

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 CIA 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 screeching . . ." O. Henry once worked for the Houston Post.

Call beautiful blonde at 444
—If a man answers, it's me.
It is new-publisher hunting. His former publisher, Holt, Whinnon, wouldn't meet his money demands . . . New York literary agents may deliver a formal protest to Ramparts for not paying bills. Leonard Stone, co-author of "The Great Merchants" (like Neuman-Starkus for opulence, Marshall Field for fashion, Macy's for abundance) tells this story: "Women were pushing and shoving at a department bargain table. One woman bargued into another and said apologetically, 'Oh, I do beg your pardon.' The second woman looked at the first, straight in the eye and said, 'If you're so damn polite, why don't you

Death is camp.
room . . . My poor mother and grandmother, seeing their baby on television being taken off to jail . . . I'm really still just a little girl from Little Rock." . . . Susan Sheehan: "Tan Vietnamese is my first book, so I expected its publication to be a festive occasion. But all I heard from the Knopf office was what the discount price was. It's all been very disappointing." The Julian Press is publishing "Excelsa Jubilee" . . . Theodore Dreiser has written for My book publication "Abuse of Power," which may end up in the best commentary on Vietnam . . . The Anti-Defamation League failed to get Bobbs-Merrill to stop publication of a satirical novel called "The Jews," which will be out at the end of the

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 published in the United States in 1966 which the judges regard as among the most distinguished:

These are the leading nominees for the 1967 NATIONAL BOOK AWARDS

Fiction

Hamphrey Osmond, the LSD expert: "Just as we can learn from geriatrics, 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

Chaste makes usise.
changing it worries us so much that we are sometimes persuaded simply to stand still" . . . The Verticean has a jail . . . Marilyn Bender of the women's news staff of The New York Times has a book upon 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

Love thy neighbor, but don't get caught.
ple with beastly jobs—scavengers and lavatory attendants and the like—should be paid a great deal more than anyone else." The New York Times no longer accepts advertisements for books of nudism . . . Mark Lane's next target: America's West Coast "concentration camps," set up during WWII for Japanese Americans . . . Cecil Coia was so offended with Life magazine's circulation-promotion advertisement on coverage of the three astronauts' deaths—the ad read, "Crissum . . . While . . . Charlie . . . They bought the farm right on the pad, cooked in the airy firmness of their spacesuits . . ."—that Coia may stop advertising in Life . . . Tyler Boothman, author of "Myself in the Street," what do you want your poetry to be? "I want my poetry to be in someone's back pocket" . . . Leonard Cohen wrote "Beautiful Losers" to the country-western music of the Armed Forces Radio Station in Athens . . . A New Yorker magazine business exec: "We're the biggest bunch of worry warts. We're

I know Robert Brustein from camp.
brilliant tale of modern devility" . . . Wednesday definition of Cinderella: At midnight she turns into a mole! . . . Fred Allen, who once had his muckrakers over for a Passover lamb session (which prompted the classic, "Shofar, shofar, shofar"), once wrote to Groucho Marx: "the paper claims that the honorees in the capital are estimated at 5000." It looks as though Garner was the only name to ever leave Washington . . . It's being said that the new art-technology combine will click because artists have finally found the homosexual pipeline to industrial leaders . . . A major doubt maker has prepared a brochure called "The Story of 'Cat's Cradle' is a very big campus

Really is a crutch.
grand jury. It is said that they were not granted a bill of particulars. The apparent charge: Circulating obscene poetry. Lowell's bill was set at \$10,000. Jerry's bill was set at \$2500. (they estimated his income from poetry at 89 cents a day.) Donations for legal aid may be sent to Jonathan Dworkin, an attorney, 1305 Citizen's Bldg., Cleveland 44114.

LOUIS AUCHINCLOSS/The Embeczier/Houghton Mifflin
BERNARD MALAMUD/The Fixer/Farrar, Straus & Giroux
EDWIN O'CONNOR/All in the Family/Atlantic-Little, Brown
WALKER PERCY/The Last Gentleman/Farrar, Straus & Giroux
HARRY PETRAKIS/A Dream of Kings/David McKay
WILFRID SHEED/Office Politics/Farrar, Straus & Giroux
 Judges: John Hutchens, Mark Schoer, Anthony West

