Mantovani mixes modern, classic

Talking before his Tuesday night concert, Mantovani said that it was all right to use his first name in writing up the interview. "I'm not trying to hide it," the maestro said. "But it's Italy and so few people can pronounce it properly. Besides, Mantovani is long enough of a name for billboards as it is. And it does look rather nice up there all by itself, doesn't it?"

It does look rather nice at that, and for this reason, this article isn't going to mention it. Mantovani's annual schedule consists of four to five months touring either American or Europe, then another four months making appearances and records in England, and the rest of the time planning programs, orchestrating them, and "doing a bit of composing on the side."

"Setting up the program takes a lot of time and thought," he said. "We have to consider who we are and what's expected of us. If we come and played Beethoven's Fifth Symphony, people would be disappointed. On the other hand, if we played just music that has become known through our recordings, people would get tired of that just as well."

"We have variety as the keynote. We have the popular music, but then we also have the light classics. Change of pace is important," he said. "We go from fast music to slow, then we'll do a novelty number, then fast and slow again. This way we keep the program interesting and moving along."

"What we try to keep in mind is that most people don't have the knowledge or interest to appreciate and enjoy purely classical music," he continued. "So we take the good contemporary music and improve it with good, classical-style orchestrations and scoring. And the result has become known as our particular style of music."

What does he think of today's popular music?

"Well, in our day, we had the Black Bottom and all sorts of dreadful things. And today, it's not much better," he smiled. "It's all right in its place, and if you're young, you want to have fun and dance to it, but let's face it, you really can't sit down and listen to it. Most of the time it's played so loud that you can't understand it anyway."

He said there are many other recording artists that he enjoyed listening to—Peter Nero, Andy Williams, and Tony Bennett. And that to relax on the road, he plays bridge the spent all Tuesday afternoon playing bridge at the Jack Tar and dabbles in photography. "If you ask my musicians, chances are he's interested in photography," he said. "It's another form of expression or release, and you can do so much with it artistically, it's a wonderful outlet."

And before the interview was over, he was proudly showing a photo he had taken of his new granddaughter. "Her name is Cathryn," he said, spelling it. "Her parents decided to do like the Americans and change the spelling a bit."

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Interview date:

Tuesday, Oct. 24

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Change for the better with Alcoa
Fervor of South still exists

By E. D. Brill

It's been about three years now, since the focus of our race-conscious nation was on the South. Three years since the so-called "northern white liberals" marched—armed—even sworn to combat what seemed to be an ugly war on the other side of our society.

In the heat of last summer, the area festered and exploded in the Northerner's own cities. The concern of "another country" that once seemed so overwhelmingly important, must pale against the destruction photo only blocks from his own split level home.

For most, the South is an all but forgotten part of the daily newscasts, telling of misery and violence in an endless stream of strange and familiar places, across our own nation and around the globe.

For a small group, the South still exists. It calls with all the immediacy and fervor that brought the white man to the cause of "Civil Rights", before the emergence of Black Power.

The MSU Student Education Project (STEP), began three years ago during the apex of Northern involvement in southern civil rights, and has continued essentially unchanged. Its purpose: to prepare for incoming freshmen at Rust College, an all-Black, non-accredited school.

The first question you want to ask anyone who comes back from the STEP program is what the hell can you really accomplish in five short weeks that's going to change anything these kids have known for a lifetime?

"If we were to say in one or two sentences what our purpose was done there," begins Larry Klein, 25-year-old student who temporarily left school last year to organize and head the 1967 STEP program, "it was to help these entering freshmen become better students in college."

"What's a better student? Is it someone who has had more work experience, or someone who is coming into college, or had more class hours or better grades? I don't think so. It's the result of more than just classroom experience, the result of a total experience which I think can be found as much outside the classroom as it can inside."

"I think there was something to be accomplished," adds Tom Peterson, a junior in humanities at MSU and an instructor at Rust. "I don't know if it was something we could set our sights on and then do. You could do it in spite of yourself or in spite of your parent's expectations.

"The key to what happened in the five weeks was at Rust, in the minds of both the MSU instructors and the Rust students, was the effort to find something outside of the classroom experience, the reactions that occur with a direct integration of race, and culture."

"Some of these kids have never had a friend who was white," Peterson recalls. "Most of them had never seen a black child close enough to have a white. It was the contact we gave them, the chance to be with somebody, that was important."

"My roommate said he would never again be able to look at white men as a group," says Dick Aubrey, a graduate student in social sciences. "The underestimating of white people in their eyes was part of the pain."

Paul Herron, a sophomore at Rust and former student at the STEP Institute views the program from the other side of the classroom.

"I didn't know that the volunteers from Michigan State would be white." Paul says in a soft, slow voice, "I was rather surprised to see that."

"But the getting together, the movies, the trips, their willingness to help me—it was the first time a group of whites that I had been in contact with had said, 'Look, we want to help you.' The program gave us a start—many of the students didn't get."

