

COLLAGE

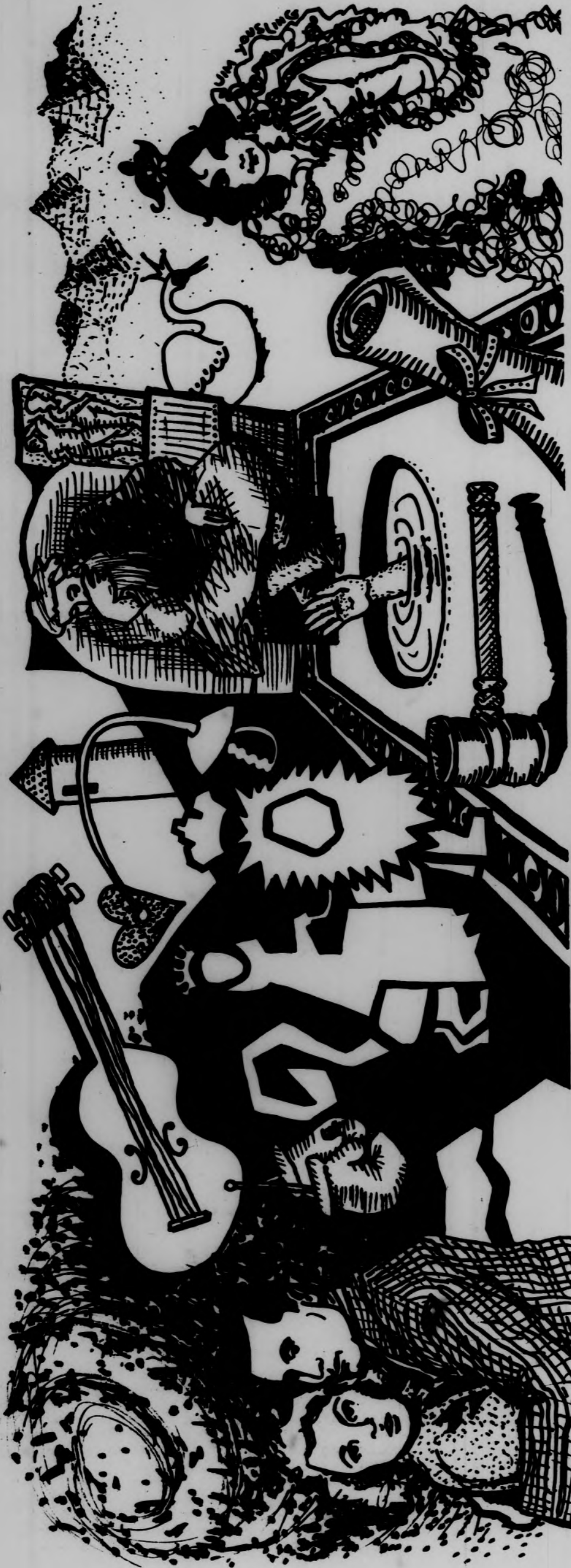
The State News Bi-weekly Magazine

Thursday, January 18, 1968



Photo by Lance Lagoni

Calendar of Events Jan. 18-Jan. 31



THURSDAY, JAN. 18
 Fellini's "Juliet of the Spirits" (8:00, 109 Anthony)
 "The Spy Who Came In From the Cold" (7 & 9 Brody)
 "The Spy Who Came In From the Cold" (7 & 9 Brody)
 Swan Lake, Nat'l Ballet of Canada (8:15, Aud.)
 Art Exhibition, Contemporary Intaglio Prints (Kresge, through Jan. 30)
 Art Exhibition, Carl Mat-suda (Lansing Public Library, through March 2)

FRIDAY, JAN. 19
 African Film Series
 The Nutcracker, Nat'l Ballet of Canada (8:15, Aud.)

"The Spy Who Came In From the Cold" (7 & 9, Wilson)
 "Juliet of the Spirits" (7 & 9:30, 109 Anthony)
 Record Concert (7:00, 114 Bessey)
 From Chaos Into Order (8:00, Abrams Planetarium)

SATURDAY, JAN. 20
 Jamaica, John Strong (8:00, Aud.)
 "The Spy Who Came In From the Cold" (7 & 9, Conrad)
 Swimming, MSU vs. Iowa
 Basketball, MSU vs. Northwestern
 Wrestling, MSU vs. Oklahoma
 Fencing, MSU vs. Oakland

From Chaos Into Order (2:30 & 8, Abrams Planetarium)

SUNDAY, JAN. 21
 Senior Recital, Anne De-veuw on Viola (4:00, Music Aud.)
 From Chaos Into Order (2:30 & 4, Abrams Planetarium)

MONDAY, JAN. 22
 The Lion in Winter with Walter Slezak (8:15, Aud.)

TUESDAY, JAN. 23
 "The Agony and the Ecstasy" (7:30, Aud.)
 Basketball, MSU vs. Iowa

WEDNESDAY, JAN. 24
 Last Day For Diploma Applications
 "The Agony and the Ecstasy" (7:30, Aud.)
 Golden Gloves, Boxing (8:00, Lansing Civic Center)

THURSDAY, JAN. 25
 "Lord Jim" (7 & 9, Brody)
 Norman Luboff Choir (8:15, Aud.)
 Student Recital (3:00, Music Aud.)

FRIDAY, JAN. 26
 Egypt, Clifford Kamen (8:00, Aud.)

Ingmar Bergman's "Monika" (7 & 9, Wells)
 Kafka's "The Trial" by Orson Welles (7 & 9, 109 Anthony)
 "Lord Jim" (7 & 9, Wilson)
 Record Concert (7:00, 114 Bessey)
 Faculty String Trio (8:15, Music Aud.)
 Swimming, MSU vs. Purdue
 Wrestling, MSU vs. Purdue
 From Chaos Into Order (8:00, Abrams Planetarium)

SATURDAY, JAN. 27
 "Casablanca" (7 & 9, MSU Film Society)
 "Lord Jim" (7 & 9, Conrad)

Naples, Arthur Wilson (8:00, Aud.)
 From Chaos Into Order (2:30 & 8, Abrams Planetarium)

Swimming, MSU vs. Illinois and Ohio
 Gymnastics, MSU vs. Illinois
 Wrestling, MSU vs. Oklahoma State

SUNDAY, JAN. 28
 From Chaos Into Order (2:30 & 4, Abrams Planetarium)
 Senior Recital, Mary Ravel, soprano (4:00, Music Aud.)

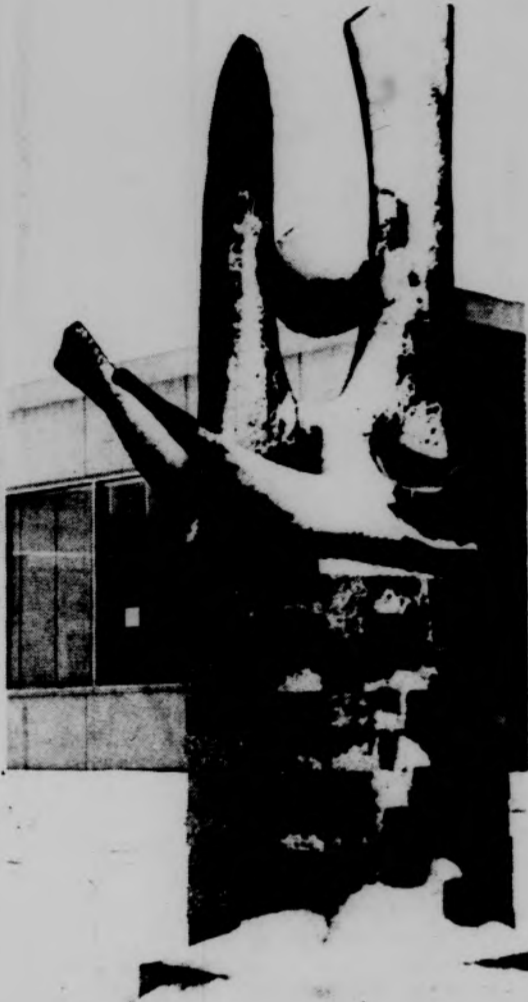
MONDAY, JAN. 29
 Farmers Week through Feb. 2

TUESDAY, JAN. 30
 Art Exhibit, last day (9-12, 1-5, 7-9, Kresge)
 Faculty Recital, Alexander Murray on Flute (8:15, Music Aud.)
 Basketball, MSU vs. Notre Dame
 Farmers Week

WEDNESDAY, JAN. 31
 Golden Gloves, Boxing (8:00, Lansing Civic Center)
 Farmers Week

Buildings we've got; but Sparty is art?

By JIM YOUSLING



WHAT AM I? A contemporary work, dumped on a mass-produced pedestal.

British art in Detroit

"Romantic Art in Britain: Paintings and Drawings, 1760-1860," the biggest art exhibition of the new year, is now in progress at the Detroit Institute of Arts. The show, which opened Jan. 9, will extend through Feb. 18.

The exhibition consists of 236 works by British artists of the Romantic Era. Although the show includes the works of masters such as Gainsborough, Reynolds, Constable, Turner and Blake, it focuses attention on artists not previously shown in the U.S.

