

LETTERS TO THE EDITOR

The New Left

EDWARD M. KEATING, in "The New Left: What Does It Mean?" [SR, Sept. 24], makes some telling points in his critique of the postwar policies of the United States, and of the assumptions which underlie these policies. Unfortunately, these points are likely to be obscured by Mr. Keating's unfair and untrue statements about political moderates.

According to Keating, only the extremists, right or left, on the American political scene are willing to deal with issues. This is nonsense. Keating himself tells us that Ronald Reagan won the California primary by "appealing to the base instincts of fear and hostility."

In fact, it is usually the moderates who make progress possible in our political system by painstakingly formulating compromises that are acceptable to contending groups.

JAMES E. MCGOVERN.

Arlington, Va.

EDWARD M. KEATING's article is one of the most perceptive political writings we have seen for some time. If Americans can be led to look at life as the "New Left" does, there is a bright future ahead.

W. F. UNRUH.

North Newton, Kan.

MR. KEATING's principal message is that "nonviolence" must supplant our foreign policy, which he claims is based solely on "naked force" to the exclusion of peaceful approaches such as effective economic assistance.

From my first-hand observation of the AID program in Latin America, I know that Keating is ignorant of the facts and that his charge is false. We are foremost among nations in this field for reasons which stem from our own humanitarian ideals. Where we have resorted to arms, as in Vietnam, we have done so with the knowledge that nonviolence in the face of aggression and terror does not serve humane ends.

CHARLES J. STEPHENS.

Edgartown, Mass.

I CAN ASSURE YOU that a great many members of the "New Left" do not share the stance of Mr. Keating, Robert Scheer, *et al.* Contrary to what Mr. Keating would have you believe, many if not most of the young members of the Left today are not ready to commit themselves uncritically to a position of trying to "radicalize" or "realign" the Democratic or Republican parties. Nor do we attempt merely "to work within it [the present system] by running for elective office."

Electoral action is in itself a valid form of political struggle, but to associate it exclusively with reform and the attempt to "force" Democratic politicians leftward is to entirely mistake the intent of a large portion of the New Left.

DAN RAPHAEL.

Tacoma, Wash.

SR/October 15, 1966



"I know it's 'creativity time,' Miss Hadley, but I can't just turn it on and off like that."

For the Record

REGARDING THE COMMENTS about Richard M. Nixon's views reprinted from the Vancouver Sun [As OTHERS SEE US, SR, Aug. 20], it is and has been his position that: a) No American foreign aid should go to any nation that trades with the Communist regime in North Vietnam while that regime is fielding an army against American troops in the South; b) there should be no American trade with any shipping company that participates in this trade with the Communist regime in Hanoi.

However, it is not and it has not been Mr. Nixon's position that trade should be cut off with nations involved in trading with Hanoi.

I trust that this letter will clear up any misunderstandings in this matter.

PATRICK J. BUCHANAN,
Aide to Mr. Nixon.

New York, N.Y.

Enterprise in Russia

MEYER LEVIN's ARTICLE, "The \$500 Misunderstanding" [BOOKED FOR TRAVEL, SR, Sept. 24], offers a glimpse of Russian life that we seldom see—the urge of private enterprise. I was especially interested to hear that a small army of Russian speculators would dare, openly, to attempt the purchase of American-made shoes, shirts, ballpoint pens, cameras, car-luggage racks, and even cars.

An American car is a conspicuous object, especially in Russia, and conditions must be greatly changed to tempt a Soviet citizen to dare own one, especially in view of the strict laws against such black-market items, and the severe penalties meted out for breaking these laws.

Perhaps those who say that human na-

ture and time will change the Soviet policy are right.

PERLEY HENDERSON, JR.

Pittsburg, N.H.

FAO and the Army

R.L.T.'s VERY INTERESTING editorial ["Hyacinths, Coconuts, and the FAO," Sept. 17] on plagues and insects which destroy food crops neglected one of the most malignant destroyers. To the list of desert locust, water hyacinth, quelea quelea bird, and coconut disease you should add the name of the United States military forces ruthlessly engaged in chemical warfare in Vietnam.

Shouldn't this be a matter for the FAO's concern?

R. C. ADAMS.

Coopersburg, Pa.

The Fader Method

I WAS INTERESTED in your report on Dr. Daniel Fader's book, *Hooked on Books* [TRADE WINDS, June 25].

