

# John Joy living his second life at TAMU

By RICHARD HENDERSON  
Special to the Batt

After 14 years of singing and dancing in the theater and parts in nearly 50 musicals, he was on his way to perform in what would have been his third Broadway show. Until he was struck from his motorcycle by a car, twisting his left leg completely behind his back.

Today, John Joy, a Theater Arts instructor at Texas A&M, recalls the 1970 accident which cut short his

acting career with no bitterness and little remorse.

"Right after the accident I refused to believe there was anything wrong with me," Joy said, speaking in his home. "My left leg was turned up under me, but I figured if I could wiggle my toes I was OK. I could, and it kept me from panicking."

After 12 hours of surgery, the doctor was able to save the leg, Joy said he was informed he might walk, but certainly never dance again.

"While I was in the hospital, I tried to believe that I would dance again," Joy said. "When I was told I couldn't perform, I went into a serious period when I didn't care if I lived or died. It was very demoralizing to everyone that cared for me."

Joy said his first life ended, in fact, with the accident. "My second life began," he said, "when I decided that I would either sit down and cry for the rest of my life or try to point myself in other direc-

tions in my career. That's when I made up my mind to go back to school and work on my master's degree in English. I guess I really went back to keep my head together."

While doing graduate work at the State University of New York at Fredonia, Joy took an opera part in an adaptation of Nathaniel Hawthorne work called "The Experiment."

"I sang my first opera while in a wheelchair, Joy said. "At the end, I forced myself to get up and walk off

the stage. It was melodramatic as hell, I know, but the idea intrigued my dramatic instincts."

Later, while studying for a doctorate at Carnegie-Mellon University in Pittsburgh in order to teach theater Joy said he participated in a very successful presentation of Jacques Brel's "Alive and Well and Living in Paris." Joy said it began a very confusing, traumatic time for him.

The success of the play all of a sudden opened up the past for me,"

he said. "I had many uncertain thoughts like, 'Maybe I can still go back to the theater, maybe I should go back.' But by that time I was pretty much committed in that other direction (of teaching)."

Before the hit play, I had made the decision to teach under pressure; I felt I had to do something to again become a contributing member of society. I guess the temptation to act was good for me after all," continued

Joy. "It forced me to make my decision in a legitimate way."

Joy said he is not bitter towards the man who struck him off his motorcycle, or towards the accident itself.

"I feel there was a very good reason for the accident happening," Joy said. "I think God has always wanted me to teach, but acting was such a big part of my life I would never have given it up. It took something really traumatic to change my direction. The Lord has reasons for everything, but they are sometimes very hard to ascertain."

Joy said he now considers himself primarily a teacher, and added that he will never go back to full-time acting.

"But," he said, "I think I'll always miss the theater and the friends I had in the business. It was a difficult, exhausting, exciting process getting ahead on the stage. The incredible excitement of an opening night on Broadway will take a long time to forget."



JOHN JOY

## Hopi craftsman to demonstrate his techniques

Charles Loloma, internationally famous Hopi craftsman, will present a lecture and two days of demonstrations next week.

The lecture Monday will be at 7:30 in the Rudder Theater. Exhibitions of his talent will continue through Wednesday evening.

Loloma's topic will be "The Indian, The Artist, The Man," embracing his philosophy and culture. A reception will follow.

From 1:30 to 4 p.m. and 7:30 through 9 p.m. Tuesday and Wednesday, he will present demonstrations of his work in the smaller Rudder Forum. Closed circuit television has been set up to project his hand movements onto a screen for viewing by those not close to the work area.

Loloma, whose jewelry is known for its individuality and boldness, has been extensively shown in museums and universities throughout the U.S. and Europe.

His clientele have included the late President Johnson, the Queen of Denmark and the President of the Philippines.

The craftsman combines a number of materials into the works including the familiar silver, gold and turquoise — but also ivory.

His works range from the \$200 area to masterpieces that may bring \$17,000. One example of his work is on exhibit in the TAMU Library.

Loloma's appearance is sponsored by the Colleges of Education and Architecture-Environmental Design. Joan Moore, instructor in the Department of Industrial Education, is coordinating the artist's program here.

Loloma, who resides in the Hopi village of Hotevilla near the Grand Canyon in Arizona, is also an accomplished sculptor, painter and potter.

He was commissioned to paint murals for the 1939 San Francisco Exposition. He became interested in silverwork nearly 25 years ago.

A graduate of Alfred University, N.Y., he taught ceramics at the Institute of American Indian Arts.

Loloma has just recently returned from Japan where he saw the first airing of a public television film about him.

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