Reflecting the importance of its scholarly premise—the re-evaluation of British artists in relation to the modern art explosions of the 19th century—the exhibition is under the official patronage of Queen Elizabeth II and President Johnson.

According to Willis F. Woods, director of the Detroit Institute of Arts, and Dr. Evans H. Turger, director of the Philadelphia Museum of Art, the collection constitutes "the most important and original exhibition of British art ever shown here or abroad."

Aside from contributions from England's greatest art galleries, the unprecedented display includes loans from the Royal Collection and private owners such as the Duke of Northumberland.

The display, which has taken three years to prepare, will re-open in Philadelphia on March 14. During the Detroit showing there will be a general admission charge of \$1. Students will be admitted for 25 cents. For those especially interested, the Institute will provide special tours and feature related lectures and films.

Here they are, ladies and gentlemen: MSU's contributions to the fine arts.

First we have "Sparty," the Spirit of MSU trapped inside a masterpiece reminiscent of our Auditorium WPA mural—a Cecil B. DeMille god modestly attired in baggy trousers, a cross between Rodin and Grant Wood.

Next there is a pleasant work which is abstract enough to be arty, but not too abstract to offend anyone (as Chicago's 5-story Picasso does). Once there were a pair of them, but during the demolition of the old band shell, the crew inadvertently bashed the second one to smithereens. We are fortunate that this one was safely removed to its present home, the Music Building, before the construction people could build Bessey Hall atop it. An irreplaceable treasure.

Finally, we have an ultra-modern work (No squares, we!) which is gracefully perched upon a pile of cement blocks in front of the Cyclotron Building. One suspects that it is titled something appropriate like "Man's Quest For Truth On a Pile of Cement" or "Cyclotron Abstraction No. 1."

And that's it. Outside of Kresge Art Center, these three statues are MSU's idea of beauty. Our architecture runs from the banality of Morrill Hall to the sterility of Wells. Our stock of murals and paintings extend very little beyond those zodiac things on the Brody Group and the "authentic reproductions" of Renoir and others which are spewed through the Union. Other points of interest include the Levi R. Taft Rock (at the Haslett Entrance triangle) and the stuffed polar bear in the Natural Resources foyer.

Somehow, many people have gotten the impression that we have a beautiful campus. We must owe this honor totally to our landscape artists, our estimated \$5 million worth of trees (each with its very own label), the Red Cedar Sewage System, our winding streets, and a hoard of ducks. All totalled up, they create a pretty nice place in which to live.

But how much longer can we plop our mass-produced skyscrapers among the natural beauty, expecting the slow-growing trees and ivy to conceal their ugliness? MSU needs to utilize not only its forestry experts, but its painters and sculptors as well, to say nothing of the need for some architects who are poetic as well as functional. Even if it does cost more.

Although Kresge has some quality work, only the art majors ever see it. Certainly MSU is a tightly-budgeted institute of learning; but just as certainly it can justify supporting its own artists by buying their work and spreading it around the campus among the gardens, trees, and so-called buildings. Sparty deserves a better embodiment, statues needn't be clumsily destroyed, and art deserves a little more respect than a pedestal of cement blocks. It might cheer up all up a little.



WHERE AM I? An abstracted woman, exiled to the Music Building.

Photos by Bob Ivins



WHO AM I? The spirit of MSU, unaffected by the weather or progress.

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Vietnam before the West

By LAWRENCE BATTISTINI

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Vietnam is part of an area in Southeast Asia which up to and shortly after World War II was commonly known in the West as French Indochina. The region today is made up of Vietnam, Cambodia and Laos. About 70 per cent of the total population of the Indochina area consists of Vietnamese, who are concentrated in present-day Vietnam, which when under French control consisted of the three administrative regions of Cochinchina, Annam and Tonkin. Culturally most Vietnamese are linked to the Chinese, whereas the Cambodians and Laotians are closer culturally to the Thais, the Burmese and the Indians.

Vietnam is today a country artificially divided at approximately the seventeenth parallel. This partition took place at Geneva in 1954. Communist North Vietnam has an area of some 62,000 square miles and a population estimated in 1962 at 16,200,000. South Vietnam, as demarcated by the Geneva Agreements, is 65,000 square miles, and has a slightly smaller population, estimated at 15,317,000 in 1963. The total area of all Vietnam, then, is 127,000 square miles, making it considerably larger than Italy, and its total population, estimated at 31,517,000 in 1963, is about the same as Spain.

The Vietnamese people of today are among the most homogeneous of Asia. The main stream of the present-day Vietnamese, originally located in southern China, migrated into northern Vietnam several centuries before Christ as a result of the pressure of the southward-moving Chinese. Like other expansive people of history, these Vietnamese gradually extended their domain southward until they dominated all of Vietnam and engulfed a number of smaller ethnic groups. Even today, in South Vietnam alone, there are substantial numbers of Moi or Montagnards, Chams and Khmers (Cambodians), not to mention more than half a million Chinese of relatively recent immigration.

The Vietnamese story really begins in the fourth century B.C., when what is now the United States was a wilderness inhabited by primitive Indians and totally unknown to the Western world. In that distant century the Viets, a branch of the Yueh people of the Thai family, inhabited an area below the Yangtse River in what is now the Chinese province of Chekiang, where they established a kingdom. Compelled to flee before a warlike people known as the Tsin, they moved southward to the Canton (Kuangchow) area, and in the third century B.C. entered Tonkin and northern Annam. In these areas the Viets subjugated the native inhabitants, many of whom were of Indonesian stock, and intermarried freely with them. Out of this intermingling came a new people, the historic Annamese.

In their new home in northern Vietnam, these Yueh or Viet invaders laid the foundations of a realm which later became known as the Kingdom of Annam. Other branches of the Thai people



Lawrence H. Battistini, professor of social science at MSU was educated at Brown University and Trinity College. He received his Ph.D. at Yale. Specializing in U.S. foreign relations, with an emphasis on U.S.-Asian affairs, he is the author of six books in this area. His experience includes four years as professor of history at Sophia University in Tokyo; extensive travel in Europe and Asia; and service as an intelligence officer during World War II.

In an effort to stimulate informed debate on U.S. involvement in Southeast Asia, Collage has asked Professor Battistini to write a series of five articles on the history of Vietnam and Western power there, drawing from the manuscript of his new book. In the coming weeks, these articles will cover the French conquest and loss of Vietnam, U.S. displacement of France, U.S. escalation of the war, and finally a concluding evaluation of the Vietnam issue.

remaining in southern China were conquered by the powerful Ch'in emperor of China, Shih Huang Ti, about 221 B.C. Within three years this expansionist emperor brought under his control the little Annamese kingdom which then extended as far south as Hue. A decade later, in 208 B.C., the rebellious Chinese general Chao T'o established an independent kingdom that embraced the present Chinese provinces of Kuangtung, Kiangsi and Annam, with its capital at Canton. This kingdom, known as the Nan Yueh or Nam Viet (Southern Viet) endured for nearly a century, until 111 B.C. In that year it was conquered and annexed by Wu Ti of the great Han dynasty, which in its most flourishing periods more than rivaled the Roman empire in the high level of its civilization.

For more than a thousand years, until 939 A.D., the Annamese people remained under Chinese domination. During this long period the Annamese elites became thoroughly Sinitized, and many of them intermarried with the Chinese. Chinese culture, which was then far superior to any other in the Far East, was adopted wholesale by the Vietnamese, greatly elevating the cultural level of the country. With the influx of Chinese culture came Buddhism, Confucianism, Taoism, the system of writing in characters, and a very advanced technology, considering the period.

Despite the enrichment of Annamese culture through contact with the Chinese, who were, after all, an alien people, the Annamese eventually became restive and openly rebellious. Moreover, Annam was a very great distance from the imperial capital of China, and the Chinese officials in remote Annam were able to carry or practically without being accountable to their emperor. Consequently many of these bureaucrats tended to become autocratic, overbearing and corrupt, thereby increasing the natural as-

piration of the Annamese to be free of foreign domination, no matter its benefits.

Taking advantage of the anarchy prevailing in China after the fall of the once resplendent T'ang dynasty in 907, a Ngo Quyen headed an insurrection which in 939 succeeded in expelling the Chinese, and established an independent Annamese kingdom. During the next four and a half centuries Annam was governed by five native dynasties. Each of these dynasties utilized Chinese political institutions and norms of government. Despite the expulsion of the Chinese, their values and institutions remained dominant.

The native Vietnamese dynasties were for some time almost continuously engaged in conflict with a Malaysian people to the south. These people, the Chams, whose land was known as Champa, had been in a primitive stage of development until Indian culture was brought to them by Indian merchants who came by sea. About 192 A.D. a Cham kingdom was established by a Hindu ruler, known as Sri Mara. Under Indian rulers the Cham people progressed rapidly from the hunting and fishing stage to agriculture and trade. Largely as a result of their extensive trade, the Chams developed close relations with the Chinese and even dispatched tribute-bearing missions to the T'ang (618-907) and Sung (960-1279) emperors of China. The strength and resources of the Cham rulers were taxed, however, by the almost continuous struggle with their more powerful northern neighbors, the Annamese, as well as by recurring wars with the powerful Khmer empire of that time. In the thirteenth century the Chams were for a time actually reduced to the position of a mere province of the Khmer empire.

