

Rudder exposed

Tower uses varied

By STEVE REIS
Battalion Staff Writer

It stands high above the campus, silent. Resolute in its knowledge that much of what it contains is unknown to thousands of unsuspecting students, it waits.

It is the Conference Tower of the University Center, commonly called the Rudder Tower.

Walking into the base of the Tower, the student is faced by booths with windows, signs directing him places, and an information desk backed by a desert sunset.

The windows are where the student may buy tickets to all on-campus functions except athletics. Directly across from these windows, the student may go to get a loan or cash a check.

As he walks toward the elevators, directly in front of him is the Information desk, used primarily by visitors and new students. The entire first floor is run mainly by the Registrar's Office, said Bill Hensel, Assistant Manager of the University Center in an interview Friday.

A maze of interest
To the left of the desk, is A&M on tape and film. The audio-visual display room contains short slide shows about the different colleges. There is also a 17 minute public relations film/slide show of Aggieland. The film was financed by the Former Student Association.

Hidden behind the elevators are the offices of the Manager and Assistant Manager of the University Center. It is here that students may take their questions about the Center.

The second floor of the Tower is quite intriguing unless the student has the nerve to ask why it's there.

In the middle of the floor sits a large desk, resembling a doughnut with a bite taken from it. Next to the doughnut is a counter where the secretaries are eagerly happy to assist.

John Richards, Scheduling and Service Manager, explained that this is the nerve center of University Center.

It is here that empty rooms are allocated to students,

visitors and faculty for meeting and conferences.

The doughnut is used as a registration desk during the conferences.

But the use of the second floor does not stop with registrations and scheduling. They are also responsible for setting up tables in the Memorial Student Center for clubs to use, and they program the computer readout monitors that inform students of events in the Tower and MSC.

But aside from the desk and doughnut, there is little else on the floor except potted plants and comfortable couches.

The third floor offers the student a very boring tour. A boring tour

The third through seventh floors are merely meeting rooms for clubs, conferences or visiting poets.

There are no offices here, only empty rooms, restrooms and janitorial closets.

On the eighth floor, there are the Division of Continuing Education, Development offices, and coach offices.

The Division of Continuing Education is responsible for developing, planning and placing conferences throughout the state as a type of adult education, furthering knowledge in their field of interest.

The Development Office works with the Association of Former Students by collecting large monetary grants or gifts from corporations or wealthy former students.

The other half of the eighth floor is reserved for athletic coaches who won't fit on the ninth floor.

It is on the ninth floor that the balance of A&M's coaching staff has office space, including Emory Bellard, whose office is tucked away in a corner.

The tenth floor may startle an unsuspecting visitor. Should some student push the wrong button and step out here, he may be shocked by the sight of such clean Aggies.

Students browse, stand impatiently or sit nervously. This is the Placement Office and most of the well-dressed, sweet-smelling Aggies are here for job interviews.

They watch the electronic call board, waiting for their number to light up so they can have their interview behind them.

From here, we follow the scent of food and travel to the eleventh floor.

One and a half
The eleventh floor is actually one and one half floors.

On the eleventh floor is the cafeteria of the Tower, serving only at noon, six days a week.

The half floor, known as 11M is the mezzanine. It is a sandwich bar, where students, visitors or faculty may go for a light lunch and the sound of piped-in music.

Hidden behind the elevators on the eleventh floor is a small lobby-like room with cushioned chairs and a large glass wall.

Through all the glass walls of the eleventh and 11M floors, the visitor has a panoramic view of the campus.

This penthouse of the Tower affords its visitors with elegant furnishings, excellent views of the campus below and high ceilinged refinement.

The radio reception may fade in and out at intervals but that is easy to overlook because of the relaxed dining.

The Tower is serviced by three high speed elevators that may cause a visitor to leave his lunch on the eleventh floor, but the elevator wastes no time getting to its destination.