"There's a whole new adjustment process you have to go through, in order to find some relationship with these people," comments Klein. "They're not just teachers at college, but also whites."

Despite the time limitations on the program, there was some real progress made in the actual classroom programs. Rust students took courses in communications skills and mathematics. In the opinion of almost every one of them, they worked consistently hard and seriously.

"Some of them were very bright," says Aubrey. "They knew enough that they wanted to get every advantage they could. Others, though, were very poorly prepared. They thought that this was their only chance."

Larry Klein for one, thinks there is.

"In the South there has traditionally been communication between the black people and the white people," Klein says. "It's been an inequitable structure in which the role of the black man, and the role of the white man have been pretty well defined, and in order to maintain one's safety, one's position, one's life, you behave in this manner. It's dangerous to the black man but the communication has always been there."

"In the North, there is this communication. The people who grow up in the ghettos have little or no opportunity to communicate with white people."

"I think the lack of communication has produced a barrier which would be more difficult to overcome. These people in the ghettos have an inherent negative feeling toward white people, toward the system, toward college really, in a part of that system—something which is mostly white and very certainly middle class."

I think it would be more difficult to enter this situation than it would be to go down to the South, or to go to a smaller northern city to work with college bound Negro youth."

"Those who are thinking about college or who prepare for college in Detroit understand what is going to happen to them, understands that Wayne State is a tough place, that they really have to crack to do it," adds Tom Peterson.

"But as long as he finds out that there is a group that is interested in him sincerely, that is such a clash with what he knows from his period of isolation and no contact that if it takes in five weeks, and I think it can, then the situation is prime."

"He is ready to believe in himself, when he sees somebody else has. In this sense, the fact that you can motivate a student, or allow him to motivate himself, to find out enough about himself so that he believes he can make it, then it would work."

"My poorest student left class the last day," recalls Alan Litke, a graduate student in physics and math instructor at Rust, "he came back just to speak to me and say thanks for your help. I felt quite rewarded, meeting and talking to students, they were very receptive to me."

"One of the large problems that we have is a great mass of students," Klein comments, "and you have to catch a large number of students in a mass because you'll miss them in class. You'll either miss them or go way over their heads."

"It's rather difficult to make a successful climate without getting to most of your students individually and working with them in this way."

If there is a larger lesson to be learned from the STEP project, could it be the application of the small, concentrated, personal teaching technique to help students coming out of the ghettos of the North? Or is there an irrecoverable difference between northern inner-city schools, and the South?

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Larry Klein: "These people in the ghettos have an inherent negative feeling toward white people, toward the system, toward college really."
**ART**

**Kresge shows stills, pop art**

By RICHARD MASS

Still life painting grew in importance from the 17th to the 20th centuries. The present show at the Kresge Art Center and the Museum of Modern Art in New York, which runs through Oct. 22, is based on the theme of the contemporary American still life for a traveling exhibition. It is not quite clear why the exhibition is trying to prove, however. The lack of originality in this section of the show may be the reason why it seems to fall flat.

Another reason is that the artists chosen are unexcusable absences and inclusions. I am also puzzled by many of the works chosen to represent certain artists.

The painters represented in this show are roughly divided into two categories: the traditionalists and the popular or illustrative artists. The traditionalists include such painters as Diebenkorn, Wesselmann, George, Porter and March. These are artists who, from their style and choice of subject matter, cannot be related to an earlier 17th and 20th century painting tradition.

Two minor works of Richard Diebenkorn, a California artist who was important in the 1950's for bringing to interest in the figurative subject, are displayed along with a major work of one of his followers, James Weeks. This week appears to come off stronger than his medium. A more representative body of the two artists' work would not bear this out.

Fairfield Porter is also a more interesting painter than the small "White Li¬bles" indicators. Paintings by Red Grooms, Felix Pavlian and George Warden are of such inferior quality as that it is no excuse for including them.

The other category, that of the popular image, is most clearly represented by Warhol, Lichtenstein, Weiselnman and Rosenquist. Others, like Jasper Johns and Wayne Thiebaud could also be included but with reservations. The pop image, or as they are sometimes called, new realism, tends to deal with the common stock of our commercial and advertising world. They often tend to use impersonal manufactured material presented in a literal ad-man manner. Lichtenstein's "Electric Cord" or Wesselman's "Four Campbell Soup Cans" are examples of this. Warhol has said he wants to be like a machine. The viewer decides whether he succeeds. Wesselman, on the other hand, in which the popular or the "street" element is well represented in this exhibition, has a different outlook. He tends to destroy the illusion of the pop image. I view a billboard picture because it is a real, special representation of something, not because it is from a billboard. Advertising images excite me mainly because of what I can learn from them, he explained. His best work in the show is "Still Life 29." There is a sense of personal selectivity in this work that gives the objects a special signifi¬cance. Rosenquist's "Dishes" also goes beyond the superficial character of its pop like subject. It is a handsomely painted kitchen detail.

