

Dr. Allen--Thanks a lot, Alice. That certainly clears that up for me. But I see Tildie Fowler over there with her fidgety feet, ready to break into a tap rhythm. Let's give her a chance.

Tildie Fowler- tap dance.

Applause.

Dr. Allen--That's the acme of rhythm, Tildie. Thank you very much. But getting back to our discussion - I can appreciate your fine enthusiasm, but it certainly takes a great deal more than enthusiasm to produce such fine Tau Sigma shows on the campus, doesn't it, Miss Dunkel?

Dunkel-- Yes, Indeed it does. It takes a completely unified group imbued with a single purpose. Which brings to mind some dramatic moments in putting on dance performances. The audiences is never aware of the many amusing and sometimes painful situations that accompany every performance back stage. One, for instance, that I shall never forget, occurred during a recital that Tau Sigma gave several years ago. My brother Joe was doing an Indian dagger dance in which he had to throw a dagger into the floor and dance around it. All went well in rehearsal until the last few days before the performance when for some unaccountable reason, the dagger always refused to stick. Instead of cutting the floor with a nice clean thwack, it went clattering all over the place with a hollow futility that entirely ruined the dramatic effect of the dance. To make a long story short, not only Joe but the entire company developed a phobia about that dagger. And the night of the performance as it came time for this dance everyone who was not changing for the next number was massed in the wings focusing on the spot where the dagger was to be thrown. The music started. Joe took his introductory steps - and - the - dagger - stuck! Immediately back stage pandemonium reigned, as relayed from line to line and back into the dressing rooms were the whispers, "It stuck"! I could not help being mildly anxious myself and showed my relief with the rest of them. That show proved to be one of the best that we have ever done, and I am convinced that the hazard of that dagger ruining the performance welded that group into a unity of purpose which made it possible for them to surpass themselves. This certainly is comparable to the loyalty developed by a team working together through a season. Haven't you ever been conscious of these forces during your experiences in performances, Alice?

Sherbon-- Yes, I certainly have. Tense moment No. 1 still remains as a nightmare. This happened during a performance in New York last year. Theatrical programs in New York have a slapdash backstage management all their own, and if it were not for the group solidarity developed during long rehearsal periods together, many numbers would never project across the footlights. It so happened that the stage hands at this particular theatre were - well - intoxicated that night. We also happened to be doing a number which used platforms which had to be fitted together in one particular way, and only that way. We had spent hours in rehearsals so that we could leap, jump and run on and over these platforms without looking at our feet. The stage was set - we had put the platforms on ourselves to be sure that they were safe and retired to the wings to wait. The music started, when to our horror we saw one of the stage hands readjusting the platforms to suit himself. The curtains opened and there was nothing to do but start the dance, each girl possessed with but one thought - what if I should fall; because you know, some people can fall and pick daisies, and others just - fall.