

SIR: What would you have done if you were I? I was walking down W. 44th Street in New York on a breezy Thursday afternoon recently and I saw coming toward me a couple of kids—a boy and a girl—and a man who was obviously their father and they were running and jumping and touching each other. Very happy. I wanted to stop the little boy and say, "Hello, Matthew." Should I have stopped and said that? What do you think his father, J. D. Salinger, would have done or said?

ROBERT THOMAS
Flushing, N.Y.

SIR: John Clellon Holmes's piece on the Beat Generation is a bit ridiculous in that most of the names and events in it have little if anything to do with it, and falls more correctly to the Village Camphemia that predated the Movement, existed concurrently with and still lists along in the shadow of the New Camp. It wasn't until the Kerouac Ginsberg Corso synthesis that the Poet and Street Visionary reached common ground: This is the true beginning of the Movement which flowered instantly both nationally and internationally, reaching its high (no pun) period in the "Spiritual Renaissance" of mid 50's San Francisco, and which is the precursor of the so-called "New Generation."

JERRY KATZ
Topanga, Calif.

SIR: What's your hobby?

My hobby is cooler.

Cooker? What a swell hobby!

S. WAGNER
Flushing, N. Y.

SIR: It's been several years since I was involved in Merle Miller's plans for a CBS series that ended up as "Only You, Dick Darling," and you know what, I still dream about a man in a dirty Stetson driving a dusty pickup.

(NAME WITHHELD)
Forest Hills, N. Y.

SIR: Here's a recent formulation that may be useful. It came to mind apropos Dean Swift's remark, "Satire is a glass in which we see every countenance but our own." It adapts very well to media: "New technologies are mirrors in which we see everything but the present. They are the present."

MARSHALL McLUHAN
Toronto, Ont.

SIR: Mark Lane, Harold Weisberg, Leo Sauvage, Richard Popkin, and Edward Jay Epstein have convinced me that Oswald did it alone.

STEPHEN H. BALDWIN
Champlain, N. Y.

SIR: I don't know what kind of subscribers you have, but they certainly aren't vain. You should only know some of the responses to the advertisement I ran in BOOKS/February: "If you love yourself enough, take me along. Go where you want to go. Do what you want to do. But take me along for a unique film record of your scene as you make it. For \$500 I shall spend a weekend (or any two days) watching you, digging you, stalking you, recording you—with my motion-picture camera. The result: Yourself as yourself—20 minutes of 16mm color immortality." How did they know I'm a fantastic 24-year-old strawberry blonde?

JULIE
212 UN 4-7106

KENNETH TYNAN:

"We are always being told that a work of art can not change the course of history. I think this one might. It should be screened everywhere on earth."



COMING: MARCH 20
The
British Broadcasting Company
Production
of
"THE WAR GAME"
Presented by
Pathe Contemporary Films, Inc.
Carnegie Hall Cinema
7th Ave., at 57th St., NYC

SYNOPSIS

In support of a Chinese invasion of South Vietnam, U.S.S.R. and East Germany, as a gesture of Communist solidarity, threaten to occupy West Berlin.

NATO forces attempt to relieve the city, but are driven back by superior forces. The United States then releases tactical nuclear weapons to NATO.

In anticipation of a Western attack, U.S.S.R. launches a number of Intermediate-Range Ballistic Missiles against military objectives in Western Europe—including airfields in Great Britain.

The action of the film (aside from some brief sequences near the beginning, set by the Berlin Wall) takes place in Kent, one of Britain's designated evacuation areas in the event of nuclear attack. Falling into four main segments, the first shows the arrival and reception of evacuees and the various preparations against impending nuclear attack. Later, as a result of several missiles having fallen off-target, we witness the terrible effects of a nuclear explosion, including a fire-storm.

The first forty eight hours following the explosion are then detailed—the destruction, the attempts to cope with casualties, the disposal and identification of the dead, and the effects of radiation in outlying districts.