This summer, while working at Douglass College in New Brunswick, New Jersey, I had the opportunity to see his method in action. There was a REAP group on campus working with high-school students. Their goal was to stimulate an interest in reading and in academic matters. The main meeting room of this group contained wire racks filled with paperback books. On top of each rack was the inviting sign saying PLEASE TOUCH. As the summer progressed, these books were being more than just touched. Students could be seen sprawled on the lawns absorbed in their reading. These children, who were "not interested in books," were reading a couple of books a week!

LINDA MUTTERER.

New Brunswick, N.J.

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PAUL BUNYAN

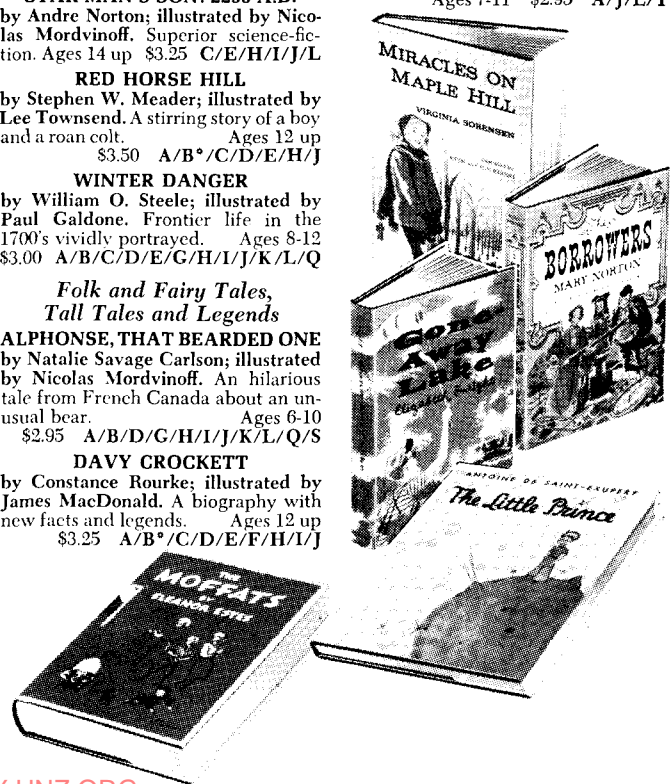
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KEY TO RECOMMENDATIONS

- | | |
|--|---|
| A—The Booklist and Subscription Books Bulletin, American Library Association | I—Books for the Elementary School Library, Catholic librarians of New York State; The Catholic Booklist, Catholic Library Association |
| B—Children's Catalog, H. W. Wilson | J—Library Journal (including School Library Journal) |
| C—Standard Catalog for High School Libraries, H. W. Wilson | K—Bulletin of the Center for Children's Books |
| D—A Basic Book Collection for Elementary Grades, American Library Association | L—Horn Book |
| E—A Basic Book Collection for Junior High Schools, American Library Association | M—Newbery Medal |
| F—A Basic Book Collection for High Schools, American Library Association | N—Newbery Medal runner-up |
| G—Subject Index to Books for Primary Grades; Subject Index to Books for Intermediate Grades, American Library Association | O—Caldecott Medal |
| H—National Council of Teachers of English: Primary, Books for Beginning Readers; Elementary, Adventuring with Books; Junior High, Your Reading; Senior High, Books for You | P—Caldecott Medal runner-up |
| | Q—N.Y. Herald Tribune Spring Book Festival Award |
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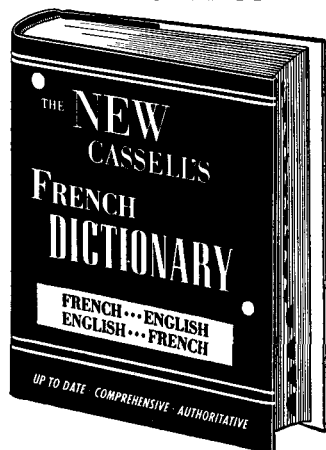
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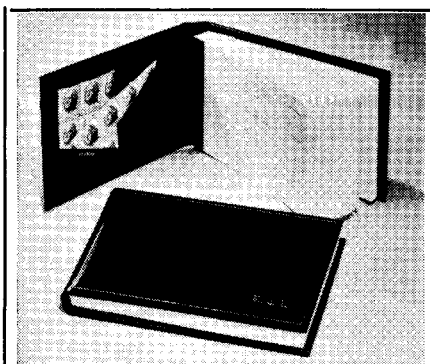
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SR GOES TO THE MOVIES

