

NOR LOSE THE COMMON TOUCH

Dialogue 1:30 B.C. (Before Convocation)

"There's a required convocation today, man. Are you going?"

"Yeah, I suppose so. What's it about this time?"

"There's no telling, it's called 'The Top Ten', so maybe they're bringing in some disc jockey."

"I dunno, man, it sounds like some dude who's really into sports and wants NCSA to have an inter-departmental, All-American team."

"Yeah, well he works upstairs with the money so he probably knows where to get some uniforms wholesale, complete with motif of toe shoes rampant on a field of mauve."

"So, uh, put out your cigarette and let's go in and find out."

from President Robert Ward

COUNTING BLESSINGS

"SO TODAY AIN'T THANKSGIVING"

As I drove home in the happy afterglow of the stunning performance of "Guys and Dolls," I found myself making some very proud reflections on our School. Where else, I pondered, will one find a campus of a little over 400 students which, in a year's time, can produce a series of exciting concerts of every variety; a hilarious "Don Pasquale," a lavish "Nutcracker," and several evenings of dance which have given birth to handsome new ballets and dance works; a "Liliom" and "The Brick and the Rose," and, last but not least, the "Artful Dodger," Volume I, Number 1? All this, and tours of our companies which have delighted audiences of all ages over the entire region and again added greatly to our renown. Where else can one dream of adventures in learning one's art in the fabled cities of Italy, England, and Austria and know that with work one can make the dream come true? And, finally, where else is there a State, a supporting group of Trustees and Directors, and a city which have been so generous and receptive to artistic effort?

In a school community comprised of many sensitive and moody, but sometimes egocentric and hypercritical people, we have heard and read much that has been negative and bitter through the year. And despite my euphoric state after that final curtain, I remembered these voices and, more importantly, the voices which reminded me of our physical plant which seems smaller every day and hampers us at every turn; the problems of getting new buildings planned and built to a high standard; the difficulties in organizing and developing our

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There was a comparatively large turn-out for the April Fool's Day Convocation as attendance was required. However, there was less doodling and chewing on the attendance slips than usual and a minimum of fidgeting.

The speaker was Mr. R.G. Hall and "The Top Ten" turned out to be the ten basic elements one must either be born with or acquire in order to be a successful artist; i.e., "Ten basic requirements for stardom" i.e., what one has to have in order to make it to the top in one's field.

The following list is a brief paraphrase of Mr. Hall's speech. The phrases in quotation marks are phrases taken from Mr. Hall's speech as accurately as I can recall them.

I Talent - something inborn, effortless and so natural that a denial of it is an unnatural act; a denial of one's talent in a particular art form is a denial of self.

II Individuality - again an inborn quality, a color, a flamboyance that cannot be faked and is an absolutely necessary ingredient in true artistry for in the theater, the dance, music and writing, "...nothing is duller than dullness itself." An artist must be a creative, original, individual being.

III Intensity - "You must be like some tightly coiled machine". A

dynamic or expansionist quality.

IV Craft - technique, without this talent has no value. It is "...the architecture and chemistry of your profession" and consists in part of learning what not to do.

V Drive - ambition, ego i.e., "hutzpah!"

VI Poise - "an inborn serenity and power...an aura of stage aristocracy." Presence.

VII Style - showmanship i.e., "It's not what you do it's how you do it."

VIII Taste (if possible) - "Great art ennobles tragedy and despair" it is not a tawdry imitation of life's or society's worst. (N.B. Administration cringes)

IX The Common Touch - This consists of fulfilling two obligations, the first to one's own artistic conscience and the second and perhaps most important, to the public, to uplift, educate entertain, etc., them.

X "IT" - the innate magic of one's personal chemistry. A quality which is undefineable but is absolutely necessary in the artist's character.

It's a little hard to picture Mr. Hall seated behind a desk signing requisitions for the Philadelphia Orchestra after hearing him speak. He is a fine speaker and his talk was a novel change from the usual didactic trivia. For once the captive audience was impressed and free enough to be moved to honest applause as Mr. Hall left the auditorium. KATHY FITZ

LETTER-GUY AND DOLLS

As reviews of theatrical productions have become a part of our society one must accept the good with the bad and accept one person's opinion as to their reactions when viewing an endeavor.

In professional theatre it can make or break a production, in a school situation it should be constructive criticism -- a student's opinion of his peer's endeavor. His review does not make or break the production. We go on despite his comments. And far be it from me to say anything against that. However I really must speak out about the review written by Mr. Fisher.

If it had been a knowledgeable review I would not have offered an argument and if the reviewer had not clapped wildly and yelled bravo and encore opening night, I might have accepted his review. But this was not the case if I may believe the reports that were given to me.

If *Guys and Dolls* is such a cliched, stereo-typed, contrived show why was it such a smash hit, with SRO audiences complete with standing ovations? Why did some people see every performance? It could hardly

have been boring. Why did people laugh and applaud throughout the show? Task, tsk, Mr. Fisher, certainly the older generations and even the younger ones are not that jaded and worldly that they've forgotten what it is to laugh and enjoy.

Isn't it a pleasure to get away from all this hard-core reality and "think" material that seems to make up our theatre of today and our lives in general---and be able to relax and tap your foot and enjoy???

I really had to laugh hysterically, Mr. Fisher, at your statement *Guys and Dolls* is not a difficult show by any standards and should look more like a romp than a study in diction and double tours en l'aire." If it is such a simple show why did I spend two months doing preliminary work, why did we rehearse for a month putting in many additional hours of work and extra rehearsal time with the principles and dancers, why did it involve so many people? Believe me, Mr. Fisher, it is not a simple show. And since clarity of

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