



Art for Aggies' Sake

BY WELTON JONES

A great deal of this column's space this year has been devoted to encouraging existing artistic endeavors in the area and to urging and suggesting expansion of and additions to these endeavors.

One of the biggest obstacles confronted by any crusader on behalf of culture is a propensity by local citizens to shrug, raise their eyebrows and say "too bad but it just can't be done."

People like Mrs. Emalita Terry, the MSC's artist, will bear this column out here.

Added to this hopelessness, of course, is the normal apathy and indifference which slaps any tiny flame of activity like a large wet blanket.

But now the area is about to witness an event prepared under the above difficulties and countless others, too numerous to mention here, which nonetheless, has survived preparation and is now ready to occur.

Reference is being made to the forthcoming Aggie Player production of Shakespeare's "Macbeth", which opens a five-night run Monday in Guion Hall.

The production will be a monument, finally, to the efforts of a small group interested enough to shelter and nourish their particular flame in spite of whatever wet blankets that have been thrown.

But since the proprietor of this column has the personal and vested interest in the play that any member of the cast should have, little more will be said about it.

It does serve well as an example of what can and should be done in the area. An incidental line in a movie of Charles Lindberg's life expresses the sentiment nicely. Talking about the perils of his pending flight to Paris alone, Lindberg (James Stewart) says "Sure it's dangerous and I might fail, but it's got to be tried and tried again until someone succeeds."

The present interpretation of "Macbeth" may be a dismal

failure. It is in the realm of possibility. But flop or success, the important thing is that it is being tried. And a good, healthy try it is, too.

MUSIC—While on the subject of Macbeth and the necessity of trying, it might be well to show one endeavor that apparently succeeded nicely.

Allen Schrader, a first-year English instructor, examined his music background in the U. S. Army and on the West Coast before accepting the job of composing and arranging background music for Macbeth. He decided he could do the job if musicians could be found to play the score.

There were those who scoffed at the very idea of music of any kind for the play, much less original compositions. And the idea of finding the minimum 10 musicians to execute the pieces was absurd.

Then Thursday night in the Music Hall, The 10 were assembled with several to spare and the score (very nicely done, incidentally) was sight-read to a degree of proficiency that seemed to please even Schrader.

The musicians were from the Aggie Band, the A&M Consolidated and Bryan High School bands and some were merely local people who liked to play their instruments.

The talent was there, all that was needed was the opportunity and industriousness to assemble it. Thus Macbeth has its music.

The situation would conceivably repeat itself on a more ambitious scale, if tried.

And it must be tried, again and again.



"Now that you've solved our athletic problem, Coach Myers, I hope you settle th' coed squabble!"

Town Hall Music Charms Audience

Accompanied by 74 competent musicians and a folio of light, romantic-school music, a pleasant little man with a military bearing on the podium blew in to White Coliseum last night and, while he didn't make musical history he certainly charmed the appreciative audience.

Victor Alessandro, who in seven years has built the San Antonio Symphony Orchestra into one of the top three and possibly the top two in Texas, chose his program well and served up a bonus of three encores after advising the crowd to "save the blisters on their hands."

The San Antonio Orchestra, though however suited it may be in a proper auditorium, was lost in the vastness of the cavern that is White Coliseum. The lack of acoustics was particularly felt during the principal work of the evening, Peter Tschaiakowsky's Fifth Symphony.

Tschaiakowsky scored the Fifth in a range from "ppp" to "fff" in

volume, and, although most conductors take the flashy composer's moderations with a grain of salt, Alessandro was forced to stay within a much closer range than usual, fearing the vibrations of a fff and the complete loss of sound at ppp.

Pointing toward the San Antonio Grand Opera Festival in March, the group played a suite from Bizet's "Carmen", the first opera of their proposed series and added another selection during the encores.

Berlioz' "Roman Carnival Overture" lent itself nicely to the orchestra's strong lower strings, and several soloists whipped off a presentable "Afternoon of a Faun", Debussy's classic pastoral.

Enesco's "Roumanian Rhapsody No. 1" completed the program, and, although a Mantovani-like rendition of the traditional "Londonderry Air" almost put the audience to sleep as a second encore, a freight train delivery of the "Russian Dance" from the "Nutcracker Ballet by Tschaiakowsky woke them up to applaud warmly.

Job Calls

The following job interviews will be held in the Placement Office next week:

Monday
American Oil Company, Texas City, interviews mechanical, electrical, industrial, chemical engineering and chemistry majors for work with hydraulics and technical service.

Amoco Chemicals Corporation interviews majors in chemical engineering and chemistry for work in technical sales.

Celanese Corporation of America, Bishop, Tex., interviews majors in chemical and mechanical engineering and chemistry.