"Hawaii" Number 1

SO CRITICAL has the star shortage become in Hollywood that it was presumably not possible to find three American natives to play the principal Yankee roles in *Hawaii*, a three-hour movie divided into two unequal parts, with an intermission between. But, playing the game of producer for a moment, who is there of prominence suitable enough for \$12,500,000 worth of large-screen movie epic? Ann-Margret for Jerusha Bromley Hale? Rock Hudson for the Reverend Abner Hale?

Obviously, producer Walter Mirisch and director George Roy Hill had to seek elsewhere for their important players, and they have come up with Julie Andrews and Richard Harris, both British, and Max Von Sydow, a Swede, with the result that, capable as these players are, their accents don't exactly match their roles. This bothered me; it may not bother others; and I suppose when the film is dubbed into other languages all will even out.

There are, however, other problems with *Hawaii*. In spite of the fact that only a small part of the novel's large and sprawling story is covered on the screen, the movie becomes burdensome after awhile. This is due to the nature of the hero, Mr. Von Sydow's Abner Hale, who is a less-than-charming bigot from beginning to end, and who, when faced with the local customs of the natives of the island he invaded without prior invitation, invariably behaves with rigid predictability. He's not only against them; he continually invites the wrath of his singularly narrow-minded God upon those who don't conform to what the reverend considers to be His precepts. After awhile you're all on the side of the natives. Not only that, the reverend soon drives his sweet, loyal wife (Miss Andrews) to sickness, despair, and death. A strange hero, indeed, especially when Richard Harris, as a rugged whaler and trader, knocks him off his feet every time he meets him.

Evidently, Dalton Trumbo, the screenwriter (who rewrote an earlier draft by Daniel Taradash, prepared for Fred Zinneman), had the estimable aim of providing a truthful picture of the early conquest of Hawaii by the missionaries and the traders. He forthrightly brings up the subject of incest, a marital practice indulged in by early ruling families of the islands, and shows how the Westerners brought their diseases with them, with the eventual decimation of much of the local population.

Nevertheless, his Reverend Hale is a bore, and every time things show signs of getting lively, along he comes to break it up. Somewhere along the line the story structure got misshaped. Nor does George Roy Hill take full advantage of the pictorial possibilities of the subject. Views of the splendors of the islands and the native ceremonies are scanted in favor of the reverend's fulminations.

United Artists, the producing firm, will be watching the box-office reaction to *Hawaii* carefully. It still owns the remainder of the best seller, and the firm contemplates one or two film sequels. This section, by the way, smashes the nudity barrier in Hollywood films. Several of the native lasses are shown with bare breasts, a somewhat timid step toward liberalism since the ladies have brown skins and not white. Brown bosoms were never taboo, really. And, anyway, these are hastily covered up by the shocked reverend.

NOT a total success, either, is the film version of *A Funny Thing Happened On the Way to the Forum*. The stage production was a rowdy, seamy, joyous affair, and while much of the rowdiness and seaminess are retained, some of the joyousness is missing. This is hard to account for, in view of the retention of Zero Mostel and Jack Gilford from the original cast, and since the director, Richard Lester, was allowed every liberty in whipping up hilarity for the screen. Perhaps he was allowed too much liberty. He appears to have been obsessed with the need to keep things moving; which is to say he has attempted to make the comic musical *cinematic*.

Today's chic way of being cinematic is to insert some sort of wild, insane chase episode reminiscent of silent classic comedy. Thus, Lester spends far too much time on an idiotic chariot race, or chase. He has the late, and lamented, Buster Keaton running around and around the Roman hills. It just isn't funny. On the other hand, some of the stage business provided by Mostel and Gilford seems *too* broad for screen requirements. Luckily, a good deal does remain from the original to spice up the film. Phil Silvers is on hand as a coniving whoremaster, the girls are attractive, and the comic corruption on all levels of Roman society is a welcome corrective to those noble Romans who have infested movies for generations.

—HOLLIS ALPERT.

SR/October 15, 1966