Rogers and Frank Wolff. Instrumentalists in the Zeitgeist were Alan Smallwood, piano; Ernest Banyan, bass; Dan Brubeck, drums and Tim Sparks, guitar. Paul Dale designed the set.

William Dreyer, instructor in voice in the School of Drama, is a graduate of DePauw University where he first worked with Gretchen Cryer and Nancy Ford, who were then fellow-students. He has appeared in 30 musical comedies and has directed operas, plays and musicals, including the recent NCSA review for children, "Tales From The Toybox." ("Tales From The Toybox" will be seen locally on WUNC-TV, Channel 4, on April 29 at 8:30 p.m.).



Jamming at the Fiddlers Convention: For a special report, see P. 3

Tenure Issue

(The following is an excerpt from the minutes of the Full Faculty Meeting of Wednesday, March 31, 1971).

Mr. Ward then spoke of the most recent developments in carrying out the tenure policy which was established last year. He first quoted from the statement in the Faculty Manual which describes the manner in which Deans shall make recommendations to the President with respect to tenure. It was clear that members of the faculty had assumed that these recommendations were tantamount to appointment of tenure. In fact, many of the mechanics of implementing the tenure policy were not sufficiently detailed or thought through last year, and this only became apparent, when it became time to draw up contracts for this year. As it stands at present, anyone denied tenure by the Trustees and the President was left without any provision for continued employment by the School. This whole matter was discussed in depth at the last meeting of the Board of Trustees. There was a wide range of opinion, both pro and con. Those arguments in favor of widespread tenure included (1) the element of security which is involved for the faculty member; (2) the stabilization in personnel which results for the School; (3) the protection which tenure can afford against the changing political winds which sometimes dominate the Legislature; (4) protection against the possibility of an older faculty member who has reached a high salary bracket being let go in order to reduce the overall faculty budget. The argument against widespread tenure were: (1) that it resulted in a natural tendency for the faculty member to concentrate on the inner world of the School, as opposed to concerning himself with broader achievements, if his entire security is bound up with the School; (2) the ultimate burdening of the institution with a faculty of an older average age in which great power is concentrated, thus resulting in the growth in the generation gap between faculty and students; (3) the tendency toward insularity on the part of colleges and universities which comes from the unique security afforded by tenure; (4) the pressure which is stimulated to resist change; and (5) the fact that tenure is in many respects related to an over-concern with material values.

With respect to the North Carolina School of the Arts, certain basic facts were cited which included: (1) the youth of the institution; (2) the unique problems of an experimental school; (3) the need for continued flexibility and latitude for

change, until all areas of general policy have been more deeply considered; (4) reflection on the fact that in many respects our School's program is basically very conservative, at a time when great changes are taking place in education; (5) question concerning the relevance of what are standard patterns of faculty employment in colleges and universities to the North Carolina School of the Arts' very different situation, in which we have a very simplified ranking of our faculty, resulting in a very short pre-tenure service requirement; and (6) the lack of prior teaching experience among many members of our Arts faculties prior to coming to this School.

The Board, therefore, decided that this was a moment to proceed slowly; to limit the grants of tenure, but to provide for the continuance of members of the faculty. They, therefore, instructed the President as follows:

"The Board instructs the President, in the exercise of his discretion and judgement, to grant tenure in this particular year only in those cases which will be beneficial to the School to an absolute certainty; and that in all other cases employment of faculty be continued, if continued, on a one year, three year, or five year contractual basis."

The Board further requested that the teaching faculty appoint a committee of its members to meet with members of the Board and administration to work toward a more detailed formulation of tenure policy.

In making the decisions with respect to tenure the following requirements were established:

- (1) That the faculty member has achieved high distinction in his chosen field and, where relevant, this should extend beyond the school community;
- (2) That he shall have an outstanding record as a teacher, as a participant in the affairs of the School, and as a colleague to other members of the faculty;
- (3) That he has given evidence of a full understanding of the North Carolina School of the Arts' specific and general purposes and of his personal role in the general structure of the School;
- (4) That he has shown maturity in his judgement and actions;
- (5) That he has given evidence of having actively and thoughtfully promoted the best interests of NCSA, not only in the community but in the nation and foreign countries;
- (6) That he holds a position which is a basic one that has been firmly established;
- (7) Finally, that the granting of tenure should be the ultimate honor which the institution can confer on the faculty member.

As a corollary to this tenure

Continued on Page 4

Silva Recital

Jesus Silva, classical guitarist, was presented in recital by the School of Music on Friday, April 23 in the Main Auditorium.

Included in the program were Tiento and Romance by Miguel de Fuenllana, Pavana and Fantasy by Luys Milan, Minuet by J.P. Rameau, Suite in D minor by Robert de Visce, two Etudes by Fernando Sor, two Catalonian songs by Llobet-Ponce and three Preludes and an Etude by Heitor Villa-Lobos.

In addition, Silva played three Mexican songs by his former professor, Manuel M. Ponce and three of his own Preludes.

