

CADET SLOUCH by Jim Earle



"It looks as if the 'Year of the Horns' has been extended!"

Listen Up

The Battalion: We wish to congratulate Leggett Hall on winning the best civilian dorm award of 1967-68. The standards used — overall grades, participation in special activities, and intramural standing — are fair and just means of deciding the recipient of this award. Certainly there are other factors involved which enabled their dorm to excel in these fields. These are the factors which unify a dorm, and they cannot be defined just as one cannot define the term "spirit." Everyone must admit that Leggett Hall has these qualities.

We realize that this is not the first time they have received this award, and that evidently they must be deserving of it. However, it is not only our intention but also our determination to see that the award for the year 1968-69 is placed in the hall which we know will prove even more deserving than Leggett. This hall will show more spirit and effort in this coming year than any other dorm. The faculty, staff, and the whole student body will be proud to boast that the prowess boid of the school they think so grand, the spirit that can never be told, has never been realized more than in the hall which will receive the award for the

year 1968-69. It is our intention and desire to see that we are that hall. We issue this challenge to everyone, and it is our hope that they will strive to surpass us even though we already know it is highly unlikely.

MOORE HALL

Bulletin Board

TODAY Associated General Contractors will meet in the Architecture Building at 7:30 p.m. Cotton Bowl film will be shown.

WEDNESDAY Aggie Wives Bridge Club will meet at 7:30 p.m. on the second floor of the MSC. Beginners are welcome.

Orange Hometown Club will meet at 7:30 p.m. in the rotunda of the Academic Building.

The Finance Society will organize at 7:30 p.m. in the Art Room, third floor of the MSC.

Aggie Christian Fellowship will meet at 5:30 p.m. upstairs in the YMCA. Topic will be "Sunrise, Sunset, or What Did I Get Done Today?" Speaker: Steve Atkinson.

Aerospace Engineering Wives Club will have a reception honoring new members and faculty at 8 p.m. in the home of Mrs. James Stricklin, 2318 Kent, Bryan.

Jan Moulden Candidates Draw Fire For Racial References

The supra-consciousness of race, ethnic, and religious differences in the U. S. reached a new high during the past week when two sources involved in the political campaigns of 1968 were called to the fore for certain statements. The first occurrence of this "racial derision" occurred last week when Republican Vice Presidential Candidate Spiro T. Agnew referred to a reporter covering the campaign as "the fat Jap." The second occurrence reached its peak after U. S. Rep. George Bush (R-Tex.) denounced a story in a Republican-oriented magazine in which the woman author said she expected to see rich "Hebrews" surrounded by long haired women at the Republican National Convention in Miami.

AGNEW PREVIOUSLY HAD found himself in hot water when, earlier in September he had used the word "Polacks" when referring to some Americans of Polish descent. His reference to Gene Oishi of the Baltimore Sun as "the fat Jap" brought howls of protest from U. S. Rep. Spark M. Matsunaga (D-Hawaii), who is not a "Jap," but an American of Japanese descent.

Bush's denunciation of the magazine story referring to "rich Hebrews" brought an immediate apology from the magazine's editor and a promise to closely watch further editorial matter for such "offensive" material. The strange part in the Bush case is, who was offended by reference to rich Hebrews? It is almost as strange as what any Hebrew, described by Webster's dictionary as "a member of the group of tribes of the northern branch of the Semites," would be doing at a U. S. political convention.

THAT THE author of the magazine story used the word "Hebrews" points to a racial-ethnic-religious consciousness in itself. She obviously meant "Jews," which is also becoming a word with a low "acceptance quotient."

The unfortunate part of these two episodes is not the possibility of "slurs," but that this high racial-ethnic-religious consciousness threatens to perpetuate the very situation it seeks to eliminate.

Even the word "nigger," considered the most derisive of racial terms, did not garner its contemptuous meaning among all people until the battle to outlaw the word. Another unfortunate thing is that the people who

used that term derisively will conjure the same image whether they use the terms "Negro," "Blacks," or "Americans of African descent."

LIKEWISE, PEOPLE will see the same image whether they use the terms "Bohunk" or Bohemian, "Polack" or Pole, "Jap" or Japanese, and even "Kraut" or German. And the fear of using the wrong term for some group of different racial-ethnic-religious origin can only increase the awareness of the difference.

THE PROBLEM is that the whole approach to ending prejudice in these areas seems to be backward. Instead of trying to change the image in man's mind, our society seems content in denouncing the use of certain terms, happily attacking the term rather than the intent. And there is no hope of erasing these racial-ethnic-religious prejudices until the image, regardless of the term, means man—be he black, white, red, yellow, Jew, Baptist, Mohammedan, or Hindu.

At The Movies

by Mike Plake

It's funny how people react to movies. Not think about—but react. Friday night, after observing a professional, beautiful film produced by a skilled director, Agnes Varda, I heard it described thus:

"All that movie was, was a bunch of scenes where the bed sheets were down to the waist. All those nekkid women and everything—it was a shame, I tell you."

The female continued her narrative; however, far be it from this writer to quote curses up and down this column. One note, however: The woman was in line to see the late feature of "Rosemary's Baby." I hope she didn't receive another shock.

"LE BONHEUR" (French for "Happiness") was shown Friday in the MSC ballroom as one of the Fall Festival of Films series. It received Prix Louis Delluc O Paris (1965) and the David O. Selznick Laurel award's (1966).

