ROSENKRANTZ...?
AND...GUILDENSTERN
?!?!?!
"Women's liberation" is the buzz word of 1970. In the 1960's, buzz words which were guaranteed to trigger negative responses ranged from phrases like "civil rights" through "black power" to "end the war" and "legalize pot."

Just what do you (choose one: blacks, students, communists, peace freaks) want anyway? was a widespread uncomprehending reaction to 1960-style activism.

Now, with a shift in activist priorities, the reaction has changed—although it retains its basic incomprehension.

"Just what do you (women) want, anyway?"

The answer, as ever before, does not deal so much with wants as with culturally deprived rights. The pressure of the Western environment has created many objects of inferiority: the woman is foremost among these.

Woman, a societal "nigger" long before the Negro, has too long been consoled with such panaceas as "the hand that rocks the cradle..." and "behind every great man..." Behind every great man there is nothing more than a woman preconditioned into standing in the shadows. But because sex discrimination is far more subtle than racial or ethnic biases, it is infrequently recognized by men or women.

Hopefully, "women's lib" will not remain a buzz word triggering images of saloon-smashing, female suffrage and lesbianism. This is not an issue we can afford to be polarized on.

Consider the woman—and remember your humanity.

—M.N.

**Bookmarks**

"Antioch Review," XXIX, 1 (Antioch Press, Yellow Springs, Ohio 45387), 136 pp. 81

The current "Antioch Review" is a special issue entitled "What's Happened to Magazines?" and is an in-depth study of the field. The reasons for this study are, as the editor points out, because "there is simply nothing available in print...which attempts to offer a broad if not comprehensive critical view of the contemporary American periodical press" and because "of all the institutions in our culture, the American press is one of the most precisely held and self-protective...criticism of the press within the press is virtually unknown."


This issue of AR is a demonstration of McLuhan's axiom: the medium is the message. A magazine which attempts to discuss other magazines has to be of high quality itself, and so AR has been redesigned by Samuel Antupiti—the new format is beautiful and very readable. AR is changing in other ways: it will not discontinue printing fiction and poetry, but it plans to have more special issues devoted to a limited topic, which will be explored in-depth. This will create a specialized, yet flexible, magazine—and places AR somewhere between the usual little magazine and the market-sated big magazine.

—Albert Drake

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**Contribute to Collage**

All members of the University community are invited to submit work to Collage.

We are interested in almost any publishable form of creative effort—essays, photographs, reviews, poems, drawings, etc. Submissions may be mailed or brought in person to the State News office (third floor, Student Services Bldg.).

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**Contributors**

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Parody contest: Fred Zirm, First place winner

Presence and Absence

O Night, which ever art when day is not!

A Midsummer Night's Dream

By JEAN-PAUL SAUVE

Translator's note

I believe that this is the original time that M. Saute's work has been translated into English by a one whose native tongue is French. This has given me a different point of view to see, it helps me to make for a more accurate translation. M. Saute's work deserves understanding at least.

Perhaps a few explanations will help concerning the words I have translated different.

First I have chosen to translate "et" as "being" in most cases. Last, I have also chosen to translate "raison" as "dog," too.

My thanks and appreciation to the Sorbonne and to Larousse's "Dictionary of French," too, who have helped me walk the slight tight between literalness and mere opinion only.

Editor's note

In isolation, M. Saute's work is impressive. When viewed in the historical context, it is even more so and approaches the unique modern proportions of the work of a Spinoza, Kant, Schopenhauer, Plato, Aristotle, Aquinas, James, Heidegger, Rusej, Heideg, Hegel, Nietzsche or Heidegger, never to go on forever, could you? Such varied intellectual input: "Presence and Absence" can be seen as not only a refutation of Kantian Idealism and Spinozian Rationalism, but also as a continuation of the two in a paradox too subtle for you to comprehend.

Because of the obvious importance of the work, I feel I must justify what changes I have made in the text. Most of the changes were made for the sake of brevity and the avoidance of needless repetition. I felt that by abbreviating the text by deleting unnecessary redundancy I was making M. Saute's argument clearer. That is, I thought I could convey clarity in doing away with passages that merely said what had been said before without anything added. So most of the changes were made for the sake of brevity and the avoidance of needless repetition.

Finally, I have made one fundamental change in the original translation. I have replaced the usual "faith" as the translation of "maussade fair" and instead substituted a "self-deception" way. This way I think that I have avoided the religious connotations which I'm sure M. Saute did not want and avoid. Similarly, I have deleted all reference to God, which accounts for the greatly shortened length of this edition.

I wish you good luck in your study of "Presence and Absence." After reading it I'm sure you'll say to yourself, as I did, "Ground of all being, am I smart!"