With the fall of the Sung dynasty and the conquest of China by the Mongols, the land of Vietnam was again threatened by invasion from the north. Between 1257 and 1286 Kublai Khan dispatched three expeditions against Annam and one against Champa. Although both Annam and Champa were invaded and pillaged, they both managed to drive off the Mongol invaders and preserve their independence.

The struggle against a common enemy, the Mongols, resulted in friendlier relations between the Annamese and the Chams. In 1307 the ruling houses of the two kingdoms were united by marriage, but the marriage did not ensure the unity of the country.

Taking advantage of disputes in Annam over rival claims to the throne, the energetic Ming emperor of China, Yung Lo, in 1413 dispatched an army to Annam and conquered the country, which was again incorporated into China and placed under the administration of a Chinese governor-general and a corps of Chinese mandarins, or bureaucrats. The Chinese administrators attempted to introduce a number of reforms based on then current Chinese models, but they were resisted. The brief Chinese occupation sharply aroused the Annamese spirit of nationalism, and in 1418 Annamese nationalists under the leadership of Le Loi rose in rebellion and launched a protracted guerrilla war against their conquerors. The struggle lasted for 10 years, until 1428, when Le Loi captured the last Chinese stronghold in Annam at Hanoi and liberated the country. Yung Lo had died in 1424, however, and his successor had actually had no interest in maintaining the Chinese presence in Southeast Asia.

The Le dynasty established by Le Loi effec-

(Continued on page 5.)



Viet history

(Continued from page 4.)

tively controlled Annam for nearly a century, from 1428 to 1527, during which period the country was relatively well administered. Friendly and beneficial relations were established with China, and Le Loi sent a tribute-bearing mission to Peking. The Chinese emperor in turn confirmed his right to rule Annam by the grant of an official seal and letter of investiture.

During the period of the Le dynasty, Annamese culture advanced significantly, and continued to be greatly influenced by that of China. The cumbersome Chinese characters used for writing were simplified and a modified form was developed for writing popular literature. The codes and courts of law were reformed along existing Chinese lines, and new systems of weights and measures and coinage were modeled after those prevailing in China. Literature and art continued to reflect a strong Chinese influence, although infused with a nationalist spirit.

Strong and prosperous, the Annamese kingdom expanded to the west and south. Under the greatest of the Le monarchs, Le Thanh Tong (1460-1497), the Chams were conquered decisively. The Cham capital was destroyed in 1471 and the last king of the Cham dynasty was taken prisoner. Four of the Cham provinces were directly annexed to Annam, and the fifth was permitted to remain autonomous until the seventeenth century, when it was annexed to Annam. Thus all of the land of Vietnam was unified under a single ruling house.

By the early sixteenth century the once vigorous Le dynasty had become decadent, and in 1527 was overthrown by a rebel general who established a new ruling house, known as the Mac. The Mac dynasty remained in power only until 1592, when after many years of civil war the Le dynasty was nominally restored. Actual power, however, had fallen into the hands of two rival families, the Trinh and the Nguyen, who in effect ruled two separate states, a northern and southern one respectively.

The Trinh were the actual rulers of Tonkin and Hanoi was their capital. The Nguyen were the actual rulers of the south, roughly corresponding to the old Cham kingdom, and their capital was at Hue. When not fighting each other, these two virtually independent areas were torn by internal struggles for power. This situation endured for about 200 years, throughout the seventeenth and eighteenth centuries.

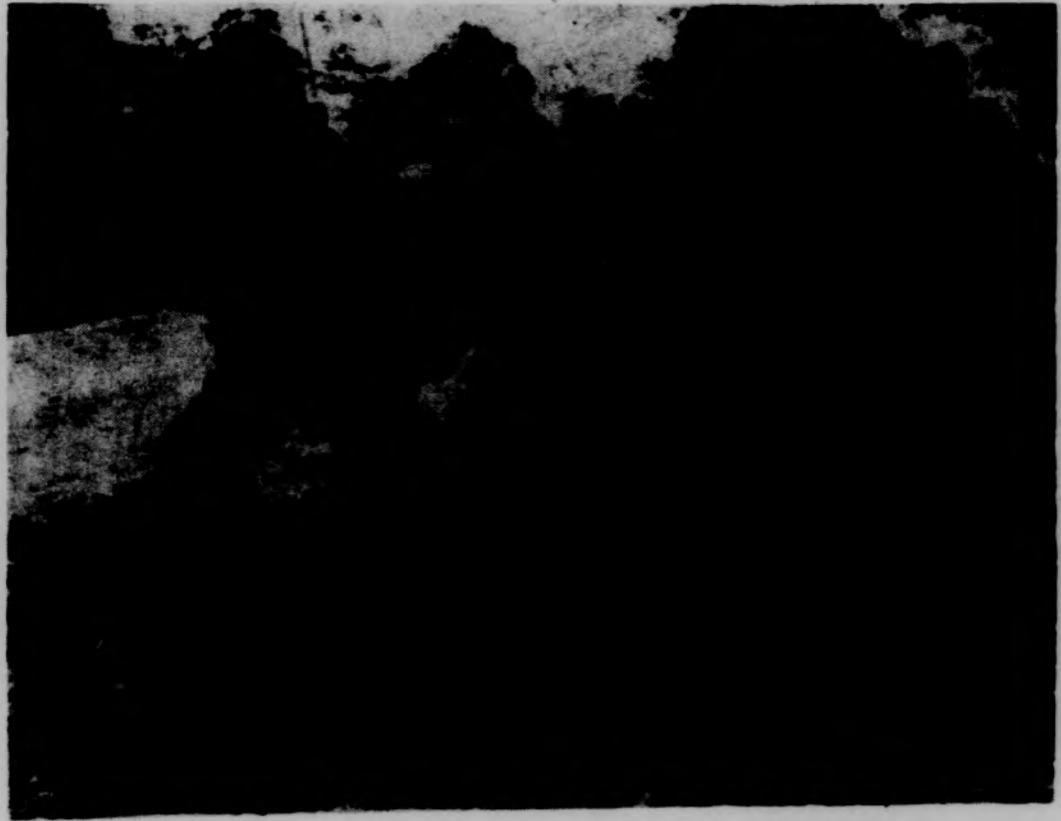
Around 1786 prince Nguyen Anh, worsted in a struggle for the southern throne, fled the country and took refuge in Bangkok, where he obtained the sympathy and support of a French Catholic bishop, Pigneau de Behaine. Nguyen Anh later returned to southern Vietnam, and with French assistance succeeded in conquering Saigon. By 1801 he had extended his conquests as far north as Hanoi, and in the following year he deposed the shadowy Le emperor and had himself proclaimed emperor of all Annam, under the reign name Gia Long.

During his long reign Gia Long effectively unified all of Vietnam and laid the foundations of a modern state, for that time. The entire administrative structure was reformed and extensive public works were undertaken. Seventy years before the Japanese did so, Gia Long grasped that an Asian nation by adopting Western technology and science could turn the aggressive impact of the West to its own advantage.

Bishop de Behaine had anticipated that in return for the aid he had been given, Gia Long would confer privileges and benefits on France. Initially Gia Long did employ a number of Frenchmen as specialists and advisers, and was not unfriendly to Catholic missionary activity, which was extremely aggressive. Toward the end of his reign, however, a strong reaction developed against the presence of the French and other Westerners in the country.

Gia Long was greatly alarmed by the British seizure of Singapore in 1819, and shortly before his death in 1820 he urged his successor, Minh Mang (1820-1841), to deal correctly with Westerners but to be wary of them, especially the French, whom he suspected of having designs on the country. Minh Mang and his successors, Thieu Tri (1841-1847) and Tu Duc (1847-1883), turned their backs on the West and once again looked to China for cultural inspiration and support against foreign (French) aggression. The alien Manchu dynasty, which had been in control of China since the middle of the seventeenth century, continued to recognize the "suzerain-vassal" relationship between China and Annam and its responsibility to offer protection against external aggression. What the Vietnamese imperial house did not understand was that this once great dynasty was in decadence, that China had become grievously misgoverned by corrupt and

(Continued on page 12.)



Cambodia becomes pivot in U.S.-China conflict zone

By MITCH MILLER

Norodom Sihanouk, Prince and premier of Cambodia, has never been accused of allowing consistency to affect his foreign policy.

Yet Sihanouk's conduct is neither inscrutable nor inexplicable. As the ruler of an almost powerless country in the zone of conflict between the spheres of influence of the United States and China, he has succeeded in making his nation a pivot rather than a pawn.

He is caught between his princely distrust of the latter-day Middle Kingdom and his realization as a premier that a state so close to Communist China's borders cannot commit itself to the West without trepidation.

In Sihanouk's wildly varying statements from day to day as to whether or not he will allow, permit, or support pursuit of Communist forces from Vietnam into Cambodia, one sees his attempt to resolve his dilemma.

