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Conn Census

Vol. 48—No. 9

New London, Connecticut, Thursday, December 6, 1962

Price 10 Cents

Amalگو Features Presentation Of Compulsory Vespers Cases

Ed. Note: Conn Census presents this discussion of the Vespers Amalگو in order to clear up any confusion about the arguments presented at the meeting.

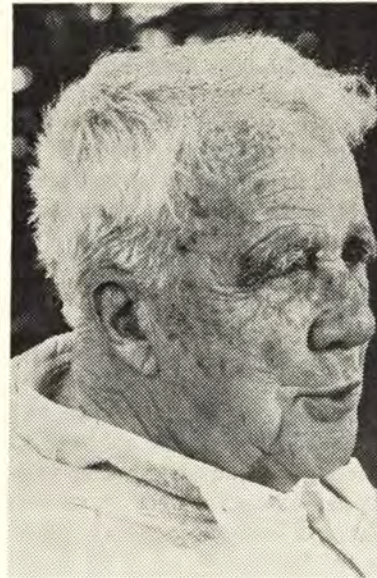
Lonnie Jones opened the Vespers discussion at Amalگو Tuesday night by commenting that it was the students' responsibility to probe the issue, but that after a while questions on it tended to reach a point of diminishing return and thus discussion would be limited to 45 minutes. She then proceeded to recapitulate the opinions of the two factions on

the Vespers controversy.

Those who are in favor of retaining the present Vespers requirement state that Sunday Vespers is a contribution to the life of the College and that abolishment of it would affect not merely the present student body but generations of students to come. The College believes that students should be exposed to all approaches to religion, although it does not require active participation in any of the services. This view is presented in both the College catalogue and the "C" Book, so that prospective students should be completely aware of it before they apply or enter here. The Bill of Rights stands against domination or establishment of any one religion, but speakers of many faiths are invited to take the Vespers services, and Connecticut College, further, as a private institution reserves the right to make any regulations governing its students requirement is a protective measure for both students and college, for it is feared that without it the many excellent speakers invited here might be overlooked for reason of their very frequency.

Opposition to the Vespers requirement wishes to leave Vespers untouched but to abolish the requirement for a trial period of one year—spring semester '63 and fall semester '63. They maintain that each student should have the right to choose whether or not she wishes to follow an organized religion. Connecticut is a secular institution, upholding the principle of the student's right to an open mind, and requiring any compulsory knowledge of religion as incompatible with this right. To force anyone to enter a place of worship is an admission of inadequacy on the part of that religion. The most unacceptable argument is that of providing an audience for a speaker, for any good speaker should prefer a small but interested group to a larger one compelled to sit there and listen. But a higher principle is involved—freedom of thought. Religion does not need the laws of earthly government to support it.

After statements of the two points of view, questions from the floor were answered by Barbara Thomas representing Relig-See "Vespers (Amalگو)"—Page 5



ROBERT FROST

Robert Frost To Read Here Sunday, Dec. 9

Sunday evening, December 9, Robert Frost will once again visit the college. Sponsored by The Club, he will give a reading of his poetry at Palmer Auditorium.

Mr. Frost, one of America's greatest poets, was born in San Francisco on March 26, 1874, but has lived most of his life in New England. He attended Dartmouth College but left after a few months. Later he entered Harvard where he studied for two years.

After working in the New England area for several years Mr. Frost and his family moved to Great Britain. Public notice and recognition first came to him in England with the publication of *A Boy's Will* in 1913 and *North of Boston* in 1914.

His fame preceded him on his return to this country. Since then he has been the recipient of many honorary degrees and awards, including four Pulitzer Prizes.

This past November he received the 1962 MacDowell Colony Medal. William Meredith and Franklin Reeve, both members of the faculty, are sponsors of the event. Mr. Reeve accompanied Mr. Frost as interpreter on his recent trip to Russia.

Suzanne Langer Receives Award

Suzanne Langer, Professor Emeritus of Philosophy at Connecticut College, was awarded an honorary Ph.D. from Mt. Holyoke College on their Founders Day this past November.

