

Mayberry, R.F.D.

It had originally been the intention of the editors of Veritas to make all our editions examples of moderation in journalism. Indeed, in our first edition I had hoped to merely state the purposes of the publication, explain the reasons for its incipency, and to outline the essentials of our editorial policy. However, certain disquieting occurrences have compelled this writer to neglect the above points in order to comment on a question of real importance to the students of Elon.

There appears to be evidence that the town of Elon College has made serious preparations to handle any disturbances, such as student riots, that might occur. Moreover, in the event of an emergency, the Elon Fire Department, the Highway Patrol, and even the National Guard can be employed in this community, and in the latter case without direct orders from the governor. Certainly, it is no secret that the town of Elon has hired more deputies, appointed auxiliary deputies, and, until of late, allowed its policemen to enter the main campus of the college. Indeed, one of these officers usually has readily available, the two classic weapons of riot control; mace, and a sawed-off shotgun, which he carries in his car. Finally, the town of Elon College is enforcing a state ordinance which compels "loiterers" to be off the streets at "unreasonable hours". Of course, the town has in most instances interpreted "loiterers" to include students, and the "unreasonable hour" to be eleven thirty o'clock. Several Elon students have actually been threatened with arrest for merely walking the streets at such an ungodly hour. All this makes it curious that a town as small as Elon should suddenly feel compelled to adopt such unusual measures, measures which too often appear to be directly aimed at the students of the college.

At this point it would be wise to note, that in no way should this be interpreted to mean, as I suspect it will, that this editor, or this newspaper eschews the value of a police force, or for that matter the right of the town of Elon to maintain an adequate police department. However, that trite expression, "law and order" which continues ad nauseam in daily politics and conversation has created a bogeyman far more dangerous than all the rioters, and all nihilists, and all the anarchists we have seen thus far. Indeed, the grim tragedy of Chicago is perhaps the most compelling reason for a greater sense of responsibility on the part of our police force.

Lastly, it is suggested that the administration of Elon College publicly clarify its position in this matter, if only to quell the rumors that it too has taken precautionary measures to prevent disturbances at the school. If a member of the administration would care to comment on this point, he may certainly use this newspaper as a platform.

In light of the above, this editor heartily encourages the Student Government to take appropriate measures to overcome the impasse that now exists between the students and the town, stressing to the town fathers that we bear them and the community no malice, but that we will not tolerate what seems to be approaching police state tactics. If perchance, they still do not take us seriously, they should remember that the economic survival of this community rests. At least they will have been warned.

B.C.S.

Alamance Imponderables

On Oct. 1, the administration proclaimed that chapel credit would be granted for attendance only at those programs sponsored by the school. This, of course, includes Chapel, Sunday Vespers, Lyceum, the Visiting Scholars program and, "The Messiah". The proclamation did not, however, include those programs which are financially supported by the students, either through the Student Government Association or other student organizations on campus. It should be obvious that this system is grossly unfair to the student body and, moreover, it does not appear to have any truly logical grounds for its preservation.

Those programs supported by the S.G.A cost in excess of \$11,000.00 of which every cent is paid for by the students. These include the Liberal Arts Forum and its new foreign films series, the Contemporary Affairs Symposium, the Fine Arts Festival, and the S.G.A.'s Religious Life Committee's speaker. Not only will student Government functions suffer, but also other organizations, such as the Ionian Society, and Pi Gamma Mu, both of which bring eminent scholars to the Elon campus. As for the quality of S.G.A. supported lectures, there can be little room for debate, for some of the finest scholars in the world have appeared under the auspices of this student body.

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VERITAS



Publicos

By EARL WHITE

It is becoming increasingly apparent that the American voter is faced with an unfortunate choice of Presidential candidates.

Mr. Nixon promises vague solutions to end the misery of the black ghettos. Vice-President Humphrey promised a gradual withdrawal of American troops from Vietnam but later retracted that statement because of his deviance from Administration policy. Finally, Mr. Wallace offers too many unacceptables, simplistic solutions to complex problems.

In his acceptance speech at the Republican Convention, Nixon proposed encouraging individual initiative through private enterprise. Through private enterprise, according to Nixon, the poor and oppressed black people in the ghettos will miraculously obtain this heavenly initiative Mr. Nixon suggests.

For the past five months Nixon has refused to issue a policy statement on Vietnam except for the usual "peace-with-honor" cliché. This columnist is beginning to think that Nixon will waltz into the White House without taking a stand on one of the most vital issues in this campaign. The American people want an "honorable" end to the war in Vietnam, but so far, Nixon has not offered any type of solution to the people.

