

Rip-offs Continue

Students To Blame For Theft Problems?

By SHELLY McPHERSON
Essay Staff Reporter

Administration officials have announced new measures and proposed others aimed at halting the continued incidents of burglaries in student dormitories in recent weeks.

Meanwhile there were these developments on the burglaries.

A man was caught and convicted of the Jan. 28 breaking and entering into a student's room. Other burglaries remain unsolved.

Officials say that at least 50 room keys are missing and can still be used to get into students' rooms. Unlocked doors are to blame for 25 per cent of the burglaries, according to Roland Buck, director of housing. Master keys issued and used in previous years are unaccounted for, Buck said, but unaccounted for master keys have not been implicated in any of the burglaries.

There are two new measures and two new proposals, according to Buck and Director of Maintenance Chris Grace. The new measures include:

Changing both key and lock when a student loses his key. Only the key had been replaced previously. The fee for a lost key will rise from \$1 to \$5 to pay for the additional cost.

Requiring a resident assistant who needs a master key to sign it out.

The proposals include:

Placing combination locks on hall doors.

Instituting a new system of master keys and locks.

During Christmas break several rooms were broken into, Buck said. He said one room was badly vandalized and that another had been used by a burglar to live in for a number of days.

Buck said several burglaries occurred when students left their rooms for a few

minutes and left the door unlocked. In one incident where this occurred a girl's watch was stolen and in another a girl returned to find a man taking her stereo. The man dropped the stereo and escaped.

New keys and locks are required because a lost key has the room number inscribed on it and so is easy to use by someone who finds it, Buck said.

Buck explained the sign-out requirements for master keys: "It is not to question the integrity of the R.A.s. It is for the purpose of protecting them from possible suspicion from students."

Buck said he does not know where the master keys used in previous years are because his successor, Karen Shortridge, never turned any over to him.

"I cannot accurately give you an estimate of the number of keys that have been lost. These losses occurred during the past two or three years," Buck said. "Since I took office, I have had seven master keys made. Three of the R.A.s each have one, the assistant director Esther Young has one, Larry Long, has another and I have the rest in my desk drawer."

NCSA Park Proposal Supported

By JOHN HUBBARD

Essay Staff Reporter

The School of the Arts' proposal for the renewal of the Bailey Street area is one of the 15 proposals headed toward final approval by the city Board of Aldermen on March 1.

Since November, many of the original proposals, which totaled \$110,000,000, have been discarded by the board. It is still possible that some of the 15 proposals will be cut before March 1, however the total amount that the projects will cost is covered by the Housing and Urban Development grant.

The Bailey Street proposal is one of the least expensive of the 15, and is scheduled to be completed in the next three years.

Only seven of the proposals are planned to be completed with the federal money.

CITY HALL HAS allotted \$850,000 out of the \$15,366,000 federal grant for the project: \$300,000 the first year, \$300,000 the second year and \$250,000 to finish it up.

The plan calls for the relocation of 31 family units in the area and the brick

church on Bailey Street, the razing of the buildings and the creation of a green park area between the School of the Arts and Old Salem.

James Hailey of the city planning board said, "The businesses on Waughtown Street will probably go, and the ones on Main Street will probably stay."

According to a formula used by the city to determine the quality of an area, on the basis of fire vulnerability, rats, cost of rehabilitation, etc., the Bailey Street area registered in the lowest two per cent of city housing.

The renters in the area will be eligible to receive up to \$80 a month for the next four years in their new homes, and the Homeowners, up to \$1,500 for a downpayment on a new home, in addition to the amount they receive for their present homes.

WHEN ASKED WHAT would be done, Mayor Shirley replied, "I guess the school would probably do what they want with it."

It is very likely that some of the land will be acquired by the school, but unless city guidelines are met, no special deals will be made to sell the land to the school at less than full price.

Sam Stone, director of development, is interested in having a better approach to

the school, one which is logical and attractive. "The area around the school should complement the artistic principle of the school and the atmosphere should help the students."

The School of the Arts is also hoping to create a public facility, such as an outdoor amphitheatre in the new park, and to extend Dixon Street down to Main Street for better access and safety.

Letter From London

A Valuable Year

By SONNY LINDER

Essay Staff Reporter

(Following a welcomed Christmas respite-no I.R.A. bombs!-the Essay's correspondent Sonny Linder resumes his revealing portrait of the life of an American actor studying abroad...)

Upon reaching the halfway point in this, our glamorous "Year in London," perhaps it is now the time to take stock of just what we 20 NCSA fledglings have been through and, if I may hazard some personal speculations, just what we may expect of the remaining weeks here.

First, a re-cap of some of our more major accomplishments:

The churning-out of no less than four studio productions within one fifteen-week period; each production having a grand total of approximately three-and-one-half weeks of rehearsal (only three days a week, three hours per day).

Periods covered were Shakespeare's tragedies, his comedies, Restoration comedy, and the plays of Oscar Wilde.

These studio productions were given to an audience of fellow students, our directors, and teachers and, in some cases, outside observers from such places as Rose Brutford School of Drama, and Duke University.

Those who have read some of my previous letters will remember the mention of big-city hassles such as rush-hours, skyrocketing inflation (19.1 per cent per year in England now) and IRA bombs, housing problems. (In addition, no less than 15 classes per week plus homework, pressures of loneliness, fatigue, and the inevitable emotional changes an actor goes through during intense training, the result is enough to strain even the strongest person's character.

Looking back, it sometimes is tempting to wish for practically care-free days on the NCSA campus, when entire days were spent skipping classes. No such thing could possibly happen over here under Mr. James Dodding's tutelage. If a student proves that he is unable to conform to the rules, he faces the possibility of being "extradited" back to North Carolina. (And knowing the utter

equanimity of Mr. Dodding's judgement, this is not a remote alternative!)

This question of discipline, class attendance, and the control of living conditions by the Course staff has caused mixed feelings in many students here.

The staff feels that since the students are here in a strange city attending a severely intense course of study, it is of utmost importance that all classes be met, and that housing should be monitored by the Course.

Many students feel that perhaps too much control is being enforced by the well-meaning faculty; many students are over 21 and feel they are "being treated like babies".

In any case, there have, as yet, been no serious problems and honest compromise has been the policy of students and staff together.

As for the future:

In the remaining twelve weeks, classes such as T.V. Acting, Story Theatre, Alexander Technique (for Posture), Make-up, Improvisation, and solo mime work have been added to our curriculum.

We are currently in rehearsals for plays by George Bernard Shaw. After this, we'll be doing Modern Plays.

The culmination of our training here will come in a three-day run of an as-of-yet unannounced play in the Arts Theatre in London's West End. For this final production, a three-week period of eight-hour rehearsals is in store.

Following the production, comes interviews and tutorials by faculty members; after this, a one-week "romp" (Mr. Dodding's word) in London, including a formal dinner to officially end the course.

After this, students who wish to stay here to travel or work will be free to do so, while the others go on to Europe or wherever they wish; some may even go home.

As a personal footnote to this somewhat personal description of the NCSA London Course, I must add that, despite the recurring unpleasantnesses that are bound to occur on a highly intensive course in a huge jungle such as London, this year will undoubtedly be the most valuable one of my acting training.

I sincerely hope that other students will get the same opportunity next year.

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