Paul Ane

Okemos 1969

Introduction

As a child in the south of France, I experienced my first encounter with the Absolu. It was in the third grade. The springtime sun seemed almost solid as it slanted between the seated children. Miss Exane called the roll. "Presence," replied Paul, and Jacques, and Lucille and the others. But then she called on Charles, the class clown. "Absence!" he answered. We all laughed. Suddenly, though, I realized that there was serious truth in that laughter.

After class I went up to the desk where Miss. Exane sat. Looking up at her I asked, "Do you not see?" It's a word that has puzzled me upon the irreducible dichotomy that modern philosophy has been in the search of since Descartes? "No," she said, and hit me with a ruler. "And Aside." While being the blackboard on which I was to write, "I shall not philosopher in class," a hundred times, my mind, too, became a tabula rasa on which words of truth, not chalk, were to be written. And I knew these words would provide the key to Locke, Spinoza, and every other modern philosopher. The blackboard is full now. I would like you to try it.

Pecepi and the pluit of modern man

Modern man finds himself lost and alone with others in a world that is not his own but has no one else to claim it. How paradoxical!

And what does man do in this situation? Finding himself lost, he tries to find himself by being his self with all in isolated others who are attempting the same thing, if they exist and if the world exists at all. Or you for that matter.

Proceeding from this basis, we can see, or rather I can see, if I exist, that perception is the key, since I see it. At least I think I see and applying Descartes' cogito I can venture from my perceiving ego to the world of my perception.

But the perceptions that I have are not necessarily shared by all humans. Is it not true that one person can look at a glass of water and call it half full, while another can look at the same glass and call it empty? Yes, but this is just a matter of misperception.

Presence and absence

The error lies in a misconception of absence. Presence is not is. Absence is it. It is a mere absence of presence, or rather the presence of an absence. Likewise, presence is the presence of presence, or rather, the absence of a presence of absence.

The question then is: are these two states co-existent or does one arise out of the other. The answer is yes. Most things are apprehended as an absence first, out of which may come presence. Love is missed before it is actualized. There are examples in human experience, though, where the presence of something is intuitively grasped in its absence before it is even formally known to be absent. Mystical experience and religious conversion may fall under this category.

Presence and non-presence

But in a general rule absence precedes presence, except in excess.

These two modes of existence are mirrored in two mental modes. In turn, these two mental modes are expressed in the common phrases, "presence of mind" and "absent-mindedness."

But where is it? Thus, man as a duality is the presence of absence of presence of absence. The implications are deep.

Presence and non-being

Presence and presence are the essence of being and non-being, as which depends upon human perception and expectation. If I go to a cafe in order to see Pierre, all of the cafe will be a more background, or ground for the expected appearance of the figure — Pierre. It will be a blur until I see Pierre. If Pierre is not there I experience nothingness and non-being. Subjectively, I miss Pierre to the point of even doubting the very existence of the cafe, reasoning thusly: If Pierre is not here, how can the cafe be here? She may scoff at such scepticism, but even if I engaged myself in the very simple act of ordering a drink, the bartender would demand proof, "Who are you?"

Or similarly, if I'm looking at an apartment that says "Not for Rent," doesn't the question necessarily arise, "What kind of pets can I not have?" Or more specifically, "Can I not have a dog? I've always not wanted a dog." And finally, by extension and synthesis, "How many dogs can I not have? How does an apartment say anything?"

Modes of being

Being is an object is static and structured. Being as subject, i.e., human being, is dynamic and adaptable. In other words, it is presence made malleable and molded by absence, thus the term "etre - de - glee (jelly - being). This jelly-being has many qualities. We shall consider only temporality and its implications here. That is, we shall only consider jelly-being in relation to a time continuum. We shall call this for - the - time - being.

Presence and absence are both relative to time. Something is present or absent in relation to a particular moment. Presence is positive and non-positive. Absence is of two types: excused and unexcused. Excused absence can be accounted for by things in the world for - the - time - being and human perception. Unexcused absence cannot be so explained. Death is an unexcused absence since it is timeless and not of the world.

The act of dying is within man's perceptual field, though. He sees it as the one inevitable possibility for his jelly-being. He is weird by what I call quasianalysis, which causes him to twist and shout and work it out spiritually. Man confronted with death, his own death, becomes ill with grief-mourning sickness. Since man is the only being who experiences this, he can be defined as the being - who - has. Woman, meanwhile, is the being - who - mops.

The only answer is to immerse oneself in the liquid of life until one dissolves. That is the solution. What is the problem?

(From an announcement by the Miles Modern Poetry Committee . . .)