The final section of the film depicts the situation a month after the attack, with serious problems of food and water shortages, breakdown of vital services, illness and disease, lawlessness and a widespread collapse of morale.

All of this the film says could happen at any time, and indeed—much that it shows had already happened elsewhere during World War II.

FACTS ABOUT

"THE WAR GAME"

"The War Game" was the second of two films that Peter Watkins made for the BBC. The first of these, "Culloden," a documentary-like reconstruction of Bonnie Prince Charlie's final defeat, was filmed in 1964, and was awarded a merit scroll from the Screenwriters Guild of Great Britain.

From the beginning, however, it had been Mr. Watkins' ambition to make a film about a hypothetical nuclear assault on Britain, and after a visit to the Berlin Wall in November 1964, he began extensive research on the subject.

Filming began in April 1965, on various locations in Kent, including streets of condemned houses awaiting demolition and a deserted barracks. The cast was entirely composed of locally-recruited amateurs, mostly members of the various amateur dramatic groups and their families.

Local students also took roles in the film, as well as helping to construct the Berlin Wall replica.

As with "Culloden," Watkins aimed at a cinema verite effect and a good deal of the shooting was done with a hand-held camera of the type used in newsreel work. The form of the film is also that of a documentary, with newsreel-type scenes intercut with maps, authentic Vox Pop interviews, and statements from supposed authorities of various kinds. All of "The War Game" was specially shot; there is no library footage in the film.

There was an awful
lot of mail
this month

SIR: Hey, girls. Promise him anything but give him Arpege.

TONI CLEMENT
Durham, N. H.

SIR: I should like to nominate as The World's All-Time Optimist Mr. Howard E. Unruh, whose mad rampage on the streets of Camden, N.J., in 1949, resulted in the killing of 13 people and Meyer Berger's Pulitzer Prize-winning story in The New York Times. I've just read that Unruh retreated to his home and was surrounded by machine guns, shotguns, and tear gas bombs. An editor on the Camden Evening Courier then looked up Unruh's name in the telephone directory and called him. Unruh stopped firing and answered, "Hello."

"This Howard?"

"Yes . . ."

"Why are you killing people?"

"I don't know. I can't answer that yet. I'll have to talk to you later. I'm too busy now."

Wow! Imagine being machine-gunned, shot-gunned, and bombed, and not only answering the phone—that irresistible intruder—but saying, "I'll have to talk to you later." The World's All-Time Optimist. Wow!

PAUL GORHAM
Minneapolis

SIR: I want everyone to know that when I, as a college sophomore, traveled through Europe a few years ago I paid my own way.

HECTOR CARPENTER
Duluth, Minn.

SIR: Now, while I've sat at Professor Marcuse's feet and read (yes, read) Professor McLuhan, I never quite thought about the two in too incredibly flipped-out conjunction which Michael Horowitz (of Brandeis) makes for them in BOOKS/January. However, I'm grateful for Horowitz, as for Marcuse, etc., for he is himself a kind of cosmic, effortless experience . . . but I'm one of those who manages to create and deal with the technical requirements of the system, anyway. Because I edit (gasp) a newspaper. A newspaper that's for sexual freedom and black power and against the war, and that prints psychedelic poetry, but a newspaper anyway—with press runs, etc., and letters on official letter-heads (no puns, etc.). "Mod young men" need not prove "manhood" because there ain't none. The shooting-high is just beginning.

RAYMOND MUNGO
Editor, BU News
Boston, Mass.

Comment by Michael Horowitz:

SIR: Our attempt to place the hippie movement in the tradition of Western social thought irked certain academic intellectuals. We have received several letters deploring our relating hippie hedonism to Platonic Totality, Marcusean Liberation, and McLuhanian Extension.

The argument runs that forays into pharmacology, eroticism, aesthetics, and faith do not constitute a significant step toward Liberation. Rather, they are viewed as an escape from involvement, a form of resignation, which only serves to divert the youth-iverse from challenging the eco-political status quo.