It was a good movie. Made in 1965, in color, French language with English subtitles, it was easy to watch and understand from the audience viewpoint.

The plot was simple: Francois, a young carpenter, lives happily with his wife and children. He spends his life at work, at home with his family, or in beautiful woodland excursions.

UNTIL HE meets a postal clerk and falls in love with her. Francois returns home, aware, happy, and in love with his wife more than ever. He meets the mistress, played by Marie France Boyer, on weekends and in spare time. After a month, on a trip with his wife and children to the country, he decides to come out with it.

His wife is stunned at first, but she listens and acknowledges that he has been even more loving to her since he met the mistress. They make love and go to sleep, while the children nap nearby.

AFTER AWAKENING from the nap, Francois gathers up the children, only to find Mother is nowhere around. The intensity grows until the terrible moment arrives: Therese, his wife, has drowned herself in the quiet lake, unable to live with the thought of a second love for Francois.

Here is a touching moment in the film, as Francois holds tightly

his dead wife. From here, the movie slows, the mood darkens. What to do with the children? The relatives ask. Francois passes a summer, the children without a mother, living with an uncle, his employer. He then invites the mistress, Emilie, to live with him and mother the children. Emilie does, and the theme of the movie, happiness, begins anew.

Jean-Claude Drouot stars as Francois; his wife and two children play his wife and two children.

THE MOVIE is filmed in Eastman color, by Jean Rabier and Claude Beausoliel. It is beautiful to look at, easy to listen to. Its theme of happiness goes beyond a frivolous laugh or quick smile. It goes to the deeper meanings of happiness that real people feel—the happiness of having children, watching their antics, enjoying their love.

Varda's use of color to show the moods between husband and wife and mistress are subtle and effective. Warm tones between husband and wife smell of love—cooler tones and slightly harsher colors used in the scenes of Francois and Emilie reflect a different relationship.

IF I HAD to choose the most special feature of the film, however, it would be the photography. Cameramen these days are learning to paint in liquid, celluloidal motion. They are opening eras that are limited only to the campus at a reasonable price—movies that most of us would not otherwise take the time or have the opportunity to see.

the grad stud

(Editor's note: This is the first in a series of biweekly columns by Mitty C. Plummer, president of the Graduate Student Council, concerning graduate student activities.)

New graduate students, welcome to the fastest growing segment of the student body. With 2,650 graduate students now on campus, it is becoming increasingly difficult to leave the steps involved in obtaining an advanced degree to rumor, or to an individual's knowledge of what "Jones" did last year.

To give a clearer view of the requirements of the Graduate College to its new students, the

Graduate Student Council is sponsoring an orientation program at 3:30 p.m. Wednesday in the Biology Building, Room 155.

The speaker is Dr. G. W. Kunze, the new dean of the Graduate College. Dr. Kunze has prepared a step by step procedure to be followed from registration to graduation, an explanation of the Graduate College Calendar, and tips on the use of a properly filed degree program.

Time is being allowed for question and answer period to cover subjects of interest not mentioned in the discussion.

To sustain you through this massive exchange of information, Club Sbsia has prepared its VII blend of exotic coffees and surpassed itself in the preparation of the delicate European pastries (les cookies du vieux arnes which will be served.

cept of visual perception itself. "Le Bonheur" is a good movie, with a strong, simple plot and competent acting. It is also something more: an 85-minute long painting, a beautiful piece of art.

Mark Schumann, director of the film department of the Contemporary Art Committee, which is bringing these films, said he's sold out of tickets. Schumann is to be commended for his efforts in this, the first effort in a while to bring first-class movies to the

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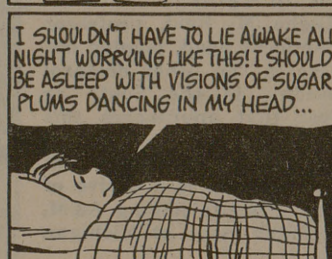
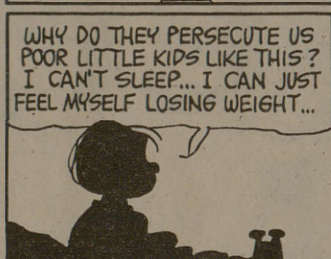
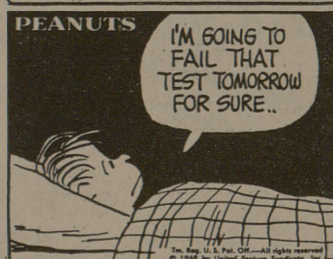
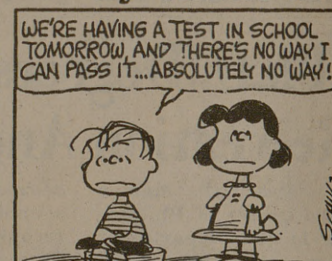
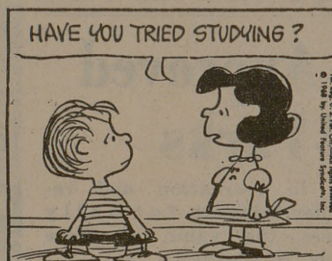
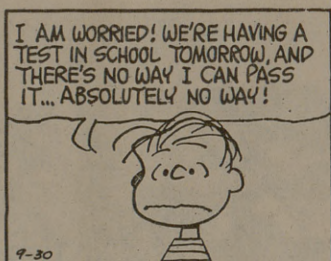
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