The Miles Modern Poetry Committee is presently soliciting manuscripts for possible anthology of Detroit and Michigan poetry. All manuscripts should be sent or brought to the Miles office, 5257 Cass, Detroit. 48202, on or before March 15, 1970. Please include return postage.

The poet should now, or at sometime, reside in the defined area. It is not important whether he or she is previously published, as the concern is quality, not status.

There are no imposed limitations on the length of the manuscript, but it should be said that the proposed anthology will be less than 200 pages in total.

All types of poetry, either experimental or academic, are welcome, as are any questions regarding this venture or any other matter concerning the Miles committee . . .
Parody contest: Dana Panknin, Third place winner

Prologue to the Studentbury Tales

When that the sandman with his shoon's soote
The studie halle hath periied to the rostic,
And bathed all the minds in swich licour.
Of which a dream engendred is the flour.
When the teacher aches with his loudé breath
Awakening on very holte and heeth
The grande ics of the students youngé,
Who straitly like the Ram their course will roomé.
And make like wrathful fowl with medlyce.
On him who roused from slepe their drowsy ye.
(And when y-fledde hath teacher's courages):
Than longen he to goon on piligrimes.
To open the envelope

By HOWARD BRODY

All the world's a stage
And all the men and women merely players.

This quotation from "As You Like It" is only the most famous of the many references to a theme which recurs often in Shakespeare — life as a stage. This theme has important implications. If men and women are "merely players," their fates are predestined by the script, and the forces of their personalities are powerless before the much larger forces of the play. Shakespeare never fully developed this theme because he was committed to the Aristotelian dramatic model and the tragic hero — the tragedy of the significant man and not of the insignificant one. Macbeth might say that life is "a tale/Told by an idiot, full of sound and fury / Signifying nothing"; but then it seems rather silly to be listening to a play about Macbeth's life. Macbeth is after all the big fish in his pond, and when he talks about insignificance it doesn't quite go over.

The modern theatre is much better suited than the Elizabethan stage for plays about insignificance — indeed it seems to thrive on them. And Tom Stoppard in "Rosencrantz and Guildenstern Are Dead" has in this regard taken up where Shakespeare left off. Stoppard has carried off the paradox of having bit players be his main characters. Also he has turned the old theatrical device inside out to create the device of the play - outside - the - play. This device serves him well in two important respects, because we already know from "Hamlet" what will happen to Rosencrantz and Guildenstern in the end. First, watching the inevitable unfold creates a feeling of suspense which Stoppard exploits very effectively. Second, since the plot elements are already worked out, Stoppard can concentrate on developing the characters and the philosophical overtones — as did the ancient Greek masters who based their plays on well-known myths.

In the overview, there are three plays which have to be dealt with, fitting inside each other like a set of children's colored plastic kegs. The outermost one is Shakespeare's "Hamlet," in which Rosencrantz and Guildenstern appear briefly and have no distinct personalities. Stoppard's play fits inside "Hamlet" in that it shows Rosencrantz and Guildenstern's roles in "Hamlet," and also follows their activities in between their "Shakespearean" appearances (the time that they are offstage in "Hamlet"), until finally Stoppard's play merges into "Hamlet" in the last scene where the English ambassador strides into the corpse-filled Danish court to announce to uninterested ears that "Rosencrantz and Guildenstern are dead." Stoppard, like Shakespeare, wants insignificance to be the hallmark of the two courtiers; in Stoppard's play the characters are always forgetting which one is Rosencrantz and which Guildenstern. But as Stoppard's play develops, Rosencrantz and Guildenstern assume definite and individual personalities.

The innermost of the three plays, the play - within - the - play with respect to both "Hamlet" and "Rosencrantz and Guildenstern Are Dead," is "The Murder of Gonzago," which the band of roving tragedians act out before the Danish King and Queen at Hamlet's request. In "Hamlet," the play shows in miniature the events that have led up to the present situation. Stoppard expands it so that it shows not just the past, but also the future fates of Rosencrantz and Guildenstern. Also, the player king, another bit part in "Hamlet," assumes an expanded role in Stoppard's play. Since the world as stage is to be the philosophy, it is nature that the chief of the company of tragedians should be the philosopher.

If this play - in - a play - in - a play business looks confusing on paper, Rosencrantz and Guildenstern do not find it all that revealing and enlightening themselves. That something is a bit amiss with them because apparent in the first scene of Stoppard's play. On their way to Elsinore they have been idly tossing coins, but for some reason Guildenstern has tossed ninety-two heads in a row. After a long and circuitous discussion of the possible explanations, Guildenstern finally comes to the heart of the matter. It used to be, he says, that "the sun came up as often as it sent down, in the long run, and a coin showed heads about as often as it showed tails. Then a messenger arrived. We had been sent for. Nothing else happened. Ninety-two coins spun consecutively have come down heads ninety-two consecutive times . . ."