Our answer to all this is really quite brief. We are impressed by the creative way in which the hippie movement is revolutionizing music, clothes, religion, and behavior in America and we expect basic changes in American society to result from it.



Tomorrow is called off—
Cod.

Pellini may join Fordham's faculty . . . The attorneys' fees: to Harper & Row, \$170,000; to Look magazine, \$50,000; to Mrs. John F. Kennedy, \$75,000. Look forwarded its bill to Robert Kennedy for payment . . . William Manchester is writing for Look a history of the island, and John Cory, who covered day-by-day machinations for The New York Times, is writing a definitive book on the whole thing for Putnam's immediate publication . . . The Times hurried the "book-burning" event of the decade when it insisted that Cory change his original lead paragraph on his long wrap-up article on Jan. 30. Cory's original lead announced that the Kennedys had demanded that Manchester cancel—not just after—publication of the book, continuing a BOOKS/October scoop . . . Manchester is not that happy with the dark jacket of his non-fiction novel. He had wanted the background color to be velvet black; it came out midnight blue . . . On the jacket, Manchester writes that the book was not written for advance scrutiny

printed by the Kennedys . . . Life magazine has finally released the four frames in the Zapruder film showing JFK's head after it had been struck by Oswald's third shot, but no one, including Life, has chosen to publish them. "There's really nothing to see," said a Life spokesman. The frames are in the National Archives and are available for screening . . . "There is no rationale for Arthur Schlesinger's protest of material in the Manchester book," says someone close to the scene. "Arthur read the manuscript last April and gave specific approval for everything that he's now protesting. Another thing: The mistakes that are in the book were left in deliberately by the Kennedys or were things the Kennedys thought actually happened." . . . Newsweek's Washington bureau chief Charles Roberts was in Dallas and flew back to Washington on Air Force One and is writing a book for Grosset & Dunlap on what he thinks happened. He reportedly has little use for the Manchester account, at least as it appeared in Look.

When in doubt, don't worry.
The Realist's long-time publisher refused to publish the next issue, which includes material reportedly deleted from William Manchester's manuscript before it was offered to Look for serialization. The printer said: "It's in outrageous taste," so the issue is being

printed by some else. The issue also "reveals" that Humphrys is satirized by the CIA. Paul Krassner, Realist editor, is blowing himself to a giant birthday party in Central Park next month. He'll be 35, he says . . . At Princeton University soon, Krassner will be moderating a forum that will include Justice William O. Douglas, Jack Welch, Al Capp, and General Herring . . . Staff writers Andrew Kopkin and James Ridgeway threatened to quit the New Republic over the way their article on C.I.A. manipulation of democratic institutions was edited. It is a true rumor that they had investigated the ways to raise money to start their own magazine . . . Dell Books, publisher of Harold Weisberg's "Whitewash" account of the Warren Report, has contracted with Lawrence Schiller for a book on the man whom Schiller calls "the screening-

er," Weisberg, Lane, Epstein, Sauvage, Popkin—critics of the Warren Report, Schiller made an LP for Capitol that included Jack Ruby's last public statement . . . At the public poetry reading in Paterson, N. J., his home town, Allen Ginsberg was asked by an aunt, "Ain't do you have to tell such personal things about the family?" . . . Zohra Lempert, why don't people laugh any more? "They just don't take things seriously enough." . . . O. Henry once worked for the Houston Post.

Humphry Osmond, the LSD expert: "Just as we can learn from generalists, so also can we learn much from mental hospitals. The two have indeed a great deal in common. Both the dead and the men are viewed with apprehension . . . In the Indus Valley there was a well-ordered society whose pottery styles changed very little in 1500 years. It seems that the gigantic efforts of a multitudinously maintaining a society and changing it worries us so much that we are sometimes persuaded simply to stand still" . . . The Verticane has a jail . . . Marilyn Bender of the women's news staff of The New York Times has a book upcoming on fashion that reportedly attacks everyone and everything fashionable except The Times. A major public school system is negotiating to have Marshall McLuhan design a building and a curriculum that would close the gap between the modern home environment of integrated electronic information and the classroom. McLuhan writes, in "The Medium is the

medium," "The medium is the message."

