

Theater

# "Beyond the Green Door"

by Anne Smallwood

Recently it was brought to my attention that, for the most part, Grimsley students are unaware of the mysterious goings-on which occur at some remarkably obscure part of the school called "The Grimsley Drama Department." So, as a fraction of that organization, I was asked to write a bit in hopes of clarifying the situation. Adolescent cynic that I am, I made some comment that nobody really cares about high school theatre, especially the students involved. I would like to here revoke all such comments made then or at other weak moments, because this very afternoon I was saved from my own cynicism and apathy by a Sophomore. Yes, a SOPHOMORE.

The above-mentioned lower classman first attracted my attention by his walk. He did not have the confident (and often egotistical) stride of a Playmaster, yet he was daring enough to mount the heavy iron steps leading to -- THE GREEN DOOR. He cautiously peered through the opening into the murkiness within, then turned to his meeker companion and motioned him to follow. They had taken not more than three steps into the darkness when the taller of the two stopped short (ha, ha) and furtively whispered, "It's the drama department. Let's get out of here quick." I immediately had the fleeting vision of Mr. Parrish turning docilely from his Stagecrafts lecture, and upon spotting the two intruders, swiftly decapitating both with one fell swoop of his clipboard. I did not become angry however, until the shorter (and less informed of the two) expressed his professional opinion on the subject of drama people in general saying, "Damn bunch of weirdos and queers." Loyal Playmasters and all-round normal, nay nerdy, person that I am, I struck back maturely with a

weapon in hand (which unfortunately was a rather boring first edition of this story). Thanks to a sudden gust of wind, the young man was saved from an untimely death via a fatal paper cut to the neck, but I shall not be so careless in future attempts.

I do realize, of course, that not all Whirlies are so vicious towards their fellow students, yet I have now taken it upon myself, the conversion of those who have heretofore feared the Green Door as my quest in this column. As a first step in this radical student education and un-biasing program, I have prepared the following list of theatrical terms which should dispell many initial fears of that unknown void on the dark side of that green door.

1. Green Door -- Refers to any of some dozen institutional green doors which enclose some part of the Grimsley Drama Department, especially the stage door.
2. ROTC - those even more mysterious men in green who live beneath those who pass without fear through the green door -- they often suffer in silence, when an overzealous playmaster jumps energetically up and down upon their ceiling or pours paper mache down their stairwell.
3. Techy - "irritably or peevisly sensitive" is the dictionary definition, in theatre language it is a shortened, more endearing form of "technition" or stage hand (no editorial comment intended).
4. Muckle -- "to kill fish with a large club or other implement of destruction" is the dictionary definition, in tecky talk it means to use one's muscles assertively.
5. Thespian-not what it sounds like, a person who has been inducted into the Theatre International Honor Society.
6. Fly - to remove scenery vertically from the stage area by means of ropes and pulleys, also

a small obnoxious insect.

7. Flat-Canvas - covered frame with painted scenery upon it, also what an actor would be if a drop fell upon him.

8. Drop - a canvas wall-like monster which, like the flat has painted scenery upon it- can be flown out when not needed - also what anyone backstage does with anything they might be carrying during the big love scene.

9. Shark Tooth Scrim-a drop (not painted often) of a material which is opaque when lit from the front, transparent when lit from the back, and destroyed when lit with a propane torch-it is also used to protect underwater actors (*Poseidon Adventure*, etc.) from unfriendly fish (was not used on *Jaws*.)

10. Tripping-folding a drop as it flies out so that it does not hang down into the acting area- also what a bad actor does during the big love scene.

11. Blocking- Opposite (hopefully) of the athletic term, describes the actors' movements on stage, execution of stage directions.

12. Duct Tape- a heavy tape, used everywhere on the stage to mend everything when it can be found - it is commonly mispronounced as "duck tape" because of its habit of growing legs and wings and ducking under woodpiles, radiators, etc.

13. Orchestra Pit -- The area directly under the front edge of the stage - it is surrounded by a heavy iron railing used to keep musicians in their place.