This is their ultimate reality: they have been sent for, and nothing will be as it was before. They have been sent for to take part in "Hamlet," the play - outside - the - play, which has taken control of

(continued on page 10)
Stimulus/Response

style
and stale it is
(when you, I haven’t seen in years)

medium the message, Marshall. I doubt
but I’m caught like you
in being
the front for mother’s anxieties
and father’s enemy

I’m laid to the movements
my looking glass mirror reflects
(and who knows if I’m more
to the less than I was)

and still
my poems fall prey to a style—
the way staileness wreaks havoc to my meanings—
and the medium is there
to glory in its glassiness

leave the unrest to wait
a better system of sighing

And all the lonely walking dead
crying softly
in the night
teardrops sparkle in
the light...

And all the lonely walking dead
pray to Someone
for a someone...

And all the lonely walking dead
coming back from
where they’ve gone
going back from
whence they came
hoping for someone...

Every day is the same
Bare.
Brown coffee yellow sheets gray hair
hoping for someone to care...

And their death is in
their eyes
And all the lonely walking dead
dying every day
are Eternal

-Elwin Green
The worker and the factory

EDITOR'S NOTE: The writer of this article is a senior in advertising at MIU and has been a full-time worker at the Lansing Oldsmobile plant since September.

The work ethic at Oldsmobile is best summed up by that favorite word of industrial public relations, "Motivation." If the concept of the team is stressed constantly. We are all on one big team together, it is told, and with pride in our teamwork we can turn out Better Quality Cars. Even the company newspaper, mailed to workers' homes, is called "Team.

This emphasis on pride in teamwork is, of course, intended to counter the old problem of industrial dehumanization. Classically, the problem of assembly-line work is that each man loses all personal pride in his job; after all, he has no finished product to take pride in, no outstanding craftsmanship to identify with. So, today, the craft of the team is emphasized. Be proud of your share in the product; be proud of the craft of the team. Unfortunately, this just doesn't work, and for reasons other than the overwhelming lack of real identification with shiny automobiles.

The greatest single factor undermining the team ethic is the treatment of the individual in the factory organization. Responsibility, and consequently punishment, at Olds dispirit downward. For instance, if a certain number of cars is put together shoddily, the general foreman lands on the foreman whose goofs up; he in turn lands on the guilty individuals. In the abstract, this seems quite sensible. As is practiced at the Olds plant, however, it results in negative motivation and alienation.

The primary method of punishment is the "write-up" system. Workers who fall short are written up; two write-ups in six months can cost a man his job. Write-ups can be given for major job mistakes such as putting on a part wrong, not putting it on at all or refusing to fix a mistake. They also are meted out for trivialities like talking back to the foreman, failing to call in prior to absence, or missing work without an excuse. One man of my acquaintance missed a day because his car's engine blew up on the way to the plant; he received both a write-up and an hour-long lecture. When under 18 workers miss a day, their parents are phoned to confirm his excuse... Help to identify with. So, today, the craft of the team is emphasized. Be proud of your share in the product; be proud of the craft of the team. Unfortunately, this just doesn't work, and for reasons other than the overwhelming lack of real identification with shiny automobiles.

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Prejudice and the team spirit

(continued from page 7) courtesy of Oldsmobile. One no longer wants to think, but rather to forget and work off the tension. Heavy drinking is an unusually popular form of recreation. Some drink before they work, to live through the job, after they work to relax, and — in spite of the threat of firing — during work if they can get away with it. Mindless film-television and wife-bearing are great diversions. Lots of Olds-saved money is spent making the earning of it palatable. It may sound like a good salary, but the cost of making it takes out a very big chunk. Thus, even material incentives become laughable.

This emotional frustration is carried over into the perpetuation of prejudices among the employees. The most blatant racial conflict at Oldsmobile - Lansing exists between blacks and Mexicans. In a sense the anger between these two groups is a classic example of misdirected class struggle. Partially, the black - Mexican friction is a battle for social recognition — which many of the white workers call a "battle for last place." Overt discrimination against nonwhites on the Olds production line is not too widespread, probably because too many non-whites work there to make it practical. A couple foremen call "these" Mexican workers "weebacks" and some Mexican (usually trigger-happy) call blacks "chocolates."

Racism does go beyond this verbal level. Blacks, for instance, have a harder time getting out of "the pit" (where all work is bone-wearing, anyone over 5'8" can't stand up straight and cars and people occasionally fall onto workers below) than whites. The average length of time one worker spends in the pit is three months. More than one black of my acquaintance have spent over a year there.

