

FOUR YEARS of COLLEGE v.s. ^{The} BALLERINA

--from Dance Magazine, an article by Doris Hering

Should a ballet dancer who desires a professional career have a college education? This question is frequently argued by dancers, dance teachers, and dance educators across the country. By a professional career these individuals are speaking of a four-year liberal arts course leading towards an academic degree.

A college education is practical for most individuals. However, for dancers wishing to join a professional ballet company, a college education is infeasible. The primary reason is time. A dancer must dance when his body is capable of meeting the physical demands of his profession. The period of agility and strength in a dancer comes when he is young--between the ages of 16 and 35. Professional ballet companies will not usually accept dancers for the corps de ballet who have passed the age of 26. Secondly a dancer must be totally in-

THEY CAME, THEY SAW.....
THE CONQUERING COMES LATER

by DAVID WOOD

The date was December 29, 1969. The place was a cold and windy New York City. To be exact, it was Times Square, directly in front of the George M. Cohan statue. The hustle and bustle of this famous square went on as usual that day. People came, and people went. The lights flashed, and the doors to the world's most famous theatres opened again and again to the throngs of people who waited outside. Billboards with titles like: MAME, HAIR, HELLO DOLLY, THE GREAT WHITE HOPE, FRONT PAGE, FORTUNE AND MENS EYES, and many more lined the streets as far as the eye could see.

Suddenly, from the corner of that same eye, one could detect a distinct movement. Yes, definitely a movement...a group of people sifting from the crowds. They seemed to be collecting beneath the famous statue of George M. Were they famous people. In their own respects: very. One day their names, more than likely, will adorn the same billboards they eyed with awe.

They were students, all of them, from the North Carolina School of the Arts. There must have been at least 25 or 30. Dancers, actors, and musicians alike converged for a meeting that, perhaps, will be famous one day. The day they all met, for the first time, together in New York.

There were faces in the crowd of students who had graduated from school already, and were working in New York, beginning to make their respective marks in the city's theatre world.

There was much laughter, wise cracking, and a few shivers, but

involved with the preparation for his career. This young dancer must study his art daily, and he must give his work all the energy he has available. Academic studies pull precious time and strength from potential professionals. In this manner four years of college is an impossibility for dancers who desire to be professionals.

Several colleges throughout the United States offer a four-year degree course in dance. Many of the colleges are associated with regional ballet companies. Often, the regional ballet companies accept these college dancers for positions in the companies, but this is not a professional career. These same colleges promote their degree programs for dance by saying that the ballet dancers of tomorrow will need a good solid college education. The problem is that if a potential professional dancer stops long enough to receive a college education, then he may never become a dancer of tomorrow. Again, age is the factor involved.

Colleges also ask the following

beneath it all was a strange and silent feeling of BEGINNING, of future expectations or someday dreams that lie just around the corner.

One student said: "I came to see if I needed New York. Now I know it's the other way around. New York needs all of the talent we've got at the school and more."

Another student remarked: "I wish the school could afford to bring people up here to just show them around. Directions are sometimes confusing, and if you don't know the city, it can be terrifying. They are training us to face the theatre world just fine. But you won't even see the first theatre when you find out you're lost on the subways."

Still another student, on New Year's Eve, in Times Square said: "This is the end of a decade. Now we're in the 70's. Do you realize that if most of us are going to "make it" it will be during this decade. We're going to bust 1970 wide open, you know that?"

"We're saying a lot of big things," another person remarked, "And they might sound silly to other people. But, hell, who knows? John Barrymore and Ethel could have said the very same thing at one time, standing right here."

"John?"

"Yes, Ethel?"

"See that place, there?"

"Yes."

"Well, just you wait. There'll be a theatre named after us right there one day."

"Yeah, well, come on. It's getting cold out here."

question. What are the professional dancers prepared to do when their performing careers are ended? By the time a dancer reaches professional status, his love for his art is firmly established. Therefore, when professional dancers no longer dance, they usually begin to teach dancing. After so many years in his beloved art, why would any professional dancer suddenly want to concentrate on a new field?

Four years is too much time for an aspiring young dancer to devote to securing a college education. A dancer must dance when he is young; he has no choice. If he desires a college education when his professional career ends, he is still able to receive it. Years of strenuous work go into the making of a professional dancer. Once the dancer is a professional, he greatly loves and respects his art. Therefore when his performing years are ended, he will begin to teach his profession to new, young dancers. He has no need for another occupation. For all these reasons, it can easily be seen that a college education is infeasible for a professional dancer.

NEW COMMITTEE

by FITZ

A sub-committee appointed by the Chairman of the All School Council, Mr. Lindgren, met Mon. Jan 12th, to discuss the Council's purposes and limitations and to determine the durations of terms for Council members and the frequency of meetings.

It was emphasized that the Council will be an advisory body interacting among all sections of the school - artistic, academic and administrative but will not itself operate in an administrative capacity. When students require action on a particular problem, their S.G.A. representatives will present the grievance to the Council for discussion. The faculty, administration and parents will also work through their representatives. In other words, if you want to get something done you have to go through the proper channels in the proper order.

All S.G.A. officers will automatically serve on the Council for one year from Sept. to Sept. The chairman will be elected by the entire Council to serve on year. The faculty and administrative representatives will also serve one year from Feb. to Feb. Two parents will be appointed to serve one year with three other pairs of parents to serve three months each. The overlapping of terms is to ensure continuity in the Council as new members enter.

The Council will meet on a monthly basis with unscheduled meetings called if the need should appear.