

NEW CONVOCATION PLAN

by Alan Zingale

The new convocation plan, introduced last spring, continues this year as a performance series for students. Publicized only internally, the program provides excellent experience for student performers, supplying the middle-ground between rough preparatory stages and final presentation of works.

The convocations usually are held in the Main Auditorium from 1:35 to 2:25 on Wednesday and represent a student production of some type. Since the drama and dance departments have regularly scheduled performances, the convocations will be largely devoted to individual musicians and ensembles. This will help balance and experience factor among the departments. Each week the N.C. Essay will preview the up-coming convocation programs.

THEATER EQUIPMENT

by Byron Tidwell

"There are no theaters in gyms on Broadway. It's not fair to the students to have to work in non-professional circumstances when we are training them to work in professional theater," said Ward Resur, instructor in the School of Design and Production in an interview last week.

The situation is only temporary, since a new theater will be constructed in the future; but, for the present, the problems are there. For example, the building has a low ceiling. Since the lights have to be mounted so close to the stage, there are inevitably hot spots. Acoustics are also difficult.

In addition to the structural problem, the equipment is poor or there is a lack of it. Resur said that the light dimmers were in bad shape and that they are being rewired in order for them to last the year.

Until this fall, the house lights have consisted of light bulbs in tin cans. This year, house lights are being installed.

Spread of equipment has also presented a problem. At times, the production department has supplied lighting and sound equipment to a dance department production, an opera, and a drama presentation at the same time.

However, once the new theater is constructed, many problems will be solved. On the bright side, the gym is perfect for work in television and motion pictures.

Clifton Matthews, chairman of the Convocation Committee, was contacted for further information concerning the new series. When asked how performers are chosen, Matthews explained that when a teacher feels his student is ready, the student's name is submitted and worked into a program.

An actual screening process is not necessary, since the primary objective is experience in performing. In the past, convocations were taped for the library. These recordings serve as useful reference and educational material. It is hoped that taping will again be possible.

In describing the function of the series, Matthews said, ". . . in providing an opportunity for students to witness each other's work, the Wednesday series should promote interest within individual departments and bring all departments closer together. The purpose of the convocation program is to provide a time and place each week, for sharing artistically within the NCSA family."

"ZORBA"

by Mary Beth Zablony

Zorba The Greek by Nikos Kazantzakis is, in short, a celebration of life. Faithfully adapted for the musical stage by Joseph Stein, with music and lyrics by John Kander and Fred Ebb, "Zorba" has retained all of the "vivre pour vivre" originally intended. However, the National Touring Company's production at Duke University fell short of these intentions.

The setting is Greece, 1924. A leader and other performers in a modern day Greek Bouzouki Circle are giving their interpretations of life with the leader's conclusion, "Life is what you do while you're waiting to die."

Into this scene enter Zorba, whose own philosophy is grab at life, "every minute is a new minute, every second a new second."

Together with Nikos, whom Zorba meets in a cafe, Zorba goes to seek his fortune in Crete. Nikos learns from Zorba his philosophy of living as the two move through intense love affairs with tragic endings.

Yet, despite their mutual grief, Zorba urges Nikos to dance and together they dance to assuage the pain. For them, life will go on. As Zorba would say, "The only real death is the death you died every minute you are not living."

The leader, who acts as a general commentator on various scenes, is a major factor in keeping the show together. Margalit Ankory in this role has some trouble vocally. Her voice was appropriately harsh but at times the orchestra seemed to drown her out. Her movement however was sharp and intriguing. This

WEIGH-IN

by Mary Beth Zablony

"O! that this too too solid flesh would melt . . ."

Hamlet 1 sc. 2

The Battle of the Bulge is on here and somehow the bard's words never seemed more topical.

Members of the department of dance, under a new procedure initiated by their Dean, Robert Lindgren, are required to weigh in at regular intervals.

After the first weighing period, Margaret Porter, R.N., the school nurse, was pleased to note that no more than fifty students were overweight when compared to standard weights averaged by the Metropolitan Life Insurance Company. These students were placed on diets and will weigh in at weekly intervals. The others will have monthly check-ups.

There is no time limit set on weight loss and loss is definitely not considered synonymous with ability. However, a dancer's efforts and concern would certainly reflect the professional attitudes the department hopes to instill. Every major dance company has some kind of weight check-up. NCSA is not the first.

In addition, these diets in co-operation with the new cafeteria service will hopefully enable the students to develop sound eating habits and lose weight without resorting to fads or crash diets.

Preferably a dancer should weigh five pounds below the ideal weight prescribed by Metropolitan, though, naturally, body make-up and bone structure are considered. Dancing is a visual art, and what pleases the eye is right.

In Lindgren's words, "I make no demands, the audience demands. It's obvious that you can't disguise yourself in a tutu and who would want to lift a ballerina with a lot of excess baggage?"

As a result, the majority of dancers plus a number of other students from other departments have taken this matter to heart. Simply observe the staggering amounts of cottage cheese and salad consumed here. And so, the question remains: "To be or not to be" . . . fat, that is.

was most obvious as she waited with the village cronies to scavenge the belongings of Hortense after her death.

The scenes with Nikos and the widow also had moments. Both Thom Koutsoukos as Nikos and Vilma Vaccaro as the widow has clean, pure voices. Their sensitive duet about "The Butterfly" was especially pleasing.

As Zorba, Michael Kermoyan was suitably robust and virile. His

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