Most racial prejudice, however, is more or less covert. In the cafeteria, individuals spontaneously segregate themselves by racial groups. The John walls, or course, are a popular place for the expression of aggressive racial emotions.

But not all prejudice at Olds deals with racial problems. Working women and students receive their fair share of the tension. Just as few workers bother to examine their racial prejudices, most prefer to hold on to the simple idea of Woman as Wife - Mother - Whore. If she works at Olds, she's shacking off somewhere. Female laborers are also charged with being gossipy, lazy, weak, given to crying and ineffective at work. Many of the women on the line offer an ever-present (and ever-ignored) refutation of this. Perhaps as a consequence of such prejudices, those female workers are often "masculine": generally physically powerful or tough acting.

Any threat to the life-style of the average Olds worker is translated into its simplest denominator. Female behavior and the "battle for last place" are two such denominators. The college student is another simple symbol. Oldsmobile itself pays for the tuition of full-time students who are simultaneously full-time workers. It is the prejudice of lower-level Olds workers themselves that is over. The student working at Oldsmobile — anywhere in Middle America — is advised to avoid a student image of work. Students, it seems, are directly responsible for the trouble America is today. Students are not only tamenous, they are all hippies, whether they look like it or not. Beards and mustaches seem to be o.k., but scalp hair triggers the differences. Even as "conservative" a length as current, campus styles trigger remarks as "hippie," "weirdo," or "fagot." Those who don't go far so as believing all students are immoral hippies still often feel threatened by their immediate presence. This is partially because of inferiority feelings in a country where education is a national religion. The feeling seems to be, "With all that book-learning in college, you had to come here to learn common sense."

The many faces of prejudice among the workers at Oldsmobile illustrate, I feel, another result of the dehumanizing process at the plant. Perhaps there would always be prejudice, but it seems now to be an extension of the miserable working conditions. After working at Oldsmobile myself, I can understand the emotional problems and resulting life-style of a worker who, unlike myself, has no hope to escape.

Collage and creativity

By MICHAEL O'NEAL

Collage magazine is a by - product of the intellectual and artistic activity at MSU; the magazine exists as a forum and showcase for local talent of many varieties. In this area it is unique, with its large circulation (40,000) and localized mass audience. In its attempt to communicate different forms of expression, Collage reaches all levels of the University.

Thus, the entire existence of the magazine is bound up in the value and extent of the local creative activity — those actions which are stamped with the individual perceptions and expressions of the maker but which can nonetheless be shared with others. Naturally, such activities can be either temporary or permanent — to be either "pure" actions or that type of action that results in a physical medium.

Being dependent on this latter type of expression, Collage is especially vulnerable to periods of relative inactivity in this area. It is often disappointing and somewhat puzzling to note the small amount of activity and expression coming to the surface. Considering the size and diversity of the community, there should be a much greater amount of work visible.

It is often claimed in the abstract that "everyone has something worth saying," but somehow this statement seems to lose its credibility when applied to any particular "one" of that everyone. There seems to be a distinct gap between someone's perception of a meaningful idea or experience and the subsequent attempt to communicate it: a gap which all too often is never crossed. To an extent, the universe of the magazine itself encourages this: such things as required essays are almost always of a severely limited format, without assigned topics, lengths and due dates.

The immediate loser in this situation is the person and his reactions and expressions don't coincide with those of the system, and this includes almost everyone. This is doubly unfortunate when someone begins to believe over a period of time that his natural and personal responses are less valuable than the "approved" ones.

Creative thought always starts with the individual. Unless this type of thought is encouraged, both by the individual and by others, it will atrophy and stagnate. The opposite of this occurs in an environment in which the inclinations and expressions of each individual are respected: where the student feels the freedom of standardization and mass norms are rejected. Unfortunately, we are not living in that type of environment. But a great deal can be gained by recognizing the problem posed by a societal environment hostile to the individual (which is likely to become more pronounced in the future) and attempt to counteract it.

In its simplest terms, a renaissance occurs when people believe in themselves and can act accordingly, to the limits of their potentialities. It is this type of condition that we should work toward.
To hoist with our own petard
(continued from page 5)

their destinies. What their fates are to be
they can see reflected in "The Murder of
Gonzago," the play - within - the play,
but they fight the recognition. Guildenstern
argues with the chief tragedian that the players' version
of death is not death at all. Death, he insists,
is simply a ceasing - to exist, a not-being; it is not a falling
down and moaning and thrashing as you present it. Maybe so, says
the player, but the stage death is the only way the plot unfolds at that point.