"In his "Sandwiches and Confections," Wayne Thiebaud uses lucite paint and a traditional rendering style not unlike Die¬benkorn's. The subject, however, seems more updated. Jasper John's painted bronze figure is handsome and elaborated covered "Light bulb" also could not simply be labeled as pop images. The Billantine tin cans are like antique proceniums of Warhol's soup cans. The delicate bronze work and carefully painted labels give them a quality of ambiguity and refinement. The exhibition has some noteworthy examples of recent directions in American painting not previously seen on this campus. For this reason it is worth a visit, however, it is disappointing that an exhibition organized around such a promising theme was not more carefully chosen.

For the State Theater in the space of two weeks.

Yer, collected in repository for the first time by James Films as part of a Directors' Festival to run here Oct. 20 through Nov. 2.

The presentation is meant to allow audiences to compare and analyze philosophy and techniques of famous directors. Bergman's "Wild Strawberries," the story of a doctor's jour¬ney through a day's worth of memories and dreams, will be shown Oct. 26, 27.

Orson Welles' "Citizen Kane" is a multi-sided view of the publishing giant Charles Foster Kane. It will run Oct. 22 and 23.

Part One of Sergei Eisenstein's "Ivan the Terrible" will be shown Oct. 24 and 25, with Part Two to appear in a later Direc¬tors' Festival. This segment follows the 16th century Tsar Ivan IV from his childhood to his exactions and popular recall.

Akira Kurosawa's "Rashomon" explores the nature of truth and subjective reality through the story of a murder of a man and the rape of his wife by a bandit. The film will be shown Oct. 26 and 27.

Francine Trufant's "Jules and Jim," starring Jeanne Moreau and Oskar Werner, concerns a beautiful and amoral woman who loves two fraternal friends and for whom no commitment is final. It will play Oct. 28 and 29.

"The Lady Vanishes" on Oct. 30 and 31 is a Hitchcock thriller—a young woman disappears from a train as a way to discover that the woman sharing her compartment has vanished.

Another woman mysteriously vanishes on a yacht in Antonioni's "L'Avventura," and her lover and her best friend start an affair. The film will run Nov. 1 and 2.

Short films—new cinema and old masterpieces—will be shown every Monday.


**Michael Media, Dept. of Sociology**

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Shake a Pudd'n has transformed a fragmented, fuzzy, organic, mechanical task into an almost instantaneous, totally involving experience. Definitely "cool." Although perfectly good at room temperature.

Shake-a-Pudd'in, the new instant dessert mix from Royal. Just put water and powder in the cup, snap the lid, shake for 30 seconds and it is set. In chocolate, vanilla, Butterscotch or Banana. Even your pets love it! The consume, spoons, lids, and throw away shakers.
Peppermint caters to kids

By ROBERTA YAFIE

Call her "Peppermint" and if you're not under 12, four feet-tall or 100 pounds, she may not be able to connect with her audience, but Wilson serves children, whether it be with a double dip "Scaterume-chocholate-manchmallows in a soft cone" or an equally tasty dish of children's theatre.

Miss Wilson, a veteran from Detroit majoring in theatre, approaches her chosen medium with the same fervor she employs after a customer at the local ice cream parlor, where she works part time, has ordered a scoop of banana and one of strawberry and suddenly changes his mind to mint chip and spurns as she offering it across the counter.

"The world is such a rotten mess and kids get involved in it so early today that I want to make them happy while they're still alive," she said.

She feels that children's theatre has a teaching purpose, education children to the excitement of live theatre while orienting them to theatre manners. It can be a learning experience as well as a very enjoyable, stimulating experience on the creative and imaginative side.

"The basic honesty of a child appeals to me," she said, "I believe in it, trust in it, and will not bemoan that trust."

Regarding audiences preference, she said that you can do more exciting children's theatre between the ages of nine and twelve. You can present better ideas and give them thought plays.

"The extreme group of six to nine is just beautiful to play for," Past said. "They have no inhibitions to separate them from the imaginary and the real."

This summer, in between scoops, Pitt took three weeks off to direct A.A. Milne's "The Ugly Duckling." The show was produced by the Theatre Dept., which covered the initial costs. She repaid them with her gate receipts.

The cast was local talent from the department, the Performing Arts Company, and interested MEU students. The show was designed and built, and served as her own stage manager and public director, and had the final joy of striking the sets. Costuming was done by Vicki John Salsch, resident student in theatre and a familiar face to University theatregoers.

Miss Wilson undertook the production to fulfill a requirement for a 499 independent study under Frank Rutledge, director of University Theatre.

Performances were given at Studio 49 and the Arena, both in the auditorium, she had a full house of 75 for the run, along with a special performance for 200 children in the Head Start program.

Perhaps the best illustration of the magic of children's theatre came at the final Saturday afternoon performance, "I was trying something new with seating," she recalled, "I gave the performance in the arena, with the children sitting on the floor. During one of the scenes, a five-year-old girl became so engrossed with the reality of the duckling and the real that she stood up and walked to the front of the platform.

