

Editorial Opinion

Separate Functions

USG is the student governing body and as such its activities should be restricted to the realm of governing the students.

At present USG has jurisdiction over and spends time on two activities—Spring Week and Homecoming—which do not fall within the domain of government.

We suggest that USG establish a separate student activities agency to handle these important functions. When a need arose for a check cashing service for students SGA established the Student Check Cashing Agency.

This might be the best way to initially establish an agency to handle activities or all-University social functions as opposed to governing functions.

At Indie Encampment several weeks ago, the Independent Student Association, tried to determine the needs of the independent students. The findings seemed to indicate that the need was not so much for an organization in which one could hold membership but rather just a group to plan social events and projects for Indie participation.

William F. Fuller, manager of Associated Student Activities, and George L. Donovan, coordinator of student activities, have both said that a student union board or agency might be valuable in coordinating and insuring continuation of activities started each year in the HUB.

For example, the showing of foreign films was started this year, primarily because of the interest of one student. This has proven popular but someone with enough interest to do all the work is going to have to be found each year if showings are to be continued.

Such HUB activities as these might come under the proposed activities agency.

Also, weekend dances and other social events might be held in the HUB ballroom under the sponsorship of this agency.

As with the SCCA, although initially set up by USG, such an activities agency could function independently of student government. Internally it would need many committees to do the legwork, and this should assure that capable people would be available to move up each year to handle the agency's responsibilities.

USG should seriously consider the establishment of an activities agency so that USG can devote its entire effort to its intended area of governing and at the same time the social needs of the students may be more adequately met.

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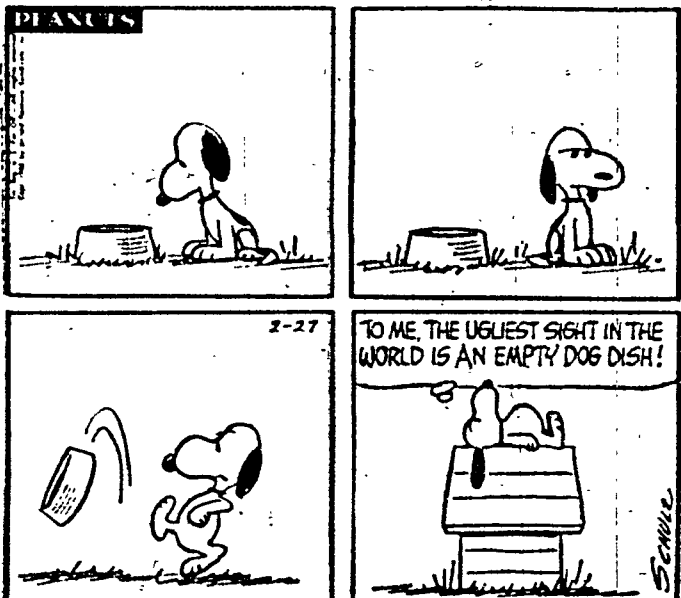
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Omnia Spartacus Putrid Est

by dick leighton

Happened to sit in on "Spartacus" the other night. Heard so many raves (even from cynical Time Magazine) that I figured it just might be better than the average sitacular—it proved to be a three and one-half hour mistake.

Marquee listings aside, the presentation had only one star, Peter Ustinov, with a supporting cast consisting of Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis, Charles Laughton and John Gavin.

The theme of the Universal-International production is a juxtapositioning of unrequited freedom and unrequited love, with Kirk Douglas playing the central figure of Spartacus, the slave.

The picture opens with a shaggy, rocking Spartacus using a highly developed set of molarz to hamstring one of his guards. For this seeming lack of appreciation, he is staked out on the hot rock and left to die.

Unfortunately a charming Merchant of Venice named Lentulus Batiatus (Peter Ustinov) who deals in reconditioned gladiators comes along and is impressed with Spartacus' dental attributes ("as the teeth go, so the body"), and decides to make a fighting man out of him.

While attending gladiatorial finishing school, Spartacus meets Varinia (Jean Simmons), a young slave girl who works days preparing gladiatorial fodder and nights trying to make gladiators fathers.

Her first meeting with Spartacus might be labeled "Untouching." She is escorted into his cell and left with him. While fondling her neck and shoulders as if selecting avocados at Weis', Spartacus awkwardly blurts out that he has never had a woman. His candidness, however, makes little impression on Varinia. She calmly disrobes with an air of innocent boredom and awaits the bidding of our inexperienced protagonist.

Spartacus and the audience are given an out from this embarrassing scene by the merciful Batiatus and his head master who are acting the voyeur and peeping in on the tender scene. This tends to disturb Spartacus, who strikes out at them, raging "I'm not an animal."

Paradoxically, it this point

Spartacus bears an amazing resemblance to an orangoutang who has just been pelted by some junior sling shot marksman.

Varinia remains quite un-abashed through his traumatic experience and on her next errand is escorted to "the Spaniard" next door who is a little less prudent. This doesn't do our hero's morale any good.

After a few scenes showing Spartacus' rise to the head of the class and his growing love for Varinia, Spartacus and his friend Crixus (John Ireland) are chosen to fight two other schoolmates to the death as a festive exhibition for a Roman noblewoman. Although Crixus gets his man, Spartacus gets pinned to the boards with a pike at his throat—and the sign is thumbs down.