On the one hand he cannot really do anything, if the United States or its allies do exercise the "right of hot pursuit." He has neither the military force, nor the desire to support the Communists, who have threatened his state.

On the other hand, he cannot support a U.S. "invasion" of Cambodian territory in pursuit of the little brothers of his giant neighbor, accessible as he is to overt and covert operations directed from Laos by the Pathet Lao and from Vietnam by the Viet Cong.

The United States seems committed to destroying the Communists militarily, and thus it cannot be expected that they will be permitted sanctuary indefinitely, whether in Cambodia, Laos, or the demilitarized zone of North Vietnam.

Bombing has proved ineffective against the movement of men or supplies along jungle paths, and ground action is therefore almost inevitable.

But taking this step would involve a major escalation, at a time when the United States is seeking desperately to get world opinion on its side, and when President Johnson is facing an increasingly nervous electorate. It is not small nations alone that face dilemmas.

Sihanouk has many options open to him, but they can be subsumed into a few basic moves. One, he can actively support the United States in its hot pursuit of the Viet Cong. This would necessitate his becoming a satellite of the U.S., supported and maintained by us and doubtlessly under attack by the Communists. He almost certainly will not take this course.

Two, he could actively oppose U.S. intervention, resist it militarily, threaten to bring in Communist China, take the United States before the UN, and in general only make life worse for this country. In such a case the United States would not cross his borders, but he would be forced into China's arms, a situation which he does not want either.

Three, Sihanouk might passively permit U.S. or South Vietnamese troops in his territory while still attempting to maintain a fence-sitting role, a position that even the Prince might find dif-

ficult, especially with the war now being fought on Cambodian soil.

None of these solutions is particularly pleasing, so what may emerge from Sihanouk's conferences with Chester Bowles and his subsequent decision about the problem of "hot pursuit" is another possibility, one which might lead to a real dampening of the entire war, if both parties play their cards right.

Numerous signals have been leaked that indicate that the situation may be dropped in the lap of the International Control Commission, the body which was supposed to supervise the execution of the Geneva accords of 1954, but which has been reduced to ineffectuality by the war and by general lack of support.

Should the ICC be given the role of policing the Cambodian border, it would have to be strengthened manifold. The three commission members, Canada, India and Poland might be supplying, or calling on other nations or the UN Emergency Force to supply large numbers of troops. Financial support, from the United States probably, funneled through the UN might pay for the troops and their support.

A revitalized ICC might take on the mission of patrolling other borders, and enforcing a cease-fire or even a possible truce. Not that it would do a better job at such chores, but if the ICC were involved, border or truce violations would be against an impartial, world body rather than against one of the belligerents.

It should be quite clear that these actions are political moves. Military action, including the bombing of the North, have been notoriously unsuccessful in interdicting infiltration of men and supplies by the Communists into South Vietnam.

By suddenly de-escalating, and by calling in an international body (two of whose members, Poland and India, are openly hostile to the United States), this country could remove from itself the onus of violence in Vietnam. It could shift to the Communists the antipathy, both here and abroad, which has been directed at us.

This tremendous political pressure might bring Ho Chi Minh and the Viet Cong to the negotiating table.

At the very least, the war might be reduced to a level where the United States could withdraw many of its combat troops and still prosecute the war successfully.

The likelihood of such a development is minuscule. It is predicated on a political sophistication which does not exist in this country. It would require the sudden awareness on the part of policy-makers that this is a political war, one which must be fought on fronts that they have not considered even applicable heretofore, notably the international political scene.

That such a solution might develop out of what is a peripheral issue may seem unlikely. But viewed in the context of U.S. desperation, and of Sihanouk's determination and ability to maintain a power balance in Southeast Asia, it is not as improbable as may seem.

BOOKMARKS

Quixote in the land of DeGaulle

By M. THOMAS INGE

Salamanca, Spain, December, 1967

"I don't think editing a little magazine is any more an honorable profession than fishing; but it is more fun," or so George Whitman writes me from Paris where he is engaged in publishing "The Paris Magazine."

Such publications have a long and honorable history in American literature, beginning with Margaret Fuller and Ralph Waldo Emerson's "The Dial" (1840-1844); moving into the present century with such little magazines as Harriet Monroe's "Poetry" (1912-present), Margaret Anderson's "The Little Review" (1914-1929), the New Orleans "Double Dealer" (1921-1929) and the Nashville Fugitive (1922-1925); and surviving in such varied modern forms as "The Partisan Review," "Accent," "The Kenyon Review," and the "Evergreen Review."

The more direct forebears of the latest addition to the list, which its editor dubs "the poor man's Paris Review," were the numerous little magazines published in London and Paris during the 1920's by American expatriates, like "The Criterion," "Transition," "Exile," "Broom," and "Secession," where the early work of T.S. Elliot, Gertrude Stein, Ezra Pound, Ernest Hemingway and William Carlos Williams appeared.

The one thing they all had in common was a preference for publishing the work of the literary avant-garde, the young dissidents and experimenters who wanted to defy and reshape the prevailing traditions of the moment. "The Paris Magazine," however, does not aspire to be as creative as all that; its goals are simpler.

"If we can achieve a little humor and explore the universe together this magazine may be an adventure," says Whitman. "Unlike the big anonymous publications we can at least go back to the days of personal journalism when a poet, carpenter, bookseller, printer and journalist like Walt Whitman would publish manifestos or set up the type for his own book of poems."

But very much like the little magazines of yesteryear, Whitman's is directed to an unfortunately limited audience—those willing to take life with an intelligent amount of sane humor—and is not commercially oriented—it got off the ground with a first run of 5,000 copies but only 12 subscribers on the rolls.

The first number, which appeared in October, contains such items as a selection of letters by Lawrence Durrell, a report by Edward Lucie-Smith on the momentous development of "The Little Presses in England," a very promising short story called "Fog" by Barbara Shatzkin, "Pictures of Vietnam at War" with photos by Roger Pic and text by Jean Paul Sartre, an interview with Marguerite Duras in French, a "Poets Tribune" representing a wide selection of poems by unknown and well-known poets from all over the world and a general section of brief contributions on such subjects as the Arab-Israeli war, Vietnam, Malcolm X, political liberalism and drugs. If one suspects a particular political or ideological slant in this line-up, they should note, as Whitman does himself, that "In this issue I seem to have made bed-fellows of a genial monarchist like Lawrence Durrell and a Marxist like Jean Paul Sartre."

Perhaps the most notable contribution to the issue are excerpts from work in progress by Allen Ginsberg, the aging leader of the once avant-garde Beatnik movement and patron saint of the flower children. Still strident and idealistic, occasionally turning off a striking image or line, Ginsberg is getting more and more like his spiritual god-father Walt Whitman in his attempt to soul-kiss the psychedelic scene and the entire American landscape. Note "First Party at Ken Kesey's with Hell's Angels": Cool black night thru the redwoods cars parked outside in the shade behind the gate, stars dim above the ravine, a fire burning by the side porch and a few tired souls hunched over in black leather jackets. In the huge wooden house, a yellow chandelier at 3 a.m. and the blast of loudspeakers hi-fi Rolling Stones Ray Charles Beatles Jumping Joe Jackson and twenty youths dancing to the vibration thru the floor,



a little week in the bathroom, girls in scarlet tights, one muscular smooth skinned man sweating dancing for hours, beer cans bent littering the yard, a hanged man sculpture dangling from a high creek branch, children sleeping softly in bedroom bunks, and four police cars parked outside the painted gate, red lights revolving in the leaves. The references are contemporary, the vocabulary has changed, and as in "Kansas City to Saint Louis" the secret sensual pleasures Whitman only hinted at are made blatantly clear, but Ginsberg yet promises to be the most authentic voice of the American underground conscience in this century's poetry. This may be true, in spite of the fact that his colleague, Lawrence Ferlinghetti, is hands down the better poet.

As interesting as the magazine itself is, equally fascinating is its editor, George Whitman, a slender congenial American expatriate from Taunton, Mass., who strikes the figure of a yet optimistic Don Quixote with his wispy goatee (he is an impassioned defender of beards), and styles himself "the illegitimate great-grandson of Walt Whitman."

When he came to Paris 16 years ago, it was not his intention to edit a little magazine but rather to be a book-seller. Placing himself in the line of descent of even another literary genealogy, he now calls his shop Shakespeare and Company, after the famous bookshop operated by Sylvia Beach in Paris in the 1920's. Miss Beach, it will be remembered, was the great friend and aide of many members of the lost generation and was publisher of Joyce's immortal Ulysses. She has the almost unique distinction of having earned one of the few kind and warm-

hearted vignettes written by Hemingway in his masterpiece of literary revenge "A Moveable Feast."

Whitman maintains Miss Beach's congenial air of hospitality. His shop motto reads, "We wish our guests to enter with the feeling they have inherited a booklined apartment on the Seine which is all the more delightful because they share it with others." And of the shop he notes, "I consider it as much yours as mine, even more so because you can do what you please while I have to keep things in order. . . . But sometimes, when I am scrubbing floors at 2 o'clock in the morning, I am torn between the wish to lock everyone out because it is so much trouble to pick up after people, or lock everyone in because my guests are so congenial."

