

## Wanderin' — By Larry R. Jerden

During a daylong visit to the "Land of the 40 Acres" last week, I had an opportunity to speak to this advocate of the two universities occupying that poster-littered campus.

One is the institution known on this side of the Brazos as TU, while the other is virtually unknown anywhere except on the Sip campus, going by the rather vague name of the "Free University."

When I saw an appropriately-painted orange booth standing in the quad in front of the Texas bearing the sign "Free University," I thought at first someone had figured out a way to beat the high cost of education once and for all, and from the dress of the lad standing inside, I decided it was born of necessity.

Now whether or not the classes offered were free from cost was never divulged, for when I spoke to this advocate of the university within the university, he immediately began to tell me just how free these courses are in their concepts.

The man in the booth assured me the courses were non-political inspired or influenced when I asked about his "Students for a Democratic Society" pin, but when I examined the course offerings later on, I came to doubt this.

The first course in the catalogue is Persian Language, described as "not . . . for the beginner." This, I believe! Next was a study of Nietzsche, with special applications to today's life and society.

Just a glance down the list shows Fundamentals of Ballet, Scientology, Life Drawing, with an explanatory note saying that "At the time of printing, information on this course is lacking."

Also offered is the Science, Philosophy and Dogmatism of the USSR, basically showing, I think, that the Ruskies are the good guys cause they all wear white hats.

Then there is Vietnam Seminar, which first started me doubting the lack of political influence, and when I saw one called The Movement, I knew there was probably more than just coincidence between the FU and SDS. Sure enough, course description of The Movement states "SDS, SNCC (Student Non-violent Coordinating Committee), etc. A discussion group covering the basis upon which the movement is built - alienation, powerlessness, the cold war, the ideology or non-ideology of the movement, strategy the future."

This led me to suspect the FU was some sort of pacifist training ground. Then came the clencher: Bob Dylan's Poetry As Poetry. This is a study of Dylan's lyrics "1961 to present," and when teamed with two other courses, Beginning Guitar and Continuing Guitar, could well prepare the student with the necessary tools for earning his BS in Demonstratism, with a minor in Sit-inology.

Sunday evening at dear old FU can be spent pouring over the works of Marx and George Lukacs in a course called Aesthetics, Alienation and History. Included in the rather lengthy course description was the clarification that, "The criteria of aesthetic evaluation through a social approach to art will be investigated with reference to the relation of aesthetics to ethics and religion when approached historically and socially."

"Finally," the leaflet said, "if sufficient interest is tangibly shown, there may be offered a seminar course in some phase of naturalistic, anthropology-culturology."

## At the Movies

with Lani Presswood

*The Spy Who Came in From the Cold* presents an unusual paradox.

Usually, a movie taken from a novel is faulted because it strays too far from the book. In this case, though, the film follows the novel as close as a tortle-neck sweater and partially for that very reason fails to come off.

John Le Carre's smash best-seller (over five million copies have been sold) creates an atmosphere of stark, gray bleakness. Every page echoes of the sordid, barren elements which make up the authentic world of international espionage.

The novel is much more than just a thriller, however, because it says something of great significance about modern society and its morality. Le Carre's work well illustrates the dehumanization of contemporary man with such graphic sharpness that you think about as well as enjoy the story.

In transferring "The Spy" onto the screen, the same bleakness

which pervades the book prevails. This quality of starkness adds to the realism but become monotonously dull after awhile, something the book never does.

Though the movie remains, physically, highly faithful to the printed pages, it somehow manages to lose the effect of a pair of individuals being swept up in a deadly, impersonal, all-powerful chess game. Le Carre shows them to be pawns, faceless tools being used by the unseen manipulators of the Cold War. This is shown but not sufficiently developed in the motion picture.

The strongest point of the film is Richard Burton's gutty, memorable performance as Alec Leamas. All the movie magazine tripe printed about Burton and the general fanfare which surrounds his private life has not obscured the fact that the Welshman is a serious actor, and a first-rate one.

