

Theatre Opens

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began planning the School of the Arts in 1963. She continues to serve on the school's advisory board as an artistic consultant.

In 1970, Miss de Mille staged the world premiere of her ballet "A Rose For Miss Emily" at the school. In 1973, she initiated her "Heritage Dance Theatre" at NCSA. The world premiere was presented for Winston-Salem audiences.

The program for the opening of the theatre include "Serenade" with choreography by George Balanchine, the music being "Serenade for Strings" by Peter Tchaicovsky, and "Ancient Voices of Children", choreographed by Richard Kuch to music composed by George Crumb.

Also on the program were "Three Virgins and a Devil", choreographed by Miss de Mille, with "Ancient Airs and Dances" by Ottorino Respighi, and "Concerto" choreographed by Duncan Noble, to Weber's Grand Piano Concerto No. 1. The piano solo was performed by Leslie Spatz, an alumnus of the school.

The music for the program was provided by School of the Arts faculty members of the Piedmont Chamber Orchestra, and their students. The orchestra was conducted by Nicholas Harsanyi, dean of music.

The entire program was under the direction of Robert Lindgren, dean of dance.

George Crumb, the composer of the music "Ancient Voices of Children", received the Pulitzer Prize in 1968 for his four professional orchestras titled "Echoes of Time and the River". He has

also received awards, grants, and commissions from the Rockefeller, Koussevitsky, Coolidge, Fromm, and Guggenheim Foundations, as well as from the National Institute of Arts and Letters.

Crumb was present at the dedicatory performance and also conducted master classes. "Ancient Voices" is part of an extended cycle of vocal compositions based on poetry by Federico Garcia Lorca. In composing "Ancient Voices", Crumb has drawn on a variety of unrelated stylistic elements as musical images to reinforce the imagery of Lorca's poetry, which Crumb says is concerned "with the most primary things: life, death, love, and smell of the earth, the sounds of the wind and the sea."

The piece was conducted by Chancellor Robert Suderburg, and featured Elizabeth Suderburg, soprano, and Jonathan Suderburg, boy soprano.

"Serenade" was the first work which George Balanchine choreographed in the U.S. It was designed for his students at the School of American Ballet, to show them how dancing on stage differs from classroom work. It is now in the permanent repertory of the New York City Ballet. Victoria Simon, Balanchine's ballet mistress, came to the school to stage the ballet for the de Mille Theatre.

"Three Virgins and a Devil", a ballet in one act, was originally produced by the Ballet Theatre on Feb. 11, 1941, at the Majestic Theatre in New York. The ballet was staged by Miss de Mille for the production here. The dancers in this ballet are NCSA students who have been in Miss de Mille's Heritage Dance Theatre Company.

"Food Day" Is Set

Open Letter to Students from Food Day Coordinator Michael Jacobson

Here are a few facts you may or may not be aware of:

- The U.S. military budget is 60 times greater than the budget for overseas economic aid. During a 14 hour period, the Defense Department spends more than the entire annual budget of the United Nations food program.

- Only about 40 percent of Americans eligible for food stamps currently receive them, and President Ford has announced his intentions to cut the food stamp program budget by about one billion dollars or 25 percent.

- The ad budget of General Foods is almost three times bigger than the budget of the Food Bureau of the U.S. Food and Drug Administration.

- The American meat-based diet deprives the world of 18 million tons of cereal protein, an amount almost equal to the world's protein deficiency.

- Diet contributes to half of all deaths in the United States.

Soaring food prices, increasing world food shortages, and mounting evidence of the dangerous health effects of the overly processed and refined American diet indicate that, if left to its own devices, the Federal government will not take the steps necessary to develop a responsible food policy. The food industry—the corporations that bring you Cool Whip and Twinkies—have sold Americans on a diet of sugar-laden, fat-rich "convenience" foods that are contributing to a national epidemic of heart disease, diabetes, hypertension and obesity. While encouraging unhealthy eating habits through advertising and availability, these corporations are also contributing to high food prices. A Federal Trade

Commission study estimated that consumers were overcharged \$2 billion in 1972, because of the monopolistic structure of several segments of the food industry.

We hope that college and university students will take part in FOOD DAY, using their campuses as organizing focal points for both campus- and community-oriented activities. As a first step in accomplishing this, we urge students and faculty to set up joint committees to investigate what can be done at your campus, such as creating a campus-community garden or food coop, initiating sweeping changes in university food-buying policies, getting nutritious food in vending machines, or planning massive teach-ins for April 17th.

The food problems which face the nation and the world demand immediate action. Initial FOOD DAY actions may not make headlines or quickly change Federal or corporate policies, but they will put decision-makers on notice that the American public is no longer willing to participate in the wasteful use of food resources.

