

# Gymnasts Perform In Bryan

The college gymnastics team put on a special exhibition Tuesday afternoon to students of Anson-Jones Junior High School in Bryan.

Coach Henry Walton and five of his charges put on the show, a special feature of the Boy's For-

um. The show consisted of parallel bar exercises and trampoline stunts.

Students participating were Ronald Hunter, a sophomore from Spring Branch; James H. Davis, a sophomore from Brownsville; James Ellisor, a junior from San

Gabriel; Charles Teas, of Bellaire, and David Groves, a sophomore from Denison.

Walton said yesterday that, judging from the response of the audience, the show must have been a success.

## 238 SEE PERFORMANCE

# 'Winterset' Amazes Record Audience

A record crowd of 238 witnessed the third performance of "Winterset" last night, and like previous audiences they were amazed at the intriguing acting coupled with timely sound effects, lighting, and eye-catching scenery.

But the audience only saw a portion of the total drama involved in producing the great American tragedy. As action raged on stage, another scene as vigorous was taking place behind the sets, hidden from the audience's view.

Sound for the production, under the supervision of Bob Stein, was created through usage of over \$1200 worth of equipment, including a tape recorder, two mammoth amplifiers placed behind the scenery, on the right side of the stage electric connections for "lighting" effect, and a large sheet of metal to create "thunder."

Following the lines as the actors played on stage, the sound crew knew exactly when it was time to "swing into action."

As the villain began talking of going outside, the crew turned on the tape recorder, and the sound of rain (recorded in a shower) poured out over the audience. After a few seconds, the sheet of metal was "rolled", issuing forth a sound similar to rumbling thunder.

Result: the audience got the effect of a storm raging around and above them.

The set, including walls of a cel-

lar apartment, an alley scene, and in the background of a large bridge against a black background, with the skyline of New York City below it, was designed by Dave Woodard and Charles Hearn under the supervision of Joe Donaldson, art consultant in the Division of Architecture.

First, a sketch of the set was drawn in water color; revisions were made and the finished product was presented for approval.

Then the work began. For two weeks, starting Oct. 31, a set and properties crew of nine cut, sawed, nailed, painted and pieced together the scenery for the production.

The finished product was a masterpiece of art and effort, with flexible design and eye-catching brilliance.

Another hard worker on "Winterset" is the house manager, Oscar Saunders, whose job began on opening night and will last until the last spectator clears the theater Friday.

A set rule has been established that the play will start sharply at 8 p. m. and no-one will be permitted after that time as a courtesy to those already seated. Saunders must enforce this rule—not easy to do at times.

Directly below the stage, in the left corner of the seating area, blocked from the view of the audience, is the master control for the intricate lighting system, handled by Don Reynolds.

The light man must follow the script very closely to see where different lighting effects are to be cast on stage, changing day into night, and fluctuation with the atmosphere cast by the actors on stage. Split-timing is essential and the lights man must be ever-attentive to his job.

The audience only see the results and effects of these off-stage efforts, yet without them, the action on stage would be useless.

It takes much more than actors to produce a drama like "Winterset."



Marlene Rushing, David White  
... a smiling acceptance to dance

## Collegiate 4-H Club Formulates Year's Activities

Plans for the year are currently being formulated by members of the A&M Collegiate 4-H Club, a club made up of men who participated in high school 4-H work and wish to contribute their experiences.

Included among the plans has been the election of officers. They are Joe Wilson, president; Dub Sims, vice president; Word Sherrill, secretary; Bobby Quisenberry, treasurer; Dennis McIntosh, reporter, and Dr. Ben Cook, faculty sponsor.

The group will meet tonight at 7:30 in the YMCA Building to conclude plans for a chili supper next month.

## 'REVEILLE'

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isn't the same with "Reveille" on a leash. The mascot was so upset by the muzzle she wouldn't march at all.