These are the leading nominees for the 1967 NATIONAL BOOK AWARDS

On Wednesday, March 8th, the five winners of the 1967 National Book Awards will be announced in a presentation ceremony at Phippsarronic Hall, Lincoln Center, in New York. Meanwhile, these are among the books by American authors published in the United States in 1966 which the judges regard as among the most distinguished:

Chaste makes wise.
changing it worries us so much that we are sometimes persuaded simply to stand still" . . . The Verticane has a jail . . . Marilyn Bender of the women's news staff of The New York Times has a book upcoming on fashion that reportedly attacks everyone and everything fashionable except The Times. A major public school system is negotiating to have Marshall McLuhan design a building and a curriculum that would close the gap between the modern home environment of integrated electronic information and the classroom. McLuhan writes, in "The Medium is the

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

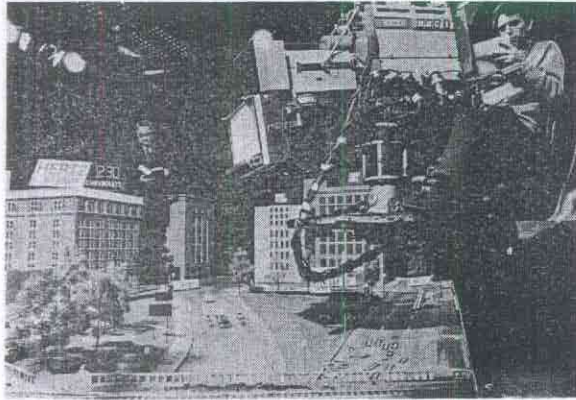
medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."

medium," "The medium is the message."



The British Broadcasting Company created for a television discussion of Mark Lane's "Rush to Judgment" models of the Dallas site where President Kennedy was killed.

Dear William Manchester:

After his controversial appearance on the television program "Meet the Press" in mid-February, William Manchester agreed with his publisher that he would not make himself available to the press until "The Death of a President" is published in April. He, therefore, has not answered the following questions posed by BOOKS:

—Why, as a historian, did you agree

Another Non-Fiction Novel?

By MICHAEL AMRINE
(Author of "This Awesome Challenge." He worked in the White House in late 1963 and in early 1964.)

I feel the installments as published in Look magazine indicate that William Manchester is not drawing the right line between gossip, conjecture, and sensationalism on the one hand, and the facts of history on the other. In some cases, where he had what appeared to be new information it turns out astonishingly to be misinformation.

For example, although he looked at the Zapruder film, 75 times he says, apparently he did not once look carefully at the still pictures taken aboard Air Force One that were available a week after the assassination in the Lyndon B. Johnson Library.

He had a rare opportunity to get access to sources and to spend time in a way, it turns out, that the Warren Commission investigators might have envied.

He brought to this the investigative talent of a Joseph McCarthy.

He makes a point about the aides not being at Mr. Johnson's swearing-in. This turns out, by photographic evidence, to be untrue. He slides over this on "Meet the Press" by saying the consensus said something else.

He then has a thing about General Clifton's order of priorities; this turns out to be untrue, and Harper & Row has to make an expensive correction.

Another thing of which he made a great deal concerned the man who did not want to let Mr. Kennedy's body leave the Dallas hospital until it had received the coroner's examination.

Mr. Manchester makes much of the official's officiousness. This was another case, however, of a man doing his job. The law, as Mr. Manchester says, asks that in the case of a violent death in Dallas the body must not be moved until an examination can be made. As it now develops, in the controversy over the bullets, we wish to God that we had let that "officious" man do his job. We would have had an accurate pathologist's report at an early hour.

to edit 200 pages of your original manuscript "to protect the prestige of people in public office"?