The rise of the environmental movement and the end to direct American involvement in the Vietnam War are directly traceable to campus activity. The students of America can once again make a commitment to actions that can result in long-overdue changes in the way in which the Federal government, corporate America, and individuals decide how and to whom food will be allocated.

FOOD DAY national offices are open at 1785 Massachusetts Ave., NW, Room 206, Washington, D.C. 20036 (202-462-8510). If you are interested in organizing FOOD DAY teach-ins or other activities, contact the office for further information and organizing suggestions.

Drama Department Loses Dean

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guest lecturers in mime and other related fields, are part of a drama student's program. Visiting teachers are often used to add new ideas and fresh experience.

The London program has been added for third and fourth year students. "London is the home of classical theatre," Pollock said "Students have a chance to see much of what they have studied. History is all around them. They get exposed to a different training method."

Student-directed productions have become a reality. Scene workshops, initiated by Pollock, were started "to provide an opportunity for students to perform and utilize the training they were getting in classes. And for the first time in the School of Drama's history," Pollock said, "every student eligible for casting has been cast."

"The students need new energy and thoughts," Pollock said. "It's too easy for a rut to become tradition. We get farther and farther from professional theatre, which is what we're striving for. It's time for new blood."

"On a personal level," Pollock continued, "I never planned to stay here seven years. I thought I might stay three years, or not more than five. I'm still a Canadian at heart. I've never really held the same attitude as an American—particularly a Southern American."

"My family and I hope to return to Canada," Pollock said. "I want my children to be bilingual and to have a knowledge of Canadian history."

Pollock, a natural-born Canadian, came to NCSA in 1968. Pollock explained, "I was working at the Playhouse Theatre Company in Vancouver as a stage manager. I had been there five years. The artistic director there was Malcolm Black. Malcolm was invited to guest-direct 'Henry IV' here at NCSA. While he was here, he had trouble getting the production off the ground. There was no Design and Production Department at that time. There were simply some 'techies' associated with the drama department. Malcolm pointed out the need for a production manager. He knew I was interested in such a job, and recommended me for the position. I was invited for an interview shortly after that."



Essay Photo By Bryant Arrington

Ron Pollock

"Two weeks after I had returned to Canada, Robert Ward called and asked me to come down and organize a technical department separate from the drama department. I accepted, and arrived here one week before the students, a designer, Charlie Evans, and two other techies, were to arrive. Charlie and I sat down in my living room and started work on a curriculum and made plans for a studio and shop. The budgets were small."

"We persuaded the Foundation that we needed equipment, more room, and what became the carpentry shop. The present scene shop was a stack of lumber which we bulldozed out of the way."

"I remember how enthusiastic the students were. We all decided to answer the phone 'School of Design and Production'. At the end of that first year, that's how the technical department was

renamed."

In the second year, I also became acting dean of drama. Since we wanted the schools to be separate, it was a tricky path to follow. I think I managed to fair and wear both hats. However, I soon found that the drama department was more demanding and required a disproportionate amount of time. Many changes were needed."

"There had been four drama department deans in three years, and the program suffered from the changes. There was a lot of rebuilding to be done."

At the end of that second year, Chancellor Ward offered me my choice of either department. My training had been as an actor, and what I knew technically was learned by experience. I chose the drama department."

Modules Hit Road

By NANCY COZART

Essay Staff Reporter

Beginning February 3rd, the school of the arts is sending out four modules which will perform at a central school in each of 25 counties. The tour will last for five weeks. Each week a different module will go out. All the departments will be represented with not more than ten students in each module.

Maureen Trotto, instructor in costume and design, is chairperson of the module committee. Duncan Noble, assistant to the dean of dance, is a member of the committee and is choreographing for the modules. Christine Turbitt is designing the costumes for them.

Ms. Trotto says that the first tour really served as an experiment. She said that there was lack of grip on the situation, such as, the per deum for the students was not enough, and the room arrangements needed to be straightened out. The tour is sponsored under the auspices of the State department of Public Instruction. It had been suggested by the Department to send out something

that would give the best the school could offer. If viewed successfully this year, the modules will be continued for the next three years covering 25 counties a year.

THE WEEK OF February 3rd the module was "Fables and Things", which is based on stories by James Thurber. It was directed by Lesley Hunt. For the week of the 10th, the program is "Performance in Action", directed by James Beard. It involves selections from various musicals such as "West Side Story". The week of February 17th will be "Selections from Spoon River Anthology", directed by Robert Murray. "Improvisations", directed by Duncan Noble and Maureen Trotto will be on tour the week of the 24th, and during the first week of March the tour will be "History of Jazz", directed by Scott Schillin and Ken Miller.

Dave Dillon, a drama major in the second module, "Performance in Action" said, "The modules are more demanding than people seem to realize. It becomes difficult to keep up with classes." Dillon added, "The experience is good; and I enjoy it. This is my kind of theatre."