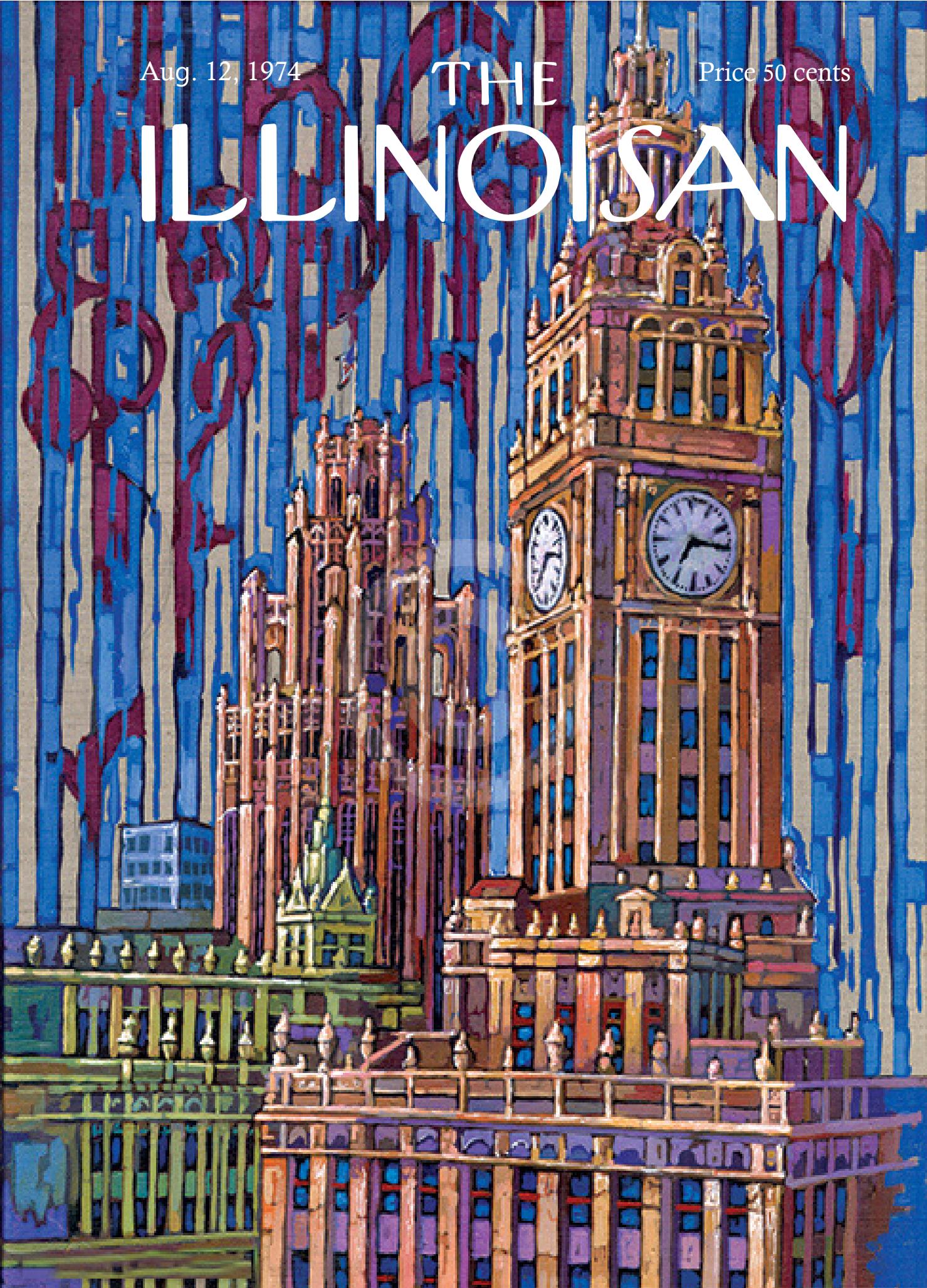


Aug. 12, 1974

THE

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## THE ILLINOISAN

AUGUST 12, 1974

### 4 THE GOINGS ON ABOUT TOWN

### 9 THE TALK OF THE TOWN

*Jay Sridharan on family reunions;  
Jay Sridharan on doing the right thing;  
Jay Sridharan on the fate of television.*

*Jay Sridharan*

### 11 THE FLASH IN THE PAN

Pride Comes before the Fall

*You can't have crime without some pride!*

*Jay Sridharan*

### 18 A REPORTER AT LARGE

In the Limelight

*Poor Nixon did his best.*

### NONFICTION

*Jay Sridharan*

### 22 OIL KILLING

"Wyoming Environmental Montage"  
*John McPhee*

*Jay Sridharan*

### 23 THEM CITY FOLK!

"Giving Good Weight"  
*John McPhee*

### THE CRITICS

*Jay Sridharan*

### 25 MUSICAL EVENTS

Money Money Money

*The O'Jays "For the Love of Money"*

*Jay Sridharan*

### 27 THE CURRENT CINEMA

Woah, What?