"She was well into the acting area and stood there with the play going on all around her, she continued with a smile, 'For a while a while she looked at the actors on stage, then at the lights to see the magic of the theatrical experience, and then she very quietly went back and sat down.'

Children's theatre is new to Michigan State. About seven years ago, the Topshop Workshop was producing a formal session of children's play and was treated as a major production, with full cooperation of faculty and staff, including a tour of Michigan cities.

But for lack of talent and time and the desire to establish a reputation for adult theatre, the Topshop Workshop was held over one evening to present in Studio 49.

"The Ugly Duckling" was the first production of Poetry Week


"It is appropriate that the peoples of Michigan set aside a period of time to recognize one poet, to read their works, and to share their view of the future," reads the proclamation.

Michigan will also join 46 other states in observing National Poetry Day Sunday.

The first Poetry Day was observed Oct. 5, 1960 by the Julian calendar. In 1962 the introduction of the Gregorian calendar changed the date to Oct. 20. In 1965 Ohio became the first state to observe Poetry Day, and in 1974 National Poetry Day was established.

The world is such a rotten mess and kids get involved in it so early today that I want to make them happy while there's still time, to come out of this. Miss Wilson will direct her second show for the department, "Eleven and the Shoemaker," as part of an advanced directing course. The production will be one of 30 offered by the class during final week this fall. "Eleven" will be performed in the Arena December 2.

Dale Kaiser, graduate assistant in theatre and member of F.S.P., is planning to do a children's play winter term. Pitti plans to do a third show in the spring.

She began her directing career at the Oregon Farm in the summer of '65 with "Hound and Hammer.

"The audience response was fantastic," she remarked, "both in attendance and emotional rapport." At the time, she was looking for a form of theatre I wanted to direct. In professional theatre direction, you work with successful children's theatre, here more association and more opportunity.

She said that most people assume children's theatre are second-class theatre, one that is most of the trouble today, but that trend to play down the form.

Her second play was "Pygmalion and the Trojan Women" written by Mari Maris and presented under John Hiatt's children's theatre class.

Pitti foresees children's theatre productions being added to the University Theatre's major programs within the next two years. Last year, the theatre faculty began adding courses in creative dramatics and children's theatre.

"Interest is up with the community and the faculty," she pointed out. "The Oregon Farm and Lansing Community College have been doing excellent children's theatre.

"One of the barriers is that they respond without convictions," she noted. "There's no fourth wall in children's theatre because children's imaginations break it down. They live the experience."

Where an adult audience will applaud, a children's audience will respond with love and affection, she added.

While devoting her energies primarily to directing, Miss Wilson spends several hours a week at the Lansing YMCA teaching creative dramatics classes for ages 7-12.
Legend of Land Grant Man: 
Do mine eyes deceive me?

By the self-covered hands of Justin Voorhis, what have we here? Why it's Land Grant Man, who, disguised as Ira Palindrome, mild-mannered president of a great midwestern multiversity, fights a never-ending battle against hippies, student activists and the influence of the 20th century. Land Grant Man, a comic strip that appeared last year with some regularity in The Paj, MSU's underground press, is the embellishment of all the elements that dwell in the minds of two lampoons, cleverly disguised as MSU students.

Jim Friel, Glen Lilly, BS, senior and president of Off Campus Council, and his wife, Joanne, and son, are the creators of Land Grant Man. I.G.N., the fearless defender of victory morality, was the product of a late-night beer drinking session according to Friel and Jones. How did they hit upon Land Grant Man? "The name just popped up, said Friel. "At that time, all I could draw was super-heroes, so I wrote the script and I illustrated them. Sometimes the better strips help in a saturated vein, it's not a malicious type thing." Friel continued. "I draw the people we satirize to make them look as good in character sketches as they do in life. President Hannah, for example, is quite distinguished looking, and Palindrome comes off looking distinguished in Land Grant Man."

"Hopefully, someone will get a chuckle out of it," added Jones. "That's about all we hope for. We may look a little fun at him, but I respect President Hannah for what he's done for the University." The Paj gave the two authors little, if any, direction in the writing of I.G.N., according to Friel and Jones.

"The only time The Paj got upset was when Land Grant Man visited The Paj's office," I tried explained. "A people were finding two feet off the ground.

PETER, PAUL AND MARY
Fresh air playing guitars

"In sound and two devilish persons," better known to folksome lovers as Peter, Paul and Mary, will appear at the Lansing Bultaco, 8 p.m. Saturday, 9 p.m. Sunday.

The folk group's non-sequitur music is a blend of folk and blues. The lure of humor are a little something extra when you see the trio, composed of Paul Stookey, Peter Yarrow and Mary Travers, in person.

