

STUDENT RECITAL

TUESDAY, APRIL 7, 1970
8:30 P.M.

Drucilla Engel
Student of Irwin Freundlich
Prelude & Fugue, IX, WTC J.S.BACH
Sonata, Op. 31, No. 1 Beethoven
Four Impromptus F. Chopin
Zweite Sonate, Op. 22 R. Schumann

COUNTING BLESSINGS

(from page 3)

School to provide a relevant education for the most diverse student body ever assembled on one campus and at the same time stimulate the flow and interchange of creative ideas between the oldest and youngest among us; and finally, the problems of educating the more wayward members of our community to a sense of responsibility and pattern of behavior which will unleash their constructive potential rather than result in their fouling the atmosphere of the School.

The most important thing is that, despite the problems, each year it becomes clear that the School is more and more fulfilling the vision which was seen by its founders. That this is so is to a very great extent the work of dedicated teachers and hard-working, gifted students. From where I sit, these are the greatest blessings I count. Bravo, "all youse guys and dolls, even though it ain't Thanksgiving."
by President Robert Ward

DANCERS PERFORM AT WAKE FOREST

This week is going to be a busy week for many of our dancers.... many ballets are to be rehearsed and performed for concerts to be given on Tuesday and Wednesday.

On Tuesday, the dancers will perform at Catawba College under the College Community Series. Ballets to be performed are Duncan Noble's "Flick-Flack" and "Symphony Thirteen" Job Sanders' "Fugitive Visions" and "Screenplay," and Pauline Koner's "Poeme."

On Wednesday a performance will be given here in Winston-Salem at Wake Forest University. The same program will be given with the exception of "Symphony Thirteen." In its place Pauline Koner's "Concertina" will be performed.

All curtains will be at 8:15 p.m.

FACULTY RECITAL

Vartan Manoogian, violin
Rebecca Barrow, piano

FRIDAY, APRIL 10, 1970 - 8:15 P.M.

AN EVENING WITH DICK CAVETT

By Mick Ferguson

"Mumbly, mumbly, mumbly, mumbly, mumbly, mumbly. Thank You" - John Lennon

Decked in flowing black judge's robes, Chicago Seven hero Jerry Rubin appeared on the Dick Cavett late night rap show several weeks ago. Although Cavett never really got Rubin into a formidable discussion, Jerry and Dick's other guest, Paul Luce of Y.A.F., managed to release political and personal tensions on each other. Indeed, it was an interesting evening.

Rubin came out waving a clenched fist and grinning. He was immediately informed by the amicable Cavett that deflation of character and obscenity would be allowed. Rubin asked if the Viet Nam war was an obscenity.

The discussion went from Viet Nam to the ineptness of Judge Julius ("Julie") Hoffman. Rubin said that had television cameras been allowed in the courtroom, insurrection would have occurred in the streets. "Had the public seen for five minutes what went down in that court room, they would have lost all faith in the American court system," Rubin stated. He also maintained that the Seven were not the unruly bunch they were depicted: "I mean, we were like laughing and smiling and singing and speaking out, but we weren't throwing chairs or nothing."

Rubin also stated that since his release on bail, he had been hassled by the F.B.I.

Cavett refrained from any real debate with Rubin. Rather, he tactfully fed Jerry questions and let the radical leader rap. Usually, Dick's questions were left half answered or lost in Jerry's riffs.

Mid-way through the interview (following a commercial), Rubin stood up, shed his robes and ripped them apart.

Luce then came on, a freaky looking conservative. Immediately, he and Rubin engaged in personal and political insults. Rubin accused Luce of working for J. Edgar Hoover, while Luce called Jerry's tactics "nothing but useless rhetoric." The pair spent a half hour talking in circles, issuing debating offers, shouting and making threats. Occasionally, it appeared that they really wanted to go beyond talking, but nothing

happened. Cavett stayed pretty much in the background, moderating and listening. Once, when trying to calm things down, he was caught in the verbal flow. Deadpan, he looked at the camera and said: "My name comes up every now and then on this show."

Actually, it was Cavett who provided much of the show's interest. When asked (by Rubin) what he thought of politics, he replied, "Frankly, politics bore my ass off." Later, Jerry asked both Luce and Cavett if they smoke dope. Luce declined to answer; Cavett, with a sheepish grin, said: "Yes, but I don't inhale."

Much valuable insight about Rubin's political nature was lost in the intense screaming matches between Rubin and Luce. Neither man ever made any really valid points, but were caught up in their sense of self-importance. After the show, it was Cavett's witty remarks that remained and not the confusing, boring rhetoric of Jerry Rubin and Paul Luce.

LETTER.....

(Cont. from page 3)

speech is necessary in any theatrical production for means of communicating the author's intent I can hardly find fault in the actors doing just that. And just a bit of information: the style of the language of the people Damon Runyon wrote about was very concise with no contractions even if the sentence construction was not grammatically correct.

Another comment which caused chuckles: "Not yet a group of toughened musical comedy kids..." What you want that we should hire a group of Broadway gypsies to do our musical comedies ??? Remember, Mr. Fisher, this is a school with students learning their craft. If they are supposed to do "endless summers of stock and bus and truck tours" when are they supposed to go to school? And furthermore, sure alot of practical experience helps but it is not an absolute rule in being able to do a musical. I've seen many an actor who has had endless amounts of stock etc. be atrocious in a musical. Talent, Mr. Fisher, and the willingness go to make a success. Believe me---every one of those kids did a damn good job of "selling" this show.

In conclusion, Mr. Fisher, I think that if one goes so far as to write their opinions they better know what they are talking about. They had better do some research on the author as well. And whether you want to believe this or not is of no concern to me since it is the basic truth; *Guys and Dolls* is a classic of our times and will remain so.

By Susan Palmer

SENIOR RECITAL

E Ruth Rendelman
Student of Irwin Freundlich

Mozart Sonata, K. 284, D Major
Beethoven Sonata, Op. 109
Schumann, Davidsbündler