

THE
MEREDITH



TWIG
COLLEGE

Behind the drama scenes

EDITOR'S NOTE: This week, because of the current nature of this editorial, I am yielding the entire editorial column to Eleanor Hill, 1973-74 Editor.

I am told that a writer should only write about something familiar, so I hope no one will be offended by my less than impartial observations on the subject of dramatic productions at Meredith. Having worked for four semesters on the plays, I have seen and heard a lot of people with various opinions. On the eve of the production of *THE MIRACLE WORKER*, it seems that a sort of introspective comment is in order.

After researching last week's TWIG article on past dramatic productions, I ran across some interesting "sidelights." It was fairly evident that Meredith's dramatic tradition had fallen into something of a decline directly prior to Mrs. Bamford's arrival here in the fall of 1970. Mrs. Bamford was faced with a lagging interest in the plays here and a lack of experience on the part of the students. But by dint of her enthusiasm and her inclination to tackle any situation, she produced two plays that school year.

The student response to the try-out notices was quite good, and, if the plays did not draw full houses, they nevertheless drew unexpectedly large audiences. Although encouraged by this, Mrs. Bamford and her growing group of workers were aware that it would take time and patience to build the drama program.

Late in the spring of 1971, the decision was made to attempt a musical the following fall. With Meredith's solid and excellent Music Department, and particularly with the untiring efforts of Jane Sullivan, Mrs. Bamford put together the successful production of *THE SOUND OF MUSIC*. It is safe to say that with this play, Meredith's drama program firmly re-established itself. Meredith's drama program has reached a point where a good production is expected rather than fervently hoped for.

Because Mrs. Bamford and the Meredith community expect excellence from the program, the students involved in a production are necessarily giving the best of themselves in order to perform as expected.

I sometimes wonder if everyone is aware of just how much effort goes into producing a play here. The pattern is something like this: Mrs. Bamford selects a play, which is never an easy task, since at Meredith it is desirable to have as many female characters in a play as possible. Once a play has been selected, a tryout schedule is determined and publicity has to go out in time for the girls to be well-informed about the tryouts. When the cast has been selected, the director chooses a set designer and arranges for him or her to submit tentative designs. The technical crews are then assembled and schedules for cast rehearsals and set building are announced. As soon as the play is selected, Mrs. Bamford has to decide on what type of costuming is called for. For the musicals, for instance, girls from the Home Economics Department collaborated their sewing talents with the drama department's need and created the clothes worn in the two plays. Somewhere at the start of this process, Mrs. Bamford chooses an assistant director and also, during the weeks of rehearsal, she must find girls to do publicity, ticket-selling, and ushering. When this is done, the program has to be designed and sent to the printers. Meanwhile, in the scene shop directly beneath the Jones Auditorium, the crew is busy building the sets. Usually working on alternate week nights and often on the weekends, the crew constructs each set mainly "from scratch." This means that what the audience sees on stage opening night began as long pieces of wood cut to specifications and covered with canvas, later painted to simulate the desired effect. The girls who measure, sew, nail, paste and paint may be inexperienced at first, but by the time the sets are ready to be carried upstairs and assembled onstage, the crew members have learned quite a bit. Once the sets are braced into place and play practice has reached the final stages, a lighting scheme has to be worked out. Mrs. Bamford and the lighting crew members begin to work each night after rehearsal arranging the lights for the best stage effects. This is one of the major headaches in doing a play in Jones. The lighting system is inadequate and a great deal of time is spent discovering which parts of the stage are still "dead," or unlighted. After the lights are arranged, then rearranging the lighting plan only proves that this just rearranged the "dead" spots. When this is settled as best as possible, dress rehearsals begin with cast, set and technical crews going through the play as it will be done in actual performance.

This over-all procedure demands a great deal from all involved. Since Mrs. Bamford's arrival, 318 Meredith girls have participated in the production of six plays. These girls have given much time and effort; their reward has been the thrill of actual performance in front of appreciative audiences. The students involved in the plays are sometimes charged with giving too much time and attention at the expense of their studies. This is not true in the majority of cases. One of the best by-products of the productions is that many of the students have learned to budget their time. It is possible to do well academically while participating in extra-curricular activities.

