

Private, parochial school membership denied

Private and parochial schools will not be joining the UIL.

School administrators voted 919 to 64 against allowing non-public schools into the League as one measure in an eight-item referendum ballot, released during the girls' state basketball tournament.

In other major items, Conference AAAAA administrators narrowly defeated a proposal which would have eliminated spring football training, and approved the team tennis concept to be added as a League activity.

Private and parochial school officials have petitioned the League the past several years for membership. But UIL athletic director Bill Farney said uncertainties with attendance boundaries caused school administrators to balk at the proposal.

"First, you have the almost unanswer-

able problem of attendance zones," Farney said. "Many private and parochial schools recruit students from a large general area, whereas public schools are limited by various rules to play only students living within the general attendance zones."

"When this question is settled, I think school administrators will be more willing to approve membership," he added.

The team tennis season will be played in Conference AAAAA only. Conference AAAA administrators vetoed the measure, 67-54 and the vote was overwhelmingly rejected in the AAA, AA and A classifications.

Teams will consist of six boys and six girls, and the season will stretch from October to February.

Other ballot items included:

- Allowing schools more leeway in making up postponed matches or games by

changing the basketball and volleyball plans, permitting district executive committees to make an exception to the two-matched-contests-per-week rules when games are postponed by weather or public disasters. The games, however, must be played within the next seven days.

- Adding to the basketball plan limitations on eighth grade and below basketball teams to play no more than two matched games per week and one game during the week of an invitational tournament.

- Making it a violation to film or videotape a game by a person not associated with the teams involved, unless mutual consent of the participating schools is given. Note: A school need not obtain permission to videotape or film a game in which it is competing. However, the film or videotape may not be utilized until after the game is

completed. Use of the film for commercial purposes must be approved by both schools. Films and videotape become the property of the school filming, unless by district rule or mutual agreement otherwise.

- Making it a violation of the athletic plan to attend on-campus workouts which involve meals and/or overnight lodging.

- Adding to the "Foster Child Rule": A student assigned to a home licensed by the state as a child care boarding facility is eligible if approved by the district executive committee. For students who have participated in an athletic activity the previous year or current school year in another school, a parents changing schools form and a transfer release form must be completed. Note: Assignment made by an agency of the state or the licensed home becomes managing conservator with resulting responsibilities.

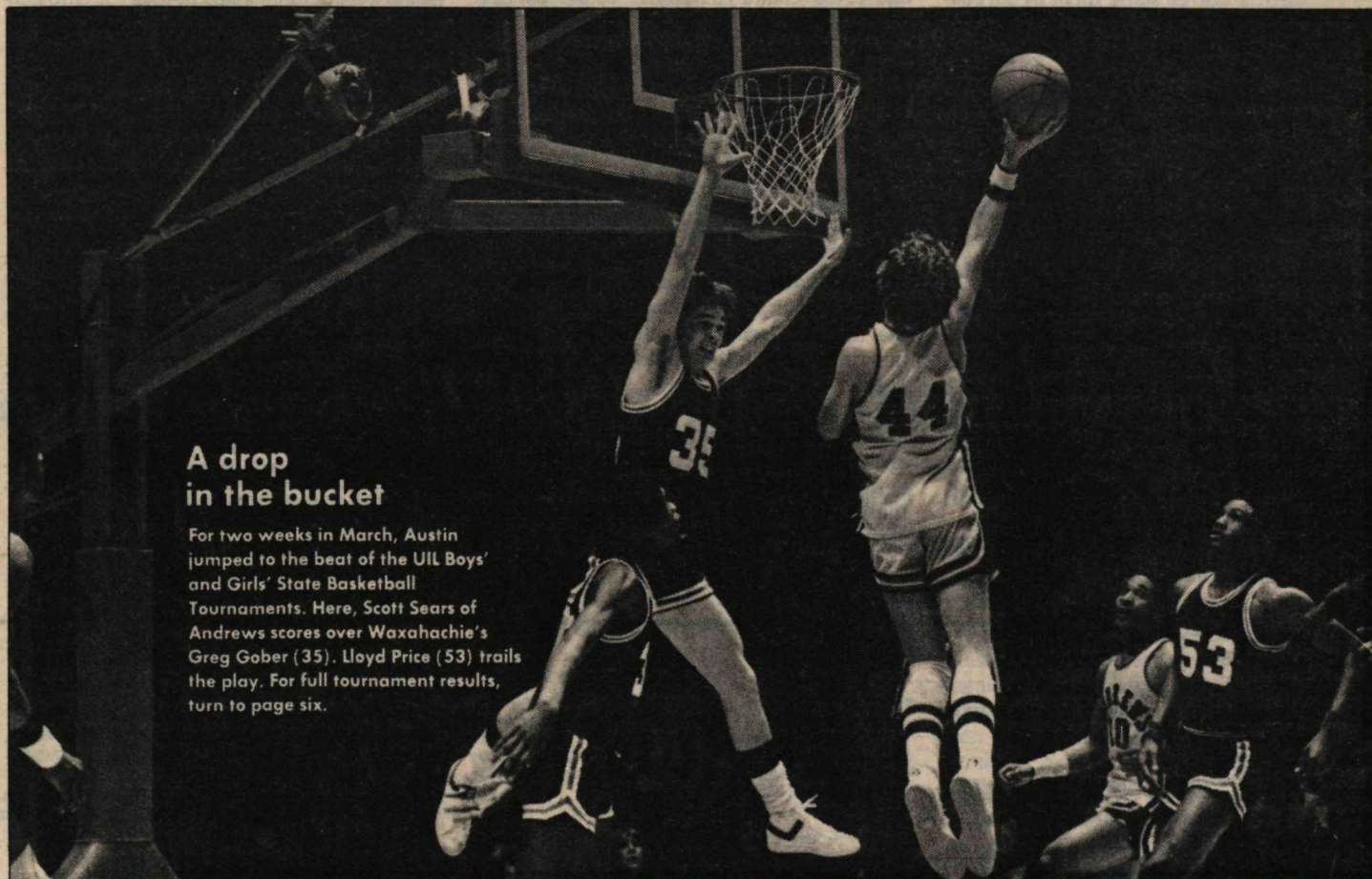
Housing bureau for State Meet in operation

The University Interscholastic League has made arrangements with the Austin Chamber of Commerce to provide limited housing for participants, school personnel and fans for the State Literary Meet, the Girls' State Golf, Tennis, Track and Field Meet, and the Boys' State Golf, Tennis, Track and Field Meet.

Those desiring assistance in obtaining lodging may telephone AC 512-474-8885 for room reservations. This number is not located in the League office. Do not call the League office for lodging requests only.

Arrivals after 6 p.m. should be confirmed by one night's lodging cost or by credit card number. Schools should bring their tax exempt numbers.

Please be sure that all participants are properly chaperoned during their stay in Austin. Any damage incurred will be the responsibility of the persons occupying the room.



A drop in the bucket

For two weeks in March, Austin jumped to the beat of the UIL Boys' and Girls' State Basketball Tournaments. Here, Scott Sears of Andrews scores over Waxahachie's Greg Gober (35). Lloyd Price (53) trails the play. For full tournament results, turn to page six.

League no longer to assemble debate kit

U.S. defense commitment chosen national debate topic

Results are in from nationwide balloting to determine the topic area for next year's national high school debate.

Thirty-one states, including Texas, the National Forensic League, and the National Catholic Forensic League responded to a ballot created from a meeting in Las Vegas in December by the National University Continuing Education Association and the National Federation of State High School Associations.