Paul Stookey, 28, is a 1961 graduate of MSU, who gained a reputation here as a quick-witted man with a joke or two, according to friends from the MSU Classical to a comedy concert. "Sometimes around my age, I'll be in a moody mood," he recalls, "I see comedian Bill Morrison and his band.

In New York, Stookey took a job as a projection manager for a commercial supply house. But after a chance visit to the Village coffee house he quit his job and took up performing as a career.

It's a good prize to a child, Peter Yarrow explained. I'm got the chance to look like a comic book villain in the fields of art and music. He's majoring in psychology at Cornell University and produces the University's first series of folk concerts.

Mary Travers was raised in a large family in New York, where Pete first discover and other folk singers reached his interest in music. She recalls being in a picnic this at the age of five.

The initial session of the trio was followed by seven months of preparation for their opening at "The Bitter End." Success was almost instantaneous as the trio played to packed houses of "out of town" and "in town" at San Francisco.

Their first album, "Peter, Paul and Mary" was at the top of the charts three months after its release. Their single "If I Had a Hammer" and "Leavin' Home" were equally successful.

The trio was highly sought for television appearances, and made many tours including several through Europe.

The group's philosophy firmly to its principles, refusing to do television and radio commercials and even walking out on "The Bell Telephone Hour" when the sponsor requested a change in the music, a 30-minute-old Nova Scotia ballad.

The group is extremely active in the civil rights movement, although it has sold them sales and bookings in the North. They have been jeered for this activity and an occasion which inspired them to picket in a hall in which they were appearing.

Nevertheless, the trio has refused to compromise it beliefs for monetary gains. Tickets for Sunday's performance are on sale at the Civic Center box office and at the MSU Shop.

Friday, October 13, explore an engineering career on earth's last frontier.
Profit in black and white

By PAT SMITH

My little Detroiter was playing "cop and robbers" in their front yard, using their own dolls for the police, and now they all are dead. They were shot down by the National Guard. However, this was during a riot, the Guardsmen were doing their duties and the children were Negro.

Now that we've exploded six killings, what is the problem of the four little girls sitting in an Alabama church who were blasted into oblivion in 1961? Why was it that the men who did it were arrested for possession of explosives and not murder? Moreover, it is clearly evident that many Negroes have been killed by whites than whites by Negroes. We all know of Negroes who received capital punishment, but do you know of a white who received capital punishment for killing a Negro? Not. That's a fact. While man has ever received capital punishment for killing a Negro in this country under any circumstances.

Yet, ironically, the National Guard and all military service offer a Negro a better chance for personal success than civilian life. But the Negro must be willing to risk his life in Vietnam while Federal troops may kill his children in Detroit.

Why does the word "integration" mean "assimilation" to white people and not the bringing together of equal cultures?

Why is it that Indians and Negroes can be accepted as individuals, but not as respected members of their own ethnic groups?

Why do people starve in the "land of plenty" while surplus food rots in storage? Is it because it will ruin the economy? Why does an apartment in the slums, complete with rats and roaches, cost as much and often more than one in the nearby suburbs, complete with dishwasher and carpeting?

Sen. Robert Kennedy stated in a recent "Meet the Press" interview that a man (unnamed, of course) in this country with a fellow in assets paid only $680 in taxes last year and that many men with incomes of over $100,000 paid none at all.

If this situation were corrected, would it upset the economy?

How is it that Stanley Carmichael is accused of treason when all he advocated was destruction of capitalism as it is today? He never advocated the overthrow of democracy. The government gets upset—could it be that our government is really based on money and not people?

The two systems are separate, or should be, but our government officials claim that anyone against capitalism, in its present form, must be against democracy.

Everything is influenced and thereby ultimately controlled by one motive—profit. In the end, American democracy, as we have known it, is under attack. Hence there is profit. Indeed, in a democracy like the United States, the people would protect this profit at all costs. But the cost would have been dear—individuals. The primary purpose of a democracy is protecting the rights of the individual. If the profit motive is analyzed realistically, it is discovered that profit as an end is also a form of tyranny. It is the United States, as in many countries, money is synonymous with power (a statement most citizens like for granted). None of us can truthfully say that we have escaped the influence of that profit motive. That motive is the taste for the exclusion and inclusion of certain masses into particular groups.

The plight of the Negro and the Indian demonstrate the effect of exclusion of a race from the economic system. There two alienated groups have made great sacrifices of themselves on many occasions, only to see their dream of an equal share of the wealth in this country go up in smoke.

The irony is that the very people who claim to be giving so much, as if they had something to give, are the very same people who are keeping the Negro and Indian from an equal share in the profit.

The means by which the white majority accomplishes this are effective, yet so subtle that many times the majority doesn't realize it is doing so. Sizable even to the point that the Negro and Indian are unaware of what has been done to them until it is too late.

Raw materials are those things imperative to the establishment of profit. Land and Labor are the most important raw materials. Economic progress started in the United States in the South with the production of cotton. At first, most of the processing was done in England so that semi-skilled factory labor wasn't very important here. However, a great deal of land and farm labor was crucial. The Indians had what was justly their own land taken from them, and the Africans were brought here and whipped into submission to provide labor profitable to the white man.