His role as Leamas is a difficult one, particularly for one of

Burton's charm and natural flamboyance. Leamas has become de-personalized during his years as a British intelligence agent and is a serious, embittered, colorless figure. He has remained in the "cold" too long, the harsh realm of espionage which uses Machiavelli as its guiding light and which reserves absolutely no place for the individual.

Leamas' motive for finally leaving the cold is Nancy, an assistant librarian played skillfully by Claire Bloom. In the book she was called Liz but that obviously wouldn't do in a role opposite Burton. Nancy is a warm, lonely, generous, human girl who ironically, happens to be a member of the Communist party.

Despite some quality dialogue and Burton's stirring performance, however, "The Spy Who Came in From the Cold" fails to retain the intangible spark which so illuminated the novel and must be called one of the season's major screen disappointments.

## Sound-Off

Editor,  
The Battalion:

Concerning your editorial last Thursday on separation of church and state, I would like to make a few comments. First of all the church does govern both the "spiritual" and physical morals of its members, while the state governs only the physical morals. The church does this with the Ten Commandments.

You can trace almost all state laws to these commandments. So I ask, can there ever be a separation of church and state? Yes, if state laws were written by atheists.

You must realize that the lawmakers of the colonial era were God fearing people and they were also influenced by the law of their mother land, Britain. What were these religious influences?

The purpose of sex as God established it is to propagate the human race. It is a privilege of a married couple. It was not established for anyone's use anytime he felt like it.

I grant that the state should not control the sexual acts of married couples. But you'll have a hard time convincing a lot of mothers that it should not control the sexual acts of unmarried persons. What is to protect the reputation of a family whose daughter has a child out of wedlock? Who is to protect the illegitimate child from feeling rejected and unwanted?

You said "Let man's religion and conscience govern his private acts and keep government out of the bedroom." What is a man's private act one night might be public knowledge nine months later or even sooner in the divorce courts.

John Prewitt, '66

Editor,  
The Battalion:

The game room of the Memorial Student Center daily provides enjoyment, relaxation and an opportunity for a host of cue wielders to develop skill at what has become a nationally popular pastime—"pool," or as it is now called, "pocket billiards."

There is available, also, one out-and-out billiard table which gets much use by devotees of three cushions and straight rail billiards.

A number of Aggies have developed considerable skill at the pocket billiards game, but when it comes to three cushion billiards, we have in our midst on Aggie who is to billiards what (Randy) Matson is to putting the shot.

His name is Leo Montalvo, a math senior, and he can be seen on many afternoons amizing the gallery with an exhibition of sheer artistry in this billiard ball do his bidding.

Making young man knows all the nuances of the game—natural angles, manufactured angles, soft shots, power shots, delicate shots or bank shots.

He keeps an accurate record of his scoring average—just as in bowling—a true measure of a player's worth. Recently Leo scored 25 points of three cushion billiards in 36 innings.

When you consider that Willie Hoppe, one of the greatest players the game has ever produced, averaged slightly better than 25 points in 25 innings, you get a real picture of Leo's skill.

By all means, let us have our football and basketball heroes, but let us also give an occasional hand to Aggies who demonstrate excellence in the less publicized games and sports.

E. D. Bloese

## CADET SLOUCH by Jim Earle



"I realize th' number 007 has a lot of status for license plates, laundry marks and after-shave lotion, but as a grade point ratio—I don't know!"

## LANE'S look out

By Tim Lane

Some things make you wonder.

This past weekend, C. K. Esten, director of the Aggie Players, and three members of the Players attended the 17th annual convention of the Texas Educational Theatre Association.

As the meeting progressed, I was reminded of questions that had occurred to me before — very obvious questions that were made even more pointed by the situation at this meeting.

The situation was that Mr. Esten was, in presiding over this meeting, completing his second two-year term as president of the organization, the only man to do so thus far.

And the questions? — How is it that an organization whose membership includes schools with drama departments, schools of drama, departments with large staffs, schools with students in dozens, in scores, seeking degrees in theater work, with all the conceivable resources in educational theater, has chosen to honor, as it has not any other man, one who is head of a theater program that is largely extracurricular? How is it that an institution with no students majoring in drama, with no department of drama, negligible resources, and a teaching staff of one can furnish the president

of the Texas Educational Theatre Association once, let alone twice?