The problem area which was chosen by a wide margin was: What should be the level of US commitment for national defense? Forty-six per cent of the first place votes

were cast for military policy, while 28 per cent of the first place votes favored the question, "What reforms are most needed in the US legal system?"

Twenty-six per cent preferred US Immigration policies as the problem area for next year's debate.

Publishing houses throughout the country have already begun preparing materials for high school debaters, many of whom will start their research this spring. Materials for Texas debaters will be available through the National Federation office for the 1982-83 topic. A 200 page publication, available in June, titled *Debating US Mil-*

itary Policy: A Preliminary Analysis will be available to individual schools by using an order blank which will be mailed from the UIL office. Contents of the debate text will include:

- Background on the topic
- Analysis and scope
- Values in policy debate
- How to argue topicality
- Affirmative analysis

- Negative analysis
- Sample case ideas
- Research guide
- Bibliography

Edited by the Federation's Speech Coord-

inator, Dick Fawcett, the material will be written by prominent high school coaches and college faculty members who work closely with high school debaters. At a cost of \$4.95 plus postage and handling, the guide will offer legislative history of the 1982-83 debate topic, be for the advanced and novice debaters, and contain special references to articles on debate theory.

Due to lack of space in the UIL office and reduction in free materials available, the UIL will no longer assemble a debate kit. Schools should plan to order debate materials individually. An order form for the described materials will be mailed to the individual schools in May.

Procedures changed for vocal sight reading

The procedures for the 1982-83 junior high vocal sight reading contests were changed by the Music Advisory Committee.

For 1983 contests, Article VII, Section 36, j, 3, c on page 136, will state, "At the completion of the instruction period, choral groups will be given the pitch and each section may hum the starting tone. The selection will then be sung twice; first with the piano accompaniment utilizing the groups preferred method of sight singing; then, in high school conferences, a capella using the words printed in the score, or in conferences CCC, CC, C, a capella utilizing the group's preferred method of sight singing. The director will have one minute for discussion between the accompanied reading and the unaccompanied performance."

State marching contest dates November 15-16

The dates for the 1982 State Marching Band Contests are November 15-16. Conference 5A and 3A bands will compete on Monday. Conference 4A, 2A and A will compete on Tuesday.

Additional information and entry forms will be mailed to all directors in the fall. The deadline for holding regional marching contests is November 10, 1982.

Junior highs should note credit rule

By CHARLES SCHWOBEL
Associate Music Director

We have had many inquiries this spring regarding scholastic eligibility for students in grades below high school. Article VIII, Section 16, item d, of the Constitution and Contest Rules states, "A student in a grade below the high school shall be considered as fulfilling the scholarship requirement if he is passing in three-fourths of the work offered as a normal student load."

Credit is defined in Article VIII, Section 15, as "A 'credit' is a unit certifying satisfactory completion of the requirements for any of the courses approved by the Texas Education Agency, with the exception of physical education and competitive athletics."

"Local credit given for participation in school or club activities such as library or office assistant, student council representative, class officer, etc., may not be counted."

In most cases a "normal student load" below high school consists of five to seven courses, depending on local policies. Many schools require students below high school to take seven courses, one of which is often physical education. Others require six courses, which may include study hall and physical education, thus resulting in a core of four "solid" subjects.

The variety of course offerings and combinations seems endless, but one method of determining eligibility will apply to nearly all situations. If a student below high school

is not making a passing grade in more than one subject, with the exception of physical education, then he would be ineligible. I am not aware of any schools offering the eight subjects necessary to qualify a student (below high school) who is not passing two subjects according to the three-fourths rule.

Article VIII, Section 15 establishes current eligibility on the basis of work done the previous semester. Therefore, a student deemed ineligible on the basis of the previous semester's work cannot reconsider eligibility until the close of the current semester.

Both Section 15 and 16 must be taken into account when determining a student's eligibility.

This spring many high school students are concurrently enrolled in college in order to take advantage of certain social security benefits. These students may compete in UIL events provided they continue to meet all the eligibility requirements.

The requirements include the current scholarship rule, Article VIII, Section 16, "... passing at least three one-half credit courses (at the high school)." According to Article VIII, Section 15, "Credit for college courses will not count."

Keep in mind, Article VIII, Section 4, which states "A student who has audited or enrolled in a college course that provides instruction in a League contest shall be ineligible in that contest." Thus a student enrolled in a college music course this spring would be ineligible for UIL music events.

This same rule applies to a student who audits summer band (or any other course offering music credit) at a local college.

The sixth annual TSSEC State Wind Ensemble Contest will take place Saturday, May 15, in the Bates Recital Hall of the new music facility at the University of Texas at Austin. Over the past year this hall has proven its flexibility and excellence as a performance area.

Jerry Grigadean (formerly Jerry Dean) will administer the TSSEC theory contest at noon each day of the contest (May 29 and 31). The exam generally lasts one hour and students are given additional time to review their work or concentrate on composition. Students earn division ratings on the basis of a grading curve and receive the corresponding TSSEC individual medallions for Division I or II.

Directors desiring additional information about the Music Theory Contest or copies of previous exams should write Dr. Jerry Grigadean, TSSEC Theory Contest, Box 8028, University Station, Austin, Texas 78712.

If you have not received your information packet for this year's TSSEC or need additional forms, please contact the League Office. Remember, the entry deadline is April 15 and the contest dates are Saturday, May 29, and Monday, May 31. All entries from a school will be scheduled on the same day unless a special scheduling request accompanies the entry forms.

Contest schedules will be mailed to schools by May 10.

Preparation can ease TSSEC pressures

By CHARLES SCHWOBEL
Assistant Music Director

No doubt about it! TSSEC can get on your nerves!

The pressures of this contest can be phenomenal. Years of hard work, practicing and training are on the line in hopes of a superior Division I rating or to join the elite rank of Outstanding Performer. It's a tough contest where high ratings are truly earned. The judges' standards are not negotiable.

The "superior" rating, Division I, is awarded only when it is appropriate to the performance. It is an award which will be cherished for years to come.

The philosophy of our contest system dictates that only the performance may be considered when determining a rating. Factors such as age, health, or even economic status may not be used to adjust one's concept of a performance.

Waiting for comment sheets and ratings

can cause ulcers and neuroses. But not if you plan for it. Prepare your students for the waiting period following performance. Most comment sheets are available approximately two hours following the performance.

I have become aware of a problem which extends this period considerably. Do not interrupt contest runners as they collect comment sheets from judges. According to the Constitution and Contest Rules, interference with the contest operation may jeopardize a school's continued participation in League music contests.

There are three main areas of the UT Campus used for TSSEC. Welch Hall will house the vocal contest. The Business-Economics Building will be the site for woodwind events. Music Building East will house brass, percussion, string and medium ensemble events. Twirling will be in Bellmont Hall, adjacent to the university's football stadium. Maps will be mailed to directors with their contest schedules.

Accompanists have complained about having to run a sprinter's course between the contest buildings in order to make their schedule. The contest schedule is designed to be flexible in order to avoid this type of conflict. If possible, arrange your accompanist assignments for minimum travel between contest buildings.

When it is not possible to meet your schedule, notify the judge's monitor as soon as possible about conflicts. When you are able to perform, report to the judge's monitor and he or she will work you into the schedule at the earliest available time. If possible, be prepared to perform up to 30 minutes prior to or following your assigned time.

Last year, 13,000 students were scheduled at the TSSEC. With this size of contest there are inevitable scheduling conflicts and occasional delays. Every effort is made to ensure that the contest runs smoothly and on schedule. Please be courteous and patient when experiencing unexpected de-

lays.

