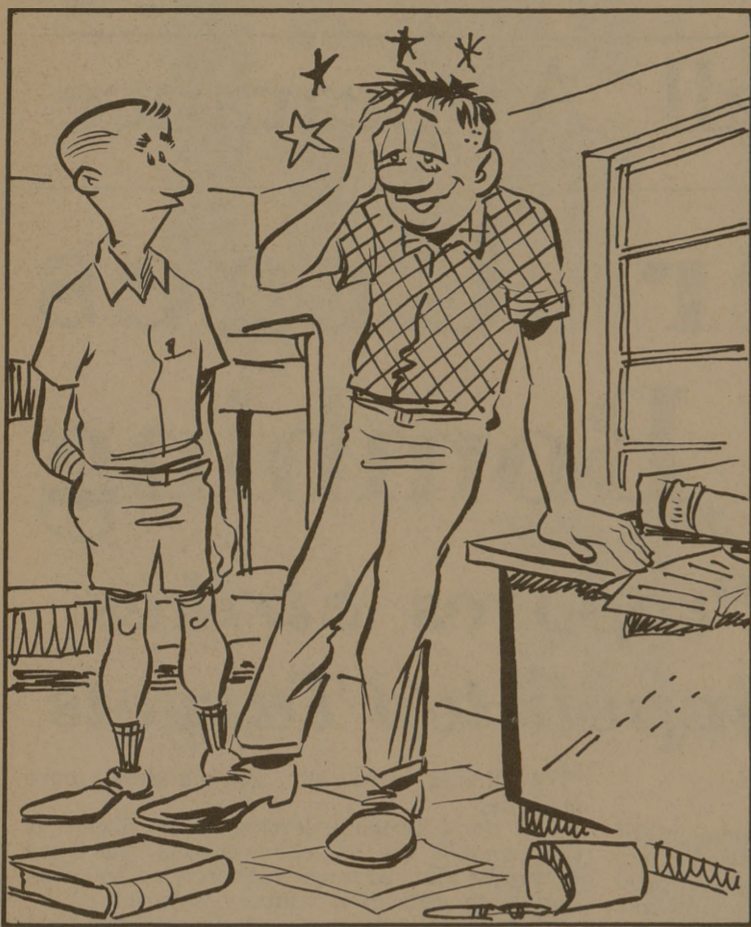


CADET SLOUCH by Jim Earle



"I've never worked as hard in preparing for an exam—I've been up for three nights looking for old quizzes!"

'Death Of A Salesman:' Aggie Players Production Stirs Thought

By GLENN DROMGOOLE
Battalion Editor

The sign outside Guion Hall read "Death of a Salesman."

In four words, the plot of the Aggie Players' season premiere had been disclosed.

But no one phrase, no one sentence, probably no one critique could fully explain Arthur Miller's creation which began a one-week stand Monday night in Guion Hall.

What transpired in two and a half hours was a collection of philosophies about man's purpose in life—a collection which a cast of amateurs put together into a remarkable production.

Tagged as "the finest American play of this century" by Director C. K. Esten, "Death of a Salesman" could well be the best Aggie Players production ever.

It entertains, but more important it probes into basic concepts of American society and makes the audience think about values of life, fame, wealth, happiness, education, morality, love, personality, work, perplexity, nature and—of course—death.

Ten students, a staff member, a student's wife and a College Station girl provide the questions as they portray:

Willy Loman—the salesman about whom the play is centered. Harry Gooding, an architect for the Texas A&M System, takes over as a father whose dream for life lay with his elder son. An unsuccessful salesman, a rejected father and a perplexed old man, Willy is certainly no hero. Gooding, however, is. He keeps the play moving with expressions of joy, love, anger and confusion that demand audience empathy.

Linda Loman—the salesman's wife and referee of family spats between Loman and the number one son. Mrs. Aileen Wenck plays

the consoling and ever-faithful wife, reaching the pinnacle of her performance with a soliloquy to her dead husband in the dramatic final moments.

Happy Loman—the younger son, a carefree would-be playboy whose only worry in the world seems to be the fast buck and the faster woman. More of a "chip off the old block" than his dad cares to realize, Happy is vividly portrayed by Tim Lane whose flaming red hair adds a little color to an otherwise rather dull character.

Biff Loman—the idolized, yet cursed, elder son whose return home sends his father into alternating frenzies of hope and dejection and ultimately results in the death of a salesman. Kirk Stewart, who at first glance should have been cast as the playboy Happy, does a creditable job as an ex-football great, a 34-year-old who has accomplished nothing more than working as a ranch hand.

Outside the family, the other characters have primarily supporting roles with Howard Wagner, Ben Loman and The Woman having perhaps the most influ-

ence on the plot.

Wagner, the self-centered boss of Willy Loman, is certainly the villain. In a furious scene, Lani Presswood becomes almost hated by the audience as he ridicules and then fires Loman.

Ben Loman, Willy's older brother, emphasizes material wealth each time he appears and finally advises the salesman to kill himself. Karl Rubinstein's appearances as Ben's ghost are gripping, almost frightening.

