

Features, etc.

Toybox Success

"It was groo-oo-oo-vy like the rest of the play" - Danny Hicks, Eden Intermediate School, Eden, North Carolina

"Tales From the Toybox," the children's show directed by Bill Dreyer which has been on tour for the last two weeks, was a resounding success. Especially in Eden, North Carolina. The NCSA troupe hit the Eden Intermediate (Elementary) School like the Beatles did New York.

In fact, the show, which features a series of skits with characters such as the Frog and the Unicorn and a vibrant musical score, was so popular that the entire cast received fan letters from the students at Eden.

As Mrs. Rose Matthews, a teacher at Eden, said in her letter to the school: "The students were eager to express their appreciation and pleasure of the program, so I am sending the letters as they wrote them - mistakes and all."

(The letters were all written by one class, although Mrs. Matthews did not indicate in her letter which grade she taught).

The letters are beautiful. They convey a great sense of happiness and appreciation, an innocent fascination created by exposure to a new and exciting world. You can tell from the tone of these letters that the kids in Eden will remember the show for some time to come.

You really should read each letter individually (to get the full effect of the handwriting, spelling, etc.). But perhaps these few can give you an idea of the spirit in which the letters were written (every letter was complimentary; we've tried to select a few of the "best"):

Dear Performers,

I really enjoyed having you here at our school. Your performance was very exciting and amusing. All the acts were done especially well. I enjoyed most the scene about the man who saw the unicorn and his wife who didn't believe him. ("The boy who played the husband was cute"). I hope you come back again.

Sincerely yours,
Joni Green

P.S. If it's not too much trouble please send the autographs of those who were here.

Dear Performers,

I liked the performance you gave. The best skit I liked was the Enchanted Frog. I liked the organist. I wish I was the worlds famous organist.

Yours truly,
Charles Van Zandt

P.S. If you ever in Eden stop by Mrs. Matthews room.

Dear (Student, Performers, Artist),

I would like to congratulate you for such a fine play, you put on at the Intermediate School February 1. The back ground music from that organ or at less I think its a organ, well know mater it really turned me on and each performer was at its peak. I like the fable about the farm dog and I still remember the mormal of the story (it is better to ask questions sometimes than have the answers all the time). If you ever in Eden come over and talk a bit.

Your friend,
Mike Sheehan

Dear Actors,

I really liked your play. You might say I digged the groovy sound. Especially the music.

The plays were really good though. I really did enjoy it. I would like to see you all again.

Yours truly,
Bobby Wrenn

Dear Artists,

We were glad that you came to our school. We were so happy. We all thought the performers were good. We would like to see you again. The best one I liked was the frog he was so funny. I also liked the one about the elephant and the one about the tulips we thought the girls were just good. So please come and see us again. We would like to see you. We all thought you were just good. We also liked the man on the organ we loved all the instruments. We enjoyed you for giving us the play we just loved it.

Your friend,
Lucy Mary Adkins

Dear Performers,

I enjoyed your play very much is was Great! It was better than any play around. I especially liked the man that played the frog he was (cute). I especially liked the music it was the "Greatest"! I hope sometime if you are in Eden to come and visit our room.

Thank You,

Love, Dottie Southard

Dear Performers,

I missed your show and I am very sorry that I did, because all my class mates said it was realy farout. God hope the program is show again so I can see it.

Yours,
Wilford Cochran

Kind of makes it all worth it, doesn't it?

Panther Busts

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second blasting at the house. Cornell said that no shots had been fired from the house and that no investigation to find a shell or where the bullet finally deposited was ever made). Finally, after police tear-gassed the Panther structure, Fuller and the 15 year old boy emerged, were handcuffed and taken to police headquarters, where Fuller was charged with larceny. As a footnote, Cornell stated that Fuller did not know how to drive.

According to Cornell, the 15 year old boy was detained for several days (he stated no actual number), was not permitted to see any relatives or friends, and was not appointed an attorney until the time of the hearing (from which all spectators were barred). Cornell said that it was obvious to him that the boy was being intimidated by the police.