As a director, your dignified actions under these pressures can do much to enhance your students' performance abilities at the contest.

Harp will be available for harp soloists. Music stands and large percussion instruments, such as timpani, bass drum, chimes and xylophone will be available for percussion events and instrumental medium ensembles. You must bring your own music stands for all other events.

Only directors or their appointed sponsors will be allowed in the Awards Station in the Art Building to pick up comment sheets and medals. Comment sheets and medals not picked up at the contest will be mailed to directors at the school address after the contest.

Contest schedules will be mailed by May 10. If you do not receive your schedule in a reasonable amount of time, please call the League Office at 512-471-4418.

By NELSON G. PATRICK
State Director of Music Activities

In a recent column we discussed the credibility of our music contest rating system, especially as it was viewed by the public. As we approach the spring contest season we become increasingly aware of adjudication standards applied to the concert, solo, and ensemble contests. The values of having a reliable evaluation system are no doubt recognized and appreciated by most music teachers, but is our system a reliable one? Can we depend upon all Division I ratings to represent the same high

degree of musical performance? Can we expect the Division I given in one region to be equal to the same degree of competence in another part of the state? Can our patrons and general public depend upon the rating given their local school organizations to be a reliable evaluation of the degree of perfection attained?

We all know the answer to these questions. As bitter as the truth might be, we must face the fact that the ratings have a wide variance at each conference level and wider still from one region to another. We cannot itemize criteria for each division or

conference, but we can establish a framework that could be more consistent than our present system.

The present rating evaluation system is an outgrowth of the statistical curve ranking based on the random ordering of data. Obviously we have drifted far afield from this concept, yet it still has meaning in our concepts of division rankings if we can provide some guidelines of accruing ratings. To have a clear understanding of the division rating system it is necessary to define

Turn to CONCEPTUALIZE, page 7

Defining 'average' key to establishing marching band division judging framework

On common questions and common sense

This column falls at that time of year when State Meet preparation is my primary focus, but complaints following lower levels of OAP competition are clearly on my mind. The values of the One-Act Play Contest depend totally on the director as a teacher, the contest manager as the administrator, the critic judge as an extension teacher, and students willing to learn.

If all elements of OAP are not properly prepared, focused toward the purposes of the program and willing to listen and learn with mutual respect; the program will not work. Dr. Angus Springer, UIL critic at over 200 play contests in a span of more than thirty years, has provided us with an outstanding analysis of theatre that can be a real celebration. I hope all of us can draw the obvious parallel. Read the article.

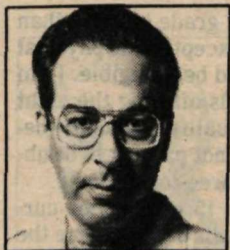
My telephone log reflects the same question many times over. I would like to give a few answers and make comments to reduce the phone usage for next year.

There is no rule that applies to Sunday OAP rehearsal.

There is no rule that relates to smoking or the use of knives in OAP, although both are dangerous.

You may perform your contest play as often as you like, before or after contest, for any admission price you can get so long as you do not obtain a critique as per the interpretation of Rule 1.e.2). You must pay the royalty for each performance.

The all-star and honorable mention all-star cast may not exceed eight members each. Rule 3.c.5). has been violated as often



Educational theatre

By Lynn Murray

as the set rule, 2.b.5)... and will be carefully monitored next year.

Videotapes may not be made of OAP entries under copyright except in limited situations for rehearsal/educational purposes. A contest manager cannot afford to allow video equipment that would be distracting and publisher permission would be a requirement. The answer is generally NO! We may videotape public domain State Meet OAP productions in the future for UIL workshops, but the cameras will be remote and hidden.

Prompting is a violation of OAP rules as per 2.b.7). A script on stage used for that purpose or a character using a script to perform would violate the spirit of this rule. It is not a violation of this rule to have scripts backstage for any purpose, including sound, lights, etc.

Student behavior reflects director training, attitude and behavior. Some directors enter OAP for all the wrong reasons. Directors that plan together for quality competition will get quality results. The Spring Meet Code, page 35, Constitution and Contest Rules, may be used on those (teachers

and students) that get out of line because they have not been taught good manners.

The decisions of judges, managers, referees, etc. are final. Once a contest has ended and the results announced, there is no protesting that judgment. Who ever heard of replaying a basketball game because a referee called a foul that resulted in determining the winner? Even if the call was a gross error, poor judgment or an error in judgment admitted by the winner; the game is not played again. It is final.

We must train our students to accept when they disagree. If you don't like the rule, work to change the rule. Throwing a fit is childish.

There will be no early zones allowed next year. It is impossible to get material out of the State Office without mailing everything first class. The cost is prohibitive. All mailing will be bulk rate or library rate as required by State Office policy. Please don't ask to violate this policy.

Early zones and districts cause major violations of item 8 of the Spring Meet Plan. OAP eligibility forms were mailed from this office Feb. 25-26. Over 150 were

mailed again first class. It is impossible to get materials out to each school prior to March 4, ten days before the first legal date for zone OAP. I'm sure this sounds much like the broken record of last year. No early zones in 1983. The first zone date is March 14. I hope that all of you have looked at the 1982-83 Tentative Calendar published in January.

Have you considered using students and directors from zone I to conduct the OAP contest for zone II and vice-versa? It works! Use the best facility available and help each other. The best situation would arrange for those schools not advancing to host the district meet in the best facilities available. Rotating OAP from school to school without consideration of quality facility and management is a poor way to fly.

I would like to answer all questions on Critic Judge Questionnaires and letters received this time of year. It is impossible. I try to answer major problems or complaints but I cannot take the time to answer detailed questions that have been covered in this column since last September. I hope you saved these gems of wisdom until now.

Join us April 27-May 1 at 4 and 7:30 p.m. daily in Hogg Auditorium on the UT campus. This will be your last opportunity to see the finest examples of educational theatre in this old and greatly loved by many facility. We are moving to the new Performing Arts Center facility next year. Parking will be easier and we will have two theatres in which to operate.

How would you like to see a schedule of forty shows in three days using two different theatres next year? The schedule would likely find A-AAA on Thursday, AAAA on Friday and AA-AAAAA Saturday? Speak up or forever hold your peace!

Theatre's challenge: To help man become all he can be

By ANGUS SPRINGER
Retired Chairman, Dept. of Drama
Southwestern University

Theatre at its best and noblest may well be called a theatre of celebration. It celebrates wonder and truth, great ideas and a divine spirit; it celebrates change in man's behavior and his hope for better things; it is exalting in its revelation of compassion for man and his conduct.

Celebration reaches its highest peak of grandeur in a temple, where the primary interest is the character of people. George Bernard Shaw said it: "The theatre must be a factory of thought, a prompter of conscience, an elucidator of social conduct, an armoury against despair and dullness and a temple of the ascent of man." This well-known noble statement is the corner-stone for the kind of theatre I choose to call *The Theatre of Celebration*. This is the kind of theatre I consciously tried to promote for half a century. Though there were failures, though mistakes were made, this was the constant goal.

Bertoldt Brecht put it this way: "Theatre remains theatre even when it is instructive theatre ... The education of man never finishes. Only the dead are beyond being altered by their fellow-men. Think that over and you will see how important theatre is for the forming of character."

Peter Howard, at one time Lord Beaverbrook's hatchet man and the highest-paid journalistic assassin of character in England, who gave it all up to become the unsalaried head of Moral Rearmament and playwright for the Westminster Theatre declared: "I write plays to encourage men to accept the growth in character that is essential if civilization is to survive. It is to enlist men everywhere in a revolution to remake the world."