Poetry

JOHN ASHBERRY/Rivers and Mountains/Holt, Rinehart & Winston
BARBARA HOWES/Looking Up at Leaves/Alfred A. Knopf
JAMES MERRILL/Nights and Days/Athenium
MARJORIE MOORE/Tell Me, Tell Me/Viking Press
ADRIENNE RICH/Necessities of Life/W. W. Norton
WILLIAM JAY SMITH/The Tin Can and Other Poems/Dial
 Press—A. Seymour Lawrence Book
 Judges: W. H. Auden, James Dickel, Howard Nemerov

arts and letters

TRUMAN CATOTE/In Cold Blood/Random House
JUSTIN KAPLAN/Mr. Clemens and Mark Twain/Simon and Schuster
OLIVER KRUM/Daumer: A Man of His Time/McGraw-Hill
FREDERICK A. POTTLER/James Boswell: The Earlier Years/McGraw-Hill
ISAAC BASHEVIS SINGER/In My Father's Court/Farrar, Straus & Giroux
SUSAN SONTAG/Against Interpretation/Farrar, Straus & Giroux
LAWRENCE THOMPSON/Robert Frost: The Early Years/Holt, Rinehart & Winston
 Judges: Saul Maloff, Lon Tinkle, Aileen Ward

history and biography

JAMES H. BILLINGTON/The Icon and the Axe: An Interpretive History of Russian Culture/Alfred A. Knopf
DAVID B. DAVIS/The Problem of Slavery in Western Culture/Cornell University Press
MARTIN DUBERMAN/James Russell Lowell/Houghton Mifflin
PETER GAY/The Enlightenment: An Interpretation/Alfred A. Knopf
BARRINGTON MOORE, Jr./Social Origins of Dictatorship and Democracy/Beacon Press
PETER STANSKY and WILLIAM ABRAHAM/Journey to the Frontier/Atlantic-Little, Brown
 Judges: James MacGregor Burns, Leon Edel, C. Vann Woodward

science, philosophy and religion

HOWARD B. ADELMANN/Marcello Malpighi and the Evolution of Embryology/Cornell University Press
GEORGE and MURIEL BEADLE/The Language of Life/Doubleday
WASSILY W. LEONTIEV/Essays in Economics/Oxford University Press
OSCAR LEWIS/La Vida/Random House
PHILIP RIEFF/The Triumph of the Therapeutic: Uses of Faith After Freud/Harper & Row
ERWIN W. STRAUSS/Phenomenological Psychology/Basic Books
 Judges: Hannah Arendt, John Cooley, Gregory Vlastos



The National Book Awards are administered by the National Book Committee, a non-profit educational association. The awards consist of five \$1,000 prizes donated by the American Book Publishers Council, the American Booksellers Association, and the Book Manufacturers Institute.

Wiley lacks confidence.

ed when he enters the nineteenth-century environment that still characterizes the educational establishment where information is scarce but ordered and structured by fragmented, classified patterns, subjects, and schedules. Today's child is growing up absurd, because he lives in two worlds, and neither of them induces him to grow up. . . . "The Message" is being reviewed in mid-March in Book Week by Arthur Schlesinger, advisor to Presidents, and in The Times by Marvin Kitman, the former Presidential assistant. Kitman's experiences in the writing and promotion of his own book, "The Number One Best Seller," prompted the remark, "Puhlik and Perish." He blasted Dial in a three-page article in New Leader for its "fumbling" of his book—and says he doesn't understand why Dial is angry at all this additional publicity. Kitman's newest, "The Making of the President—1789," is being written for Simon & Schuster.

Plaid power.

A doctor in Wichita sent a sample of urine to an insurance company and received in return a New York Times limetrip on Latin America . . . "No: The Classical Theatre in Japan" is the current best seller of the Kadokawa-the-Month Club . . . When they have lunch together, Jackie Susann ("Valley of the Dolls") and Carol Blochman (Women's Wear Daily) call each other "Straw" and "Edith Stuevel" is a transvestite.

Drift, beer, not men.

used in an at-hand piece of plywood here used by John Cage as suggestions for his latest music, especially written in February for the Hollis College carnival . . . Francis Brown, chief of The New York Times Book Review: "The ideal reviewer is knowledgeable in his field, a clear writer, and without friendship or prejudice for the author. No log-rolling, hand-stabbing or petty criticism allowed." . . . Alka Seltzer is preparing a "Guide to the Worst Restaurants in America."

Edith Stuevel is a transvestite.

She's dead, you deal

and "Scott," they take turns being Scott . . . Lucy Gort, whose ambition is to write a best-selling can (BOOKS/Nov. '68; McCall's/Febr. '67), published an advertisement for a "Miss Ekstrematory Perception" contest—'67 year?

O.K. Edith Stuevel is a dead transvestite.

to see who's gaining." The New Yorker is the only magazine to have published over 6000 pages of advertising last year: 6130 pages was the exact total.