Silva, a concert pianist and recording artist, has taught at the School of the Arts since its inception in 1965. He is a graduate of the National Conservatory of Music at Mexico City and a protege of Andres Segovia, who recently visited the School. He was director of the Evening Music School of the National Institute of Fine Arts in Mexico City.

Before coming to NCSA, Silva was a professor at the National Conservatory in Mexico City and at the Brooklyn Music School. This year he will be a member of the faculty of the School's summer session in Siena, Italy.

Chorus Celebrates Life

Music in celebration of life will be featured in the spring choral concert of the School of Music of the North Carolina School of the Arts, to be held in the Main Auditorium on April 30 at 8:15 p.m. The program, under the direction of David Partington and accompanied by Margo Garrett, will include excerpts from Carl Orff's "Carmina Burana," Benjamin Britten's Cantata "Rejoice in the Lamb" and two of the Coronation Anthems by George Frederick Handel.

The "Carmina Burana" is a setting of poems written in the thirteenth century by wandering scholars and vagrant monks in celebration of the delights of bed and board. Because the authors were still Christian believers, the rather earthy poems were hidden and were not discovered and published until about five centuries later. Orff's ensemble, composed in 1937, is percussive and immediate in its impact; it has been called physical music.

The soloists for "Carmina Burana" are Lunda Austin, Dianne Carriker and Stephen Woodbury. The excerpts will be accompanied by two pianists, Miss Garrett and Alan Zingale, and a percussion ensemble, including Todd Manley, Jerry Soloman, Tommy Williams, Eugene Williams, Randy Powell and Jack Miller.

The Coronation Anthems, four in number, were written by Handel for the Coronation of King George II and Queen Caroline in 1727. They were so successful that at least one of them has performed at every British Coronation since. Although Biblical in origin, the texts used by Handel were part of the liturgy for the coronation rite.

The NCSA Chorus will perform numbers one and four, "Zadok the Priest" and "Let Thy Hand Be Strengthened."

Continued On Page 2

Summer School Set

The calendar for the 1971 Summer School Session at the North Carolina School of the Arts has been made available. Included are programs in Dance, Drama and Music. The School of Music offers two separate programs during the Summer Session.

Registration will be held on Sunday, June 20 and classes will commence on Monday, June 21. The Summer Session for Dance students will end on Friday, July 23, lasting five weeks. A Choreographers Workshop will be held for one week, running from Sunday, July 25 to Friday, July 30. The Summer Session will conclude on July 30.

The School of Dance offers a five-weeks program for junior high, high school and college level students. Some younger students are accepted, as well as some on the post-graduate level. Enrollment is limited to 120 students. Major study courses offered are Dance Technique (Ballet and Modern), Character Classes, and Related Subjects, which include Dance History and Criticism, Drama, Music Appreciation, Dance Composition and Performance.

The faculty will include Robert Lindgren, Dean; Sonja Tyven, Joan Sanders, Gina Vidal and Forella Keane, ballet; Nelle Fisher and Maria Plevins, modern; and Gyula Pandi, character.

The School of Drama will offer

a concentrated six-week program for high school students only. Enrollment is limited to 60 students. Essential courses will be offered: Basic Acting, Speech, Singing, Movement, Jazz Dance and Production Dynamics. Faculty will include Ronald Pollock, Dean, Robert Murray, Mollie Murray, Gyula Pandi and additional faculty to be announced.

The School of Music will offer:

1. Six weeks of concentrated study in piano, organ, harpsichord, flute, oboe, clarinet, French Horn and bassoon.

2. Two three-week instrumental music workshops for rising 7th, 8th, 9th and 10th grade students.

The six-week session will feature private lessons, master classes, ensemble work and recitals. The faculty includes Clifton Matthews, piano; Philip Dunigan, flute; Stephen Adelstein, oboe; Robert Listokin, clarinet; Mark Popkin, bassoon; and John S. Mueller, organ and harpsichord.

All students in the instrumental music program receive private lessons on their major instruments, study music theory and play in large and small ensembles. The faculty for these sessions will be Robert Clark, director and lower brass; Chester Litwin, flute and saxophone; R.O. Klepfer, clarinet; William Roumillat, oboe and bassoon; Otis Strother, upper brass; Harry Snell, percussion.

summary of previous experience and his concept of what a newspaper, specifically The N.C. Essay, is. Any student from any department in the School may submit his or her name as a candidate. This is proposed so that popularity contests may be avoided and so that the criterion for selection be actual ability and merit. The N.C. Essay editor should retain his position on the SCA as a voting member, having been selected by his student representative peers.

The motion was proposed by Michael Ferguson, current editor of the Essay. It was passed unanimously by the SCA.

The following Major Motion was accepted by the SCA on Wednesday, April 21:

It is recommended that the council move to vote that The N.C. Essay editor be selected by the previous editor, staff, advisor and members of the Student Council rather than by general election. The basic reason for this is that these people know who is best qualified for the position. The basis for selection should be knowledge of newspaper work, previous participation on the Essay staff and the candidate's expression of willingness to work in stated capacity. The candidate should still, prior to his nomination, submit a written