Christmas Concert

A program of instrumental Christmas music will be given in the Chapel at 5:15 Tuesday, December 11. Student musicians under the direction of Mrs. Wiles will include Laurie Maxon, Jeanette Gross, Connee Gross, Bruce Lyman, Sue Hodgdon, Elizabeth Cady, and Elizabeth Hardin.

Sophs Earn \$100,000 From Summer Jobs

The Sophomore Class, second largest in the college, topped all records for summer earnings with their grand total of over a hundred thousand dollars. Over three quarters of the class worked, with an average earning of \$400 per girl.

Working with children occupied the largest number of Sophomores. This group includes camps as well as child care and nursery schools. The second largest group worked in the Personnel Bureau's "business" category. This involved anything from simple typing to accounting and bookkeeping. Saleswork occupied the third group of 38 girls and the resort work group followed with a fourth place and 33 girls. Only nine worked in hospitals, and five were in social work. Four were research assistants and three were telephone operators. Other examples include two girls doing factory work and two in advertising offices.

Very few sophomores traveled in comparison with the other classes. Only 16 were in Europe and 42 saw the United States. Summer school attracted the same number as travel. 18% of the class attended universities and colleges for credit or fun.

THANKS

To all, for your beautiful flowers, cards, cheerful messages and visits during my recent illness. It is nice to be back again knowing you have so many friends.

Lt. (Jerry) Donovan

Vespers Speaker To Discuss "Mary" At Sunday Service

Dr. Mary Anderson Tully, associate professor of the Religious Education Department of Union Theological Seminary, will be the Sunday night Vespers Speaker. Her topic will be "Mary."

Dr. Tully is a graduate of the Teachers College, Columbia University, and attended Union Theological Seminary, receiving an M.A. and an Ed.D. in religious education. Having taught in elementary and secondary schools in British Columbia from 1929-1944, Dr. Tully was appointed Director of Christian Education.

Dr. Tully has been the consultant to the Division of Curriculum Development of the Department of Christian Education of the Protestant Episcopal Church in Greenwich, Connecticut, since 1952.



DR. MARY A. TULLY

This Week

This week we remembered that fall has gone . . . and somewhere in the rush of things, winter has come . . . or at least the calendar says so if nothing else . . . so we shed a nostalgic tear for the football games, threw away the drooping pumpkin, and cursed what the turkey had done to our waistline . . . now we notice that the trees really are bare and that trench coats no longer do the trick and that we actually don't have that many more classes until we positively know that winter is here . . . we suddenly remember all the things we're supposed to do between now and then . . . and while we're downtown we stop in at the Far East Shop for that free coffee on Saturday morning . . . and yes, we talk about the current issues on campus, though we still keep thinking that they are getting rather old . . . we did go to Amalgo and we are beginning to wonder when religion will be left alone . . . it is a personal "thing" and as such is controversial enough . . . but on we go . . . sort of wondering when another issue

of paramount importance will dismount this one from the high horse . . . and casually discussing the subject . . . have we gone anywhere . . . or are we moving in circles . . . or is it spirals that continually end dead center exactly where we started so very long ago . . . and we all say privately what few say publicly . . . isn't it time that facts, just plain facts, were faced . . . that there are those students who go to Vespers and there are those that don't . . . nothing like a dash of cold water in the face . . . but what is true, is true and all the talk, talk, talk won't change it . . . and so we begin to yawn and cast about for other subjects to discuss . . . like why is it of such supreme importance that we use our gym lockers . . . or what happened to the doctrine of fetch and carry . . . but then we wonder, why and look ahead instead . . . the fog was so nice . . . it is such a nice time of year, despite the fact that there are only nineteen shopping days until Christmas . . . such a magical word . . . and so very nice to think about . . . A.M.



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FREE SPEECH

A Forum of Opinion From On and Off the Campus
 The opinions expressed in this column do not necessarily reflect those of the editors.

