

The Triad

Drama derives its life from three sources. The dedication of these sources to their obligations determine whether we have good drama or not. Each of the members of the triad must fulfill their function or drama becomes a dead limp thing and there doesn't exist a living stage.

The first of the group is the playwright. His function is to articulately conceive of that about which he wishes to communicate. He must decide the form that best can achieve this aim and he must set down in concrete language his message. An author, who is a playwright, is writing for a viewing audience. This fact he cannot forget. He has always the obligation, that any serious artist has, of always doing his best. He must write to satisfy the inner vision that he sees, and in so doing, hope to increase the vision of a viewing world.

The transmitting member of the triad is the productive company. Because all people have human variables, interpretations of an author's work come about. This latitude does not allow any producer to take liberties that change the meaning of the playwright. Integrity to this aim — to convey the message of the playwright is paramount to the acting company. The judgment of the producer and the director must never be led astray from this idea. It does not matter whether the play is a tragedy, comedy, satire or what have you. And always the company worth its salt must give the best it has. No producing group that claims to be artists can give less than their best. This is a prime consideration and one that can lead to the raising of a community's standards rather than decreasing the worth of the theater. People see things differently and there will always be the different interpretations that enrich the living

theater. The unforgivable is the act of playing down to what is assumed an audience wants. This is inexcusable for a college drama group. The college gives a freedom to its company that no other companies but private or state supported groups could have. Where there is no absolute dependence on a paying public certainly a company can perform what it conceives of as its best. This consecration to the art of performing should be its chief aim and never on purpose compromised. The job of a college is educational growth.

The viewing audience judges each play on the performance it sees. It must not and cannot take good intentions or any other such thing into consideration. A play lives or dies as it is performed. If the playwright and the production group have done a professional job the experience can be a rewarding one for all. Each viewer will observe the play with his individual uniqueness and his judgment will be subjective. The audience has the obligation to view with an open mind, a thinking, informed mind and to make the effort to receive and communicate in the medium provided. The critic is a member of this audience. The obligations that are theirs are his too. He must call things as he sees them. He must have integrity to purpose. Friendship and love have no place in the critic's review. His job is to view the presentation of author and actor and must be as honest as the performance. No critic has, over a period of time, killed any play worth while. He might have delayed its recognition for a while. It is a moot question if he really killed, even for a while, something good. The time is not always ripe for understanding and plays have to wait until a public can catch up. The playwright, like the poet, can happen before his time and works towards finding the new language that describes his vision. In time the public comes to understand this language. Too many examples exist of the years remembering as a hit that which started out as a turkey, for us to give ultimate credit to the critic for killing or aiding a production. The audience should exist on its own and should rely, each member, on his own reactions. The audience accepts or rejects a play when the returns are in.

VISITING PROFESSOR INTERVIEWED

One of the most charming members of the teaching profession was a guest on our campus last term — Dr. Francis Hulme, who is taking his sabbatical year from New York State University in Oswego, New York. Dr. Hulme conducted a course in the Art of the Drama under the auspices of the Literature and Languages Department.

A gentleman of considerable knowledge and experience, he punctuated his classroom lectures with wit and a talent for mimicry seldom seen on this side of the footlights. He also utilized a long pointer to emphasize his most forceful remarks and to control high spirits when class discussion became too enthusiastic as it often did.

Dr. Hulme is a native of Asheville

"The play is the thing". The triad that makes out of it a living thing donates to the theater, each their share, when they perform their functions to the best of their ability.

By Elsie Kronenfeld

ville and received his early education in the Asheville city schools and "the Asheville Public Library". He attended Duke University and studied music at the Cincinnati Conservatory of Music. He received his BA degree in English at the University of North Carolina at Chapel Hill and also achieved Phi Beta Kappa at that institution. His pre-doctoral studies include a Master's Degree in English from Emory University, studies at Harvard and the University of Georgia and ultimately, his doctorate from the University of Minnesota.

Asheville's native son has traveled far since he left home in 1928. He became a Fulbright Professor of American Studies in East Asia College in Hong Kong where he studied oriental theater as a post-doctoral project. His teaching experience, besides his present position in New York, has also included posts at the Universities of North Carolina and Minnesota.

Dr. Hulme has noted many changes in this area since his residence of forty years ago — changes both for good and bad. He has particularly noted the changes in the natural beauty where new roads and buildings have drastically changed

the scenes of his boyhood memories. On the positive side, he is very enthusiastic about the changes in our present institution. He admires the quality of the students and the high standards of the college "as set forth by President Highsmith, Dean Kaempfer, and the faculty. This ideal is particularly valuable at a time when the educational explosion threatens to turn higher education into a mechanized process. Asheville-Biltmore hews to what I call the humanities line and this is very encouraging for, after all, if man is to prove master of his world and not the servant of the machine, it is the humanistic culture on which he must depend."

In his class room his students found him to be a warm, intelligent and extroverted man who obviously enjoys his profession and is able to communicate with pleasure to his students. Elsewhere on the campus he made many happy acquaintances throughout the faculty and student body. It is the general consensus that we enjoyed immensely his visit with us, we regret that he could not stay longer and we wish him the very best of fortune on his trip to Puerto Rico where he will teach next semester.

Fund Raising

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Tavern Singers, Linda and Fran, Kay and Faye Patton, Ernie Cole, Mike Dyer, the Wunz, and the Shadz.

From 8:45 until 11:15 the show was broadcast on WISE and emceed by Stan "Snuffy" Smith along with other WISE announcers. Following the Shindig, an informal dance was held in the lobby of the student center auditorium with music provided by the Shades and the Sadists.

The senior class turkey shoot was held at the Beaverdam Fire Department on Beaverdam Road. Special thanks must be given to Lamar Garren who ran the shoot and to June Holcombe and Nancy Dillingham who worked on publicity.

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