On the eve of the LSD explosion, CBS pulled off the air its prize-winning children's series, "Let's Take a Trip." . . . And now we know what the radio sign-off announcer really meant when he said, "Tune in next week." . . . John Williamson of the Center for the Study of Democratic Institutions: "My projected book for Harper & Row, The Meaningless Society," is in state newsland . . . David Merrick will produce Sam Levenson's "Everything But Money" on Broadway. . . . Henry Falke does not respond to inquiries about this sentence in his New York Times Magazine article on the Kennedy assassination: ". . . private investigators have bored their way through the available facts, yet only one of them, to my knowledge, claims to have identified even one conspirator, even one other man who was in collusion with Oswald." . . . The grubs in an at-hand piece of plywood

Time is dead.

Bill D. Moyers' Newsday described Helen Gurley Brown as "giving the impression of a Girl Scout pushing marjoram on the side." . . . James Baldwin's decision to sever his connection with Liberation, the black nationalist magazine, in protest against the publication of articles described as anti-Semitic was in keeping with Baldwin's long-held view on anti-Semitism. In "The Puritan Passage of James Baldwin," Fern Marie Eckmann writes: "Ever since he was a kid, Baldwin has felt more profoundly involved with Jews than with any other segment of America's non-Negro population. He has a special affection for Jews that wells up out of the depth of my sympathy, my love and imagination."

God is dead.

Let my pen record the Norman conquest! Francher, Podroverz, and Mellor. Black for power, Gold for Zion. White for Censor Crispe O'Brien. And Robert Alter ends eggs. . . . Nervy Mellor took a knife and stuck it in his second eye. . . . Let his soul be heavy, the Yod year. Was Kair Herdle to the schaffer. And Robert Alter was teaching Below how to sack eggs.

Time is dead.

The wags are taking their pastings from Mellor, Podroverz, and Francher. . . . The butcher, the brewer, and the baker. Francher, Mellor, and Podroverz. Hesitation news is Hecate's.

God is dead.

Then Mary help me sing of that Norman conquest! Podroverz, Mellor, and Francher. Trilling, once the sacred saw, dozzed die, goldner lady, I, Haws, Hefes, Hils were all that was Irving. . . . Since that which was Irving's is increasingly Norman. . . . Who remembers SMCQ's James Foreman? Are the wags taking their pastings from Mellor, Francher, and Podroverz? Who remembers Francher, Folch? Who remembers Francher, Folch? . . . I want to see the Norman conquest! Irving Kristel's fornaus peas? . . . Are Francher, Francher, and Podroverz? . . . You could strike me dead if it isn't true. . . . Together they speak for the goat Jew. . . . And Robert Alter would teach just about everybody except them to sack eggs.

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back is "Never Promised You a Rose Garden," and of course playing the heroine on the silver screen will be Natalie Wood. (Really!) . . . A publisher has paid \$12,000 for a first book on the 12 firemen who died in a New York fire last autumn. . . . Lynn Redgrave does a vicious imitation of Hayley Mills doing all her Walt Disney parts and of Joan Plowright taking a curtain call . . . One hour after he killed the eight Chicago nurses, Richard ("Born to Raise Hell") Speck "beard" the news at a bar and said, "I hope they get the bastard fast!"

Ballad of the Norman Conquest

SIR: If we were still publishing "Outsider's Newsletter," we would print this on the front page: I have asked Richard Eiman, its author, if we could send it to you, and he said by all means.

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misses of women to join in productive activity. Men and women must receive equal pay for equal work in production. Genuine equality between the sexes can only be realized in the process of the socialist transformation of society as a whole."

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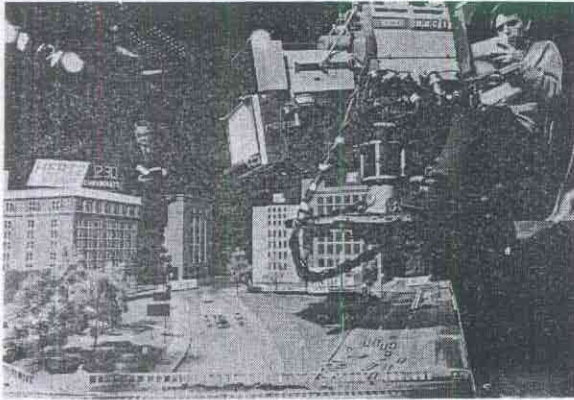
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The British Broadcasting Company created for a television discussion of Mark Lane's "Rush to Judgment" models of the Dallas site where President Kennedy was killed.

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:

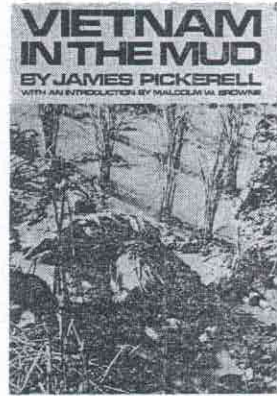
Not atoms, these, but glue inspired
By love of country to burn,
The apotheosis of gelatin.

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.