Yale professor arrested in Russia last November to speak at MIT

Frederick C. Barghoorn, one of America's authorities on Russia, will speak in Kresge Auditorium at 8 p.m. Wednesday, March 25, as an LSC lecture.

Barghoorn, a professor of political science at Yale, was arrested on charges of espionage while doing research in the USSR last November, and held concurrently for seventeen days. He was finally released on the insistence of the United States. Prof. Barghoorn will speak on a topic in his field of specialization: "The Strategy of Soviet Intercultural Communication Policy." His books, also on this general subject, include "Soviet Cultural Offensive" and "Soviet Foreign Propaganda." His analysis of Russian techniques, as expressed in these books, may have caused his arrest.

Barghoorn was press attache at the US embassy in Moscow from 1954 to 1957. He returned to do research in 1956, 1958, and 1960, when he was arrested.

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"The Servant" (at the Music Hall) is a brilliant film of intriguing ability. The screenplay is by Harold Pinter, who based it on close collaboration with director, Joseph Losey (an American)." The Servant, which originated with a young man who was deeply involved in espionage and his smooth and impeccable manner of living (Dreef Briccque, in a superb performance). The young man falls under the domination of the servant, who finally gains control of the house, having led his master slowly into a state of corruption. A Pinterian story, no doubt, but "The Servant" is also unmistakably the work of Losey, and his complex visual style, his restless camera, work perfectly, at least in the first three quarters of the film, in creating the atmosphere in which the absurdities of the Pinter script come through splendidly.

The relationship between the two men, the clash of their personalities, the weakness of the young man, the power of the servant, are depicted in a simple interchange of looks, in the servant's waking up his master when he first arrives, in a short conversation about the furnishings and the color of the walls, in no other from the servant to prepare a hot drink. In a series of brilliant scenes, Losey depicts the slow gaining of supremacy on the part of the servant, the constant tempting of his master, the strange worship paid to the house, which the servant has discovered is a man James Pep (perfect in the role). The young man expresses the domination of the servant, who finally gains control of the house, having led his master slowly into a state of corruption. A Pinterian story, no doubt, but "The Servant" is also unmistakably the work of Losey, and his complex visual style, his restless camera, work perfectly, at least in the first three quarters of the film, in creating the atmosphere in which the absurdities of the Pinter script come through splendidly.

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