Vice-President Humphrey, unfortunately, has been identified with the intransigent war policies of the Johnson Administration. The Vice-President may, if elected completely stop the bombing of North Vietnam but he has given no indication of doing so thus far in the campaign. Humphrey is caught in the mire of supporting the President's

policy or initiating his own solutions to the war. Humphrey will continue to support the President's Vietnam policy during the campaign. Neither Humphrey nor Nixon realize that peace in Vietnam will not be accomplished without a stricter limitation on the bombing of North Vietnam. Both candidates increasingly emphasize their "law and order" themes in the campaign but cries for law and order and synonymous with the threat of force to ghetto dwelling black people.

This campaign, as other Presidential campaigns before it, is based not upon the issues, such as, alienation of the citizen to his government but on personal attacks of the candidates. Humphrey and Nixon both have different plans for dealing with poverty, inflation, and riots. Each candidate needs the Negro vote in the large metropolitan cities. Each candidate offers various programs and promises to the black people in order to get their votes. And if elected each candidate knows that, as President, each would have to make compromises in order to relieve the despair of city life. But how long are the ghetto-dwellers going to wait for the candidates' promises to be fulfilled?

Neither Humphrey nor Nixon offers a solution to the Vietnam war other than the promise of an honorable settlement, whatever that means. Neither Humphrey nor Nixon can offer a solution for the endless poverty and despair of the slums. It is also questionable whether a Nixon or a Humphrey administration can restore American prestige abroad. Each voter must make his own choice, but do the people really have a choice?



Culture High

By DAVID SPICER

In today's complex and systematized society young artists are exploring new horizons that hardly existed five years ago. The reason for this is that young people are becoming truly conscious of their culture, and thus are reflecting their attitudes toward it by means of the arts. This can be seen by anyone who ventures to an art gallery, a theater, a movie, or a rock music concert. At these cultural centers one can find Campbell soup cans, productions of HAIR, ULYSSES on the screen, or The United States of America performing electronic rock music. All of the above reflect the involvement of the young with American life today.

Thus, with this in mind, it is the purpose of this column to discuss these attitudes and trends, to criticize and comment on them. This will be done mainly by reviewing the latest in the avant garde of musical recordings, movies, theater productions, and artistic creations such as paintings and sculptures. An attempt will be made to review every possible facet of the "new arts," but it is obviously impossible to do so. Thus, it would be highly appreciated if the readers would render suggestions as to possible subjects for review or criticisms

and comments on this column.

Today's young blues musicians are shrugging off the old, traditional style of singing alone with a guitar. They have become more involved with the blues, using different vocal patterns and more instruments - almost to the extent that their music may not even be considered "blues" by many music scholars. Take, for example, the case of Janis Joplin in her new album, CHEAP THRILLS (Columbia, KCS 9700). She sings in her own vocal style, sounding as though she had razor blades in her throat. This is best seen in "Summertime," a Gershwin Brothers song. She screams and hollers her blues, singing like a tormented slave. The other high points of the album are "Take a Piece of My Heart," a driving, convincing plea for seduction; "Turtle Blues," an original rinky-dink blues composed by Joplin and accompanied by the piano playing of John Simon; and "Ball and Chain," an original eleven minute blues by "Big Mama" Thornton. At the end of this song, Joplin displays her capacity to hang on to a song, doing it so well that the audience (this song was recorded at the Fillmore in San Francisco) cheered her.

Another musician that "lives" his blues is John Mayall, who

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is considered to be the best white blues musician in England. Mayall and his band, the Bluesbreakers, is superb in BARE WIRES (London PS 537), his newest al-

bum. He controls the musicians with the utmost professionalism, getting tight performances from the horn players, violinist (yes, violinist!), drummer, and guitarists. The album is at its best,

however, when Mayall performs himself, moaning his original blues and playing excellent harmonica, piano, harpsichord, organ, and harmonium. His sing-

ing and playing the organ combine to make the title song a haunting experience for blues enthusiasts. (The only flaw in it is its brevity.) Also, in "No Reply," a fun blues, the use of the wah-wah pedal is the best

I've heard since Jimi Hendrix. If Mayall seems so excellent, so professional, the reason for it is the studio, where musicians can play and replay their material. One exception to this studio technique can be found in SUPER SESSION, in which Mike Bloom-

playing whatever they feel like. The results reflect the quality of the musicians, who prove that they are among the best in today's jazz-blues rock. Stills and Kooper's organ and vocal. The other side of the album is almost completely instrumental - it shows

field (formerly of the Electric Flag), Al Kooper (of Blood, Sweat, and Tears), and Steve Stills (of the now defunct Buffalo Springfield) just get together and jam,

Bloomfield's adeptness at the guitar, the adeptness that distinguishes him from other guitarists. His guitar almost sings-

it is played that well. It is never lost; it knows when to express itself, therefore contributing the vital part to an already exceptional album.