The shop has lasted 16 years (while in America five out of every 10 bookshops opened are closed within a year, and only one lasts 10 years), but Whitman has not sold one of the 25,000 volumes in his stock for almost a year. The French government has condemned him for running an illegal business, although he reports, "I have applied for a foreign businessman's card in order to be allowed to sell books again and hope to receive a favorable response before too many years have passed."

While he waits, he keeps his doors open as a free lending library—"a private library open by invitation to the public"—from abroad. In an upstairs apartment, he maintains "The Free University of Paris," which offers poetry readings, courses, debates and seminars on literature and politics. How he survives is the mystery, as he is not a man of independent means.

The winter issue of "The Paris Magazine," already at press, includes an essay on Ionesco by Henry Miller and an article by H.J. Pollock on Joyce in Paris. The subscription price for four quarterly issues is \$2, payable to the publisher, Guy Foreau. It may be mailed to Shakespeare and Company, 35 rue de la Bucherie, Paris 5.

To change slightly Arthur Guiterman's lines, may the "God who watches over children, drunkards and fools/ With silent miracles and other such esoterica,/ Suspend the ordinary rules," and watch out for George Whitman.

EDITOR'S NOTE: M. Thomas Inge, assistant professor of American Thought and Language, is a 1967-68 Fulbright Lecturer in American Literature, presently at the University of Salamanca, Spain.

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MUSIC

Ormandy: 30 years of music

By JIM ROOS

Anniversaries, ephemeral though they be, are landmarks of continuity and change. Not long ago the musical world was celebrating the 30th anniversary of Eugene Ormandy's tenure with the Philadelphia Symphony Orchestra, an association that has been documented by hundreds of recordings—first for RCA Victor and later Columbia Records.

Now word has come that after more than 20 years with Columbia, Ormandy and the Philadelphians have called it quits and are returning to the Victor label.

The split is apparently the result of a basic disagreement between Ormandy and Columbia officials over the number of recordings the orchestra would be contracted to make and the type of repertory Ormandy would be allotted for recordings.

For many years Ormandy has been dissatisfied with his reputation as a "technicolor" conductor, one who is interested primarily in the Romantics and Impressionists. He has had to content himself with a recorded repertory which, if by no means small, has emphasized such composers as Respighi, Richard and Johann Strauss, Debussy, Brahms, Sibelius and the like. Only rarely has he been granted the luxury of recording a Mozart or Haydn symphony. These have generally been reserved for other Columbia conductors like Bernstein or Szell.

Thus, the new RCA contract gives Ormandy increased opportunities to make recordings and an essentially free hand at choosing repertoire. And the Maestro hopes that both he and his orchestra members will benefit from increased recording royalties and perhaps a more "serious" image.

It is understandable that Mr. Ormandy has, as he put it, "mixed feelings" about leaving Columbia. After all, it is not simply an association with a record company that is ending, but also future recording collaborations with his old friends Rudolf Serkin, Issac Stern, Leonard Rose and others—all of whom record for Columbia.

Yet, the picture is still bright. With the new contract, not only can Maestro Ormandy explore the world of Schubert, Bach and Beethoven to his satisfaction, he can also look forward to collaborations with some of his old RCA Victor cronies: Rubinstein and Heifetz.

Back to anniversaries proper, violinist Yehudi Menuhin recently celebrated the 40th anniversary of his sensational debut at Carnegie Hall, November 27, 1927. Together with what was then known as the New York Symphony Orchestra, Fritz Busch conducting, the 11 year old wunderkind presented his interpretation of the Beethoven Violin Concerto to an astounded audience.

Initially, Busch did not want Menuhin to play the Beethoven Concerto. He insisted that no 11 year old could perform such a profound masterpiece with the requisite degree of musical maturity. Busch said that it would be the equivalent of "asking Jackie Coogan to play 'Hamlet.'" It is possible that part of Busch's resistance was precipitated by the fact that he had planned to perform his own symphony at the same concert and didn't relish the idea of some prodigy hogging the spotlight.

In fact, Busch who was a child prodigy himself, had an intense dislike for the self-styled and often brattish "geniuses" foisted upon him by ambitious parents. However, Menuhin had come by arrangement through Enesco and Bruno Walter (hardly "fly-by-night" musicians) and Busch had to concede to a pre-concert audition before Menuhin's request to play Beethoven could be ruled out.

It is an old story: after hearing the boy play only fifteen bars of the work, Busch agreed to play anything with him. What made little Menuhin so extraordinary, and apart from other child prodigies who also possessed plenty of technical prowess, was his incredible interpretative precociousness. At the age of 11, his conception of a musical masterpiece was as mature as that of a great artist of 50.

Through the years Menuhin's interpretive powers have ripened to the extent that today, at 51, his name is synonymous with the most lofty aims of penetrating musicianship. Menuhin's humanistic endeavors, his activities in musical education, achievements as conductor of the Bath Festival Orchestra and other interesting facets of his career will be part of a

special profile of the great violinist tomorrow evening at 10 p.m. on NBC's Bell Telephone Hour.

Another 40th anniversary worth noting (Jan. 12) celebrated the American debut of pianist Vladimir Horowitz. Horowitz made his appearance together with the late Sir Thomas Beecham (who incidentally also was appearing for the first time on these shores).

Sir Thomas' program, unusually long by American standards, was stuffed with off-beat Handel (e.g., Overture to "Teseo") and naturally his beloved Delius. However, the audience did not have much of a chance to savor Beecham's leisurely approach for Horowitz quickly stole the show.

The 24-year-old firebrand riddled off a performance of Tchaikovsky's B flat major Concerto that had the audience virtually hysterical and applauding throughout the intermission. Rarely has Carnegie Hall seen such a furor.

The sheer frenzy of Horowitz's attack and the animal excitement generated by the wizardry of his technique resulted in a new approach to piano playing that has had unquestioned impact upon an entire generation of pianists. None of Horowitz's imitators have ever been able to re-create the fantastic pyrotechnical stunts that he alone seems capable of performing. For example, the impossible variations on Sousa's "Stars and Stripes Forever" (created for performance at War Bond Drives during World War II) or the breath-taking, super-virtuosity of his own variations on themes from Bizet's "Carmen."

After his 25th anniversary recital in 1953 Horowitz suddenly stopped playing in public, although he still made occasional recordings. Then, in May, 1965 following twelve years of absence from the stage he returned.

The "new Horowitz" brought with him all his old technique, but he was determined to avoid the wild stunts of previous years. His approach to everything was slightly more relaxed, immediately more musically profound than before. Only occasionally did a Chopin Etude or Scriabin Sonata show traces of the frenetic "old Horowitz."

Barely a month ago, the "new Horowitz" was giving a recital in Carnegie Hall (the fifth since his 1965 return). The program included a Beethoven Sonata (Op. 101), a Chopin group, Rach-



maninoff Etudes-Tableaux and as a first encore Schumann's "Traumerei."

Then it happened! According to New York Times critic Harold Schonberg, "Mr. Horowitz sat down, glanced quizzically at his audience, grinned and launched into his arrangement of the 'Carmen Fantasy' showering the audience with sprays of notes, with volleys of fortissimos, with streaking octaves, and freakish passagework. When he finished, it was pandemonium."

Apparently the "old Horowitz" has returned. Or perhaps what we have been calling the "new Horowitz" is simply a "better Horowitz," more seasoned, musically matured yet at 64 still capable of all we have known and expected of him in the past.

Thus, anniversaries such as those of Ormandy, Menuhin and Horowitz serve as excellent reminders that great artists have that extraordinary ability to maintain a unique level of achievement over incredibly long periods of time, while continually adding new dimensions to their artistry.

This capacity to endure, yet grow is no easy feat, and in fact deserves some sort of celebration. Let's see—O.K. Vladimir, how about an arrangement of the Anniversary Waltz!

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McLuhan's media message

By JEFF JUSTIN

What happens to you when you watch T.V. as compared to when you listen to the radio, as compared to when you read a book? According to Marshall McLuhan, author of "Understanding Media," "The Medium is the Message," and other works, your mind changes. Not the ideas within your mind so much as the method by which your mind works. The different media tinker with the workings of your mind in the same way that an inventor once tinkered with them. You change, your world-view changes, your world changes. Behind the explanation of this process lies McLuhan's now-famous dictum: "The medium is the message."

A medium is an extension of man. The wheel extends the foot just as the electric light sharpens our eyesight. Media in the past have taken a part of man's sensory apparatus or anatomy and increased its capability to perform a function. Tied into their minds so tightly, then, media have necessarily changed men in the same way a man blind from birth would find a different life after receiving his eyesight.

It's no new thing to notice how our lives change when a new medium appears. McLuhan says, however, that we've been numb to a full sense of that change, perceiving only the surface disturbance of our lives and remaining oblivious to the shifting of the deepest currents underneath. Simply, like our feeling when part of our body is suddenly overworked in new circumstances, we become numb to a sense extended and strained by a new medium. For instance, we started out thinking of the automobile as the horseless carriage, not realizing how very much faster we would be running.