—You declined Chief Justice Warren's request to read the Warren Report to see that it would be "acceptable to the Kennedys". Do you know if anyone did read it to learn if it would be acceptable to the Kennedys? If yes, who? If someone did indeed read it, what changes, if any, were made?

—Why did the Chief Justice believe that the Report had to be made acceptable to the Kennedys?

—What were your immediate reactions to the Kennedys' requests of last summer that you not publish your book?

—Why did you submit your manuscript for Kennedy approval after Senator Kennedy had advised you that no obstacle would be placed in the way of publication?

—What material did the Kennedys ask Salinger, Sorensen and Schlesinger to omit from their books, which, you said, had been submitted for Kennedy approval?

—The originally planned publication date was Nov. 22, 1968, which would have meant that serialization would have occurred during that autumn's Presidential campaign. Would you have been willing to move publication date to the Spring of '69?

—There seems to be confusion on Mr. Kenneth O'Donnell's representation in your book. Did you interview him face to face, by mail, or how?

'The Firebombing' By James Dickey

... I still have charge—secret charge—
Of the fire developed to cling
To everything: to golf carts and finger-
nail
Scissors as yet unborn tennis shoes
Grocery baskets toy fire engines
New Buicks stalled by the half-moon
Shining at midnight on crossroads
green paint
Of jolly garden tools red Christmas
ribbons:

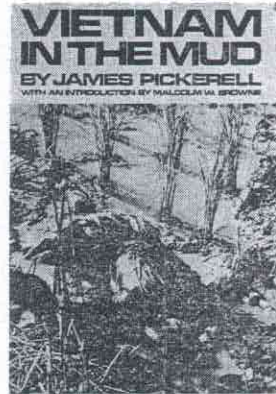
Not atoms, these, but glue inspired
By love of country to burn,
The apotheosis of gelatin.

Behind me having risen the Southern
Cross

Set up by chaplains in the Ryukyus—
Orion, Scorpio, the immortal silver
Like the myths of king-
insects at swarming time
One mosquito, dead drunk
On altitude, drones on, far under the
engines,
And bites between
The oxygen mask and the eye.
The enemy-colored skin of families
Determines to hold its color
In sleep, as my hand turns whiter
Than ever, clutching the toggle—
The ship shakes bucks
Fire hangs not yet fire
In the air above Beppu
For I am fulfilling



An "anti-morale" raid upon it.
All leashes of dogs
Break under the first bomb, around
those
In bed, or late in the public baths:
around those
Who inch forward on their hands
Into medicinal waters.
Their heads come up with a roar
Of Chicago fire:
Come up with the carp pond showing
The bathhouse upside down,



Standing stiller to show it more
As I sail artistically over
The resort town followed by farms,
Singing and twisting
All the handles in heaven kicking
In a red costly blast
The small cattle off their feet
Flinging jelly over the walls
As in a chemical war-
fare field demonstration.
With fire of mine like a cat

Holding onto another man's walls,
My hat should crawl on my head
In street cars, thinking of it
The fat on my body should pale.

Gun down
The engines, the eight blades sighing
For the moment when the roofs will
connect
Their flames, and make a town burning
with all
American fire.

—From "Where Is Vietnam," an anthology of new work by 87 poets, Published by Doubleday Anchor.



Good Evening, Mr. and Mrs. North and South America ...

The Vietnam War has been reported daily and in depth in the nation's press.

1. What are the names of the countries marked A,B,C,D?
2. What are the names of the bodies of water marked 1,2,3?
3. Where is the Mekong Delta?
4. When did the first U.S. advisor begin advising Saigon?
5. How did General Ky become Premier?
6. What role did "The Father of His Country," Ho Chi Minh, play in the defeat of the French?
7. What is the relation of the NFL to the Vietcong?
8. Who called the Geneva Conference and who were its participants?
9. When did North Vietnam begin aerial bombardment of Saigon?

(So Nhu?)



Cartographer: Sugar.