Hamlet has killed Polonius; ostensibly to
hush up the scandal and to prevent other acts of violence, Claudius appoints
Rosencrantz and Guildenstern to take
Hamlet to England. But in the letter of commission Claudius sends under seal
to the English king is an order to put Hamlet
to death. Later, upon Hamlet's return, the
audience learns second-hand how Hamlet has escaped and has substituted a
rewritten commission which will be the after fate. The point is not one of guilt; it is
whether knowledge can be related to effective action.

A major question here arises. Would
any man have likewise sailed on to his
own inevitable death, or were
Rosencrantz and Guildenstern acting out
of perverseness or out of some quirk in their personalities? Stoppard seems to
suggest the former. When young Hamlet is summoned, independent, free action is
impossible. Rosencrantz and Guildenstern's two attempts at decisive action
- spreading a belt across the stage to "catch" Hamlet, and stabbing
the player king in a frenzy - both turn into
burlesques, as Hamlet easily evades them
and as the "murder" weapon turns out to be
the players' fake sliding - blade dagger.

Furthermore, Stoppard seems to be suggesting that all modern men, like the
two courtiers, is out of his depths in his present situation. Modern man was not
summoned by some messenger on horseback from Elsinore; he himself
issued the summons, and only belatedly looked to see where it had got him.
If Stoppard's Rosencrantz and
Guildenstern are to be taken as a type of
the "ordinary man," they represent the
paradox and the comic tragedy of a
man who seeks knowledge and then is unable to use it to his own benefit or salvation.
This same theme was treated in "Oedipus
Tyrannus," to name one example; or in
the following passage from Robert Pen
Warren's "All The King's Men":

The end of man is knowledge, but
there is one thing he can't know. He can't
know whether knowledge will save him or
kill him. He will be killed, all right, but he
can't know whether he is killed because of
the knowledge which he has got or because of the knowledge he hasn't got
and which if he had it, would save him.
There's the cold in your stomach, but you
open the envelope, you have to open the
envelope, for the end of man is to know.

One need not look far for living examples of this paradox. Man's
knowledge has recently come to include
an undeniable link between smoking and
a higher incidence of lung cancer. Undeniable, that is, to everyone except
the cigarette smoker. "But no cause and
effect relationship has been proved for
certain," he protests, and continues to
puff himself to death.

Nor need the tragedy be confined to
the case of the individual. After all, man is
the only animal that thinks. Of all the
life on earth, man is the only form that seeks
knowledge. And where is our knowledge
getting us? Apparently we are headed,
right now, for one of three fates. We shall
overpopulate ourselves until we cover the
face of the earth ten deep, or we shall
blow ourselves off the face of the earth
entirely, or we shall so befoul and pollute
the face of the earth that it can no longer
support any life at all, much less our own
exalted species. Like the peacock which is
dragged down by the weight of its own
magnificent tail, man's big brain of
which he is so proud may well have led
him up an evolutionary dead end.

All this is in the letter, and we have
read it. We may, like Rosencrantz, permit
ourselves one bitter cry: "They had us in
for us, didn't they? Right from the
beginning. Who'd have thought that we
were so important?" And then we trash the
envelope, with the letter inside, and
continue on the same course as before.

Audrey Was

Audrey
of your yellow red ways
I have sought to find where you are
and saw you between a book binder's
and asked if he's mended your
thoughts
Audrey day glow pale red
when the sun shows on me
and when you thought I wasn't there
I was, in a way, away
from remembering time
it has been long since your
eyes have talked of redness and wine
(and, I wonder, of me)

Audrey
of your yellow red ways
I have sought to find where you are
--Greg Rathjen
CAPT. SPACE

CAPT. SPACE! OUR MAIN ENGINE IS IN NEED OF REPAIR. WE SHALL HAVE TO LAND TO REPAIR IT...

DIRECT FOLLOW ME! I KNOW THIS GODDAMN LITTLE CREATURE...

IT'S JUST AHEAD NO ONE WILL FIND US THERE...

GURR! A FEMALE? I MUST HAVE HEARD YOU RIGHT!

THE REST OF THE STORY DEPENDS ON IT...

AH! MY PRETTY! YOU HAVE NO IDEA HOW LONELY IT'S BEEN OUT HERE!! AND NOW...

NO DON'T PLEASE! YOU WOULDN'T LIKE IT HERE! NOT EVEN IN THE STARRY NIGHT...

CAPT. WHERE'S MISS SELBY? YOU DIDN'T DARE LEAVE HER? DON'T YOU KNOW IT'S AGAINST THE SUPER-HERO CODE TO LEAVE A DAMSEL IN DISTRESS? WHAT WOULD SUPER-HERO GIRL SAY?