Change in human behavior! This was the avowed purpose of these playwrights so different in every other way. Shaw was a brilliant analyst of character, a profound delver into human behavior, a professed unbeliever who

managed to write some great religious plays; Brecht wrote with fervor to change men into communists; Howard wrote to change people's lives by means of Christian revolution.

Theatre of celebration, as "a temple of the ascent of man," can be traced through every period of western culture. The concept of theatre as a temple is one of the more significant mainstreams of theatrical history, beginning with the ancient Greeks and traceable to the present. Much of great theatre has been what Shaw said theatre must be — a theatre of thought, conscience, conduct; it is instructive, as Brecht well knew; it is a theatre of hope, change in character, moral behavior, as Howard believed — it is a temple.

There is a tendency among the blase theatre critics and theorists today to take a cynical, supercilious, patronizing attitude toward any play which suggests the intention of finding an answer to man's conduct and character. These "experts" seem to be scared to death of the word "moral." But if moral judgment, "message" or "purpose" are not legitimate theatrical fare, then Aeschylus and Sophocles, the medieval churchmen who created the mysteries and moralities, and Shakespeare, Shaw, Ibsen, Brecht, Galsworthy, Wilder, Arthur Miller and a whole host of writers in our western culture have been strangely and inexplicably misled.

Peter Howard laid it on the line bluntly: "I write with a message and with no other reason. Do not believe those who say the theatre is no place for a man with a message. Every play has a message of some kind. A man who writes as if life had no meaning is a man with a strong message."

If theatre is to be a temple of the ascent of man, what is a temple? Well, whether it be a magnificent cathedral, a Jewish synagogue, a Muslim temple or a Buddhist shrine, it is a place of wonder, awe, reverence, worship. It is a revealer of truth — personal and social, moral and spiritual, human and divine. It is a place for the dissemination of great ideas, both secular and religious, a place

to instruct and educate with respect to problems of conduct and character, and to enlighten the social conscience. It provides a revelation of the will of God in human lives; it reveals to man that he can be changed. It is a refuge of hope and a destroyer of despair.

Can theatre be this kind of temple? Yes, at its best and noblest. First we must start with the premise that art, including theatre, is as an institution neither moral nor immoral — it is neutral. Therefore the temple concept of theatre depends upon the uses to which it is put. Among many, it has been used as a public service to the state and reverence for the gods; and in contrast for buffoonery descending to pornography. It has been used to control the masses through 'bread and circuses;' for the education of the illiterate; for raising money for other activities; for political propaganda; for discussing, forming and changing character; for the dissemination of ideas and the revelation of truth.

For a good many years, I have been trying to delimit and then to categorize the qualities essential to theatre as a temple. I have finally reduced them to five:

1. Entertainment, not necessarily to be equated with amusement. All plays should entertain. The unpardonable sin of theatre is to bore. Entertainment of a high order requires meaningful plays, competently written, expertly produced and acted.

2. Artistic merit; possessing the qualities of aesthetic beauty and emotional depth. This can be true even of plays whose apparent purpose is merely to amuse.

3. Enlightenment; a basic theme, a significant idea, a message, if you will, in which problems of conduct and character are raised and discussed.

4. A moral point of view, an ultimate judgment; not necessarily that held or approved of by a particular individual or audience.

5. Compassion; a sympathy, even love, for people and their situations. This may include condemnation of evil.

Westlake, Lake Highlands win ILPC 'Tops in Texas'

Austin Westlake and Dallas Lake Highlands high schools walked away with top honors at the 55th annual Interscholastic League Press Conference state convention, held March 18-19 in Austin.

The Featherduster of Westlake was named the state's top newspaper, while the Wildcat from Lake Highlands received the state's top yearbook award.

In addition, Jean Stow, publications adviser at Queen City, received the Max Haddick Teacher of the Year Award, given annually to the state's top journalism adviser. The award is named in honor of Dr. Max Haddick, who served as director of ILPC for 18 years.

The ILPC Service Award went to James F. Paschal of Norman, Oklahoma. Mr. Paschal is director of the Oklahoma Interscholastic Press Association, a former Texas journalism adviser, and a frequent lecturer at ILPC workshops and conventions.

Four outstanding publications advisers were singled out as recipients of Edith Fox King awards, given annually to advisers who over the years have elevated the level of scholastic journalism, not only in their own schools, but with contributions in the state and nation as well.

Recipients were Marynell Bryant of Sulphur Springs, who has taught there for 12 years and advised both yearbook and newspaper; Cathy Collier, an eight year teacher at Fredericksburg High School; Susan Komandosky of Taylor High School, who has served as an ILPC critic judge, spoke at numerous clinics, and is active in the Texas Association of Journalism Directors; and Maxine Walker of Slaton, student newspaper adviser there since 1974 and an active ILPC and Texas Panhandle Press Association judge.

tion judge.

Newspaper

In addition to "Tops in Texas" awards, several publications won "Tops in Division" honors. The publications and their divisions are as follows:

Austin Anderson, EDITION, newsmagazine; Richardson, TALON, printed division 6; Irving, TIGER RAG, printed division 5; Amarillo Tascosa, PIONEER, printed division 4; Austin Westlake, FEATHERDUSTER, printed division 3; Red Oak, ACORN, printed division 2; and Lytle, HIGHLIGHT, printed division 1.

Also, Leander, LION'S ROAR, mimeograph division 4; La Feria, LION'S TALES, mimeograph division 3; Pettus, THE GOLDEN EAGLE, mimeograph division 2; Groom, TIGER'S TALE, mimeograph division 1.

Also, Premont, THE OUTLAW, page-in-local-paper; Eisenhower Middle School, San Antonio, THE GENERAL, junior high mimeograph division; Stevenson Middle School, San Antonio, WILDCAT WHISPERS, junior high division printed.

Yearbook

Houston South Houston, PALLADIUM, Conference 5A-I; Lake Highlands, Dallas, WILDCAT, Conference 5A-II; Austin Westlake, EL PAISANO, Conference 4A; Crane, EL AVE, Conference 3A; Junction, THE GOLDEN EAGLE, Conference 2A; Vernon, Northside, INDIAN, Conference A; Hobby Middle School, San Antonio, HAWKEYE, Junior High Division.

Highlights

- Top Newspaper in Texas — Featherduster, Westlake High School, Austin, Pat Brittain, adviser.
- Top Yearbook in Texas — Wildcat, Lake Highlands High School, Dallas, Jim Davidson, adviser.
- Max Haddick Teacher of the Year — Jean Stow, Queen City High School.
- ILPC Distinguished Service Award — Prof. James F. Paschal, University of Oklahoma.
- Edith Fox King Award for Service to Texas Journalism — Marynell Bryant, Sulphur Springs High School; Cathy Collier, Fredericksburg High School; Susan Komandosky, Taylor High School; Maxine Walker, Slaton High School.

Col. Savedge, Cutsinger to direct ILPC summer journalism workshops

John Cutsinger and Col. Chuck Savedge, two of the nation's leading scholastic journalists, will direct the newspaper and yearbook sequences of the newly-instituted ILPC summer journalism workshops.

Cutsinger, newspaper and magazine adviser at Van Buren High School, Van Buren, Arkansas, will direct the newspaper workshop, June 20-24. Savedge, a past national Teacher of the Year and probably the nation's foremost yearbook specialist, will direct the yearbook workshop, June 27 through July 1.