McLuhan tells us that we mistakenly see the effects of a medium, not in its form, but in the content of the form. For example, printing produced the assembly line and the emphasis on the individual that marks later western culture. This emphasis has long been attributed to the Judeo-Christian ethic, but the more basic cause is the form by which that ethic has been transmitted through the last 500 years—the printed word. Print is uniform, continuous, linear and specialized. Each letter is a small cog in the verbal machine, useless by itself, adding its small significance to that of the letter next to it, building significance as our eye moves along the line from left to right.

Words have power over us as the means by which we communicate. Laying them out in uniform lines laid the world out in similar lines. We have not noticed this effect, says McLuhan, because we have not paid attention to the form of our media, but rather to their content, which is always another media. Reading a book at 2 a.m., we perceive the book and not the medium that gives the book to us, the light at our bedside. Actually, we don't perceive the book as a form either, since we are receptive only to its content, human speech.

But speech, a book, an electric light have effects by reason of their form alone. A culture that has no alphabet, no phonetic writing, is oral and aural. Communication depends on the spoken and heard word. "Writing" is carried on through such media as Egyptian hieroglyphics or Chinese characters. These forms are as much pictures as words and thus reach all the senses, producing and reinforcing the intense participation in society which aural cultures involve.

When somebody talks to you, you are involved. You must actively accept or reject the speaker. Emotion is necessarily a part of this. The aural

culture builds on this emotional involvement. When its words are set down on paper or stone, these objects acquire mystic significance because as media of communication, they encourage involvement of the whole man. Picture-writing becomes an icon, an object for emotional reverence.

Such a culture will not tolerate specialization. So accustomed to the involvement of human speech, such tribal men won't fragment themselves by dividing their lives into work and play; they don't have jobs, but roles. They won't split up their attention. Instead, they involve their whole being. Superstition and belief in magic are the natural expression of their emphasis on emotionally involving speech in their world of unextended senses.

An alphabet explodes all this myth. Suddenly, emotion is split from reason by the written word, and the fragmenting of the individual which occurs is accurately imaged throughout McLuhan's work by calling the process an explosion. The written page stands off from you, separating you from involvement with the author. The impassioned ring of his voice dies out. You are left to follow the tracks left by his mind at your leisure.

No longer the emotional, individual, one-to-one relation of your speaking and another man's listening. Now the rational, objective, standardized relation of written communication. Superstition dies and reason is born, the objective replacing the subjective. It becomes possible to lay down the same law for everybody since participation in the written word is the same for everybody. Tribal chieftains disappear and democracy is born.

Specialization is the word, the written word. Solidified in writing, specialized as the letters which are bolted together to form a word, one man's viewpoint contributes individually to the forming of a world. No longer the iconic calligraphy, within which the attention of a whole culture elaborates a mythic meaning. Now each writer speaks a different voice, his own point of view. But the medium is the real message. Man just couldn't specialize his thoughts before phonetic writing. With its discovery, specialization is forced. The mythic reality of Homer's "Odyssey" and "Iliad" with their oral poetry is fragmented, exploded into the points of view of Plato and Aristotle by the rational, unemotional alphabet.

The world expands. There was isolation in the ancient barbarian world: discrete, individual societies each with its own culture, its own people tied in with each other by their deep emotional participation in the spoken word. With the phonetic alphabet, transmitted on papyrus over newly built roads, the spoken word took on a different power. It did not subjectively involve, as it did the tribal man; it objectively commanded the Roman citizen. The roads built Rome more than Rome built the roads.

In the Roman Empire specialization reached a new height. The army, for example, was no longer the whole citizenry. Agamemnon and Menelaus had taken their countries to the Trojan wars. Now the Roman citizen watched the circus while mercenaries battled barbarians on the frontier.

These aural cultures understood through sound; the Romans understood through sight. McLuhan tells us how:

Media, by altering the environment, evoke in us unique ratios of sense perceptions. The extension of any one sense alters the way we think and act—the way we perceive the world. When these ratios change, men change.

The abandoning of the aural meant the accenting of the visual. Sound involves the hearer, but written speech with the phonetic alphabet ended

emotional involvement between speaker and listener. With the new objectivity comes a visual emphasis because our sense of sight is more abstract and objective than our involving ear. Written culture is made of different points of "view."

The course of painting illustrates the shifting emphasis. Barbarian art is flat; it has no perspective. It is discontinuous, non-linear. But the eye traveling across written lines enabled the eye to travel into pictures. Logically, perspective in painting and sculpture appeared in the late Greek and Roman cultures.

But people couldn't see as well in the dark ages. The destruction of Roman writing, papyrus, and roads by aural barbarians resulted in a shift back to aural culture because the media of the Roman Empire was destroyed. Painting lost its perspective in the middle ages. The medieval manuscript lost its point of view and became an icon, a subject of emotional involvement. Medieval art became the portrayal of ecstasy.

Politically, perspective was lost. The linear chain of command was broken since only writing could reach authority out to the ends of the empire, only a culture based on the specialization of writing could suffer the bureaucratic specialization of an empire. In the middle ages people gave up their jobs and went back to roles. The explosion of the empire dissipated into a multitude of feudal estates.

Gutenberg relit the fuse. His printing press ended the subjective ecstasy of the Middle Ages and inaugurated an age of specialization the Roman Empire only hinted at. Perspective triumphed in art from Giotto on. The role playing of rural society, with its decentralized local authority ended. The city rose stronger.

The life of the city is specialized, fragmented life. A political elite runs things, a working class makes things, a merchant class sells things, an army defends things. Nor are these positions bestowed as roles; they are jobs that can be changed. Each life is fragmented also, into separate periods of work and play. The barbarian division of time into day and night is exploded into 24 hours, 1440 minutes, 86,400 seconds.

The society based on the city is life on the assembly line, evolved on lines of uniform type. The point-of-view, rational objectivity of the printing press enabled men to get at the laws of science that in turn enabled them to construct the assembly line. In the assembly line process, each man makes a specialized contribution to a finished product. Someone at the head of the line tells everyone how things are supposed to work and the kind of contribution each man is to make.

Politically, this is nationalism and ultimately totalitarianism. McLuhan's principles tell us that it all came from the assembly line of the book, where one man's point of view is run down the lines of the page, each word and each letter making its own special contribution to the finished product, a world-view.

The urban culture of the 19th Century asked men to make contributions to the finished product the way letters do in a book. But men do not have the emotional neutrality of letters. Their individuality in industrial culture, was the individuality of function. No provision was made for emotional individuality.

In his function the man of the middle ages was relatively uniform—he was a peasant or a noble or a priest. His emotional life, however, was richly individual in his aural culture. Each single soul had a starring role in a drama of good and evil. Yet this drama had validity only

(Continued on page 11.)

TELEVISION

Steed and Mrs. Peel survive the axe again

By STUART ROSENTHAL

An astronomer trains his lens on Venus, curiously observing the unusual brilliance of the planet while, unnoticed by him, his cup of coffee begins to boil autonomously. Soon sweat is pouring from his visage. And then a sudden silent burst of bright white light.

When the scientist's swivel chair has stopped revolving, he is quite dead and his hair has been bleached quite white.

A frame from a comic strip comes abruptly to life. An agile young lady is engaged in combat with a large, birdlike creature while both are suspended, contrary to gravity, from the ceiling. Just as the woman appears doomed, a stylishly dressed man replete with bowler and cravat enters the fray, striking the winged opponent with large placards reading "Bam" and "Zap" while the sound track bangs out the Batman theme.

This parody of television comic book heroes and the simulated interplanetary invasion are typical ploys of the most persistent and incorrigible series ever to appear on American television.

Drama's history

The "Avengers" cult is a select but vociferous group which has succeeded twice in rescuing the highly successful British series from the axe of the American Broadcasting Company programming department. Notice of cancellation for the program following its inclusion as a midseason replacement in March of 1966 generated an enormous deluge of viewer response, all favoring the continuation of the show.

Consequently, when midseason came around last year, the network proffered 18 new episodes, plus reruns. However, floundering ratings (which most likely were brought on by its 10 p.m. Friday time slot—an inconvenient time for the group which most appreciates the show) coupled with production problems at Associated British Elstree Studios, prompted a second canning.

Once again, feedback to the web was sufficiently strong to induce a third "second season" resurrection. Transmission on ABC commenced Jan. 10.

But the history of "The Avengers" extends back to 1961 when a straight espionage drama by the same name premiered on British Independent Television.

The story line of the first segment featured a young doctor, played by Ian Hendry who set out to avenge the death of his fiancée, who was accidentally shot in a London street by thugs on an espionage chase. The doctor's crusading zeal against the killers was co-opted to assist the British Secret Service by undercover agent John Steed (Patrick MacNee).

MacNee, though, was adverse to the seriousness of the format and conspired to introduce the tongue-in-cheek slant which has come to be the teleseries' most salient feature.

The partnership between professional Steed and "talented amateur" Hendry lasted for 26 episodes, until Hendry went into motion pictures and a second series was mounted in 1962 with MacNee continuing as Steed and Hendry's character replaced by another amateur assistant, Mrs. Catherine Gale, an attractive widow of independent means and skills ranging from anthropology to judo.