Monday and Tuesday
Shell Oil Company interviews majors in civil, electrical, mechanical and chemical engineering, chemistry, mathematics, geological engineering and petroleum engineering.

Tuesday
Lone Star Gas Company interviews majors in chemical, industrial, mechanical, and petroleum engineering and geology for jobs in production (oil and gas), transmission, and distribution, plus research and development.

Petro-Tex Chemical Corporation interviews majors in chemical engineering and chemistry for work in process chemical engineering and laboratory and pilot plant work.

Tuesday and Wednesday
Chance Vought Aircraft, Inc., interviews majors in aeronautical, civil, electrical and mechanical engineering, mathematics and physics for work in designing military aircraft and guided missiles.

Soil Conservation Service interviews majors in agricultural and civil engineering, soil science, range and forestry and geology.

Freshman Engineers To Elect Officers

Election of officers for the Freshman Engineering Society will be held Monday night at 7:30 in the Chemistry Lecture Room. After the election of officers a film will be shown.

The Student Senate closed their doors to the press last night in their discussion of the contentions to be presented to the Student Publications Board on the recommendation that Joe Tindel be asked to resign as editor of The Battalion.

This closed session of a legislative assembly was done, under the guise of being in the best interest of the college.

Yet the very issue they discussed and the crux of their contentions were that Tindel acted in bad faith... not in the best interests of the college. There seems to be a parallel here: if the Senate can sit in judgment on what is best for A&M, does not the editor of The Battalion also have this privilege?

But by no stretch of the imagination can a secret meeting of a representative body be justified. In the first place, the Senate has no authority to sit in closed session; such meetings are not spelled out in the new, not yet ratified constitution for that body.

Secondly, the issue in question is not between the members of the Senate and Joe Tindel. From the outset, they have avowed to be voicing the opinion of the entire student body. Yet tonight, that body of students was virtually excluded from the discussion. Either the Senate represents the students or it doesn't. There can be no middle ground.

Thirdly, as a representative body, the Senate is obligated not only to serve the people it represents, but to inform them how and why they act in any session. Hanging a shroud of secrecy over the doors of any meeting leads to only one conclusion: something is trying to be hidden. But does a representative body have any authority to hide their actions from the people they represent?

The injury in stifling the proceedings of the Senate is not to The Battalion. News for its own

sake has relatively little value. The injury is to the readers of 'The Batt', for they are the people that were represented, not a newspaper.

There is a fallacy in logic that maintains that it is better for the people to be ignorant. The whole concept of democracy and the American way of life as we know it is based on the single premise that, through education, people will be able to choose for themselves between right and wrong.

The Senate holds that the editor of The Battalion has too much power; he can virtually dictate his wishes to readers through the editorial columns of his paper. Yet again a parallel is evident: where is the distinction between such an editor (if he be just such a one) and a representative body which can dictate to the group that appointed it, what they should and should not be told of its proceedings?

The Senate can not be totally blamed for their action to close their meeting. The example for such censorship at the source has been handed down to them from various other groups.

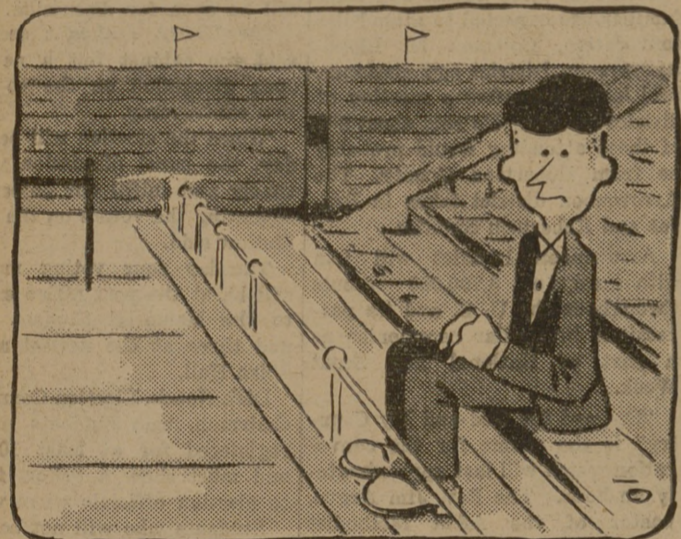
And every time it occurs, it is allowed to pass unnoticed. Nowhere there seems to be anyone who desires to know what goes on behind the shrouds of secrecy.

And yet, there should be. Because such denial of public right to know how their governing body is functioning is contrary to the very organization of representative bodies.

Without a choice of representation, only dictatorship can result. And with dictatorship comes complete stifling of everything that might enlighten the masses and allow them to see how the destinies of many are controlled by a few.

It is unavoidable unless the people are informed.

The people have a right to know. (JB)



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