There are no service elevators, so the cafeteria is forced to send down garbage and bring up foods when the Tower is least likely to be busy.

"This is an inconvenience," admitted Hensel, "but that's just the way it was built."

The stairs are nearly impossible to find until one is made aware of their location.

They are at the northwest and northeast corners of the Tower. The stairs are locked to an outsider on the first and second floors, but easily opened from the inside in case of emergency.

There is very little else to the Tower itself. If a student is curious about the actual layout of atmosphere of the Tower, the best way to find out would be to go on a tour of his own.



The Rudder Tower looms over the University Center. Students pass without guessing the contents.

Play review

"Plaza Suite" begins

By JOHN BARNES
Drama Critic

A quality production has evolved because of good acting and direction which supplement Neil Simon's irrepressible style and humor, in "Plaza Suite."

"Plaza Suite" is more than just a comedy; it touches on Simon's thoughts of the human condition. His thoughts are brought to the stage by an extraordinarily good community theatre group, StageCenter.

A necessity in the enactment of the characters in "Plaza Suite" is an experienced cast. StageCenter is fortunate in having access to a variety of veteran actors.

A fine example of such experience was shown by the performance of Jayne Lansford. Jayne played the delicate role of a housewife whose husband is involved in an extramarital affair. She provides the "comic relief" in this most sobering act of the play, and she does it with polished

realism in her vocal and physical expression and attitude.

Another example of fine acting was the characterization of the protagonist husband in the first act, Don Powell as Sam Nash. As with the rest of the ten members cast, Don succeeded in the sometimes difficult job of keeping up the quick tempo this play requires: and a basic in keeping the audience interested.

An appreciation for the actors in any play is, concurrently, an appreciation for their director — the man behind the scenes. In the case of "Plaza Suite," he is Ed Guthrie. Guthrie exemplified his directing skills first with his cast choice. From the ever-dieting Mr. Nash of the first act, to the In-Laws-to-be, Mr. and Mrs. Hubley (Wendell Landmann and Jeanne McConal) of the third act, Guthrie type-casted his crew both physically and characteristically.

Mr. Hubley's hilarious walk on the

suite's window's ledge — eight stories high, attests to Guthrie's touch for making the most of the least in staging.

Guthrie's production cast also performed well with the lighting, costumes, and set and prop accents (not to exclude the most helpful maids.)

The quality of the actors and director in the StageCenter production was indeed impressive. Not only in the eyes of this critic, but, more importantly, in the eyes of the attending audience.

Opening night lacked a full house, which was no reflection on the play. Hopefully, more of the Bryan-College Station area residents will learn to appreciate the experience of their theatre and "Plaza Suite."

Plaza Suite will run through Sept. 25, 26, and 27. Curtain time is 8 p.m. Tickets are \$1 for children, \$1.50 for students and \$2 for adults.

and assistant crew head, Maryeileen Flanagan.

Set crew consists of Brian McPherson as technical director, James M. Thomas as scene designer, and Walt Meissner as assistant scene designer.

Make-up is in the creative hands of Marc Chaloupka, assisted by Lonja Delong.

Properties are the responsibility of Dana Herrell, crew head and Steve Kiser, assistant crew head.

Steve Kiser is in charge of sound effects, Russell Harris is house director, and Jim Burford is business manager.

"Scratch" will be performed in the Rudder Center Forum at 8:00 p.m. Oct. 2-4 and 8-11. Students' tickets are from \$1.50 to \$2.00. Tickets for non-students \$2 to \$2.50. Tickets are on sale at the MSC Box Office on the ground floor of the Rudder Tower.

For ticket information call 845-2916.

Dan Webster, Devil tangle in Ag Players' "Scratch"

Archibald MacLeish's "Scratch" builds on Daniel Webster's support of the Fugitive Slave Act. The play opens with the Devil maintaining that Webster places the Union above all... even above the concept of human liberty. When Scratch comes to collect the soul of the venial politician, Jabez Stone, Webster defends Jabez before a jury of the dead and damned, with Scratch acting as plaintiff. The trial provides the final battleground for Webster and the Devil.