*Mel Brooks' Blazing Saddles.*

*Jay Sridharan*

### 30 BOOKS

Vive la Révolution

*Ursula K. LeGuin's "The Dispossessed"*

*Jay Sridharan*

### 35 ORIGINAL FICTION

"Perpetual War"

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## GOINGS ON ABOUT TOWN

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18		19		20		14		15		16		17

### THIS WEEK

#### THE THEATRE THE MUSIC MAN

Con man Harold Hill takes a stop in River City, Iowa, hoping to make some quick cash. He intends to use his classic scam: offering to start a marching band, then skipping town with the money. Things go awry, however, when he falls in love with the librarian, and tries to keep his cover while he inadvertently leaves the town with a love for music. Watch this hilarious production on Aug. 15 at the Springfield Municipal Opera (Chatham)

#### HONEST ABE

Richard Blake returns once again to portray Abraham Lincoln during the candlelight tour of the Old State Capitol this Saturday Evening. More than 1300 people crowded the Old Capitol during Blake's performances at the candlelight tour July 27. Over 300 candles light the Old Capitol during the tour which begins at 7 PM. Lincoln's speeches and anecdotes form the script for Blake's presentation. They will be given at 7:30 and repeated at 8:30 in the Old Capitol's Hall of Representatives. (Chatham)

#### SHOPPING PUBLIC AUCTION

Francis Potts and Keith Malsbury will be holding a public auction two miles west of Waverly on Route 104 and a quarter mile south. Available items include farm equipment, hog and cattle equipment, as well as antiques and household goods. Whether you need a major farm upgrade or just a few things around the house, you can snag a deal this Saturday at 10:30 AM from auctioneers John S. Kasten and WM. L. Gaule. Lunch will be served. (Chatham)

#### FESTIVALS SUMMERFEST

There's dancing, singing, drama, and it's all yours, just for the sheer pleasure of it. Enjoy the Chicago Tribune Summerfest, at noon in Pioneer Court next to the Tribune Tower on Michigan Avenue. On Thursday August 15, come jam to Synod Rock. Friday will feature the Serbian Youths and Monday offers the York HS Jazz Band, Dixie Band and Studio Band. The fun never end, with programs schedules up until September 10. (Chicago)

## THE THEATRE

### LLOYD GEORGE KNEW MY FATHER

*Lloyd George Knew My Father* is a 1972 play by the British playwright William Douglas-Home. The black comedy features an elderly and eccentric aristocratic couple who learn that a bypass is to be built through their property. The wife declares her intention to commit suicide in protest, and the complications arising from this set up the rest of the play's action. Featuring Ralph Richardson, the play opened at the Studebaker on Monday, August 12 and will continue through September 7. (Chicago)

### THE RIVER NIGER

*The River Niger* is a play by American playwright Joseph A. Walker, first performed by New York City's Negro Ensemble Company off-Broadway in 1972. A black poet is forced to paint houses, struggling to financially and emotionally support his family and his cancer-ridden wife Mattie in Harlem. That family's history, including his son's decision to leave the Air Force and the street life for law school, is the subject of the play. *The River Niger* focuses on themes common to much of Walker's work: the struggles of black men in a racist society, the brotherhood between black men, the role of men in the black family, and the efforts among African Americans to achieve greater equality. The play opened Tuesday, August 13 and will continue through September 8 at the Blackstone. (Chicago)

### LENNY

The life and many of the standup routines of the outrageous, provocative comedian Lenny Bruce are detailed in Julian Barry's play. Lenny Bruce was renowned for his open, free-style and critical form of comedy which integrated satire, politics, religion, sex, and vulgarity. He paved the way for future outspoken counterculture-era comedians, and his trial for obscenity is seen as a landmark for freedom of speech in the United States. The play begins its 13th and final week at 11th Street Theater, closing on August 18. (Chicago)