Now that the drama program is well-established, most of the "kinks" have been ironed out. With its growth, however, a major problem has emerged. For the past few years, the drama and music departments have found it increasingly difficult to work out schedules that permit use of Jones Auditorium by both groups. Because almost all major college events are scheduled there, music students are pushed for practice time on stage and drama people are pressed for rehearsal time. It further complicates the situation when crew members cannot work in the scene shop while there is a concert or lecture being presented on stage. The music students are also at a similar disadvantage when they cannot use their practice room for

(Continued on Page 3)

Letters to the editor

Dear Editor:

As a concerned student, I would like to express my dismay and disappointment in the recent decision removing Dr. Blanton as Chairman of the Psychology Department. First of all I can hardly believe that such an important decision affecting many Meredith students could be made on the basis of a "personality conflict." Is that the ethical tradition Meredith purports to reflect? According to my understanding Meredith is a community, which means that the administration is just as responsible as students in reflecting integrity and responsibility in decision-making. Perhaps we need to examine our hierarchy of authority if decisions are being made on the basis of such unprofessional ethics. I think it is against everything for which Meredith stands. And if this decision is not based on a personality conflict then I think the Meredith community should be so informed.

Second, what is even more disastrous for Meredith students in the long run is the apparent attempt to combine the psychology and education departments. That is just what the effect will be if the new chairman has graduate degrees in education and guidance and counseling with no teaching experience in the field of psychology. What most progressive-minded smaller schools are doing today is separating the psychology and education departments. Not all Meredith students desire to be teachers; in fact, many freshmen and sophomores are expressing concern that they will be forced

to transfer in order to have a meaningful psychology major. Not only psychology majors are affected, for students in the social welfare sequence need a human growth and development course taught in the Psychology Department--and not from an education-oriented viewpoint. This was one of the recommendations that the graduate school of social work at UNC-CH made upon evaluating Meredith's social work sequence. Surely such demands for a stronger psychology department cannot be ignored.

Dianne Beal

Letter to the Editor ... for the benefit of the College Center Association.

I would like to praise your article on Meredith's "pool shark". It was a truth to be heard and no doubt made many a Meredith student think. The article had such a depressing impact on me that I decided to play a game of pool to relieve my mind of the shame.

I proceeded to play a game of pool on Saturday and found only 4 pool balls, no cue balls and three tables stopped up with paper. I decided to leave, finding no immediate solution to the problem. On the way out, I ran into two young men carrying 15 pool balls and one cue ball to supplement their set. I watched them return the balls to the table with a care free attitude and a lot of laughs. Oh yes, they did offer to let me play with them.

A few hours later I saw another "amusing" scene when a group of young children found their way to the pool room. They did not have the 25¢ to play, but

they proceeded to play stick ball on the table with the cue ball. From that point, it was sword fighting and the final scene was pole vaulting.

I think there are a few facts that should be recognized:

1. The article will not stop the occurrence of "pool shark" practices.

2. The Meredith College Center is the finest one in Raleigh -- so consequently, it attracts many people who are not a part of the Meredith community, especially children, high school students, and a number of unattached male college students not concerned with the welfare of the student union.

3. There is a better method than 25¢ slot pool table. The slot pool table encourages such practices as avoiding to pay for the privilege, abuse of the balls, tables, and cue sticks, and abuse of individuals wanting to use the facilities.

I offer this solution:

Let the students check - out the balls and cue sticks only by using a college I.D. Charge the individual 2¢ a minute for playing time. Let the individual handling the game room handle the checking in and out of the pool equipment and collecting money. This will prevent the abuse and stealing of pool equipment since there is none out unless checked out. If only Meredith students and their friends are allowed to use the equipment, there will be fewer "pool sharks" and a greater concern for the facilities. Also, this will afford Meredith a greater income in the long-run.

GAG

From a concerned outsider

Litter at Meredith



Litter at Meredith has definitely reached a peak. See the picture essay on Page 4 and then act!

LEG BOARD ABSENCES

3/19/73
Genie Bailey
Kay Baker
Julia Mac Edwards
Pam Faison
Martha Thomason

3/26/73
Jane Davis
Julia Mac Edwards
Lucy Marino
Sally Martin
Louise McCaskill
Joyce O'Leary
Leza Wainwright

EDITORIAL STAFF

Editor Janice Sams
Copy Editor Eleanor Hill
Feature Editor Renee Lindsey
Reporting Staff -- Karen Britt, Claudia Denny, Joy Seaborn, Norma Heath, Catherine Stover, Susan Webster, Mary Owens, Barrie Walton, Gloria Smith
Typists ...Deborah Phillips, Suzanne Martin, Susan Webster
Faculty Advisers Dr. Norma Rose, Dr. Tom Parramore
Business Editor Libby Owen
Advertising ManagersDeborah Phillips, Emily Johnson
Circulation Manager Elaine Williams
Staff ... Nancy Alvis, Lou Ann Roebuck, Candy Purvis
Faculty Adviser Dr. Lois Frazier
PhotographerSusan Berry

Member Associated Collegiate Press. Entered as second-class matter at post office at Raleigh, N.C. 27611
Published weekly...except during holidays and exams.

THE TWIG is served by National Educational Advertising Service, 18 East 50th Street, New York. Subscription Rates: \$3.70 per year.