Profit is the key word in understanding what has happened from time until the present. It is safe to say that the seemingly irate statement "The only good Indian is a dead Indian" was real to the white man, because dead men can't claim their property rights.

However, during this same period, the only good African was a strong, healthy one. Consequently, the white man viewed the African as a monetary value—commodity to be bought or sold. The African became a tool to be distributed extensively. The exact opposite treatment was accorded the Indian. He was forced into reservations and prevented from moving about. Nonetheless, this was done for essentially the same reason—to protect the white man's profits.

The classic dilemma (both race and poor-people) were a symptom of the alarming epidemic of economic exploitation which has run rampant in this country. During the riot, an effort was made to return to "law and order".

Order is the result of disorder. Law should be part of order, and therefore, it should exist. Justice, however, is that is right and is not necessarily a part of order. Order should be subjected to Justice, and not vice-versa. Force alone (like tyranny) can establish order. Law enforcement should preserve and protect Justice, not law and order.

However, economy has no need of Justice; indeed, economy doesn't really want to consider it. And the two should not be spoken of in the same context. Democracy and Justice are in the same realm, while capitalism is not necessary to either. However, order is necessary to allow the corruption in the hierarchy of capitalism. So, read any report or "white-collar" crime or read your daily newspaper.

Is it for capitalism to mend democracy or for democracy to mend capitalism? Capitalism is synonymous with money, and democracy with people. Surely, it is not desirable that money rule men. This is most clearly illustrated in the Negro's situation in America today.

The Negro maze is a group of people who are being used like money. It is clear that the government is supposed to be democratically based on the respect of individuals and that capitalism is the economic system built on the profit-motive. It is also clear that Negroes are people with very human feelings, not an economic commodity. Nevertheless, it is also clear that Negroes are not being treated as individuals in everyday life. What the white man does with the Negro in America will answer the question of man or money.

In short, Indian land and Negro labor formed the economic crucible in which American was welded. But how long will it be before they become part of the system?

This, essentially, is what Black Power is all about: either black men and women share equally in the profit of this country, or we will all bear the crucible's flame.

Pat Smith, Student senior, is a history major and is the former chairman of Friends of SNCC.
Poème à Mimi

And I spoke to I know not where
Or down with wind and the tiny cloud that entered her soul
And I tried to enter into her soul
Until I felt shut up and away, unacknowledged and could not move through the narrow gate of her closeness
For a silent secret that strained at the taut tendons to her.

And like the deceptive, wonderful eggshell which cannot, when, be crushed in the hand
She sang in eager treed to other skies, and I
Flowed out in yellow, soft-white tears
on to the burning sands
of fleshy cheeks.

David Gilbert

Deuxième Poème à Mimi

When I took your hand and held it in mine
I did not know
I let the old gate go
that held the wild, unyielding waters
of tiredness, troubled vibrations.
And as, I do not seem to smile
that I stumbled at times, and cried in fear
And stood apart
Instead of drooping near,
I am but a man, and can only do
What the several powers of my spirit
force through my fingers too.
And that to
I'm hold your hand, which I have never dropped
And to seek silently
the well-waters of your eyes
Until the waters ride at peacocks.

David Gilbert

Winter, the end of a road

Tight roping cracked curbs
He follows her
And curls around his hand
Hair smooth, hair smooth.
On the first day, seeing grass
The green, golden-brown.
The snow concrete rolled
Toward garden doors,
The snow swept up
Smelling cold
And clear at faucet tap.

Withered leaves, soggy
Rush the dream, whispering
Dead thoughts
That couldn't die, died.
Stands of driftwood trees
Wait to be stirred
Umbrellas great, but water-lean
Squirrels watch love drenched
In yellow shorts, white love
Roll along
The water running paths.

Then, he touches buds
Sprouting the greenness
That haunts winter bushes.

David Gilbert, Cincinnati, Ohio, junior, is a member of North Wonders' academic house. As a member of the Honors College he has been instrumental in organizing the Prose and Poetry Lecture. He is one of the founders of the Undergraduate English Club.

An Hour

III
She laughed
Wrapping hands around herself,
It's all here,
It's all here.

IV
It's an urgent dream, caught
In sun tangled hair, wrapped
On marble drapes.
A thrust pushing blood
Into black veins, and sending
The tread of leathered feet.
Into sandaled motion
Marking impermanent feeling
On hard sodden streets.

Roy Bryan

David Gilbert, Cincinnati, Ohio, junior, is a member of North Wonders' academic house. As a member of the Honors College he has been instrumental in organizing the Prose and Poetry Lecture. He is one of the founders of the Undergraduate English Club.

Roy Bryan, East Lansing junior, has had his work published in Zeitgeist and has been active in campus literary life.
McMurphy: Kesey's Christ?