"The Battalion commented bitterly the Conference hadn't required 'hobbles on midget Mustangs (from SMU) or on Longhorn steers (from Texas U.) or on Razorback hogs (from Arkansas) or a muzzle on a Bear (from Baylor)."

"It might also have noted this mascot, which happens to be guilty of the extracurricular nipping, is 'Reveille III'."

"That means that for many years earlier Aggie mascots took the field unleashed and unmuzzled and did no harm. It isn't likely to happen again."

"Why have a ruling based on improbability that might hinder the perfection of the traditional show put on by our Aggie friends or impair the great enjoyment this show gives performers and public alike."

"We hope the Conference au-

thorities will back up on 'Reveille.' Let the Aggies put on their show their own way. With 240 of them on the field, a few more certainly could be detailed to make sure 'Reveille' doesn't get into any more mischief.

"Let 'Reveille'—and the grand spirit of Aggieland—run free."

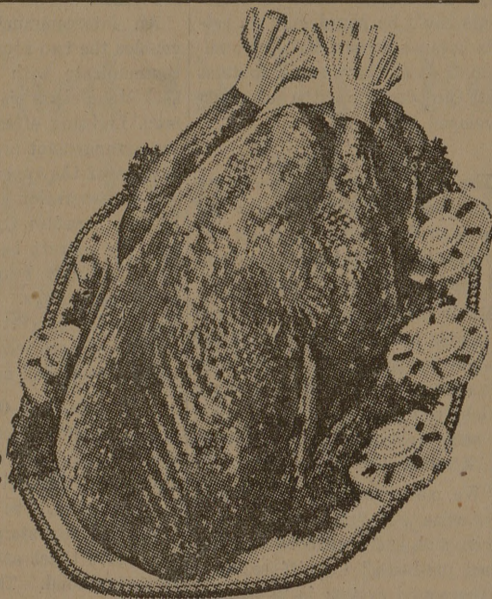
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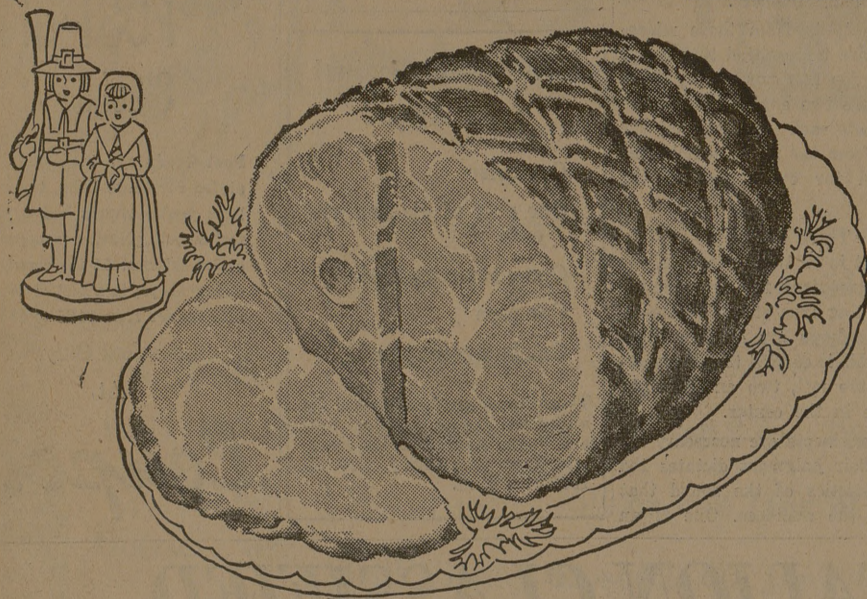


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## CONNIFF

(Continued from Page 1)  
members of the audience usually feel they are a part of the orchestra and chorus. It was this effect Conniff was trying to accomplish.

An expert lighting crew combines color with sound during the performance to further create the mood of the certain musical number being done; in his meticulous perfection, Conniff hired only light men that could read music.

The orchestra is composed of 18 celebrated musicians, with eight singers in chorus.

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