

TURF PLOT RESIDENCE Halls look like oasis metropolis as viewed from the top of the Pollock Circle residence halls.

Collegian Photo by Rae Hoopes

Diagnostic Test Results Available to Ed Grads

Graduate students who took the basic education and education department diagnostic examinations on July 13 may have diagnostic profiles and results of the tests by calling at the offices of the department of elementary education, 109 Burrowes, and secondary education, 207 Burrowes.

Thomas Retires in July

C. Aubrey Thomas, who retired from the faculty of the University on July 1 after more than 35 years of service, has been named professor emeritus of entomology.

Today's Answer

S	A	I	C	D	E	A	T	A	T	R	I	P
A	N	N	A	E	L	F	I	N	A	I	D	A
S	T	E	V	E	A	L	L	E	N	R	A	I
H	A	Z	A	R	D	R	O	B	A	L	O	S
				L	O	A	L	U	A	W		
M	O	I	R	S	R	E	E	N	G	A	G	E
A	R	M	Y	S	C	A	R	C	E	E	V	A
N	I	B		C	H	A	N	N	E	L	N	O
S	E	R		H	E	R	D	E	R	L	U	K
E	L	E	V	A	T	O	R	S	E	A	S	E
				O	I	L	O	T	A	R	Y	
A	D	H	I	R	A	L	I	N	E	S	S	E
B	O	L	L		N	O	M	I	N	A	T	I
R	U	L	E		D	R	A	C	O	T	E	N
I	D	E	S		S	I	X	E	S	E	G	G

Curtain Up

Theatre Makes Improvements Structurally—Not Artistically

By JAY RAKE
Collegian Reviewer

Final plans for the repertory theatre have been submitted for approval to the committee in charge of the Lincoln Center in New York City. The theatre, the first new hall in many years, will be the most modern and elaborate ever built.

An adjustable proscenium arch which can be widened or narrowed as desired for each production, a stage twice as deep as the average Broadway houses and a mechanical apron extending into the audience are just a few of the innovations in the design.

When a large apron is desired for a particular production, push a button and the first eight rows of the orchestra sink down and the apron appears. Actors will also be able to make entrances and exits from beneath the stage.

It is hoped the new theatre will be completed and ready for operations by the fall of 1963. That would enable the repertory company to be in full swing at the time of the World's Fair in 1964.

The audience has not been neglected in the designs of the new theatre either. The overwhelming majority of the seats will be in the orchestra which will be ramped so that every part of the stage will be visible from every seat in the house.

All these structural improvements in theatre itself lead one

to question whether anything will be done artistically to strengthen the American theatre. This column has quoted several authorities (plus one or two local people) on the plight of the theatre and the improvements that can be made.

Surely advancements in the design of theatres can do much to improve the quality of productions. The director's thoughts on the production will not be cramped by the physical limitations of the theatre.

However, if an improvement is to be made in the American theatre it must start earlier than the director. It must start with the playwright.

This is where most of the criticism has been piled and perhaps this is where it belongs. America has failed to develop a theatre of her own. What she has is taken from the traditions of the past—of Europe.

Only twice has this country come close to developing an art form of its own. One is still growing and, to many, seems the only chance to preserve theatre in the United States. That is the musical comedy.

The other form is dead—the silent films. Here is one of the finest examples of technological advances completely killing the artistic. (This is in no way to say that since sound came to the screen we have not had any artistic pictures produced.)

However, we question whether musical comedy is enough. Surely there is a place for the satirical

comedy, the drawing room situations (of one form or another) and for true drama and tragedy.

In the quest for a theatrical form which will preserve and strengthen the American theatre questions must be asked and answered.

Is the theatre of Tennessee Williams as sick as many contend? Should plays only entertain, or should they also argue? What is the true purpose of the theatre?

Perhaps when these questions are answered the light can be seen and the restoration begun. Perhaps then the American theatre will be able to stand among the theatres of the world as an equal and not as a major importer of foreign works.

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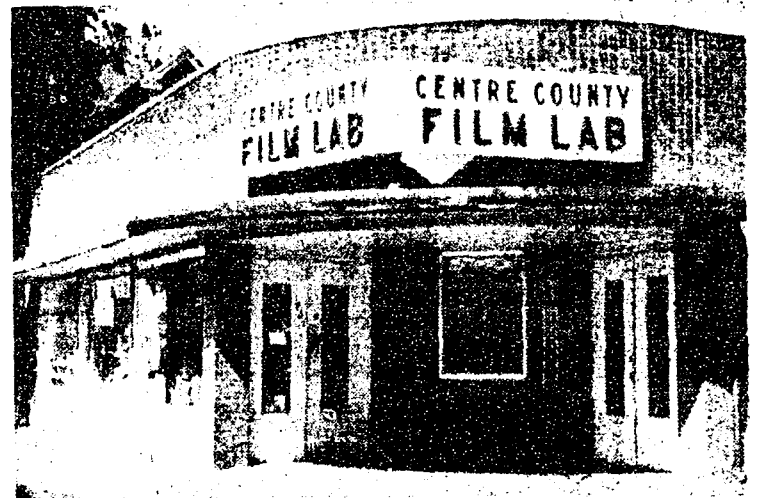
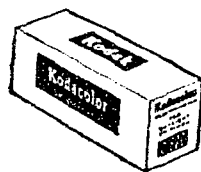
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