Assisting each will be several of the state's finest journalism advisers.

The newspaper sequence will emphasize layout/design, copy writing and editing, editorial leadership, advertising and staff management.

A \$110 registration fee covers room and board in Jester Dormitory on The University of Texas campus from Sunday through Thursday. Because of space limitations, no more than 200 applications per session will be accepted. Deadline for registration is June 1.

For full workshop information, contact Bobby Hawthorne, Director of Summer Workshops, ILPC, Box 8028 — University Station, Austin, Texas 78712.



Photo by Bobby Malish

Mr. Yearbook, otherwise known as Col. Chuck Savedge, makes a point during the ILPC state convention, March 19-20. Savedge will direct ILPC's summer yearbook workshop, June 27 through July 1. For details, write ILPC.

Tips to make your State Meet visit a success

You made it.

You surprised your adviser and yourself by taking first at the regional meet and now, it's off to Austin for the State Meet Literary and Academic Meet. What a rush. Can't you hear them Monday morning. The PA will come on and someone will announce "...qualified for the State Meet in Austin next week." There'll be a few gasps of disbelief. Widely scattered giggles. A collective "Whooooo..." from your friends.

Don't let it get to you. Sure, go ahead. Get nervous. That's to be expected. But don't get sick. Your parents probably can't afford the doctor bills. And forget about just not showing up. Your adviser will murder you.

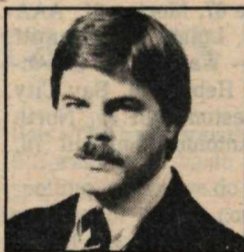
Face it, kid. You're coming to Austin.

Now, approach this thing logically. Find a good motel, preferably one close to a Pac-Mac machine. The Austin Chamber of Commerce is taking care of the room reservations. Have your adviser call them.

Next, send your best faded jeans to the cleaner. You'll want to look your best.

Finally, and most importantly, stay calm. Avoid coffee, carbonated soft drinks and Brian DePalma movies. Repeat to yourself, "It's only a contest."

Okay, you're ready. Hop in the gas-guzzler and floor-board it to Austin. It's real



Scholastic journalism

By Bobby Hawthorne

easy to find. Take a left at Waco.

Upon arrival, drop by the Thompson Conference Center to register. It won't cost you a thing. At the same time, there'll be no door prizes either. You've got to learn to take the good with the bad.

By the way, the Center is located north of the Lyndon B. Johnson Library, at the corner of 26th Street and Red River. The registration desk will open at 2 p.m. Thursday.

That evening, your adviser will be asked to attend a sponsors meeting in the Thompson Center. A general session will be held in Room 1-110, during which someone will welcome and congratulate your adviser, even though you're the one who did all the work. That's life in the big city, kid.

Meanwhile, you'll be treated to a cola and snack banquet in the downstairs Thompson Center dining area. You'll be given information on the TILF scholarships, as well

as a general orientation to the UT campus by persons who were actual freshmen at the institution of higher learning and lived to tell about it.

What you do after this meeting is strictly between you, your budget and your God, if your adviser says its okay.

Friday, the contests begin. An "Official Program" will be available at the Thompson Center. It'll contain all the specific times and sites. Make sure you grab one.

An opening general assembly will be held at noon. You're not obligated to attend. If your only contest isn't held until 5 p.m., I'd suggest you not attend. Sleep late and eat a hearty breakfast.

Dress comfortably. Jeans and old Izods. Your judge won't know the difference, but you can't do your best if you're fighting a starved shirt.

All journalism contests will be held in the

Thompson Center auditorium. Don't be late. If you have trouble finding the place, ask someone. It may take a minute or two to find someone who speaks English, but keep looking. They're out there somewhere.

The contest results will be posted in the Thompson Center. It generally takes the judges two hours to grade each contest. Please, don't hassle the registration desk workers. If the results are slow to return, it's not their fault. Be patient.

A tip: The journalism judges select one through six places. If your name isn't in the top six, assume you finished seventh. Tell everyone you did.

Call home immediately. "Mom! Dad! I finished seventh! Can you believe it! I'm the seventh best headline writer in the entire state."

Have them call the local newspaper. Get as much free ride out of this as you can. Besides, who's to say you didn't finish seventh?

Well, that's about it. All that can be done for you has been done. Keep in mind, if you win, it's a victory for the school and community, a reaffirmation of the American way.

If you lose, you choked. May as well learn it now: Glory isn't cheap. So, here's looking at 'cha kid. Good luck.

Nazareth makes it SIX in a row

Through the first eight minutes, the game was close. In fact, with as little as 47 seconds left in the first quarter, the score remained tied, 9-9.

Then, Nazareth turned on the juice, outscoring Dime Box 51-28 over the next three quarters, and wrapping up a sixth consecutive state championship. The feat ties the Swiftettes with Claude for most crowns won. Of course, no other team has won straight titles.

Using a smother man-to-man defense, which held Dime Box to a 16-of-58 output from the floor, Nazareth pulled the Longhorns more than half under their season scoring average.

"There is no greater thrill than winning the first, but this may have been one of the most satisfying years," coach Joe Lombard said. "This team probably had less natural ability than the others, and less height. But

it had a lot of guts. It had a lot of senior leadership."

In other tournament games, Victoria tripped Dallas South Oak Cliff in the AAAAA finals for the second time in four years, winning 46-45. Hardin defended its AA title, using a 33 point and 22 rebound performance by senior Charlotte Reescano to whip Phillips, 69-61.

Del Valle spotted Carthage a 13-point first half lead, then outscored the Bulldogs 22-9 in the third quarter and 13-2 in the last four minutes to win the Conference AAAAA title, 76-64. Fabulous sophomore guard Beverly Williams paced the Cardinals, scoring 33 points in a 15 of 31 evening.

Sweeny drove the Conference AAA state finals for the third time in four years. But like before, the Bulldogs lost in the final game, this time to Barbers Hill of Mont Belvieu, 68-53. The Bulldogs led at the end

of the first quarter, fell back by seven at the half and trailed by as much as 12 in the third quarter.

Sweeny then put together a 10-2 spurt early in the fourth quarter, to close with 49-51. But Barbers Hill, led by junior guard Pennee Hall, took off on a 17-4 scoring spree themselves to wrap up the AAA trophy.

Semifinal game results are as follows:

Conference A — Dime Box 61, La Payne 47; Nazareth 61, Krum 33.

Conference AA — Phillips 47, Boyd 46; Harding 62, Grapeland 37.

Conference AAA — Sweeny 48, Ferris 45; Barbers Hill 70, Comanche 49.

Conference AAAAA — Del Valle 58, Calallen 34; Carthage 64, Levelland 63.

Conference AAAAAA — South Oak Cliff 55, Amarillo 51; Victoria 63, Houston Yates 50.

Bluejays win fifth straight

Snook, Hebert defend theirs too

Rahn Bailey poured in 31 points and pulled down 17 rebounds, leading Beaumont Hebert — a school which will not exist next year — to a 76-71 win over Waxahachie and its third consecutive Conference AAAAA state championship.

Impressive but hardly unprecedented. During the same weekend, Snook pounded to a 52-45 victory over Midland Greenwood to win its fifth straight state title.

Exciting but not to be outdone by San Antonio Churchill, which survived the long-range shooting of guard John Chaney and a last second desperation shot, to win the Conference AAAAAA crown, 75-74 over Galveston Ball.

Then, there was Phil King's rebound and layup with two seconds left, giving Dimmitt a come-from-way-behind-to-go-way-ahead-to-just-sneak-by-at-the-buzzer win over Linden-Kildare, 60-59.