And the big question — If the statewide respect for Mr. Esten the Aggie Players, and theater work at A&M is such that he is the only man in 17 years to hold the office of president two consecutive terms although A&M's resources for theater work are less than those at other large universities, what would be the case if A&M, like every university, had appropriate resources? If A&M's prestige in the theater area is so good now with nothing, relatively speaking, with which to work except a few people who love what they are doing, just how great might that prestige be if A&M had even a reasonable fraction of the resources other universities of comparable size in Texas have?

There are, it seems to me, obvious questions that should be asked. Perhaps they are so obvious that the people who ought to be asking them have passed them by assuming that they have already been answered. If so, they have overlooked an equally obvious fact: a great university is great because its administrators know they cannot take anything for granted.

## HIM'S HAIRTIICIAN SALON

Ramada Inn

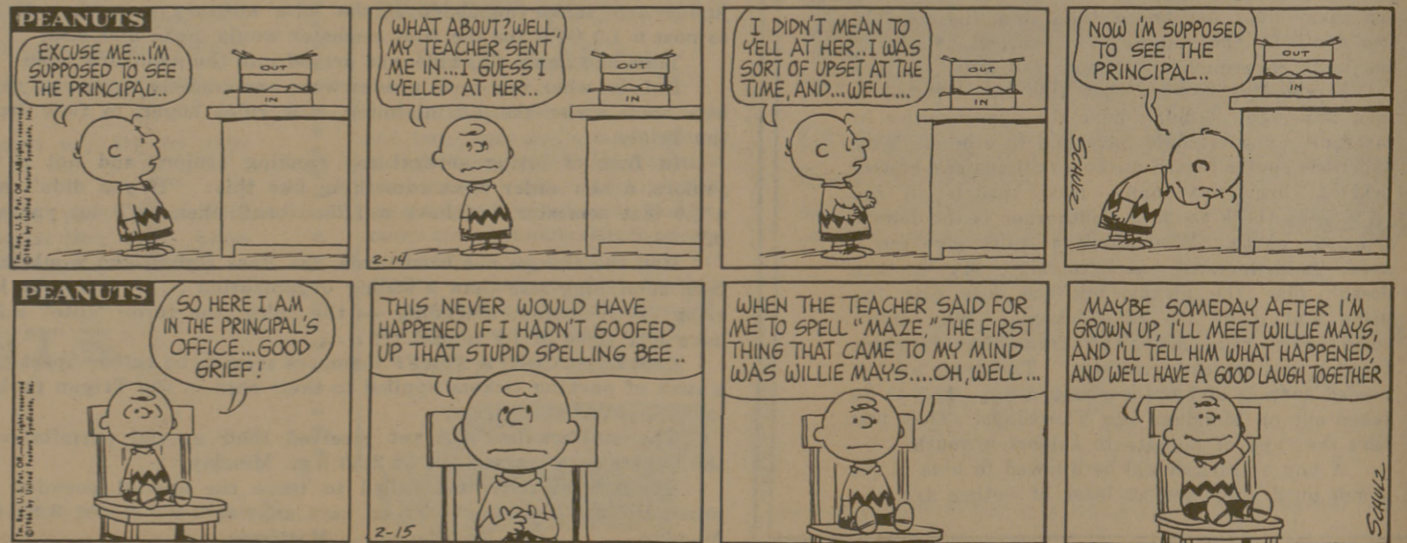
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Phone 846-5541



## PEANUTS



By Charles M. Schulz

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Members of the Student Publications Board are: Joe Buser, chairman; Dr. David Bowers, College of Liberal Arts; Dr. Robert A. Clark, College of Geosciences; Dr. Frank A. McDonald, College of Science; Dr. J. G. McGuire, College of Engineering; Dr. Robert S. Titus, College of Veterinary Medicine; and Dr. A. B. Wooten, College of Agriculture.

The Battalion, a student newspaper at Texas A&M is published in College Station, Texas daily except Saturday, Sunday, 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. Represented nationally by National Advertising Service, Inc., New York City, Chicago, Los Angeles and San Francisco.

News contributions may be made by telephoning 846-6618 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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