The Woman, a squealing prostitute, is the play's vital link. Without her, dissension between father and son wouldn't have developed and there would have been no conflict—and, indeed no play. Mrs. Marie Crook's hyenic laughter and loose dialogue first provides sex and comedy relief, later adds the necessary significance.

The other supporting characters helped keep the play alive and added small parts to the plot, but lacked any specific prominence. Harry Howell's commendable job as Charley, Steve Thurman's portrayal of Bernard, Mrs. Lyn Brown's limited appearance as Jenny, Mrs. Jan Gannaway's

and Heidi Spitz's roles as prostitutes and Leon Greene's characterization of Stanley all deserve praise.

The play moved rapidly after getting off to a rather slow start, and ended on such a dramatic note that it took the audience 11 records to respond.

"Death of a Salesman" has meat. It stirs some serious questions, leaving the answers to the audience.

Those questions, those answers will continue each time the curtain opens nightly through Saturday at 8 p.m.

Humble PR Man To Explain 'Tiger'

Jim Lyles, a member of the public relations staff of the Humble Oil Co. in Houston, will present a film and lecture of his firm's "Put a Tiger in Your Tank" campaign at 7 p.m. Tuesday in Room 6 of Nagle Hall.

The meeting is sponsored by Alpha Delta Sigma, national advertising fraternity. Jud Rogers, president of ADS, said Monday all interested students will be welcomed.

Mortimer's Notes

FOR THE RECORD: Aha, ye who believed Jan Peerce would flop at Town Hall were wrong. . . . More than 2,500 persons gave the opera tenor a standing ovation, much more than the Lettermen received. . . .

By the way, the Lettermen were disappointed with an SMU audience last week. . . .

"We get a standing ovation everywhere," they said. . . . Sounds familiar, doesn't it? . . .

The Fountain Room in the MSC will start staying open 'til 10 p.m. beginning next Monday to accommodate late coffee drinkers. . . .

Also in the Fountain Room today and tomorrow will be a movie of Ed White's space walk. . . . The flick is scheduled every hour on the hour from 9 a.m. to 5 p.m. . . .

The 14-minute film is in full color. . . .

Congressman Olin E. "Tiger" Teague said late Saturday he appreciated the Corps of Cadets' scheduled review in his honor. . . .

The review had to be cancelled Thursday because of heavy rain but the College Station Congressman was grateful for the thoughtfulness extended. . . .

Jan Peerce, having to compete with "Tiger" for spectators, referred to the "Congressional Clambake down the street" for hindering some Town Hall patrons from attending his show. . . .

Skip the skin flicks one night this week and see "Death of a Salesman." You'll like it. . . . See Ya 'Round—Mortimer.

The Maritime Academy: Another Frankenstein?

Where is the Texas Maritime Academy headed?

During its initial year of 1961-62 the future did not look very bright for the A&M branch on the Gulf of Mexico. The legislature in Austin saw fit to hold up the appropriation money until the last conceivable moment. The academy still receives only 11 or 12 per cent of the funds asked by the A&M administration for its budget.

However, better days appear to be ahead. The "Texas Clipper," the academy's own ship, was received last spring. Construction will probably begin within the year on the pier and slip for the ship to be built on Pelican Island in Galveston Bay. TMA has received 40 acres of land there to build its new home. The Moody Foundation of Galveston has announced a gift of \$1 million to be paid the academy in five one-year installments.

In June the first graduating class will pass into the maritime industry.

It will be a great day for Texas A&M University.

The cadets of TMA don't seem to be quite as happy about the whole thing as the administration. Sure, there are more social opportunities in Galveston than in College Station. Sure, there are two nursing dorms nearby with a junior college on the way. Sure, Houston is only 90 miles away.

The cadets in command positions feel that the academy is drawing or being drawn too far away from Texas A&M. All the evidence is in little things but little things add up.

Why aren't the cadets allowed to wear senior boots?

Why are the old tan uniforms being phased out, giving way to the black trousers and white shirt that the cadets call the "penguin suit"?

Why, a thousand times more? One of the cadets talked to some TMA freshmen now on campus and found they were told by some advisors they would do better without the Corps of Cadets. Why?

The academy marched in during last year's football season and paraded with the Corps of Cadets during Corps trips. This year, the students will not be able to march because they cannot make the trip compulsory for underclassmen. The resulting unit would be embarrassingly small. Why?

There are no activities planned to link the two campuses in outside activities. Why?

Capt. Bennett Dodson, superintendent of the academy, has said that once the facilities can hold them, the freshmen should be moved from A&M to Galveston.

It appears that a separate institution is being created. The practicality of move cannot be reasonably contested because of the separate campuses. But, where does it leave the student who has been oriented toward Texas A&M?

"There is so little down here, we have to cling to something," said one senior. "The thought of senior boots, rings, football games, anything. What will we do when we aren't considered Aggies anymore?"

Steps should be taken now to see that A&M does not again do the building work for a school and then have it pull away from the system. Who can forget the Arlington State statement, "We don't want to be Aggies?"

Is a Frankenstein being created?

THE BATTALION

Opinions expressed in *The Battalion* are those of the student writers only. *The Battalion* is a non tax-supported non-profit, self-supporting educational enterprise edited and operated by students at a university and community newspaper.