Shelbyville figured they'd stood all the trauma they could, having upset two-time defending state champion Sabine in the region finals. At state, they marched to a

rather methodical 46-39 win over Nixon for the Conference A trophy.

And so it went.

Hebert's Bailey, bespectacled and looking more like the straight A student that he is than a basketball player, kept his composure while the game ran seemingly out of control and dominated the backboards, scoring repeatedly underneath. Sophomore guard Todd Alexander poured in 24 points but couldn't bring the title to the North Texas team, which lost to Hebert in last year's semifinals, 81-64.

Snook used balanced scoring to offset Stuart Burleson's 31 point performance to wrap up its fifth consecutive title. Meanwhile, San Antonio Churchill's staple of 6-4, 215 pounders — led by Gary Heyland's 22 points and Jon Moseley's 18 points — held off a late Ball rally to end a Houston-area championship streak of championship game victories. In fact, a Houston-area team had not lost in the finals since 1967, when San Antonio Lee edged Spring Branch, 70-69. In the interim, Houston-area teams had won

10 titles.

Ranked number 2 most of the year, Shelbyville edged Sabine 45-44 in the regional finals, ending the Cardinals hopes of a third consecutive championship. Led by bookend centers Mike Land and Jeff Chumbley, the Dragons spotted Nixon a 2-0 lead, then took off without looking back.

In the AAA finals, Linden-Kildare jumped to a 10-2 lead, then fell behind by nine in the third quarter. With 33 seconds left, Donald Craver's layup gave the Tigers a one-point lead.

Then, Kevin Cleveland missed a 17-foot jump shot, King rebounded and dropped it in, giving Dimmitt the hair-thin win.

Semifinal results are as follows: A — Midland Greenwood 57, Petty West Lamar 56; Snook 44, Graford 38. AA — Nixon 53, Coppell 44, Shelbyville 67, Morton 61; AAA — Linden-Kildare 67, Luling 47; Dimmitt 66, Diboll 64; AAAAA — Waxahachie 62, Andrews 56; Beaumont Hebert 66, Bay City 60; AAAAAA — Galveston Ball 55, North Mesquite 48; San Antonio Churchill 76, Pampa 56.

No surprises; Champions dominate all-tourney lists

As expected, state basketball champions dominated all-star player team selections, but the runners-up gave a strong showing in the balloting also.

Roxane Birkenfeld of Nazareth, in addition to leading the Swiftettes to their sixth consecutive Conference A state title, was named all-tourney for the third straight year. Other repeaters on the all-tournament teams were Charlotte Reescano of Hardin and Vickie Green of Dallas South Oak Cliff, who made the all-tourney team in 1980.

Clint Thomas of Snook was the lone boys' all-tournament repeater.

Members of the all-tournament teams, selected by writers and broadcasters cover-

ing the events, are as follows:

Girls' — Conference AAAAA: Yolanda Wimbish, Victoria, unanimous; Monica Lamb, Houston Yates; Carolyn Sneed, Victoria; Vickie Green, Dallas South Oak Cliff, unanimous; Carmen Wynn, Amarillo.

Conference AAAAA: Beverly Williams, Del Valle, unanimous; Sheila Bryant, Carthage, unanimous; ReRe Jackson, Del Valle; Darla Isaacks, Levelland, unanimous; and Vicki Wade, Carthage.

Conference AAA: Pennee Hall, Barbers Hill, unanimous; Millie Bivens, Sweeny; Patti Smith, Barbers Hill; Rene Phillips, Sweeny; and Tami Rogers, Barbers Hill.

Conference AA: Charlotte Reescano and Jennifer Reescano, Hardin, both unani-

mous; Laura Williams, Phillips; Susie Gilbert, Boyd; and Shawn Blankenship, Phillips.

Conference A: Roxane Birkenfeld, Nazareth, unanimous, repeater from 1980; Karen Birkenfeld, Nazareth; Annette Hoelting, Nazareth, unanimous; and Jackie Benson, Dime Box.

Boys' Conference AAAAA: Gary Heyland, San Antonio Churchill, unanimous; John Chaney, Galveston Ball, unanimous; Pat Hymel, Churchill; Bryan Essary, North Mesquite; Mike Nelson, Pampa.

Conference AAAAA: Rahn Bailey, Beaumont Hebert, unanimous; Michael Darkins, Beaumont Hebert, unanimous; Todd Alexander, Waxahachie, unanimous; Keith



Photo by Bobby Malish

Cut off at the pass, Del Valle's Carolyn Daily tips the ball to a teammate, in the Cardinal's 76-64 state title victory over Carthage.

Brooks, Andrews, unanimous; (tie) Deon Alexander, Waxahachie; Nate Crossley, Beaumont Hebert; Ivan Petit, Bay City.

Conference AAA: Kevin Cleveland, Dimmitt, unanimous; Donald Craver, Linden-Kildare, unanimous; Edwin Mitchell, Diboll; Phil King, Dimmitt; David Green, Linden-Kildare.

Conference AA: Carlton McKinney, Nixon, unanimous; Jeff Chumbley, Shelbyville; Ronnie Patton, Morton; Marlon Suell, Shelbyville; Mike Land, Shelbyville.

Conference A: Tim Ford, Graford, unanimous; Clint Thomas, Snook, unanimous and repeat from 1981; Daron Benford, Snook; Stuart Burleson, Midland Greenwood; and Homer Lopez, Midland Greenwood.

Reviewing spring ballot results

Comments on the 1982 referendum ballot:

Each year when the member schools change rules for the following year, there seems to be some confusion as to the actual application of the new changes. The purpose of this article is to further clarify some of the changes for 1982-83.

In recent years, ice and snow have caused postponement of numerous basketball games and some volleyball matches. When schools have tried to reschedule the events at a later time, substantial confusion and scheduling problems resulted. In 82-83, the district executive committee may authorize district games or matches postponed by weather or public disaster (not including illness) to be played as an exception to the two-matched-contests-per-week rule, provided the make-up contests are played within the next seven days.

This permits flexibility in making up postponed matches or games. If a game (under this new provision) has been rescheduled within the next seven days, and the rescheduled game has to be postponed because of additional weather or public disaster, the district executive committee



Postscripts on athletics

By Bill Farney

could simply reschedule the game to be made up within the next seven day period. It is hoped that the new rule will permit more efficient scheduling for member schools.

In 82-83, it will be a violation to tape or film a game in which your school is not competing without the prior mutual consent of the two schools involved in the contest. Some schools have been taking an unfair advantage by filming future opponents games. This new regulation will prevent taking unfair advantage of a future opponent.

There has been increasing demand for commercial use of athletic events. The new influx of video companies and television replay or rebroadcast has created a need for some regulation. Member schools must now mutually agree when there is to be commercial use of their athletic contests.

By a vote of 973 to 20, the member schools voted to prohibit on-campus workout sessions which involve meals and/or overnight lodging. Housing students at the school and providing meals during pre-season football workouts sparked further clarification that this practice could possibly be interpreted as a benefit to athletes not provided to other students. Even if the school charged a certain "fee" for food, there is no effective method for computing use of the building, utilities, etc.

Private and parochial schools had requested membership into the league. Member schools rejected that proposition by a vote of 919 to 64. The primary concern by school administrators was that private and

parochial schools do not have definite district boundaries. Their students may come from a variety of areas, whereas public schools may only permit students to play whose parents are bonafide residents of a definite school district or school attendance zone within a school district with more than one high school. It should be noted that there is no penalty for a public school playing a private school in non-conference competition.