To the Editor:

Congratulations to the Sophomores in their new enterprise. "Gallery 65" is an excellent example of what ingenuity, efficiency, and persistence can accomplish. More such experiments should be encouraged.

Gail Dohany '63
 Linda Osborne '63

To the Editor:

Flora Barth asked that we abolish our Vesper requirement. Barbara Thomas presented her case for its continuance and then "quietly" suggested that we transfer the obligation from the Honor Code to Student Responsibility. Regardless which alternative each of us favors there remains in the present Vesper Program a glaring inconsistency, an inconsistency which prompted two students to offer a remedy and which the Religious Fellowship closed their eyes to when they rejected the student proposal.

See "Free Speech No. 2"—Page 4

To the Editor:

The Vespers question, as discussed in the December Amalgo, seems to be essentially a debate between the practical and the theoretical viewpoints of the issue. The debate was, to say the least, perplexing: there seem to be some justifications in each viewpoint, and we seem to have been suddenly forced into the position of deciding to recognize the justifications of one side or the other, instead of both. But we have not reached that fatal moment yet: the actual motion and vote on the issue are still in the not-too-near future.

In the meantime, Lonnie left us with the responsibility of evaluating the place of religion on the campus. Do we not have time to take this issue out of the predicament it is now in a contest between two different planes of thought; each justified in its own way—do we not still have time to evaluate this issue on a level

See "Free Speech No. 3"—Page 4

Sunday at Sturbridge

by Ellen Greenspan '64

"Do Thou Great LIBERTY inspire our Souls—And make our Lives in THY Poffeffion happy . . ." reads the masthead of the *Massachusetts Spy*, the official publication of Old Sturbridge Village, and in that this "regional museum of rural New England life" recreates the simplicity, individuality and homespun comforts of that post-Revolutionary community the colonial newspaper's description is accurate.

The charm of Sturbridge is infectious; the experience both pleasurable and educational. Certainly for Mr. Mayhew and the fortunate students who visited Old Sturbridge last Sunday it was an afternoon well spent. Although lacking the polish of other historical establishments like Williamsburg, Old Sturbridge reflects the casual and peaceful atmosphere of New England country life and the rustic virtues and occupations of its inhabitants. Muddy paths, rough-hewn buildings with their bright, cozy kitchens, the lazy Quinebaug River which forms the pond for the saw and grist mills, laconic oxen drawing their burdens through covered bridges and the Yankee pride and humor of the costumed guides all give the visitor an intimate sense of life in a quieter, more elemental age.

Because Old Sturbridge is not a restoration of an actual historical place but a collection of representative modes of New England experience during the years 1790 to 1840 the community does not seem static and embraces a wide range of architecture and cultural habits. Unfortunately in some respects the close proximity of the Greek Revival church, the sophisticated Towne house, and more ancient structures like the 1704 Fenno house dispel any sense of unity in the whole village but this is more than recompensed by the complete authenticity and conformity in each individual house.

But more than being a quaint example of living history, Old Sturbridge is an effective museum for collections of colonial art and products. The clock museum hums with the mechanical music of its time pieces. The glass collection attempts to illustrate the development of that industry in America and this method of graphic display is also used in the display in the Textile and Iron Works. The Gun Museum houses an unusually fine collection of early firearms from the rifles of the Minutemen to a ladies' "protective" muff gun. However, Sturbridge is most unique in its fine collection of craftsmen who demonstrate colonial techniques of weaving, cooking, candle dipping and other home industry.

The village abounds in humanness, for not only do the Miller, the Blacksmith, the Pewterer,

and the Printer seem natural in their historical occupations, but the very rooms, as in the ruins of Pompeii, appear inhabited by their colonial tenants. General Towne's gout crank is in working order; Dame Richardson has stepped out of her kitchen for a moment leaving the fire crackling and the meal all prepared and Printer Isaiah Thomas' shop smells of fresh ink and the sweat of his apprentices. In fact, Old Sturbridge Village greets its visitors with authentic smells of bayberry and corn meal as well as believable sights.

