

Dramatics

All activity on our campus is concentrated and condensed, the economy being in time rather than in expression. So it is that the one-act play becomes the dramatic expression here, with the exception of the Senior play. Sunday evenings, a unit on a Winter Shows afternoon, the finale on a Parents' Day or Thanksgiving Day program, the annual requests for extension work in the valley, the mood of Christmas or Easter, these are occasions for the one-act play.

The plays are cast from the entire student body, and this year more than fifty have had parts, while a good number have worked on settings and stage work.

The one-act play is a convenient and charming unit of dramatic entertainment, but it is more than that. It is an opportunity for expression in diversified make-believe in which a student may participate with no more than two weeks rehearsal.

But in that short time he has learned what interpretation is, and his performance has perhaps reassured him in poise and power.

The plays that have been given this year are: *Pharaoh's Daughter*, a German farce given for the Parents' Day program with Harlan Pester, Norman Moen, John Stromstad, Arnold Iverson and Agatha Olson in the cast; *Manikin and Mini-kin*, a Bisque interlude, with Treola Jechort and Orville Erickson as the two porcelain figures; *The Jest of HaHalaba*, a fantasy, with Selmer Johnson, Raymond Grabowenski, Arthur Sanden, Virgil Brown in the roles; *Why the Chimes Rang*, the dramatized version of the beloved miracle of the bells, the Christmas play, with Alfred Olson, Evelyn Erickson, Noel Hanson, Rose Naplin, Wallace Abbott, Frederick Egeland, Belva Holm, Margaret Lerud, Harold Vangsness, Dayton Hanson, Helen Hanson in the cast, and Erling Olson, Gilbert Gunderson and William Johnston designing the setting. *Dust of the Road*, a morality play given in February with Nelda Mjelde, Arthur Sanden, Elmer Martinson and Dayton Hanson in the parts; and *The Boy Who Discovered Easter*, the final presentation, the cast not yet chosen. Mrs. Cynthia Haugland, director.

Variety Night

Is a clown act that kept the audience convulsed with laughter more deserving of first place than a sympathetically enacted folk song? Is a play written by the actors and acted by the writers first place material or should the top place go to an individual who can croon like Rudy Valec? As a musical instrument does the accordion or saxophone come first? These and many similarly impossible questions tormented the judges of the first annual Variety Night performance as they attempted to select the best from thirteen acts presented by the students.

It was an unusual evening. No one sang *The Last Roundup*. Every act was conceived and produced by the students. There was a male quartette but it didn't indulge in *Sweet Adeline*. All staging, costuming, lighting, and make-ups were handled by students without faculty assistance. No one mentioned the depression or the agricultural problem. There was plenty of variety among the acts to give "spice" to the program.

Variety Night was a successful attempt to encourage active rather than passive entertainment. Parties, moving pictures, athletic games, and plays are provided for each Saturday evening of the school term by a faculty committee. The students passively enjoy these features. The fun of doing was apparent Variety Night.

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