This coupling lasted through two sets of 26 episodes each, boosting "The Avengers" to the top spot in the English ratings and creating a national following for MacNee and co-star Honor Blackman, whose booted, black leather image led to her casting as Pussy Galore in "Goldfinger." These 52 segments, on videotape, were sold abroad, winning wide recognition for the duo in such countries as Canada, Australia and Italy. The MacNee-Blackman shows have never been seen in the United States.

The big change came with the introduction of Miss Blackman's replacement, Diana Rigg,

Wintle and Clemmens took the traditional past of England and the current "swinging" image of the Isle as embodied in the characters marking the switchover of the series to film. This brought the resources of a large motion picture organization to the program. With the appointment of Julian Wintle ("The Human Jungle") and Brian Clemmens to the producing chores, "The Avengers" took on an entirely new aspect.

of Steed and Miss Rigg's Emma Peel, respectively, and set them against the picture postcard panorama of Britain, as illustrated in tourist brochures. The England of "The Avengers" is far removed from the workaday world of London; rather, it is as the country is promoted overseas; idyllic fields and stately mansions, atom stations and modern industry.

Steed, in his tastes, represents the tradition and qualities that we tend to associate with the British way of life—gracious living, family heirlooms, a cultivated appreciation of food, wine and horseflesh, exquisite tailoring, a high-handed way with underlings, and various endearing eccentricities and character quirks.

The very British nature of the series is further exemplified by its style of plotting. The initial sequence is calculated to engage the viewer's curiosity with some bizarre occurrence which is seldom explained until the concluding minutes. These openers have included the reversion of a grown man to childhood behavior, the rising of a ghost, and a hijacking by an invisible foe.

As the hour develops, the viewer finds himself increasingly in the dark, totally unable to decipher the on-screen manifestations. Virtually always, the explanation of the initial phenomenon is even more absurd than the observed occurrence. Yet, the televiewer is so relieved to be free of the excruciating suspense and confusion which have accrued, that he is willing to accept the unmasking of a time machine as a mansion on a turntable, of an ectoplasmic manifestation as the machinations of an underground army of 10,000 waiting to conquer England, and of the reversions to childhood as effects of a psychedelic drug, absorbed through the fingertips.

Bizarre twists

The bizarre twists of the scripts are heightened by the various production values. While the camera work on most television series tends to be straightforward and unimaginative, "The Avengers" people consistently employ unusual camera angles, manipulating connotations through perspective. A head-on shot of the bottom of a stilt used as a ramrod, or an ant's eye view of a corpse, is commonplace on the program.

The archetypal "Avengers" shot has been described as "a dead face seen upside down suspended in a washing machine." This sort of dramatic camera angle typifies the series' nonchalant treatment of violence, which along with sex-appeal and shaded comedy, runs rampant throughout.

In fact, it is just this elegance of presentation which commutes excessive violence (it is a rare episode when fewer than five men are disposed of in some uncommon manner) from blemish to virtue.

Sometime in March, "The Avengers" will undergo another transition when Linda Thorson replaces Diana Rigg, becoming MacNee's fourth partner.

Associated British Corporation, which produces the program, promises that the Thorson character, Tara King, will be the daughter of a prosperous farmer and have all the skills associated with an open-air life in addition to the benefits of a finishing school education.

Tara King will be a completely different individual from Mrs. Peel and Mrs. Gale, being "essentially warm, feminine and sexy, with an exuberant and jaunty approach to her adventures. She will do some fighting, but will be known to scream for help on occasion, and will rely more on feminine guile than muscular skill."

Even the production staff will be changed, with Gordon Scott, John Bryce and Jack Greenwood taking over from Wintle and Clemmens.



POETRY

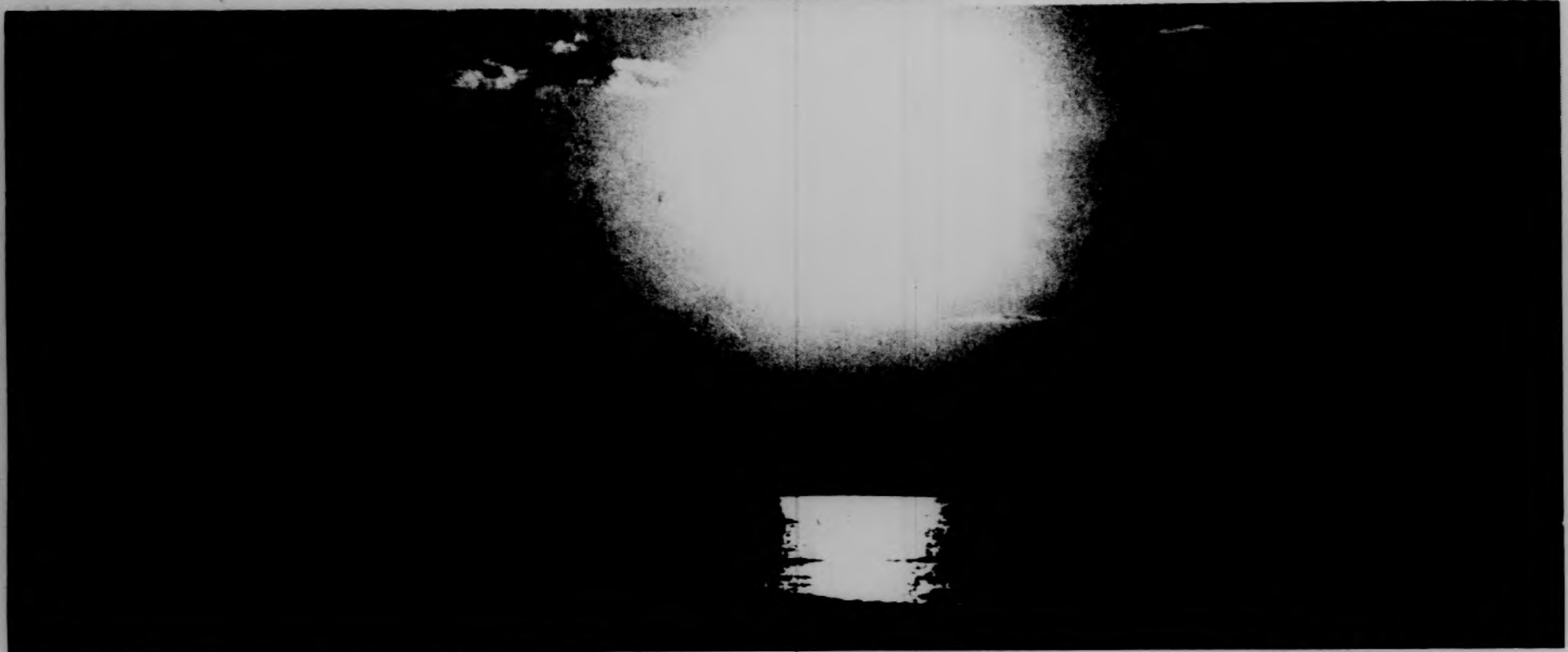


Photo by Mike Schoenhofen

Child playing

Blond hair flying, the little boy climbs the slide--
 Metal frame shining, like silver on playground dirt;
 Catch his smile: slip -- slide -- bounce . . .
 He skids to landing, mud on his shirt.

"No highs: knuckles down tight . . ." -- at nine years old,
 It's Spring; kite flying tomorrow;
 Today his precious ball bearing makes him glad
 To be alive; he's winning bright marbles, or trying, trying.

Kids play tag, the giant slide is busy with its thrill,
 (Eight quick years ago, he shot for marbles like they do),
 Enough! Enough! It's time for something new:
 Underneath a tree, with shade for two;

Is it her voice that makes him see those cherry blossoms
 On a winter day, when leaves are dead?
 Or is he just a boy in love
 Riding snowbound on a Springtime sled?

-- Paul Carrick

Trilogy

I

i want to know
 what happens
 to sun at night

i want to know
 what happens
 to swans that rape

i want to know
 what happens
 to the tree of life

when i strike
 a match

III

gentle gush of tenderly
 aim ed compendium of pri
 mordial hatred and
 fear having to find itself
 and the others temple
 at that other end where it
 stops its energy burnt.
 your self rests in the missing
 innocence from whence that killer
 soul was born. yet with the
 very next shot
 dismissed of the ancient
 scorn the temples of god
 became his tomb.

-- Michael Calcaterra

II

where is the
 i
 when thou
 is gone

into what goes
 thou
 when it is gone

when the reason for
 it
 is the i

that is gone

Michael Calcaterra, Okemos junior, is a married student majoring in philosophy. In his poetry, he starts from the basis of Martin Buber's philosophizing in the second section of his "Trilogy." He writes stories and plays as well.

Adrift

Have the snowflakes stopped
 their waltz
 across my lawn?
 (It's midnight now)

I'm not deceived one candy cane
 Although the green bay windows
 surely
 Tempt me into thinking
 That some ice
 is not beneath
 the snow
 Which I shall saturate tomorrow morning
 On my way to school

--Paul Carrick

Free flight

The bluebird hurried
 Wildflowers wept

She flew away--
 while I went leaping
 madly

Catch that beauty!