The produce of the Village is for sale and the sacks of flour, bins of home-made sweets and wonderful concoctions of jams and jellies are as irresistible as the bayberry candles and pewter mugs sold in Miner Grant's General Store. Indeed, one would only hope that the Old Sturbridge enterprise would continue to flourish and would receive a foundation grant to enlarge and augment its facilities, for in this charming setting the quintessence of the colonial "good life" is delightfully captured for the interested visitor.

School Fires Editor For Radical Article On Sen. Goldwater

President Quigg Newton of the University of Colorado recently fired *Colorado Daily* Editor Gary Althen. The reason for this action was an article on Senator Barry Goldwater in the paper.

The article declared Goldwater to be "the victim of forces outside himself . . . read him for what he is—not as an abstraction depersonalized politician—Barry Goldwater is a fool a mountebank, a murder (sic), no better than the common criminal . . ."

Senator Goldwater asked for apologies and received them. However, he was not satisfied with this alone and demanded Carl Mitcham's expulsion and Gary Althen's firing. (Mitcham wrote the article.)

"Senator, I shall not silence them," President Newton answered Goldwater. Newton refused to expel Mitcham and fire Althen.

However, more fuel was added to the fire when a letter written by Mitcham concerning the degrading of former President Dwight D. Eisenhower appeared in the *Daily*. Althen was fired.

As a result of this action the newspaper was placed under the control of the Journalism Department; Colorado politicians used the incident as a political issue; and a number of the *Daily's* editors resigned.

Reviewer's Expectations Dim As the "House" Tumbles Down

by Robert D. Hale

Before writing a review or critique of a theatrical performance, one must establish a point of reference, a focus. A standard must be raised against which the performance can be measured. This is ever difficult in the non-professional arena where one is tempted to excuse too much with "after-all, they are only amateurs," or even more damning, "they are just having fun."

The difficulty is intensified in appraising a college production because more is expected of educational theatre. There should be much to give. In comparison with community theaters or most semi-professional theaters, the college theater is in an enviable position. It has resources of time and money which are seldom found in the bag of tricks available to those operating theaters either off Broadway or off campus.

The college theater can experiment, both in choosing plays to produce and in means of production. It can question tried methods and attempt new practices. It does not have to slavishly follow. It can and it should—lead.

Or, the college theater may choose to be merely educational in that it exposes the participating students and eventually an audience to theater pieces which they might not otherwise come to know. This can be as exciting in its way as the more experimental.

Artistic realization and experimentation engenders excitement and here excitement is the key. College theater should be exciting theater. Its lack of professionalism must be offset by its singular aim.

Was the Wig and Candle production of "The House of Bernarda Alba" exciting theater? It should have been. Lorca's drama of repression is a potent piece. Spare and stark, it lays bare the bitter bones of suppressed desire. A master craftsman, Lorca has provided highly charged theatrical moments. He has constructed a drama that builds with ever increasing intensity. That tragedy that is to befall the house of Bernarda Alba is apparent from the beginning of the play, and held by the poet's taut rein, performer and spectator move steadily toward the powerful denouement.

The poet has provided the basis for exciting theater. Wig and Candle accepted the challenge of both demand and expectation. The results were disappointing. "The House of Bernarda Alba" last weekend was not exciting theater.

Allison McGrath's set established the mood with an almost all-white box set which was pointed by usually good lighting by Widge Cochran, though why stage left was always in darkness remains a mystery. Elizabeth Strubing's costume committee enhanced the effect with traditional unrelieved black gowns.

The cast, consisting of Mary Jackson, Sue Bernstein, Amelia Fatt, Martha James, Sloan Kinnebrew, Linda Barnhurst, Holly Turner, Susan Geetter, Ellen Gold, Linda Osborne, Susan Weingarten, Vicki Rogosin, Helen Jinks, Martha Bates and Carol McVeigh, was promising, but the promise was unfulfilled.

