



"I was on my way to becoming a ballerina..."



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"As a matter of fact, I played Laurie in 'Little Women' from the time I was thirteen, until I was twenty-one."

Continued from Page 4

comparison. In addition to which we were paying 29 cents for cucumbers and it was ridiculous when you could drop a seed in the ground and have fifty cucumbers two months later.

NCSA: Just about everyone here knows you've just finished a film for Otto Preminger. When did you do your first film, ever?

BEARD: "With a Song in My Heart" with Susan Hayward. I went in as a singer. A very big director at that time named Walter Lang was directing this enormous big crowd scene where everybody sang. Susan Hayward was singing to the boys at the army hospital. We were all supposed to be convalescing. She sang songs of each state and then sections of the auditorium would stand and sing a verse of the song. And I remember Walter Lang saying to someone, "Now in this shot I want someone to stand up and give a wild cheer. You, there in the back, picking your nose." It wasn't me, but the fella he was talking to practically

TRUE STORY

The sun has long since gone down behind the trees to the west. The bright orange and pink of sunset are following it into the night. Slowly, ever so slowly, time begins to ease. The days work is complete, and the time for play has come. Friends gather for a beer. Music drones from a stereo. Then, after the fourth heaping suds, the change takes place, not suddenly, but softly, like a dream.

A quick look around the room reveals a marvelous miracle. Friends with whom you were only a moment ago chatting about the great jazz musicians, have disappeared. Through the gloom you can make out a legendary figure, terrible and yet beautiful. It is no longer your dear companion in his two dollar Goodwill special who handles the can of hops. It is John Dillinger, public enemy number one, in a finely tailored suit who has come and honored your humble home. With him are his men and women, ghostly manikins who bear a strange resemblance to people you once knew in a time yet to come. The music is no longer the wispy sounds of some past decade of light hearts and sweet jazz, it is the latest swinging now. Strains of the young singer Sinatra, Glen Miller. The Original Tuxedo Band.....Your strange ghostly guests make you feel right at home. They are relaxed, cool, in no hurry. Their time is back for a brief moment, and they are alive once more.

But the most wonderful thing of all: they know you, and you are with them. They ask you to dance. You toddle, Charleston, Big Apple.....They ask you to drink. They smile on you. And you know you have stepped out of the headaches and stomach pains of your own life, and have come to visit the life of someone else's decade.....

-jon thompson

jammed his finger into his brain. I don't know why I remember that, but what I remember from my first picture job. Never pick your nose on the set.

NCSA: Do you have any opinions about the drama school here, or about the school in general? Or do you expect any problems?

BEARD: I don't foresee any problems between myself and the school. I'm excited about the school because it's still in a state of flux and I think it's off to a good start. I feel that what Dean Pollack is trying to do, to get a cohesive unit among the faculty, people who complement one another in their approach and their ideas for the department, is good. My view has always been that any drama school should be a unit for the production of plays, because this is the only way that people are going to act in the long run. Class work is very important, but most important in the light of production. I think that's the direction the school is taking and I'm all for it.

NCSA: Could you give us some other film titles that you've been in?

BEARD: I could give you all the titles. I did "With a Song in My Heart," "Mohawk" with Scott Brady, "Cobweb" by Bill Gibson, and a picture for a New York director named Alex Segal called "Ransom" with Glenn Ford. Then I didn't do any major pictures. I did television pictures. Gunsmoke, I Led Three Lives, The Man Called X, Superman...

NCSA: You did some Superman?

What was the character?

BEARD: I was Slats Dugan. This was the time when I was running back and forth between New York, trying to get a foothold in the commercial end of it. The next picture I did was not until "Tell Me That You Love Me, Junie Moon" about two or three years ago. And then of course, I've finished another one for Otto Preminger, "Such Good Friends" and it'll be released in December.

NCSA: If it isn't prying too much, how long do you plan to stay here at the school?

BEARD: My initial contract is for a year. It's a state institution and I'm told they don't sign you for more than a year the first time around. I'm like any freshman, on probation. Of course, I've bought a home here so I plan to stay. The minimum amount of time I'd like to stay is four years, so I can see one full class go all the way through. That would give me some sense of fulfillment, to have a freshman class and see them graduate. In the summertime I'm looking forward to making more pictures, doing shows at the school and summer stock. One of the nice things about being able to teach, you are free about three months of the year.

NCSA: That's about it. Thank you very much, Mr. Beard.

Beard will be in the all faculty production of "Dear Liar" later on in the year.

-Jon Thompson, Frank Wolfe and Jon Coggeshall

Governor, A Modest Proposal

Our proposal is to bring to the prisons and to the other penal institutions live theatre; theatre done honestly, simply and with much human care. Theatre can and should be a part of prison reform. Is not the theatre of our society a part of our social reform? Men in prisons are being punished but that should not mean that they should be deprived of any human interaction between them and us. We should bring to them one of the things that they feel they are being deprived of simply because they are no longer a part of our society. They have something very valuable to offer us, and we have something that we should be allowed to share with them. If through our productions we can inspire or bring any form of human love or understanding to any one prisoner, the program will have been successful. If through talks we can urge or help to develop an interest in theatre or in any other cultural fields, we will have succeeded. If a small handful of prisoners become involved in a theatre program inside their prison, that handful may not believe they are rejected and will not be lonely, but will strive to accomplish something constructive. If nothing else, if that one prisoner writes the one song he wants to or the one play he's been thinking of, then we will have succeeded.

We hope for a strong communion between them and us, or society and them. We want to let them know we care, that we think of them, that we want to understand. We want to help them in the one small way we can.

This is a budget for a one week (seven day) tour. This tour includes twelve people.

Food	\$504.00
Room	450.00
Transportation	435.00
Electrics	240.00
Props	50.00
Royalties	300.00
Emergency	300.00
Total	\$2279.00

If we are allowed to eat and sleep in the prisons, we would only need food and rooms for traveling days. This would reduce our budget to \$1471.00.

This will be a Mars Theatre Production in co-operation with the North Carolina School of the Arts and the State of North Carolina.

-John Woodson