Silken feathers warm
 Through crystal airways
 riding,
 gliding,

She had had enough . . .
 (Guess I was a bitch's burden)

Down she sent me
 down, down, down,
 Departing on the best of terms:

Me, courting death
 and she
 flying hastily
 away

I wonder why I'm here?
 Oh yes, the clouds --
 They saved my life they told me
 in a hush
 How only fools chase flying birds

--Paul Carrick

Paul Carrick, Atlanta, Ga. junior, received one of eleven scholarships to Georgetown University's Writers Conference during 1967. His major is Philosophy.

BOOKMARKS

Environment: key to new theater

By DAVID GILBERT

The startling realization has come that the theatre, as it exists today, is perhaps no longer a viable form of communications.

With tickets to off-Broadway production, costing \$7.50 a piece, and \$25 or more on Broadway, then theatre is reaching very few people indeed.

In addition, it is difficult for the audience to experience the intense feeling of involvement in a play when it is seated so far away from the production that the actors' faces are visible only through opera glasses.

In what appears to be an answer to this problem, Sam Shepard's *Five Plays* is a particularly significant document, for it provides an excellent introduction to an innovation in contemporary theatre: the Environmental Theatre.

Example: "Icarus's Mother" is about a picnic. It's also about reality and truth and illusion, and games people play, and the fear of the bomb. But in a way, it has nothing to do with anything at all. And if you don't see the play, then it is even less of anything.

To read of a situation like this is to read the script of the movie "Blowup"; you aren't hit by anything much. But the effect of seeing Shepard's play is to fill you with preposterous feelings and you feel the sweat that the characters are supposed to be exhibiting, and you are conscious of a strong desire to go to the bathroom. And maybe, for one moment, you are scared—scared of what you don't know.



"Icarus's Mother" illustrates something that is valid even in the reading of Shepard's plays: They are unbelievably, vitally alive. Without knowing why, you feel almost as though you have not only witnessed but participated in something. If it's not quite real, at least it's very much alive.

This type of play—an experimental rather than a disengaged play—is representative of the Off-off-Broadway plays being presented in coffee-houses and subbasements like Cafe La Mama, Cafe Cino, and Judson Poets' Theatre. Few of

these plays are consciously concerned with theme, motifs, characterization or what not, but aim at providing as complete an experience as possible. The concern is with the relationship between actor and audience, an attempt to confront the audience with life, and to see what both actors and audience are going to do about it.

This particular attitude has caused a number of people to do some real thinking about the theatre, among them drama critic Walter Kerr, who said, "The whole theatrical process itself needs to be rethought; and this is the moment for doing it."

Richard Schechner, editor of "The Drama Review" (formerly "Tulane Drama Review") proposed, "Let the theatres come down, and let's not rebuild them. There's something better to do."

The only alternative today seems to be the experiments being conducted by the Environmental Theatre: forsaking the theatres and stages for the streets. This is precisely what the Bread and Puppet Theatre and the Teatro Campesino have done. As Peter Schumann says:

We've had our best - and sometimes our most stupid -

performances in the streets. Sometimes you make

your point because your point is simply to be there in the street.

The idea of confrontation is a tremendously exciting one. It is the startling effect of life rearing up on its hind legs and suddenly involving you in a pattern that you have never seen before. It is, in two words, living poetry.

One wonders what the effect would be on the Michigan State campus if the theatre department, P.A.C., or even "involved individuals" were to act out ten minute dramas in front of Berkey Hall or on the bridge next to Bessey.

This type of theatre is essential to the vitality of theatre in provoking thought and involvement. On this campus, like nowhere else, the play can have its most profound effect on young minds still in the process of formulating the world of themselves. I suggest that the theatre department consider this type of theatre, for it has a unique potential contribution. No one would ever know for sure whether the drama in which he was involved was real or pretended. And across this boundary we must continually pass, never knowing in our most real imagination or our most imaginative reality who we are, but only our relationship to others and the Other.



Photo by Bob Ivins

COLLAGE

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McLuhan's media message

(Continued from page 8.)

if all society recognized it by supplying a stage and supporting characters.

The morality play has evolved into the theater of the absurd. The culture of the printing press replaced emotional individuality with individuality of function. The specialization of the factory assembly line, however, resulted in mass production. Cut off from a living emotional involvement in society by western culture's shift from aural speech to visual printing, fragmented in their own lives, men sought some way to express their emotional force.

The assembly lines of print and factories modeled the human mass production of the totalitarian state. Totalitarianism in Germany, Italy, Russia, and China has resulted as an explosion when the emotional involvement of an aural culture tried to convert rapidly to a visual industrial culture. In England and America the transition went more slowly. The British Empire and the American frontier absorbed the visual explosion, offering the visual spectacle aural

countries could find only in marching armies. But our world is changing and McLuhan tells us how:

The medium, or process, of our time—electric technology—is reshaping and restructuring patterns of social interdependence and every aspect of our personal life . . . Electric technology fosters and encourages unification and involvement.

The phone in your home that reaches virtually every other home in America, the television that turns the whole country into one living room, have reversed the explosion of print. We are being imploded back into aural culture, a process that compares in violence to the 500 year old visual explosion as the violence of hydrogen fusion compares to atomic fission.

Media in the past have extended parts of our bodies. Electric media, however, have externalized our whole central nervous systems. We can hear and see and even feel the rifle shots in

Vietnam. We are involved with others whether we like it or not. Whether the television shows cartoons or operas, one thing is certain: the media of the last two decades are creating an aural, interdependent society, a society of involving speech rather than abstracting print. Electric circuitry has connected the world into a tribal village.

Thus, the chasm between youth and their parents, between today's dissent and today's establishment is more than a generation gap. It has the distance that exists between literate man and tribal man. And the conflict is imaged in international relations. The advanced nations' implosion is encountering the explosion of backward countries. From McLuhan's principles it seems obvious that, as in no other age, understanding and cooperation are needed. Otherwise, considering man's depth involvement in today's world, the explosions will become physical ones.

Vietnam before the West

(Continued from page 5.)

incompetent officials, and that the Chinese nation had fallen far behind the newly industrialized West in technological development (and especially in the technology of warfare).

During the reigns of the three capable emperors who followed Gia Long, the moral and intellectual influence of China again became predominant. These Vietnamese rulers, like the Chinese, regarded the Westerners as arrogant and aggressive "barbarians" who were to be kept at as safe a distance as possible. Political power was centralized in the hands of the sovereign, and all Annamese citizens were regarded as equals before him. Education was made widely available, and administrators were recruited from the citizenry at large, as in China, by means of civil service examinations rather than on the basis of birth. The literati, whether or not they were administrators, comprised the most respected social class.

Although the emperor, as in China, was regarded as the Son of Heaven whose powers were absolute, he did not exercise power absolutely and relied on many councilors for advice in the administration of his realm. Confucian values and modes of social intercourse prevailed. On the local level, the communal village enjoyed a wide measure of autonomy. As a proverb put it, "The law of the king yields to the customs of the village." The family, based on the Confucian model and values, was the basic social unit. The burden of the state was actually light, and largely confined to the communal authorities meeting the village's obligation with regard to taxes, the corvée, and the support of the soldiers of the imperial army.

Just at the time when the decisive French intervention was about to take place, then, Vietnam was a unified, mildly governed, relatively pros-

perous and comparatively happy land. The power of the state was considerable and Annam was on the verge of extending its domination over Cambodia and Laos. The heart of this viable state was no longer Hanoi, but Hue. This period was indeed in many respects the apogee of Annam. It was a truly independent state and master of its own destiny although, like Korea and certain other states, it recognized the mild and actually beneficial "suzerainty" of imperial China as the center and custodian of the civilization

of which it was an integral part and its protector against external aggression. Had Vietnam been spared from the rapacity, aggression and conquest of the West, it might well have adjusted to the modern industrial world in its own way (like Japan did) and succeeding generations might have been spared the suffering, misery and anguish which has tormented that land for nearly a century.

Next: The French conquest and loss of Vietnam.

Men die in war

Other than through Wilfred Owen's eyes
And news reports, I do not know of war.
But I use my imagination.

I see two armies as rough whirling grindstones,
Whirling in intensely opposite directions
To hone away a blade of conflict
Forged by the same hands that installed the
grindstones.

Two grindstones bumping, shocking
Pieces off their surfaces, the splintered pieces
Arching away in sparks to the floor.
They never scrape to the humming shaft at center
That controls the screaming whirling of the edges.

The controller leans in his chair with a cup of
coffee,
Never questioning the presence of the machine.
Besides if it were stilled, he could not stand
the silence
That would place him as at the doorway of a
great, carved room;
Magnificence far above his station
Scorning him to be other than his function.
So he is the one who suggested a method
To keep the shafts whirling while changing
shattered discs.

War's reason, sometimes, is the child's pleasure
At wild sparks dying in a whisper.

War kills freedom before killing men.
They give up freedom but retain
its religious aura in putting it far from them
As an ideal they can invoke and kill to attain.
For they have the way freedom exposes each man
to blame.
And that is why war will never end.

Stop the shaft at center.
Awake the controller.
Help him to bear the silence
Immovable in the wake of freedom.

Jeff Justin

