

Art for Aggies' Sake

By WELTON JONES

Next week, for the second time in the history of Texas A&M, a full program of ballet will be presented here.

The first time was last year, when the sparkling Ballet Russe de Monte Carlo broke a long drought by captivating a surprisingly large audience with a program consisting of two ill-starred "originals", a spirited "Gaité Parisienne" and a pas de deux (duet) from "Swan Lake".

This year's group, The National Ballet of Canada, while not as famous as the Ballet Russe, evidently ranks with the older group in accomplishments.

Celia Adams, the troupe's artistic director since its birth in 1951, was well known for many years in Britain, where she was a soloist with the Royal Ballet (then the Sadler's Wells Ballet). She was called "probably the greatest dramatic dancer the Wells ever had," by Dame Ninette de Valois, the legendary director of the British company.

For a young group with few "name" dancers, the National is extraordinarily ambitious. Already in their repertoire are all the great classical ballets such as "Giselle", "The Nutcracker", "Les Sylphides", "Coppelia" and, fantastically enough, a full, uncut four-act version of "Swan Lake".

"Swan Lake," as Peter Tchalowsky conceived it, is rarely presented in full, for reasons varying from technical difficulties and fatigue to dancers to plain incompetence.

The question now arises, "Why, with such a complete classical representation, are we allowed to see nothing but 'modern' and 'original' dances here?"

The program for next week, listed elsewhere in these pages, contains two of the company's new productions and one old chestnut by the ever-reliable Jacques Offenbach, "Offenbach in the Underworld."

We are fortunate in having a chance to see the two new dances, "Le Carnaval," Michel Fokine's ballet to Robert Schumann's music, and "Winter Night," to the music of Sergei Rachmaninov's brooding Second Piano Concerto.

But this column seriously questions the placing of these two experimental productions in the program for such a relatively unsophisticated audience as ours.

Any arranger of programs knows that a prime requirement is balance. However, whoever planned the program for the coming Town Hall show lost sight of this fact, for there is no representation of classical dance.

Ballets are classified roughly into two groups: the classical or "white" ballets, usually danced in traditional costume and conforming to rigid traditional styles, and modern ballet, in which there are few limitations.

Both types have their place and both are enjoyable. A good evening of dance contains samplings of both.

But the program here, through some misguided sense of attempting to appeal to someone's idea of the local tastes, has been composed entirely of modern dance, one of which ("Winter Night") is entirely new!

Certainly, also, with an audience as inexperienced in viewing dance as ours admittedly is, it would seem that the logical course in scheduling programs would be to lean the other direction and attempt to start a good foundation of the classics, which, by the way, became classic partially by enduring in the public's favor.

Apparently those responsible for the programming here, and for the light fare we are usually treated to through local artists series, are underestimating the local spectator.

They seem to fear that the very word "classical" puts the kiss of death on any program.

Their thinking is obvious, and perhaps has more than a little bit of truth in it. "Most of those who notice the lack will come anyway. And those others will be more attracted by something modern than a 'classic.'"

In partial answer to this argument, this column points to the success, both financial and artistic, of the Aggie Players' "Macbeth", certainly a classic in any sense of the word.

People came to "Macbeth" and enjoyed it. It was more of a spacing success than many more modern productions of the Players.

Perhaps Town Hall has something to learn from such groups as the Players and the Memorial Student Center's Recital Series, both of which are ready to bet on the local audience's maturity.

The program Wednesday night will be enjoyable and probably artistically quite well-turned. But still the lack of balance will be present.



"Oh that! That's a gauge to show how high th' water get's during the water fights!"

Job Interviews

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

Monday
 Lufkin Foundry and Machine Company interviews civil, industrial, mechanical and petroleum engineering majors.

Monday and Tuesday

Texas Eastman Kodak, of Longview, interviews chemical, civil, electrical and mechanical engineering and chemistry majors, also sophomore and junior chemical, electrical and mechanical engineering majors for summer work.

Union Carbide Nuclear Company, Oak Ridge, Tenn., interviews chemical and mechanical

engineering, chemistry, mathematics and physics majors.

Tuesday
 Howard, Needles, Tammen and Bergendoff, Kansas City, Mo., interviews civil engineering majors. Mosher Steel Company of Houston interviews architectural construction and civil engineering majors.

Tuesday and Wednesday
 Columbia-Southern Chemical Corporation, of Corpus Christi, interviews chemical, electrical and mechanical engineering majors, also juniors in those majors for summer jobs.

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Editor
 The Battalion:

Your articles and editorials on the issue of compulsory Corps seem to try to give the impression that the recent decision of the Board of Directors was an outrageous and direct attack to the Civilians. The enrollment statistics, the old story that a student has the "right" to decide whether he wants to be in the Corps. These things and others which are less obvious indicate that you believe that non-regs are non-regs because they decided they didn't like the Corps; and that since there are more non-regs than cadets, the compulsory military was an outrageous attack to a majority by a prejudiced minority. Stop rationalizing Tindel: isn't that your view of the matter?

As President Harrington said, many of the Civilians are graduate students, and as everybody knows, many more are either veterans, or fifth and sixth year men. Many others are juniors and seniors without contracts, and students from other countries; and still others are men who are physically disqualified for military service of any kind, or men who were ordered by their Dean or family doctor to quit the Corps, finally there are all the men who transferred from civilian junior colleges.

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Unfortunately I do not have access to statistics, but I estimate that the number of Civilians that do not fall in one of the above categories, that is, the Civilians, who are Civilians because they decided they didn't like the Corps is closer to two per cent than to 50 per cent of the Civilians.
 Let me use my letter to re-

mind all the two per centers that read it, that there are schools for all tastes in Texas. Why not be fair and save Aggie land for the ones who love it, like it and respect it as it is, and want to keep it progressing along the all-male, all-military line.
 Juan F. Cross

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