Little Busted

The following Tuesday, a week after the meat truck incident, Cornell himself was busted by the police when he was evicted at 23rd & Jackson and charged with larceny, accessory to the fact, and receiving stolen goods. At the same time, Larry Little, head of the local Panthers and their chief spokesman, was arrested outside the court room and charged with larceny and accessory. Another Panther, Nelson Malloy, was arrested and charged with forgery.

The bonds set for Cornell, Little and Malloy were originally \$6,000 and \$5,000 respectively; all have since been dropped to \$1,000. Two of the charges against Cornell have been dropped (although he didn't indicate which ones).

Cornell also said that on January 19, all Panther records, materials, etc. were confiscated from the 23rd & Jackson dwelling and to date have not been returned.

On Wednesday morning, February 10, the High Point incident exploded into violence. The incident concerned a seven-room house which the Panthers had rented on December 25 and were evicted from on December 28. Legal hassles followed for several weeks, the result being that the Panthers were supposed to have vacated by February 10. Cornell told the Essay that the Panthers would defend their rights "with our lives."

On the morning of the 10th, police approached the house with an eviction notice. They were reportedly met with gunfire and then retaliated with a two-minute volley into the house. Police followed that with tear gas and

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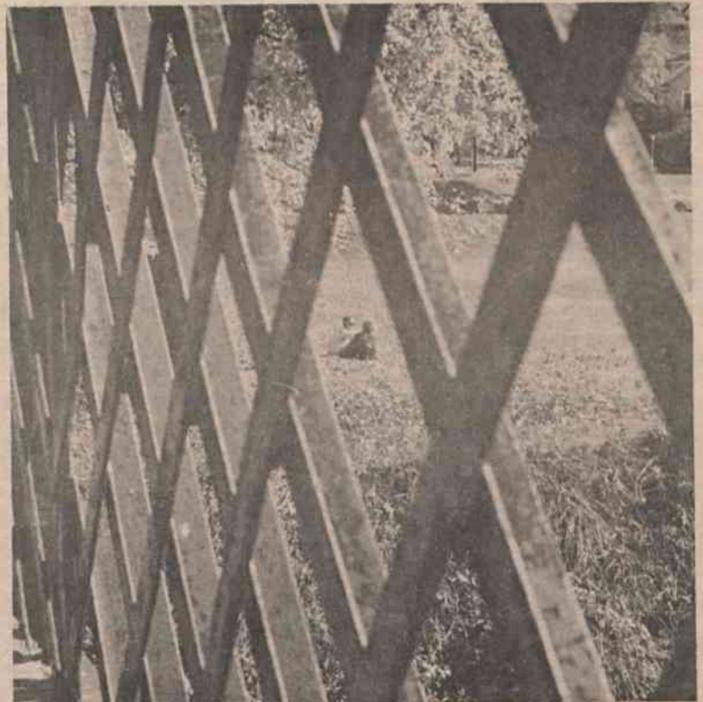


Photo by Barcelona

Personal Encounter Groups

Are you sometimes fed up with the "games people play?" Or a little unsure about what games you have been playing lately?

If so, then a basic encounter group may be an experience that could be of use to you. For what may appear to be a game is often the serious struggle of a person in the development of his or her style of life. The Encounter (or Personal Growth or Sensitivity Training) group is for healthy persons who want to maximize the resources of interpersonal relationships in order (1) to become more spontaneous and creative in their own style of life, (2) to enrich their relationships with friends, family or others, (3) to sharpen their ability to express genuine feeling and to receive such from others . . . in short, to expand their potential as human beings.

In the words of Carl Rogers: "The encounter group usually consists of ten to fifteen persons and a facilitator or leader. It is relatively unstructured, providing a climate of maximum freedom for personal expression, exploration of feelings and interpersonal communication. Emphasis is upon the interreactions among the group members, in an atmosphere which encourages each to drop his defenses and facades and thus enables him to relate directly and openly to other members of the group - the basic encounter. Individuals come to know themselves and each other more

fully than is possible in the usual social or working relationships; the climate of openness, risk-taking and honesty generates trust, which enables the person to recognize and change self-defeating attitudes, test out and adopt more innovative and constructive behaviors and subsequently to relate more adequately and effectively to others in his everyday life situation."