CAPT. CAN'T I EVEN HAVE A FEW MINUTES OF PEACE?

LIKE THAT, YOU FRIEND?

MEANWHILE, EN-SIGN GREGG TAKES CARE OF THE DAMNATION!!

OH, REX! NOW WE'RE STRANDED HERE ALL ALONE! WHAT WILL WE DO?

OH, WE'LL THINK OF SOMETHING!

NICE SHOOTING, MATES! ANOTHER SHIP TO PLUNDER! CAPTAIN, BOOK HER IN THE LOG...

YOU KNOW DARLING, THE ONLY THING THAT BOthers ME IS HOW THAT THING GOTTED IN THE FIRST PLACE...

I DON'T KNOW! IT DOESN'T MATTER ANYWAY NOW THAT IT'S DEAD!
THURSDAY, FEB. 5
Union Board: Thieves' Market Art Show (Union).
International Film Series: "Farewell to Arms" (7:30 p.m., Aud.).
"Don Pasquale": MSU music and theatre dept. (8:15 p.m., John Hannah Middle School).
"The Ghost and Mr. Chicken" (7 and 9 p.m., 101 North Kedzie Hall).

FRIDAY, FEB. 6
Lecture - Concert Series: Staatstheater Richter, pianist (8 p.m., Aud.).
"Arabesque" (6:45 and 10:25 p.m., 108B Wells) plus "Flirtivity" (8:45 p.m., 108B Wells).
"The Little Girls" (7, 8:40 and 10:20 p.m., 106B Wells).
"Whatever Happened to Baby Jane" (7 and 9:30 p.m., 104B Wells).

SATURDAY, FEB. 7
"Don Pasquale": MSU's music and theatre dept. (8:15 p.m., John Hannah Middle School).
"Drawings: St. Paul Art Center" (Saturday afternoon, Kange Gallery, Through March 1).
"Arabesque" (6:45 and 10:25 p.m., 108B Wells) plus "Flirtivity" (8:45 p.m., 108B Wells).
"The Little Girls" (7, 8:40 and 10:20 p.m., 106B Wells).
"Whatever Happened to Baby Jane" (7 and 9:30 p.m., 104B Wells).
Vanity gymnasium (1:30 p.m., Sports Arena).

SUNDAY, FEB. 8
Arts & Letters Series: The Netherlands Chamber Choir (4 p.m., Music Aud.).
"Don Pasquale": MSU's music and theatre dept. (2 p.m., John Hannah Middle School).

MONDAY, FEB. 9
Graduate Recital: David Townsend, clarinet (8:15 p.m., Music Aud.).

TUESDAY, FEB. 10
Graduate Recital: George Riedesel, oboe, and Helen Brant, piano (8:15 p.m., Music Aud.).
Basketball: MSU vs. Ohio State (8 p.m., Jenison Field House).

WEDNESDAY, FEB. 11
Student String Ensembles (8:15 p.m., Music Aud.).
"An Evening with Walt Disney" (7 and 9:15 p.m., 101 North Kedzie Hall).

THURSDAY, FEB. 12
Lecture - Concert Special: "Lillian Gish and the Movies" (8:15 p.m., Aud.).

FRIDAY, FEB. 13
"The Comedians" (7:30 p.m., Aud.).
Faculty Recital: Ella Ludwig, clarinet (8:15 p.m., Music Aud.).
"The Blue Max" (6:45 and 9:30 p.m., 108B Wells).
"Gersh" (7, 8:40 and 10:20 p.m., 106B Wells).
"Grove Press films "Erotic Underground" (7, 8:40 and 10:20 p.m., 104B Wells).
Pet Seeger Hudson River Project Benefit (8:30 p.m., Altrabrosa).

SATURDAY, FEB. 14
Concert: MSU Orchestra Symphony (8:15 p.m., Jenison High School).
Military Commemoration Ball.
"The Blue Max" (6:45 and 9:30 p.m., 108B Wells).
Michigan State Track Relays (1:30 and 7:30 p.m.).
Swimming: MSU vs. Ohio State (2:30 p.m., Men's I.M.).
Wrestling: MSU vs. Oklahoma (7:30 p.m., Sports Arena).
"The Comedians" (7:30 p.m., Aud.).
"Erotic Underground" (7, 8:40 and 10:20 p.m., 104B Wells).
"Canned" (7, 8:40 and 10:20 p.m., 106B Wells).
Peter Seeger Hudson River Benefit (8:30 p.m., Altrabrosa).