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The Battalion, a student newspaper at Texas A&M is published in College Station, Texas daily except Saturday, Sunday, and Monday, and holiday periods, September through May, and once a week during summer school.

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Second-Class postage paid at College Station, Texas.

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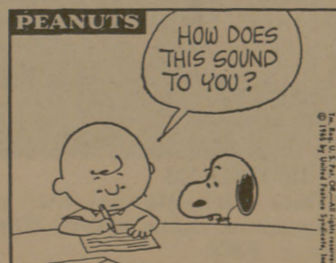
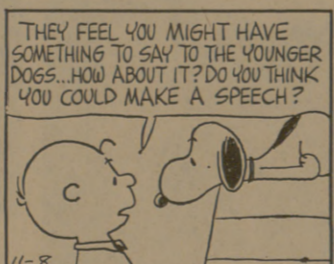
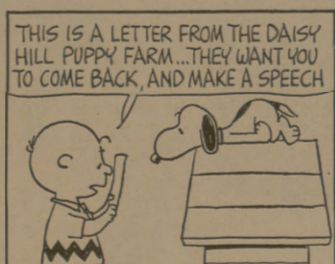
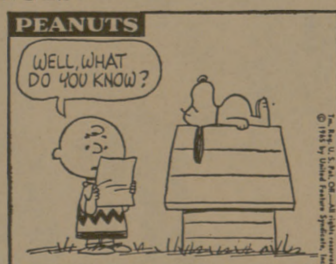
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News contributions may be made by telephoning 846-8618 or 846-4910 or at the editorial office, Room 4, YMCA Building. For advertising or delivery call 846-6415.

Mail subscriptions are \$3.50 per semester; \$6 per school year; \$6.50 per full year. All subscriptions subject to 2% sales tax. Advertising rate furnished on request. Address: The Battalion, Room 4, YMCA Building, College Station, Texas.

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PEANUTS



By Charles M. Schulz

Peerce Scored With Aggie Audience

By RON MUMFORD
Battalion Staff Writer

"You've got to sell yourself to the audience. If you don't, there is something wrong with you," said Jan Peerce, famed opera star after arriving Thursday night. The next night, during his Town Hall performance, Peerce sold himself to the tune of a rousing standing ovation and an encore that turned into another performance.

Peerce, who makes half his performances at colleges all over the world, described the Aggie audience as "excellent, tremendous."

"To face an audience like this is wonderful, I would come back tomorrow. Better still, I think I will just take them along with

me," Peerce commented.

Starting with "Where'er You Walk," from "Semele," and throughout the entire performance, a roaring applause greeted America's most noted tenor.

Concerning the Lettermen's condemnation of the A&M audience, Peerce said, "You don't go around condemning your audience—maybe your guitar is out of tune."

During the performance, more than 2,500 persons listened to Peerce boom out one song after another—from Italian opera by Giuseppe Verdi to popular songs by Richard Rogers. The performance went on uninterrupted, except for a few "hoo-wahs" by a group of freshmen. The "hoo-wahs," which peeved the Lettermen so, were welcomed by Peerce. Thursday night at a press conference, he was informed about the unique expression of approval. "I guess if I hear these funny sounds that means I'm in, right?" he asked.

After the main performance, Peerce broke the seriousness by singing Old Mother Hubbard—opera style!

A quick witted man, Peerce called the Olin Teague dinner which was the same time as his performance, "that congressional clambake they are having tonight."

Peerce told of the different types of applause and audiences he had encountered during his worldwide travels.

"Perhaps the strangest audience I have performed for was in



JAN PEERCE
... encore

France. I sang in a church filled with many dignitaries. One, for instance, was the Queen of Belgium. After my performance, there was no applause, the people only shuffled their feet. Whistles in America means that the performer has the approval of the audience, but in Europe, whistles mean a bad performance."

Peerce said audiences in the United States are similar.

"But," he added, "when you

get to Texas, that's different. When a Texas audience likes you, they love you—they yell, they scream, they really make you feel it."

Concerning the current status of opera in this country, Peerce said, "We are doing OK. In the last ten years, the desire of the people to hear music has grown. It's looking up."

Peerce has made appearances in Israel, Japan, Russia.

"I guess about the only place I haven't been is the Congo." In May, he will tour St. Louis, Mount Vernon, Detroit, Cleveland, Carnegie Hall, Montreal, Madison Square Garden, Pittsburgh, Miami, Vienna and Amsterdam. This week he will appear on the Johnny Carson Show and Nov. 22nd on the Steve Lawrence Show.

The opera star discussed the Beatles: "There are artists and there are entertainers. The Beatles are out for the fun and excitement that goes with their sudden rise to stardom; they are entertainers. Opera singers are not sudden crazes overnight. They have to study and practice hard to really get somewhere in opera. This makes them artists."

Peerce drew a standing ovation from an Aggie audience, received "hoo-wahs" from freshmen, and was brought back for an unheard second performance. As he left the stage, he looked at the crowd and said, "This has been great, I hope you will ask me back sometime."

It might be arranged.

Drew Standing Ovation