Previous state executive committee interpretations now permit a "foster" child (a ward of the state assigned by an agency of the state) to participate in League activities, provided the district executive committee approves the student's eligibility. By a vote of 961 to 31, the member schools approved a provision permitting students assigned to a home licensed by the state as a child care boarding facility to be eligible provided approval is obtained from the district executive committee. The child care facility must be managing conservator of the student with resulting responsibilities. This provision could make the "foster child" provision more consistent for students assigned by an agency of the state and students placed in licensed child care facilities by their parents.

Conference AAAAAA Tennis in 1983-84 will have a State Team tennis championship. Conference AAAAAA schools voted to have this Team Tennis Tournament, tentatively scheduled during the last part of October. The tournament will utilize the team concept with girls team points being added to boys team points from their school to determine a champion.

Clear Lake wins boys', girls' swimming titles

Clear Lake kept the Houston-area and its own personal domination of the UIL State Swimming Championships intact, winning both the boys' and girls' titles here March 26-27.

The Clear Lake girls have won the championship three of the past four years, while the boys' have claimed the crown five of the last seven years, with Houston Memorial breaking the streak in 1978 and 1980. In fact, Memorial and Clear Lake have won 12 of the 13 state boys' titles.

Capturing both the girls' 200-yard medley relay and the 400-yard freestyle relay as well as the boys' 400-yard freestyle relay, Clear Lake made up for a paucity of first place medals by using exceptional depth. The boys' 400-yard freestyle relay won in a meet record 3:07.15, breaking Memorial's 1980 mark of 3:08.50.

The lone Clear Lake individual champion was Kevin Ruskowski, in the 100-yard freestyle who clocked in at 45.76. Finishing second in that race was Jimmy Ammons, also of Clear Lake. Ruskowski and Ammons also finished second and third in the 50-yard freestyle.

The lone double winner in the boys' division was Memorial's Chris Rives, who took the 200-yard individual medley in a record 1:50.50 and the 100-yard butterfly in 48.49, which also broke the state meet record.

Leading the Clear Lake girls' were Bonnie Nash, who placed second in the 50-yard freestyle, third in the 100-yard butterfly, and swam a leg on the winning 400-yard freestyle relay, and Nancy McCrea, who took second in the 100-yard butterfly, second in the 200-yard individual medley, and also ran a leg on the 400-yard freestyle relay.

Double winners in the girls' division included Diana Zock of Conroe McCullough, who took the 200-yard freestyle in 1:50.71 and the 500-yard freestyle in a record-setting 4:52.7, and Amy McLeod of Kingwood, who took the 100-yard freestyle in 51.37 and the 50-yard freestyle in 23.55.

Other record breaking performances came from Karen Sullivan of Stafford-Dulles with a 55.89 in the 100-yard butterfly; Juliann Wilemon of Corpus Christi Ray with a 58.92 in the 100-yard backstroke; and Mike Heath of Dallas Highland Park with a 1:37.53 in the 200-yard freestyle.

Other individual winners include:

Boys — Jack Bieri of San Antonio Churchill in the 100-yard breaststroke with a 58.03; Allyn Maycumber of Dallas Hillcrest in the 100-yard backstroke with a 52.64; Mike Heath of Dallas Highland Park in the 500-yard freestyle with a 4:29.59; and David Hansen, Houston Stratford in the 50-yard freestyle with a 21.14.

Girls — Kendall Stone, Georgetown in the 100-yard breaststroke with a 1:06.54.

Julie Sebastian of Fort Worth Southwest and Eric Obnibne of San Antonio Madison took the girls' and boys' one-meter springboard diving titles respectively.

Final point totals: (Boys) 1. Clear Lake — 182; 2. Cypress Creek — 81; 3. Houston Memorial — 80; 4. Richardson Pearce — 78; 5. Houston Stratford — 77. (Girls) 1. Clear Lake — 153; 2. Cypress Creek — 98.5; 3. Conroe McCullough — 74; 4. Richardson Pearce — 65; 5. Houston Memorial — 64.

UIL girls invited to SWC track meet

The UIL Girls' State Track and Field Meet will be held in conjunction with the Southwest Conference Women's Track Meet and coaches and high school students have been extended a special invitation to attend the meet.

The SWC preliminaries will be held from 3 p.m. to 5:40 p.m. Friday and the finals Saturday, from 7 to 9 p.m. Admission to the Friday prelims is free. Tickets to the finals will be \$4 for adults, \$2 for students and \$1 for athletes with their UIL track numbers.

Conceptualize ratings around Division III

Continued from page 3

the average or come to some understanding of a Division III to which we attach the word average. Once we do this we can at least conceptualize the other ratings. The best definition that we can find for a Division III rating is that quality of performance done by the majority of participants, or the middle 50 per cent; this is average, but it does not delineate the criteria sufficiently to provide guidelines for a musical performance. Guidelines for a musical performance must be in terms of musical factors and concepts.

The average performance should contain all those qualities expected of any musical rendition. I am thinking of such factors as correct notation, articulations, precision, correct rhythms, correct pitches, etc. Should we not expect all performers to execute these mechanical requirements at any level? If so, should these not be the criteria for a Division III regardless of the conference represented? The difficulty of the music has already been regulated by the music

lists. The basic music requirements are no different from basic functions in math or spelling, where we do not accept inaccurate spelling or faulty computations based on size of school. We might require more difficult problems or words but not inaccuracies in the basic procedures. I do not believe that we can justify permitting faulty note reading, poor intonation, etc., because of size of school. We can, and do, prescribe more difficult music based on the size of school. These basic music elements should be the minimum for a Division III. If once we accept a clear concept of Division III we can arrive at some description of the other ratings, lowering or raising the rating according to the musical quality of the performance.

The top ratings should be reserved to denote a music performance. In Division I it is not enough to do all the mechanical requirements — the notes, articulations, precision, etc., because these are only techniques to gain musical goals. Division I rank should be reserved only for those who have achieved the best (superior) musical

performance. Those performances somewhat less than superior but containing all of the mechanical requirements is a Division II. A Division IV may be lacking in some of the basic performance requirements. These might include faulty note reading, some intonation problems and, maybe in a few spots, shaky rhythm because of poor precision. A Division V rendition is a performance lacking in most of the fundamentals — consistently faulty intonation, many wrong notes and incorrect rhythm patterns. This rating probably should be used as sparingly as we use the Division I because it can be depressing to the participants unless the judge uses a great deal of tact in his comments.

Judges are hired because the region directors have indicated that they have confidence in their musical judgements and are willing to be evaluated by them. In our contest plan we expect a judge to comment on the criticisms he offers and suggest ways of improving the performance. It is through this type of evaluation that we are able to maintain a continuum of development.

Fall activity conferences

Dates and sites for the 1982 fall student activities conference were announced recently by UIL director Bailey Marshall.

The single change from past schedules involves moving the Canyon conference from the third week in September to the first weekend in October.

"We're trying our best to avoid conflicts with other major fall activities," Marshall said. "We've chosen to keep all conferences on Saturday mornings because we feel students should spend time during the regular week in class."

The schedule for 1982 is as follows: September 25 — Austin; October 9 — Canyon; October 16 — Wichita Falls; October 23 — Houston; October 30 — Huntsville; November 13 — Kilgore; November 20 — Denton; December 4 — Kingsville.

The purpose of the conferences is to introduce students and advisers to the UIL literary and academic programs.

Football gate receipts

Good weather and exciting football.