By Dolores Colangelo

An air of commercialism pervades, in trying to be "where it's at" the publication comes off as rather offensive.

One would hope that the flower-hippie-pop-soul-drift-dodging-generation at which "Cheetah's" is obviously aimed, could have been created with at least a small amount of perception and insight.

The content leans heavily on popular music and singers.

But essentially, I think it is a flagrant rip-off of the format and atmosphere of the writings of Ken Kesey, "as seen through the eyes of a 15-year-old.

I, personally, find it sickening and deplorable.

And it's all done for the sake of camp, one would suppose and, indeed, the rhetoric, padding, and general space-filler which make it all is nonexistent until McMurphy's arrival.

The men, for much of the book, have no clearly developed personalities, whether McMurphy says, rabbits, through McMurphy's basketball team, his fishing trips, his interviews with Big Nurse, etc., should the reader not be interested in the creation of a reality but what they want to believe.

The story is the Chief's, As in Hemingway's, "In Another Country," we are concerned with the major not just in terms of his being able to remain himself in his mind, but his effect on the young man who relates the story. It's the Chief's growth - to master his own mind, the use of his powerful body with his mind, to which our attention is drawn. The key may be that McMurphy has the ability to make this happen, committed himself to one course of action, once he decides he is going to try to change the system, and gets his hands on a machine. And so we get the magnificently symbolic at the end, when the Chief comes out, and points to the circular motor of the pillow (the system of the "system") through a window to make his escape.

If Kesey is describing any kind of a Christ figure, it is a realist Chrish figura, filled with giggles as well as noble forebears. To say someone in a Christ figure is to say he has, or has not, in his mind that he has chosen to incarnate himself, he is directing all his actions to his noble purpose, etc. Obviously, in a world where Kesey seems to have to here, no man could do that, no man is doing that, but in spite of all his self-interests, McMurphy is effective, somehow.

But essentially I don't think he is in a Christ figure, or in Kesey, because Kesey has no Christ without the power to be evil, to be, if unable to will the bad thing, a virtuous Miller's theme of a man's compulsion to justify himself totally as a man, by the same token, Kesey is frustrated that he returns to the days of his Indian forefathers by returning to the underworld, and this may be his case to Kesey, to make the character of McMurphy.

He wants to get out, and I suppose, McMurphy could be the other reader and reveals it itself, but I can't conceive of the "system" again.

Cheetah's pounces, misses,

By Brian Wilson

Seek, glossy and someone's idea of groovy, the October issue of this magazine is number one.

Atempting happiness, "Cheetah's" understand a failure wrapper to a failure lagniay lay-tiful lay-out.

The cover features a psychedelic note as well and is a filling of the inside.

And the greastest of this in Kesey's, yet, the inside, not to the conclusion, suitable for framing, is a solo of the generously pro-portioned Mains - only declined in dialogue with a tattoo of half the fun and meaning.

The index page quotes first five, stays to the dropping of the finish words of God in every chapter, a fine prelude to "Cheetah's" spiritualizing journalism.

After a quick once-over, it appears that the magazine might be an elaborate spoof on with it literature. But second reading reveals a format reminiscent of movie magazine bright splashy leads on all the stories, accompanied by super photograph and illustra-tions, followed by nothingness.
By JIM YOUNGLING

Streisand sang on television again last night. Without even seeing the program, the critic assumed that she could not have been better than anyone else on television this season, for Barbra Streisand has never failed at anything. Within one year she obtained her first night club engagement and now stepping part in the musical "I Can Get It For You Wholesale," a Columbus recording contract, and a one-woman concert tour. During the following few years, the girl from Brooklyn turned out six more best-selling LP's, guest-starred on two others "Hardshopping Arlen" and "Pins and Needles," triumphed in "Funny Girl," signed the most liberal multi-million-dollar-per-film contract and no previous experience in films. Whether or not she is the most successful movie (and it will be), Miss Streisand will continue to make movies at a million per. Two more ("Hello Dolly!" and "A Clear Day") are already in the planning stage.

Barbra's rise in Hollywood must seem like the Grand Ball of her Cinderella-like life. ("To me, being really famous is being a movie star.")

For almost twenty years, Barbra Joan Streisand lived in near-poverty with her mother in Brooklyn. After graduation, Barbra became a Scavenging girl, dancing in smash in summer stock and Greenwich Village shows. Her natural talents appeared at the form of a talent contest. Barbra Joan became Barbara and was "discovered" by Harold Arlen, John Styne, Elliott Gould, Roy Stark, a cult of fans, and finally, with the opening of "Funny Girl," the general public and Time magazine.

An analysis of why Barbra Streisand is, without comparison, the greatest new performer in a generation consists largely of the expected comparisons. Her voice has a suppleness and range rivalled only by the great Guild Fitzgeralds. She has all the belting impact of Merman and Johnson. But, most importantly of all, she has the inexplicable power of acting, rather than merely singing, all her material.