### GOOD NEWS

At Tait University, school librarian Connie Lane falls for football hero Tommy Marlowe. Unfortunately, he has his eye on gold-digging beauty Pat McClellan. Tommy's grades start to slip, which keeps him from playing in the big game. Connie eventually finds out Tommy really loves her and devises a plan to win him back and to get him back on the field. Starring Alice Faye and John Payne, the play began its seventh week on August 12, and will continue through August 31 at the Shubert. (Chicago)

### SEESAW

Jerry Ryan, a simple, handsome, young lawyer from America's Midwest, comes to New York where he gets involved in a romance with a young dancer named Gittel Mosca, whose background, ideas and attitudes are completely different from his own. Gittel introduces Jerry to all aspects of her life in New York, as Jerry finds himself outside X-rated cinemas marquees in Times Square and is approached by Eighth Avenue hookers. Sadly the relationship between Jerry and Gittel fails in the end to lead anything more permanent, but both have learned things about themselves. Starring Lucie Arnaz and John Gavin, the play begins its last and final week at the Auditorium, closing Saturday, August 17. (Chicago)

### NO, NO, NANETTE

Young Nanette attempts to save the marriage of her uncle and aunt by untangling Uncle Jimmy from several innocent but dangerous flirtations. Attempting one such rescue, Nanette enlists the help of theatrical producer Bill Trainor, who promptly falls in love with her. The same thing happens when artist Tom Gillespie is called on for help. Soon, Uncle Jimmy's flirtations become too numerous, and Nanette's romances with Tom and Bill run into trouble. Starring Andy Devine and Julie Jenner, the musical continues through August 25 in Sullivan at the Little Theatre on the Square. (Springfield)

### THE HAPPY TIME

Jacques Bonnard is a prize winning photographer who travels the world. He returns to his village, after five years away, seeking the happy time of his childhood. His stories of his travels have a profound effect on his nephew Bibi, who is having trouble at school and going through an especially rough puberty, inspiring the boy to want to live life to the fullest. Jacques goes to a nightclub and takes his father, Grandpere, and Bibi, where they are entertained by the dancers. When Bibi takes Grandpere's "naughty" pictures to school and is discovered, his stern father Philippe forces him to apologize to his school-mates. Bibi is embarrassed and upset and tries to cajole Jacques into taking him away when he leaves. Although Jacques at first agrees, he quickly realizes that this would not be good for Bibi. Meanwhile, Jacques finds it difficult to commit to his former sweetheart Laurie. The couple finally realize that they have opposite ideas about life and the future. Jacques realizes that he returned home searching for family and love, and understands that he must set out alone again. The musical continues through August 20 in Peoria at the Corn Stock Theatre. (Springfield)

### BOEING BOEING

*Boeing Boeing* tells the exploits of French bachelor Bernard and his lovely female flight attendants. Three flight attendants, to be exact, from three different countries: and they all believe they're engaged to Bernard! In the past, Bernard has been able to juggle these women due to his detailed timetable of his fiancés' flight schedules. When the situation changes and all of the women end up at his apartment on the same day, Bernard (with help from his bewildered friend Robert) struggles to keep them from learning the truth. Will he be able to keep up this charade, or will a disaster occur? Starring Peter Lupus, the musical continues through August 18 in Robinson at the Lincoln Theatre. (Springfield)

### BITTER SWEET

Everything that wealthy London society had to offer a properly brought-up girl lay at the feet of little Sarah Millick in 1875; but she fell so desperately in love with her handsome young singing teacher that she threw it all away in order to be with him. In Vienna, five poverty-stricken years later, her adored Carl is killed in a duel. But his music lives on as the self-reliant Sarah earns fame throughout Europe with her singing. Finally returning to England, she marries the elderly Marquis of Shayne who has waited so patiently for her. Years later, at a madly bright party in the late 1920s, she tells her story. The operetta by Noel Coward opened Monday, August 12 in St. Louis at the Municipal Opera in Forest Park. (Springfield)

## MUSIC

### RAVINIA FESTIVAL

The Ravinia Festival of 1974 began last Sunday, August 11. On Wednesday, August 14, it features the Ozark Mountain Daredevils as well as Loggins and Messina at 8:30 PM in the Pavilion. On August 15, at the same time, The Chicago Symphony Orchestra will play music of Berlioz, Saint-Saens and Schumann. David Zinman will conduct as Byron Janis plays the piano. On Friday, August 16, David Zinman will once again conduct the orchestra as they play the compositions of Schubert, Glazounov and Rachmaninoff, starring Silvia Marcovici on the violin. On August 17, at 11:00 AM, Pascual Olivera, a Spanish dancer, will perform in the Young People's Program. At 8:30 PM, On Stage USA, the Chicago Symphony "Pops" and the Chicago Symphony Orchestra will show tunes of Cole Porter, Lerner-Loewe, Richard Rodgers and John Green. Box office at Ravinia Park in