Mary Jackson looked and moved as Bernarda would look and move. She even managed a middle-aged voice, but she did not bring all the elements together with any authority. Instead of power and purpose, her Bernarda presented a picture of vacillation. Her quality was questioning rather than commanding.

La Poncia, played by Ellen Gold, became the central figure by default. Instead of acting as chorus, she emerged the dominant character. This threw the play off balance and made meaningless the implied compliance to the wrathful will of Bernarda.

Martha James as Magdalena was most satisfying of the daughters though her role was one of the smaller. Sloan Kinnebrew was a handsome Amelia. Linda Barnhurst had some excellent moments as the unhappy Martirio. Amelia Fatt made Angustias a ninny rather than a sympathetic victim.

Holly Turner pulled out the plum as Adela, and struggled to realize the depths of the only daughter to escape, and the one to bring the house crumbling down.

Sue Bernstein as Maria Josefa, Bernarda's aged mother, provided the most moving moments of the performance when she appeared in the night of the third act carrying a lamb as her babe. The scene was sustained and well done though simply drawn.

This cast and crew were capable of carrying off Lorca's piece with some aplomb. They had the means, but they failed. The play did not happen. One waited in anticipation and in vain.

Was the tiny audience in Palmer Auditorium due to the lackluster performance, or was the performance unrealized because of the college community's apathy? Certainly greater support is needed for Wig and Candle productions, and with that support must come a demand for more potent performances.

Studies Illustrate Techniques On Left, Right Propagandists

COMMUNISM VS. THE FAR RIGHT—Which a Greater threat to Stability?

A comparative study of the literature sent to *Conn Census* by the Citizens Anti-Communism Committee of Connecticut and by the Communist Party shows little but the great danger in the use of Madison Avenue techniques on a political and ideological subject. In their publications the organizations both show their ability to appeal to the personal and material fears and pride of the American citizen. While much of the literature is propaganda of hyperbole, its subtle appeal to the subconscious must not go unchallenged.

The publications in question are a Citizens' Committee reprint of its testimony before a Senate Judiciary Committee Subcommittee in May, 1961, entitled, "CORE (Congress on Racial Equality) and Its Communists Connections," and a pamphlet by Communist leader Gus Hall entitled "End The Cold War." The opening words of the testimony are representative of its general tone and trend. "... the agent provocateurs who have descended upon the Southern States in the name of 'Freedom Riders' were sent for the sole purpose of stirring up discord, strife, and violence. 'Freedom riders' is a reversed Communist term, an old Communist technique." The report goes on to describe how CORE is the "mastermind" organization of the Communist movement, "the War Department of those who sell hate," and that the creed of CORE has been "the pattern followed by Communists the world over." The above should give a good sense of the powerful role of implication in propaganda. An immediate appeal is made to the patriot's fear of the subversive, and from then on many names and organizations may be subtly linked with the original threat.

Having dwelt on fear of violence, the testimony refers to a fund-raising letter signed by Steve Allen and suggests that the Communists plant incidents and collect funds for support of front organizations which actually go to support the world-wide conspiracy. The report also attempts to install a fear of the leaders of CORE and the NAACP. This is done by listing many CORE and NAACP leaders who have alleged Communist affiliations. The integrity of James Peck, for example, is questioned by his association with the Committee for Non-violent Action which picketed at Electric Boat last year. "... do I have to say more to show that this man, the leader of CORE, is disloyal to his country?"

While the leftist tendencies of many of these groups are apparent, it is difficult for the rational reader to see the sit-ins as a part of a mass Communist movement to create internal violence. The Negroes need support and they will get it wherever they can. If it be from the left it need not mean that we are being subverted by Communism. The extremists' tactical manipulation of words is best shown by a plea at the end of the report. "We do not disagree with the sincere people who are anxious to have a better understanding and equality among all minorities. We feel that this must be done through education and gradual understanding within a man's heart, not by force and violence and illegal methods as displayed by the Freedom Riders."