SUNDAY, FEB. 15
Concert: MSU Symphony Orchestra (4 p.m., Jenison High School).
Concert: Concert and Activity Bands (4 p.m., Okemos High School).
Peter Seeger Hudson River Benefit (8:30 p.m., Altrabrosa).

MONDAY, FEB. 16
Lecture - Concert Series (A): "Don Giovanni," by the St. Louis Opera Theatre (6:15 p.m., Student Woodwind Groups (8:15 p.m., Music Aud.).

TUESDAY, FEB. 17
Lecture - Concert Series (B): "The Price," by the St. Louis Opera Theatre (6:15 p.m., Aud.).
Senior Recital: Robert Coating, tenor (8:15 p.m., Music Aud.).

WEDNESDAY, FEB. 18
"Goldbuggins of 1933" (7 and 9:15 p.m., 101 North Kedzie Hall).

THURSDAY, FEB. 19
"Premier of New Music" (8:15 p.m., Erickson Kove).

FRIDAY, FEB. 20
Richards Quintet (8:15 p.m., Music Aud.).
"North by Northwest" (7 and 9:30 p.m., 108B Wells).
"The Adolescents" (7, 8:40 and 10:20 p.m., 106B Wells).
Antoon's "Eclipse" (7, 8:40 and 10:20 p.m., 104B Wells).
Hockey: MSU vs. U-M (8 p.m., Ice Arena).
At Streaterfield & The Warmth (8:30 p.m., Altrabrosa).

SATURDAY, FEB. 21
"North by Northwest" (7 and 9:30 p.m., 108B Wells).
"Eclipse" (7, 8:40 and 10:20 p.m., 104B Wells).
"The Adolescents" (7, 8:40 and 10:20 p.m., 106B Wells).
Basketball: MSU vs. Indiana (9 p.m., Jenison Field House).
At Streaterfield & The Warmth (8:30 p.m., Altrabrosa).

SUNDAY, FEB. 22
Graduate Recital: Gordon Molley, violin (4 p.m., Music Aud.).
Senior Recital: Nancy Harrington, soprano (8:15 p.m., Music Aud.).

MONDAY, FEB. 23
Senior Recital: Joan Johnson, soprano (8:15 p.m., Music Aud.).

TUESDAY, FEB. 24
PAC: Member of the Wedding (8 p.m., Fairchild).
"Hud" (7 and 9:30 p.m., 108B Wells).
Basketball: MSU vs. Illinois (8 p.m., Jenison Field House).

WEDNESDAY, FEB. 25
PAC: Member of the Wedding (8 p.m., Fairchild).
"Road to Rio" (7 and 9:15 p.m., 101 North Kedzie Hall).

THURSDAY, FEB. 26
PAC: "Member of the Wedding" (8 p.m., Fairchild).
"Contemporary Directions Ensemble" featuring the Moog Synthesizer (8:15 p.m., Music Aud.).
"Road to Rio" (7 and 9:15 p.m., 101 North Kedzie Hall).

FRIDAY, FEB. 27
PAC: "Member of the Wedding" (8 p.m., Fairchild).
"Hud" (7 and 9:30 p.m., 108B Wells).
Hockey: MSU vs. Minnesota - Duluth (8 p.m., Ice Arena).
"Africa Addio" (7 and 9:15 p.m., 106B Wells).
"Last Year at Marienbad" (7, 8:40 and 10:20 p.m., 104B Wells).

SATURDAY, FEB. 28
PAC: "Member of the Wedding" (8 p.m., Fairchild).
"Hud" (7 and 9:30 p.m., 108B Wells).
Swimming: Big Ten Freshman Meet (1 p.m., Men's I.M.).
"Africa Addio" (108B Wells, 7 and 9:15 p.m.).
"Last Year at Marienbad" (7, 8:40 and 10:20 p.m., 104B Wells).

SUNDAY, MARCH 1
PAC: "Member of the Wedding" (8 p.m., Fairchild).
Graduate Recital: Andrew Frostich, piano (8:15 p.m., Music Aud.).

MARCH 2
Student Woodwind Groups (8:15 p.m., Music Aud.).
Graduate Recital: Albert Botelho, organ (8:15 p.m., Hart Recital Hall, Music Bldg.).
Junior Recital: Linda Boucher, viola (8 p.m., 103 Music Practice Bldg.).

TUESDAY, MARCH 3
Basketball: MSU vs. Purdue (8 p.m., Jenison Field House).
Senior Recital: Larry Le Master, violin (8:15 p.m., Music Aud.).

WEDNESDAY, MARCH 4
Lecture - Concert Series (B): Alvin Alley American Dance Theatre (8:15 p.m., Aud.).
"Night of the Generals" (7 and 9:20 p.m., 101 North Kedzie Hall).