"Scratch" is being presented Oct. 2-4 and 8-11 in the Rudder Forum.

The audience will hear arguments for and against American democracy, and will be forced to reassess their own commitment to our country. The question "Neighbors, how stands the Union?" becomes one which everyone who sees "Scratch" must answer for himself.

There will be 13 regional festivals, from which 10 productions (hopefully

including "Scratch") will be invited to take part in a two-week non-competitive festival, with all expenses paid.

Philip Hafer plays the role of Daniel Webster, Jim Burford plays Jabez Stone, and Mitch Hall plays the title role, Scratch. Other members of the cast include Steve King as Judge Hathorne and Bruce Kates as Colonel Burr. Members of the Jury are Mike Alford, Gary Woods, James Nicholson, Mark Penny, Steve Kiser, Brian McPherson, C. Ray Smith, Walt Meissner, Hoffman Maret, Mike Minton, and Mike Wilson. Beau Sharborough, guitarist, provides counterpoint to the action. Steve Kiser provides the dual role of Assistant Director and Stage Manager. The play is directed by R. W. Wenck, A&M Theater Arts Section.

Working behind the scenes are costume designer, Margaret Thomas; costume crew head, Kathi Cowgill,



Press opens doors

By DON MIDDLETON
Battalion Staff Writer

Texas A&M University has joined the ranks of colleges and universities who have their own scholarly press.

A scholarly press publishes works judged to be meritorious in a particular field of interest. At A&M, this includes fields related to school-oriented research, as well as works that deal with Southwestern life.

The A&M Press was established Sept. 1, 1974. However, it was December, 1973, when A&M President Jack Williams approached Frank H. Wardlaw, then director of the University of Texas Press, requesting that he come to A&M to begin the operation of the Press.

"Faced with the challenge of establishing a new press," Wardlaw said in an interview last Thursday, "I decided to leave the UT press after 24 years as director. I'm very happy to be here."

Wardlaw was director of the University

of South Carolina scholarly press until 1950, when he left to join the staff at UT.

He is past president of the American Association of University Presses and the Texas Institute of Letters.

Working with an interim faculty advisory committee, Wardlaw began drafting the plans for establishment and operation of the A&M Press before he had actually resigned as UT director.

On Sept. 1, 1975, Wardlaw was officially named Director of the Texas A&M Univer-

Wardlaw works with a staff of six. Margaret Ingram, editor, holds a degree from Cambridge University and was on the staff of the UT Press several years ago.

Design and production manager Raymond Grimalla comes from the Wesleyan University, Connecticut. Press has been cited by the American Institute of Graphic Arts for his outstanding book designs.

Don Collins, business manager, comes directly from the UT Press, where he was assistant business manager. Noel Parsons, editor, left the staff of the University of Illinois Press to come to A&M.

Other staff members include Gail Christiansen, administrative assistant and Diana Hine, assistant to the business manager.

The A&M Press will publish eight books this fall. The first, released last week, "Storms Brewed in Other Men's Worlds: The Confrontation of Indians, Spanish, and French in the Southwest, 1540-1795," by Elizabeth A. H. John.

"We hope to publish 18 books in 1975 and 20-25 in 1977," Wardlaw said. "The limiting factor is cost. Costs are at an all-time high in scholarly publishing."

The distinctive press mark used by the A&M Press was designed by artist Tom La of El Paso. The design depicts the basic elements of air, fire, earth and water, symbolizing A&M's concern for all aspects of the environment.