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Highland Park is open daily at 1:00 PM.(Chicago)

## MOVIES

### BLAZING SADDLES

In this satirical take on Westerns, crafty railroad worker Bart becomes the first black sheriff of Rock Ridge, a frontier town about to be destroyed in order to make way for a new railroad. Initially, the people of Rock Ridge harbor a racial bias toward their new leader. However, they warm to him after realizing that Bart and his perpetually drunk gunfighter friend are the only defense against a wave of thugs sent to rid the town of its population. Watch this movie, starring Cleavon Little and Gene Wilder, at Frisina Cinema at 1:25, 3:15, 5:05, 7:10, 9:15 every day. (Springfield)

### MAME

The musical revolves around the antics of Mame Dennis, a fun-loving, wealthy eccentric with a flair for life and a razor-sharp wit. Her life is suddenly changed when she becomes the guardian of her late brother's only child, Patrick Dennis. Her adventures take us from the speak-easies of the roaring 20's to the depression following the great Stock Market crash. She is rescued by a wealthy Southern plantation owner, marries and is widowed suddenly, and through it all, manages to keep things under control. Watch this movie, starring Lucille Ball, at Fox Town & Country at 1:30, 3:30, 6:10, and 8:30 PM on weekends, 6:10 and 8:30 PM on weeknights. (Springfield)

## DANCE

### CITY CENTER JOFFREY BALLET

Robert Joffrey built up a company that made its debut in 1965 as the Joffrey Ballet. Following a successful season at the New York City Center in 1966, it was invited to become City Center's resident ballet company with Joffrey as artistic director and Gerald Arpino as chief choreographer. Arpino's 1970 rock ballet Trinity was well received; Joffrey revived Kurt Jooss's The Green Table in 1967, followed by revivals of Ashton's Façade, Cranko's Pineapple Poll, Fokine's Petrushka, Nijinsky's Afternoon of a Faun, Massine's Le Tricorne, and Le Beau Danube and Parade. Now, starting August 20 through August 25, the troupe will perform in Ravinia. (Chicago)

### STARS OF THE BOLSHOI BALLET

The Bolshoi Ballet is an internationally renowned classical ballet company, based at the Bolshoi Theatre in Moscow, Russian Federation. Founded in 1776, the Bolshoi is among the world's oldest ballet companies. It only achieved worldwide acclaim, however, in the early 20th century when Moscow became the capital of Soviet Russia. Along with the Mariinsky Ballet in Saint Petersburg, the Bolshoi is recognised as one of the foremost ballet companies in the world. In a show entitled "Stars of the Bolshoi Ballet", prima ballerina assoluta Maya Plisetskaya will perform at Arie Crown from August 14 through August 27. (Chicago)

### NEW BERLIN DANCE

Community Unit 16 Park and Recreation Association will sponsor a Country Music dance in the air conditioned Main building of the Sangamon County Fair grounds in New Berlin Saturday, August 31 from 9 PM until 12:30 AM. The Country Continentals will be featured. (Chatham)

### CHUMMY CHAINERS DANCE

The Chummy Chainers of Chatham will have a graduation dance on Saturday, August 24 at the Chatham Park. There will be 16 couples and three singles graduating. The callers for the evening will be Jim Green and Don McConnell. The "Little Links" will also dance. All members are to bring finger food. Everyone is welcome.

(Chatham)

## SHOPPING

### SUNNYSIDE NIGHTCLUB AND BOWLING ALLEY

The former Sunnyside Nightclub and Bowling Alley, residing at 101 Springfield Street, Auburn, IL, will be auctioned off on Thursday, August 22nd at 7 PM. The property is approximately 5200 square feet. The lot size is approximately 153 x 219.66 ft. The improvements are in good condition with approximately 75 percent of the roofing being new. Additionally, it has a four room apartment with a bath, washer and dryer hookup, central air, and separate heating. The furniture is also on sale, including items of a large variety, such as an ice cube machine, a cash register, an upright piano, a display case, a fryer, a stove, and much more. (Springfield)

### GIGANTIC FURNITURE AUCTION

Over 75 thousand dollars worth of famous brand furniture will be auctioned off on Thursday, August 15. A variety of items will be sold, including sofas, love seats, family room units, recliners, dining room suites, and more. The auction will be held by Warren and Larry Martin at the Mule Barn Center in Forsyth, IL. (Springfield)