The two combined to give the UIL a record playoff attendance. This year, more than \$2,336,900 was taken in at the various gates around the state. The previous gate receipt high for football was \$1,975,682.60 in 1980.

"The high gate receipts were a result of several factors: Warm, dry weather

first and foremost," Bailey Marshall said. "Teams in the playoffs gathered excellent followings and, finally, most people realize high school football is an excellent entertainment bargain."

Scholarship applications

Students earning eligibility for a Texas Interscholastic League Foundation scholarship during the 1981-82 school year will receive an application at the State Meet contests, Dr. Rhea Williams, TILF board of directors secretary, said.

Applications will be available at the registration desk of the UIL state headquarters, located in the Joe C. Thompson Conference Center, Williams added.

To be eligible to apply for a TILF scholarship, an applicant must compete in State Meet academic contests, submit complete high school transcript including college entrance examination board scores or equivalent and rank in class, have complete application in League office by May 25, 1982, graduate during the current year, attend an accredited college or university in Texas.

Students earning eligibility in previous years and are graduating in May of 1982 should write the TILF, Box 8028, University Station, Austin, Texas 78712, sending a stamped, self-addressed 9½ by 4½ envelope, requesting an application. A brochure listing scholarships that are available was mailed to each school in January.

Completed applications are accepted between May 1 and May 25.

'I need a lot of help!'

By J.R. COGDELL
Calculator Applications Director

When I was in high school, a common expression was "He needs a lot of help," meaning in jest that someone was not very brainy. The idea was that normal people don't need much help. After thirty years, I am not willing to admit that I need a lot of help.

I need help, for example, with my spelling. Some day I even hope to learn to spell "integer" without that extra "r." I have started writing most of my material on the University computer which checks spelling. The computer has a 40,000 word dictionary in its memory and checks every word in my writing against these. Words which don't agree exactly are displayed and often the computer guesses correctly what I was trying to spell. Once I accept its correction, it automatically corrects subsequent misspellings. Welcome help, I assure you.

Another example. I need help with my ideas. Back during the fall I wrote and distributed an appendix for the Calculator Contest Manual defining and illustrating percent problems. In that appendix, I

worked out several examples, including that difficult "pint's a pound" problem from 81G. But when I applied my own definitions to my own problem, I got it exactly backwards. The "1" was the approximate value and the other number was exact. So my answer was wrong. Like I said, I need a lot of help.

I am pleased to report that I will get more help in the future. Beginning next year, a faculty colleague and close friend will assist me in directing the Calculator Applications contest. My Associate Director will be David Bourell, Assistant Professor of Mechanical Engineering. Dave grew up in Dallas and has degrees from Texas A&M and Stanford University. He is a specialist in metallurgy and teaches practical courses for our ME Department in manufacturing processes. He will assist me in producing the 1983 tests, in directing the Fall Student Activities Conferences, and in running the State Meet. I expect you will notice his contributions in all aspects of the contest.

If there are any misspelled words in this article, you should blame the University computer.

Theatre's ultimate mission: 'To make the world better'

Continued from page 4

During the thirty-five years of my association with the theatre program of Southwestern University, my colleagues and I produced nearly two hundred major shows. Not all of them fall into any classification of theatre of celebration. Some of them were, quite frankly, turkeys. But I have spent a good deal of time during the past few years selecting the ones I feel *do* belong in my temple of celebration. I will spare you by naming only a few from each of the six categories or classifications into which I have placed them. Naturally these classifications are not mutually exclusive. Some plays could easily be placed in one or more of several categories. Make your own lists and separate the plays into classifications of your own choosing. I assure you the results will be rewarding.

The Theatre of Affirmation and Truth

Celebrates the wonder possible in the human condition. It throws a spotlight on truth concerning character, behavior and conflict. It affirms, rather than negates, the possibility of the ascent of man:

Androcles and the Lion — Shaw;
The Diary of Anne Frank — Hackett and Goodrich;
The Male Animal — Thurber and Nugent;
The Night Thoreau Spent in Jail — Lawrence and Lee;
and The Skin of Our Teeth — Wilder.

The Theatre of Ideas and Social Conflict

Basically examines the playwright's experiences, attitudes, beliefs. It stirs people to self-knowledge. It opens the windows of the mind to stimulating ideas:

Antigone — Jean Anouilh;
Hedda Gabler — Ibsen;
The Silver Cord — Howard;
Almost all of Moliere;
Marat/Sade — Weiss.

The Theatre of Religious Intent

Is a revelation of man's experiences of trying to make himself better. Marc Chagall on his ninetieth birthday declared: "To work with love in his heart is the artist's

mission, to make the world better." It explores the drama of religious alienation, of religious experience, and of the religious hero:

Dr. Faustus — Marlowe;
Everyman;
The Green Pastures — Connally;
King Lear — Shakespeare;
Saint Joan — Shaw.

The Theatre of Compassion

Reveals the playwright's love for people, no matter what their condition in life. It treats characters with sympathy and understanding, even though it may condemn their actions:

Death of a Salesman — Miller;
Home — David Story;
I Never Sang for My Father — Robert Anderson;
Winterset — Maxwell Anderson;
The Three Sisters — Chekov.

The Theatre of Condemnation

Because of compassion, a pessimistic play, while content to make something of itself." That, my friends, says catharsis, bring ultimate affirmation:

Cabaret;
The Crucible — Miller;
Desire Under the Elms — O'Neill;
R.U.R. — Carel Capek;
Watch on the Rhine — Hellman.

The Theatre of Change and Hope

Finally, the theatre of celebration must be predicated on the belief that character can be changed. Ambrose Bierce once wrote: "The only thing that distinguishes man from all other animals is his ability to change." Change is, for man, the very essence of hope. And without faith in the possibility of change, there can be no hope. And theatre does change people, for good or ill. I have long held the conviction that no one can see, observe, hear, partake of a work of art without being changed. The change may be immediate and profound, or it may be so small as to be immeasurable, but it is there:

Dear Brutus — Sir James Barrie;

J.B. — McLeish;
The Devil and Daniel Webster — Benet;
The Madwoman of Chaillot — Giraudoux;
Mother Courage and Her Children — Brecht.

There have been many fine plays, great plays, written and produced during my 50 years of dedication to the theatre. Some of them have aroused the spirit of celebration by entralling, exciting, thrilling, and moving me to the heights of a great temple experience. But the themes of many modern plays emphasize alienation from God and man, the sense of guilt and despair, loneliness and the sense of not belonging, and the acceptance of hopelessness and senselessness as the essence of life. They lack the one essential ingredient that would bring them into the sphere of temple celebration — compassion touched by hope.

Suffice it to say that moral change is vital to the survival of civilization as we know it, for as Canon Streeter of Oxford has said: "A nation that has grown up intellectually must grow up morally or perish." If the temple of the theatre can help advance the moral, spiritual and artistic revolution then it is at the least celebrating one of its legitimate functions.

Some of you who know me best must have noticed the absence from mention of Thornton Wilder's *Our Town*, surely one of the immortal plays of affirmation, compassion and hope. Well, in the last speech of all, the Stage Manager looks up at the sky and quietly remarks: "There are the stars — doing their old, old criss-cross in the sky. Scholars haven't settled the matter yet, but they seem to think there are no living beings up there. Just chalk — or fire. Only this one is straining away all the time to make something of itself." That my friends, says it all. It is the task and challenge of the theatre to help prod this old planet into straining away to make something of itself.

As Walt Whitman might have put it: I CELEBRATE THE THEATRE!