Texas A&M University Press Emblem



Storms explores Indians

By DON MIDDLETON
Battalion Staff Writer

STORMS BREWED IN OTHER MEN'S WORLDS — The Confrontation of Indians, Spanish, and French in the Southwest, 1540-1795; Elizabeth A. H. John (Texas A&M University Press)

The fledgling Texas A&M University Press has taken the first positive step towards recognition as a major scholarly publisher. With the release of Storms Brewed in Other Men's Worlds, the Press has declared that only the best in literature will be published.

In addition to being the Press' first book, Storms is author Elizabeth John's first major work.

John is a graduate of Oklahoma College for Women, and received the M.A. and Ph.D. degrees from the University of Ok-

lahoma. She has published several magazine articles on Plains Indians.

Several years of intensive research have reached a powerful climax in the book whose scope is so complete that it could easily become an accepted authority in the field of early Southwestern Indian history.

John has taken a seemingly infinite amount of facts, dates and events and combined them with a style of writing that will satisfy the layman as well as the historian.

The book's length, 840 pages, may at first discourage the average reader. But the text virtually flows along, and is richly complemented by several maps and 16 reproductions of paintings by Indian artists.

Storms seeks to reveal the importance of tribal customs, religious fetishes and the cultural independence of the various In-

dian tribes that were present when Europeans first arrived.

The clash of Indian ways with the religious and social mores of European civilization, and the problems that resulted from the submergence of tribal customs are probed by the author with perceptive objectivity.

In addition, the book is filled with descriptions of factual occurrences that make enjoyable reading out of what could have been another textbook treatment of an interesting subject.

The A&M Press has made a wise choice in beginning its publishing life with Storms Brewed in Other Men's Worlds, and the world of southwestern literature will be enriched by Elizabeth John's next work, which will deal with Indians in the first half of the 19th century.

A&M budget soars in fiscal year 75-76

By DON MIDDLETON
Battalion Staff Writer

The operation of Texas A&M University will cost in excess of \$140 million this year, according to the 1975-76 University Budget.

Of that amount \$55 million comes out of the taxpayers' pockets in the form of state

general revenue funds and federal revenue sharing funds. Another \$3.2 million comes from the student in the form of tuition and fees.

The rest of the money originates from such sources as interest on time deposits held by the University, various foundations and grants and the Association of Former

Students, who will contribute \$157,300 in 1975.

The interest on the Federal Land Grant Endowment, the source originally intended to subsidize the operation of all land grant universities, amounts to \$14,400 this year.

Out of the state funds, \$61.8 million goes to general educational services. Of that figure, \$26.3 million is spent on salaries for teachers and administrators.

In case you've ever wondered, University President Jack K. Williams is paid \$62,058 to run Texas A&M and the University system. Executive Vice-President Alvin R. Lueddecke, receives \$41,000 per year.

The various other vice-presidents are paid about \$40,000, with college deans getting in the neighborhood of \$30,000 to \$40,000.

Research at A&M has become big business, with some \$39 million channeled into many projects. Some of the relatively unknown programs include the Bengali Language Project (\$2,000), the Pigskin Radiobiology program (\$16,243) and the Shrimp Mariculture project (\$83,337).

The Department of Food Services will spend over \$8 million this year. Salaries and wages account for \$3.5 million with \$4.6 million listed for "other expenses." Director Fred W. Dollar receives \$25,000 per year.

Athletics has been big business for a long time and this year is no exception. Approximately \$2 million will go for the various programs funded by the Athletic department. Athletic Director and Head Coach Emory Bellard will get \$36,600 of that figure. The assistant Director for Women, Linda K. Don, will be paid \$15,000.

In the "Clean up your Own Backyard" department, A&M Student Publications will spend \$405,755. Income generated from advertising and sales will generate \$319,000 of that, with the rest coming from Student Service Fees.

Wages for the Aggieland staffers and the overworked and underpaid Battalion Staffers amounts to \$74,400. Director Gael L. Cooper will receive \$18,000.

The University Budget is a three-volume behemoth enshrined in the Reserve Room of the University Library for public inspection.