You may have heard about differences among such groups. Some have a heavily analytic climate; in others, not much is said. Some have professional leaders, others operate without designated leadership. In others, persons seem bent on tearing away all bits and pieces of defenses and facades from each other; this kind of group has a sadistic or tyrannical quality about it.

Cranford Johnson and Dave Belnap of the Student Affairs Staff, along with some interested students, plan to begin a personal encounter group on campus. It will not be group psychotherapy, nor will it be intended to deal with deep personal difficulties. They have been in encounter groups before and found that growthful things happened. The intent of this coming group will be to try to share this kind of experience.

A brochure of some sort with specifics - time, place, date, etc. - will be in all mailboxes in the near future. Watch for it.

Keeler's Kornflakes by Edwin Schloss

Hello, Dolly! left Broadway just in time to make way for another frothy extravaganza, this time in a revival at the 46th Street Theatre of the 1925 musical hit, No, No, Nanette starring the indomitable Ruby Keeler. What makes this different from Dames At Sea is the difference between imitation jewelry and the real thing itself, and here Ruby is no imitation but a solid gem.

Wisely enough, Burt Shevelove who adapted the book from the earlier version, was able to retain much of the humor by 'playing it straight' rather than camping it up for modern day audiences. There is a tenuous balance between making fun of something and making a joke out of it. And it is to the credit of the entire production that we know what

side they are on from the very beginning.

Where Dames At Sea dispenses with a story line almost immediately, No, No, Nanette is told within a structured framework no matter how slight and uneventful the whole thing is, they keep a straight face. But in its own way it works just as effectively. Here the plot is a springboard for colorful characters and stock situations, and doesn't rely on extraneous theatricality for its own sake. It tells of an affluent Bible salesman played by Jack Gilford, who has a penchant for flappers when his wife isn't checking up on him, while his daughter, Nanette, is engaged to a young business executive. Both generations battle out their false convictions

but eventually restore faith in one another before the finale.

What speeds the proceedings along at a reasonable rate is the music by Vincent Youman and the lyrics by Irving Caesar and Otto Harbach. It is far from one of the most distinguished scores of all time but it has a mellow insouciance that gives it a new life of its own under Ralph Burns' lively orchestrations. Tea For Two and I Want To Be Happy are still two of the best numbers around, and registers a particularly strong reaction from older members of the audience. Too Many Rings Around Rosie and You Can Dance With Any Girl are also fine musical numbers, filled with more exuberance and drive than most of the musicals currently playing

on Broadway. Helen Gallagher, who plays Ruby's best friend, Lucille, comes on strong in these two numbers as well as in Where-Has-My-Hubby-Gone Blues; unfortunately, the torch song falls short of Youman's lachrymose More Than You Know (which should have been used in its place) and weakens what should have been a stronger moment for her in the third act. But the music and lyrics stand up fairly well nevertheless.

The choreography by Donald Saddler, supervised by Busby Berkeley is energetic if not always on target. I Want To Be Happy is Ruby Keeler's tour de force but it is also a personal triumph for Saddler, who has directed the number with great skill, making sure that the chorus doesn't take away from Keeler's

big dance number. Tea For Two seemed rather lukewarm and heavy-handed in comparison, but in general he has done a first-rate job. And one must not fail to mention Raoul Pene du Bois' radiant costumes and scenery, which look as though Easter egg dye has been splashed across the stage with an egg beater.

All in all, a good evenings entertainment with a delightful cast highlighted by Ruby Keeler's tap dancing, Jack Gilford's gentle good humor, Helen Gallagher's buoyant vivacity, Bobby Vans' footwork and last, but not least, Patsy Kelley's characterization as Pauline the overworked maid of the house. No, No, Nanette is the kind of musical that almost makes you forget you are living in 1971. Almost.