

Young playwright winners set for their productions

United Press International
 WASHINGTON — Tony awards won't be going to plays like "Bill," "It's a Dog's Life Sydney" and "The Lucky One," but their young authors may be tomorrow's Eugene O'Neills.
 The Children's Radio Theater annually challenges the creativity of the nation's youth with a play writing contest, won this year by scripts that render ordinary, everyday events into spectacular fantasy.
 "Imagine how a dollar bill (Bill) must feel when crum-

pled in a wallet. Or why a dog really wags his tail — canine title character "Sydney" says it's a manifestation of high blood pressure.
 Four youngsters, from among hundreds of budding playwrights, won this year's "Henny Penny Playwriting Contest." Their plays will be staged and broadcast live from the Kennedy Center this spring by the Children's Radio Theater troupe of actors.
 The 1984 winners are Cindy Buchanan, 12, LaPlata, Md.,

("It's a Dog's Life Sydney"); Chris and Jason Freitag, 11 and 14, Valparaiso, Ind., ("The Lucky One" and "Bill"); and Thomas Dickson 15, Upper Marlboro, Md., ("The Yankee and the Georgian Witch").
 The plays will be produced jointly by National Public Radio, the Children's Radio Theater and the John F. Kennedy Center of Performing Arts Program for Children and Youth.
 This year's winning plays, as in previous years, proved children's awareness of the adult

world is often underestimated.
 The scripts comment on human nature at its best and worst.
 "The Lucky One" raises the issue of wildlife preservation; a boy struggles with bureaucratic red tape to save a bird species. His efforts are unsuccessful.
 "Most of the kids have great ideas," said Doris Indyke, one of the founders of the Children's Radio Theater. "But it's those who follow through with the idea, structure the play well, develop their subject ... those

are the kind of scripts that win."
 One of this year's winning scripts is about the life of a dollar bill.
 "That's not the first time we have gotten a script about that same topic," said Indyke. To trace the life of the dollar named "Bill," playwright Jason Freitag, 14, went so far as to research the printing process and average life span of a dollar.

Joan Bellsey, David Thompson and Indyke created the Children's Radio Theater in 1977. It currently is broadcast on 100 public radio affiliates.
 The contest, which has won several prestigious awards including a George Foster Peabody, was begun a year later to attract original material from listeners.
 With advertising in grade

school publications and on CRT's Saturday morning program, the contest attracted more than 1,000 scripts this year from children age 7 to 15 from 42 states and Canada.
 The four winners will come to Washington to assist in the production of their plays, appear on NBC's "Today" program, and be interviewed on Voice of America.

Producer seeking boy soprano

United Press International
 SAN ANTONIO — The overture of Rossini's opera "William Tell" is known throughout America as the theme music for "The Lone Ranger" — so what better place to revive the seldom-performed opera than in Texas.
 That's what Bulgarian-born arts director Parvan Bakardjiev plans for the 1984 San Antonio Festival.
 Bakardjiev, whose stunning success with the 1983 Festival surprised both art critics and budget watchers, wants to break with tradition and, he says, for the first time ever cast a boy soprano in the role of Tell's son, Jemmy. The role conventionally falls to a woman wearing trousers and waistcoat.

Bakardjiev is conducting a nationwide search for the right boy.
 "I am looking for a boy soprano with a strong, pleasant voice, exceptional music instincts, solid musical training, good looks and assured stage presence," he said. "It will be difficult to find all those qualities in one person, but these qualities are crucial to the role of Jemmy."
 Bakardjiev said he is vehemently opposed to seeing a woman play the role of a boy, both for dramatic and script reasons. But he said the role will be double-cast with a woman in case he fails to find a male.
 The long, sometimes repetitious opera, written in 1828 by Gioacchino Rossini, was last produced by the Metropolitan

Opera in New York in 1931. As in previous years, a woman played Jemmy's role.
 Bakardjiev cites American television as the main reason for breaking tradition — not only by casting a boy in the role, but also by cutting some of the opera's repetition and updating the period from the 1300s to the late 1700s.
 "Americans are overwhelmed with TV," he said. "They look more than they hear these days. At the same time, we're trying to be true to Rossini. Opera in America is done differently."
 Bakardjiev said the "William Tell" overture had been popularized by the "Lone Ranger" radio and television series, and he wanted to use that familiarity

to update the 155-year-old opera.
 "The opera is difficult to produce. It's always subject to revisions in the musical score and the drama. Nowadays, you have to find the right people to sing it, and they have to look right," he said.
 With the exception of the boy soprano, the "William Tell" cast is all set with Margaret Pent, Rosalind Elias, Giuliano Cianella, Giorgio Zancanaro and Eric Halvarson. It is scheduled to play the Majestic Theater May 26, 29 and June 1.
 Bakardjiev said he hoped to bring television's original Lone Ranger, Clayton Moore, to San Antonio for the opening.

Breakdancing spreads like wildfire from streets to stage

United Press International
 SAN FRANCISCO — The streets of America are alive with the sound of disco — and the sight of gyrating teenagers spinning like whirling dervishes.
 From New York to San Francisco, to the rhythmic blasts from giant tape decks, youngsters are dropping to the ground, kicking their feet and twirling on their tailbones, shoulders, arms, hands — and even heads — in the latest craze known as "breakdancing."
 Views of this phenomenon are as diverse as the dancers' movements.
 In interviews, observers described it as a non-violent resolution to gang warfare, a reproduction of a fight dance of Brazilian slaves and an art form that could pump "new blood" into classical ballet.

tain had fallen. The tuxedo-clad men and bejeweled women prepared to leave — when a horde of youngsters bounced onto the San Francisco Opera House stage.
 Against a wall of graffiti, to the disco sounds of "Thriller," the 46 mostly black and latino youths strutted their streetwise stuff — bringing the glittering audience to its feet.
 "My idea was to bring the street onto the stage," Smuin said in an interview. "Breakdancing is completely the other side of the coin from ballet, but it's all dancing."
 Artless, unschooled in the established sense, impatient with

traditional conventions, breakdancing is the antithesis of traditional ballet — and could add "new blood" to classical dance, Smuin said.
 "Things are going to happen to classical dance because of breakdance, or strutting or popping as it's sometimes called," he said. "In its own way, as fast-moving and virtuosic as a classical pas de deux."
 Robert North, director of the British Ballet Rambert, however, sees "no great linkup between breaking and ballet, and I don't think there will be one in the future."

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