It is often said that he who has the weaker argument shouts the loudest. If this were so we would have much to fear from the Communist Party, U.S.A. The patriotic and sincere tone of Gus Hall's pamphlet is its greatest power. Hall's criticism of economic unfairnesses growing out of our system is a far cry from the oft quoted Soviet cry, "We shall bury you." Hall's plea is to save America from economic disaster. His complaints are based on the unfairnesses in a "monopolistic" and "imperialistic" economy. Without advocating violence, Hall says that non-violence has well-served its purpose as an impetus for developing a "mass democratic sentiment." Mass marches, demonstrations, and pickets are seen as being representative of American democratic sentiment. Anyone encouraged by Hall's seemingly purely patriotic attitude
See "Communism"—Page 7

Cry of the Big City

As a sensitive and faithful rendering of Melville's original story, *Billy Budd* is a successful motion picture. As an example of fine cinematic artistry, it is a beautiful picture.

Billy Budd is appropriately photographed in black and white, emphasizing the story's focus, a clash between the forces of destructive evil and innocent goodness. As personifications of these forces stand the diabolical master-at-arms, Claggart and the angelical seaman, Billy Budd. Robert Ryan portrays the former with appropriate brutality. In the words of the old sail maker (Melvyn Douglas) Claggart is a man who bears malice toward a grace he cannot have. He is not merely evil, but satanic. Like Satan, his reaction to goodness is an unreasonable desire to destroy it.

Billy Budd, Claggart's unwitting enemy, is played by Terence

Free Speech No. 2

(Continued from Page Two)

In her article defending the Vesper requirement, Miss Thomas, president of Religious Fellowship, stated:

"The College requirement reflects that College's belief that it is important for the students to be exposed to all aspects of worship as a significant part of college life."

Let us apply Miss Thomas' statement to the recent Religious Fellowship decision in which the council rejected the plan to invite a proportionate number of speakers from all faiths to address Sunday Vespers.

If we follow the statement carefully we cannot but understand that each and every member of the student body should confront in his four Vesper attendances four different and equally stimulating "approaches to the Divine." But when we turn to our present system we find the underlying assumption that the Jewish, Catholic, and unaffiliated students of the College will benefit from hearing speakers of the Protestant tradition since: "These men are of such worth . . . that any religious tradition may receive something from their talks." But the Protestant students do not have to confront "all aspects of worship" in order to fulfill the requirement, but rather can limit themselves to attending the lectures of their own faith. This decision implies—whether intentional or not—that while those of other affiliations would benefit from contact with Protestant speakers, the Protestant student can find enough value and variety by attending only the Protestant services. This presents both an inconsistency in the policy statement of Religious Fellowship and an insult to those members of non-Protestant faiths.

But let us go on to the second and more important inconsis-

ency. If students are "to be exposed to all aspects of worship" should not the Vesper Program include EQUAL proportions of speakers from the multitude of faiths which we find in the world, Christian and Non-Christian, East and West?

True, the College has a Protestant tradition but is that tradition one which fosters an intolerable and quietly disdainful attitude towards other interpretations and beliefs? I think not. Genuine Protestantism emphasizes the individual conscience and free encounter with diverse opinions. If the College follows its Protestant tradition, let it follow it faithfully. Let it present to ALL its students with EQUAL respect the ideals of all and every religious system. Then and only then will we be "exposed to all aspects of worship" and then and only then will the Vesper Program transcend its denominational nature and become a true meeting ground for various and dissimilar thoughts.

BUT not even then will it truly have the intellectual sanction in requiring student attendance.

Gay Justin '65

Free Speech No. 3

(Continued from Page Two)

that would lead towards a solution which—I dare say—would be compatible to all?

As the requirement stands now, a student is honor-bound to attend four religious services a semester, perhaps against her desire or moral principles. Many students object on the grounds that the principle of "enforced" attendance at a religious service is unjustifiable. At the same time, there are those who believe that the Vespers tradition, upheld by the requirement, is in their own interests, and is so valuable, both to the students and to the school, that its demise is not worth risking.