If Spartacus' adversary had complied with the noblewoman's gesticulation, the picture would have ended and been a fast-moving hour of excitement. But throwing his long hours of training aside, and realizing that the viewers had yet to see the chins of Laughton or the curls of Curtis, the pikeman performs a bit of deus ex machinoid chickening out.

This brief hour introduction, has of course no historical relevancy, but giving Hollywood its due, the cinemaniac would at least expect the next three quarters of the film to be fairly accurate.

One would expect that it would be shown how the rabble refused to follow Spartacus and remained around Vesuvius plundering and raping. One would expect that the greed of Crassus and his rivalry to the pre-eminence of Pompey would be at least hinted upon. But no. To keep pace with the spectacular image, the picture goes on and on and on in the following manner.

Spartacus goes into a rage when he finds out that Varinia has been sold and proceeds to drown his headmaster in a kettle of hot soup. His cohorts take similar action against their guards and they all gain freedom.

Spartacus naturally assumes leadership of the gladiatorial rabble and instills a Robin Hood-like idealism into them. He becomes their Moses and leads them as they plunder their way to the sea where ships were to have been waiting for them. The slaves of the

area flock to him in droves as he cries out with an original "Come with us."

Giving this cry one day to what appears to be a group of goat herders, Spartacus is overwhelmed to find the beautiful Varinia among the bovidae. Their reunification is something to behold.

For 15 minutes they sit in a wooded glen and the scintillating reprieve goes something like this: Varinia—"I jumped from the cart and he was too fat to catch me, Ha, Ha, Ha." Spartacus—"To fat to catch you, Ha, Ha, Ha." Varinia—"I love you, Ha, Ha, Ha." Spartacus—"I love you, Ha, Ha, Ha. Now you're free; you won't have to stay with anybody you don't want, Ha, Ha, Ha." Varinia—"No, nobody I don't want, Ha, Ha, Ha."

A Joyous scene. Meanwhile the band defeats just about everything that Rome throws at it; Antonius (Tony Curtis), a singer of songs, joins the band to fight; Lentulus Gracchus (Charles Laughton), a Machiavellian politician, who is struggling for power with General Licinius Crassus (Laurence Olivier), a powerful aristocrat, both plot against Spartacus, and the audience is treated to a series of wasteful scenes, a la DeMille. The migration trudges through what appears to be Yosemite in summer; Grand Teton in winter and Okefenokee in spring.

When they reach the sea, the ships aren't there, and Spartacus has to interrupt hora dancing and posing for CARE ads to tell the motley crew that he is turning around to invade Rome. He and his hoard are at last soundly-defeated and the audience gets restless—perhaps millennia is coming to an end.

But we are misled, this is a sitacular and it isn't cricket to have less than a half hour denouement. So all the slaves that are not killed are crucified along the road (which actually happened); Cassius gets Varinia; Spartacus is forced to kill Antonius; Gracchus pays Batiatus a small fortune to steal Varinia and Spartacus' newly born offspring; Cracchus commits suicide; Crassus is left without Varinia, whom he loves; Spartacus is finally crucified, and the crafty Batiatus gets the money, girl, baby and freedom.

The picture was considerably better than Ben Hur.

Snowed

Faculty Advice

by joel myers

An open letter advertisement to President Kennedy in Sunday's New York Times calling for the U.S. to declare that it will not test nuclear weapons in the atmosphere is one of many recent letters that has increased the advertising revenue of America's best newspaper.

This particular letter was signed by 452 New York psychologists.

After telling of the horrors of nuclear war and reasoning that war can be eliminated from society just as slavery has been, they list three areas where they say international tensions would be reduced by a U.S. decision not to test.

In conclusion, the psychologists say, "In this way we can challenge the Soviet Union to reciprocate with a corresponding act of decency and self-restraint, and thereby compete with us in the development of alternatives to war."

These naive psychologists should be reminded that it was the Soviet Union that broke the moratorium on nuclear testing with a long series of blasts that included a 70-megaton shot.

They should also be reminded that it has been the Soviet Union that has refused to follow a consistent pattern in the disarmament negotiations.

We should seek alternatives to war and search for projects and areas of cooperation, but to follow this practice in the pattern of Lord Chamberlain would lead to disaster.

Fortunately the persons guiding our foreign policy have had sufficient experience in dealing with the Soviets that the faulty reasoning demonstrated in letters like this does not influence them.

Because of the health and safety problems involved, President Kennedy has thus far refrained from resuming U.S. nuclear testing. He will resume such testing when he believes that the military danger from not doing so becomes greater than the health threat from radioactive contamination.

Fortunately such a decision will be based on the sum of advice from top men in all branches of science and not solely on the advice of New York's psychologists.

Letters

Jr. Criticizes Review Timing

TO THE EDITOR: I do not know who was to blame for there not being a review of the Penn State Thespian production "Bells Are Ringing" in Friday's Daily Collegian, but whoever it was should be reprimanded. I sincerely hope that the Collegian does not consider its reviews on the same level as that of a New York paper which sometimes does not have a review in their paper until three or four days after the opening.

The Penn State Thespian production shall run only three performances after opening night whether it is a smash or a flop. Thus they depend greatly upon Mr. Dexter Hutchins' review to tell the student, the faculty, and the townspeople of the quality of their show.

Although Mr. Hutchins' reviews of late have left much to be desired, many people wait for them to decide whether or not to see a show.

Thus may I suggest to the Collegian that a review after opening night be an absolute item in the following paper.

—Paul A. M. Krow '63

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