14. Murphy's Law - Anything that can possibly go wrong will, and at the worst possible time.

15. Dress Rehearsal-The final rehearsal at which actors wear as much of their costume as is available--the rehearsal at which Murphy's law is applied in full.

**THEATER WORKSHOP**

These students make up the most advanced drama class available at Grimsley. They have recently gone up with two one-act plays at the Carolina Dramatics Association (CDA) festival at Campbell College. These included Edgar Allen Poe's "The Masque of the Red Death" and student Mark McCracken's "Tomorrow Only Knows."

They will produce a three-act drama, *Flowers for Algernon*, in the spring on the main stage. This promises to be the most prodigious undertaking by this group so far.

Membership in this class can be obtained via Drama A and/or passage of a written exam, a personal interview with drama teacher Parrish, and a resume.

**PLAYMASTERS**

This is the organization that brings all the smaller groups together. This is an organization open to the entire student body and membership can be obtained by acquiring 25 hours of experience with a production.

They presented the musical comedy in the fall, *Li'l Abner* and traditionally present also a night of one-act plays *Short Subjects*. In 1975, there was *Short Subjects I*, in 1976 *Short Subjects II* and this year *Short Subjects III*.

**PUPPETMANIA**

This puppet troupe was founded by Grimsley graduate Bonny Hall in the fall of 1975 and has been performing regularly ever since. They plan a busy spring with plans to participate in the GYC talent show in March performing "In the Mood".



Drama students apply make-up before performance.

## Album Review

The man from Detroit City has finally given us fair notice he is serious about his rock and roll. Bob Seger's *Night Moves* is full of romantic tales and guitar licks. His Silver Bullet Band and the Muscle Shoals Rhythm Section are responsible for excellent back-ups on the album.

In my mind, Seger is a melting pot of two musicians; his voice at times is similar to Rod Stewart, his lyrics recall the past like Bruce Springsteen.

In a way it's good for Seger to get a plug on A.M., repaying him for a well-built album. On the other hand, if he decides to cater to the money his fame could be short lived in the eyes of true rock and rollers. A great album and a great artist, Bob Seger is worth both watching and listening.

Tom Waits voice sounds as if he swallowed a can of Drano but you can be sure he'll leave a deep impression on you -- one way or the other. His new album, *Small Change*, delivers more of the same messages that *Nighthawks at the Diner*, enveloped.

Waits songs almost invariably are about an experience that bag boys, cabbies, all night diner waitresses, mechanics, or shoe

shiners could identify with completely. Playing a jazzy, blues styled piano, Waits music seems to focus on the late night blues, always injecting an air of romance in his song.

Certainly not an album to put on while having tea with your grandmother, *Small Change* along with all Tom Waits albums require a close listen. If you're never heard this man before, you owe it to yourself to lend an ear. Be careful though. If the blues aren't the mood or if you're over exposed at first sitting, you could very easily be turned off.

Carlos Santana's *Festival* is indicative of his change in music. Still capable of producing lightning fast riffs on his guitar, he has placed more emphasis on headlining vocals on *Festival*, with his guitar filling in the gaps.

A constant up and down climatic effect makes the album ever changing in temperament. Spanish soul and Santana's rhythmic adventures make *Festival* an experiment indeed; Santana is going about a change in his sound, and listeners. Possibly losing a little quality in the production of the album, he hasn't lost any talent on his guitar.

### McDonald's Student Scholarship Winner



McDonalds would like to congratulate Bruce Lynch on being selected a March Youth of the Month. This honor is co-sponsored by the Greensboro Parks and Recreation Department and the *Greensboro Record*, and is awarded to two outstanding city high school seniors monthly.

Bruce has been a member of the Grimsley Communications System for the past three years and was a group leader his sophomore and junior years. He was a member of the Winter and Spring Track Teams for two years as well as being a member of the J.V. Football team. He is in A.P. Biology, and English and has taken the Analysis Math Honor Course. Bruce has been a member of the Greensboro Youth Council and has participated in almost every major GYC project. He is listed in *Who's Who Among Greensboro Youth*. For these and his many other activities and accomplishments McDonalds has awarded Bruce a \$100 McDonalds Scholarship payable to the school of his choice.



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