I think that one aspect of this problem which we do not tend to recognize is that, if the issue were to be voted on as it stands now, the solution arrived at would not be, in either case, in the interests of each sovereign individual in the student body. And is not our responsibility, in our evaluation of the place of religion on this campus, a responsibility, in our evaluation of the place of religion on this campus, a responsibility to the needs and desires of each individual?

I therefore propose that, rather than force ourselves into the position of fulfilling the needs of the majority by voting "yes" or "no," we reach for a solution that would be in the interests of the whole body of individuals: that solution being that the Vespers requirement be taken out of the honor code and placed in the category of individual responsibility. I believe that this could be made to be much more than a mere change of wording, as some students have implied. The students
See "Free Speech No. 3"—Page 5

See "Cry of Big City"—Page 8

Vespers (Amalgo)

(Continued from Page One)

ious Fellowship and Flora Barth representing the opposition to the opposition to the requirement. Flora suggested that, if not compulsory, Vespers could be made more religious and could even present explanations of various faiths. To a suggestion that services and speakers be separated, since the objection is only to the services, Barbara replied that the speaker has his choice of reading and hymns and uses his own prayers. To the plea that Vespers are a tradition in this college, Flora pointed out that she was not seeking the abolishment of Vespers, which are valuable to anyone who wishes to go, but merely removal of the requirement. Barbara announced that allowing religious groups on campus is under consideration, as is also the idea of creating an area of responsibility distinct from the honor code and placing the Vespers requirement under this category. Opinion is

See Vespers (Amalgo)—Page 6

Free Speech No. 3

(Continued from Page Four)

dent five college generations from now would still be made aware of the purpose for which the original requirement was made; and yet, the student who had higher obligations and responsibilities than those asked (not demanded) of her by the student government, would be wholly justified in fulfilling these higher responsibilities to herself and to her religious beliefs, at the expense of the lat-

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ter. In the "real world" to whichities actually in conflict, once we Flora referred during the course of the discussion, each of us is continually confronted with conflicting responsibilities; and are we not morally justified in fulfilling the higher ones? In fact, are these personal responsibili-

I ask your serious consideration of this proposal, in the interests of the whole, rather than according to the desires of the majority.

Barbara Eddy '64

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Vespers (Amalgo)

(Continued from Page Five)

sharply divided on whether the admission of religious groups to the campus would supplement or detract from the Vespers services.

The issue of Vespers requirement will be put to the vote at the January Amalgo.

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Communism

(Continued from Page Four)
tude should be alerted by its
Marxian undertones.

The Communist Party in the
United States has been in exist-
ence since 1919. In 1932, during

the Depression, its presidential
candidate polled 100,000 votes.
Such a party does not seem to
present a major threat to our
stability from within.

A great advantage of a demo-
cratic system is its ability to
withstand and be strengthened
by threats from the extreme right
and left. It would be beautiful if
we could settle back and let
these groups battle, but we can
not, for these groups can
make us pawns of our ignorance.

See "Communism"—Page 8

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The BOOKSHOP

Communism

(Continued from Page Seven)

Rather than lending toward greater stability, their panic-making propoganda can cause unnecessary distrust to arise in our belief in our leaders and in our ideals until their exaggerations make us unable to discern right from wrong.

Cry of Big City

(Continued from Page Four)

Billy Budd is skillfully and sensitively wrought. Among many effective scenes is a shot of Billy as he tries to take a knife away from another seaman wishing to kill Claggart. The men stand with their arms spread above their heads, straining in their silent

struggle. The suggestion of the Crucifixion scene is very strong.

Despite Billy's destruction, the force that moves him remains. His last words, "God Bless Captain Vere," hang in the air after his death. This final scene, along with so many others in the film, is beautifully done. God Bless **Billy Budd.**

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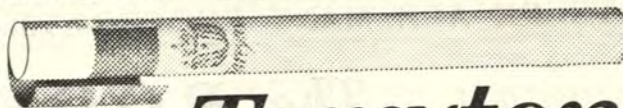
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