Perhaps Judy Garland is the only living vocalist who shares this gift of sincerity that turns even the most basic lyrics into something true. Just as Judy made "Over the Rainbow" mean something much more personal than Melancholin, Burt was dusted off "Happy Days Are Here Again" and made it an enchanting experience.

Granted, the Streisand sound is mellowing. She no longer screams and giggles, as in her first two albums. In fact, her voice has been nearly buried under cascading violins in her more recent albums, the most obvious example of which is in her two recordings of "Gotta Move," on "The Second Album" and the much-later "Color Me Barbra." Still, she will never be a female Andy Williams, content to merely preside over the latest commercial successes in an indifferent manner, because, thank God, she is still a "kook" in the most complimentary sense.

Aside from her startling rendition of "Happy Days," she uses unconventional songs like "Who's Afraid of the Big Bad Wolf?" and "Silent Night," which nobody considered worthwhile without pigs or Christmas. In addition to singing usually ignored numbers in unexpected ways, Miss Streisand is responsible for reviving countless songs which might have otherwise quietly faded into oblivion. But just as often she rescues a gemlike song from a failure like "Dust, the Cat" ("He Touch Me"), "The Yemenite" (four songs, including "My Pa"), and Cole Porter's television production of "Madden" ("Come To the Supermarket"").

If she should retire tomorrow, Barbra Streisand would be a legend, having accomplished in a five-year career what it took Garbo 20 years to do. She sits at the peak of show-biz.

Where can she go from there? Don't worry. Simply thank Brooklyn for giving her to us.

Discovering Partos

By JIM ROOS

In these hip, happy days, East and West seem to meet more often than ever before; this is especially true in music. People have been searching for new sounds and, for the moment, they have found a new one in the music of the Orient.

Indian classical music has gained a large new audience attracted by a freedom of expression that transcends the strictures of Western classicism. Ravi Shankar, sitar virtuoso and present idol of the hip, has been a major influence on popular groups. The Rolling Stones and the Beatles incorporate the sitar and other Oriental instruments into their numbers.

True, much of the former is probably a farce. Yet, in its wake many ears will be opened to the sounds of the East. As this happens, the exotic beauty of the microtonic world could become more widely appreciated, and listeners of Western classical music may find a new genius in a musician of Odion Partos.

Partos is a 60-year-old Hungarian who has lived in Israel since 1938. He received his musical education in Budapest under Hubay, Bartok and Kodaly. What makes Partos' music so distinctive is that he has been one of the first classical composers to use Eastern melodic patterns in a Western framework of composition. This is achieved by introducing elements of the Arabic maqam (pronounced mawkam) into the Schoenberg twelve-tone system.

The maqam is actually the Arabic counterpart of the Indian raga. It is an extended, freely woven pattern of melody based on a modal scale. The maqam is identical and slow in tempo (East); faster and more intense (North) stressing the interval of a fourth (rast), and so on, turning a pattern of tones into a melodic tone row producing music with a wafting, ring-like quality and a nearly hypnotic effect.

Themes are gradually expanded, yet continually varied. At times, monotonous rhythms invoke association with the shammanic chants of Central Asia.

What the listener of Partos' music quickly becomes aware of is the startling harmony in an emphasis on melodic lines. Perhaps this sounds strange when applied to twelve-tone music, where all melody is supposedly incidental. Nevertheless, Partos has succeeded in coming full circle by composing an actual melodic line in complete contradiction to the original conception of the Schoenberg system. To emphasize melodic line Partos uses an Eastern structural device of using the same instrument(s) to "improvise." They are not real improvisations, but written out for the instruments and coupled with an Eastern orchestral meter.

I recall vividly the spell-binding effect such arrangement had on an audience when Partos' Violin Concerto was premiered by Mandel in Chicago two years ago. The solo violin's long furtive passages against the rhythmically measured accompaniment brought a surge of mystery over the house.

The Violin Concerto (1958) is only one of many works that Partos has written for his string instruments. A marvelous violin himself, he has written two concerts for this instrument, Agada for Viola, Piano & Percussion, an excellent String Quartet, Densy70 (Vivace) for Orchestra, Ela Gery (a symphonic fantasy) and numerous other pieces of significance.

To be sure, Partos is an eclectic. He uses the system of Schoenberg, the external forms of symphonic movements and even some of Bartok's ostinato textures. Yet, like other eclectics before him (e.g., Scriabin and Stravinsky), he has fashioned a refreshingly original melodic personality of his own. Listeners of classical music would do well to acquaint themselves with him.

Barbra . . . the very best

Colorful melodies and a wonderful sense of style enliven every program. Miss Streisand is one of the most popular and widely known entertainers today. She has appeared in several hit movies, including "Funny Girl," "Hello Dolly!" and "A Clear Day." Her voice and acting abilities have earned her critical acclaim and numerous awards, including the Academy Award for Best Actress for her role in "Funny Girl." She continues to captivate audiences with her unique blend of singing, acting, and comedic talent.
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