## SPORTS

### GLENWOOD FOOTBALL GAME

The Booster Club of Glenwood High School will sponsor its annual Red and White Football game Saturday, August 31 at 10 AM at the Glenwood Athletic Field. This is also the annual kick-off for this year's membership drive for the Booster Club. The Club will also have their Red and White sweatshirts on sale. Come out and give the Glenwood football team your support! (Chatham)

### EDGEWOOD COUNTRY CLUB TOURNAMENT

Jim Marshall has taken a one shot lead over the field in the annual Edgewood Country Club men's tournament after 18 holes. Dock Fogel and Ed Randolph are tied for the first flight lead. Gary Hickerson has a one shot lead in the second flight; Bob Miller has a good sized lead in the third flight as does Chuck Howard in the fourth. The next 36 holes will be played this weekend and the final 18 holes are scheduled for Saturday, August 24. (Chatham)

### TUESDAY MORNING LEAGUE

The Tuesday morning bowling league will start next Tuesday, August 27. There will be a new starting time this year: 9 AM. Anyone interested in bowling Tuesday morning, please call Ruth Kauerauf at 483-2348 or Kay Phillips at 483-2563. (Chatham)

## COMMUNITY EVENTS

### WAVERLY PICNIC

Waverly's Community Picnic will be held Friday and Saturday August 23 and 24, in Salter Park with rides, games, contests, and free entertainment. Festivities begin on the 23rd at 2 PM with the Kiddie Parade and continue through the next evening. On Friday, the Morgan County Senior Citizen's Kitchen Band will perform. This will be followed by the Miss Waverly Contest with seven young ladies competing for the title. The crowning will take place at 9 PM. Saturday's entertainment begins at 7PM with the Capitol Chargers Drum and Bugle Corps in concert. This will be followed by the Hiatt School of Dance performance at 7:30 PM, and music by The Sound of Us from 8:30 until 10:30 PM. A Teen Dance will be held both nights from 9 to 11:30 PM in the American Legion Building. Larry Wade and The Mixed Emotions will play at Friday's dance and music Saturday will be by the J. B. Scepter band. Come out and join the fun! (Chatham)



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## THE TALK OF THE TOWN

### FAMILY LONG TIME NO SEE!



Many of us have sons and daughters out in the world, but every mother always wishes to see her young ones. Luckily for Howard and Lelia Skiles of Virden, they have been able to see their four sons together, after eight years, these past two weeks.

First to arrive was their third son, David. He drove from Camp LeJune, North Carolina, along with his wife Kim, and boys Paul and Eric. David was stationed at Camp LeJune for two years as Captain in the Marines. The same night, David's older brother Jim joined them, as well as his wife Kathy and daughter Denise. In the next couple of days, sons Jake and Mike arrived as well.

After a few days of rest, it was time to go sightseeing. Howard, Lelia, Dave, Kim, Denise, and their families headed for Six Flags where they spent the night and returned home the next day after visiting the St. Louis Arch.

Within one week, all four sons had arrived in Virden along with their families, and one Sunday, the entire family of thirteen held an outdoor

reunion. After a large turkey dinner under a tent canopy, the whole family joined in fun and games, homemade ice cream and cake. They were sure to capture the moment and took plenty of timeless photos. The next day, the sons began to depart, each going their own way.

-Jay Sridharan

### GOLDEN TICKETS JUST A BROWN PAPER BAG

We all wonder what we'd do if we won the lottery but unfortunately, only one in a million will ever actually win. One lucky kid, however, really did find his wildest dreams materialize in the most unlikely of places: a brown paper bag.

Ten year old Jimmy Connor, of Collinsville, Illinois, is always finding things along the road. "He keeps his eyes down," said Mrs. Jeanine Connor, "He likes to collect things." One Tuesday, Jimmy found a brown paper bag and a box of disposable diapers. The paper bag contained \$13,000 in cash!

Jimmy and his mother knew better than to keep that money, and immediately called the police. "I was absolutely stunned," said Mrs. Conner, "The money was \$10s and \$20s wrapped in plastic with masking tape around it with thousands marked on it." As it turns out, a man named Jose Gandaria was frantically searching for a brown paper bag across the street. The

Gandarias had just sold their two trucks and, with the \$13,000 that was their life savings in a brown bag, headed for a Chicago children's hospital for neurological treatments for their 17 month old son. They placed the brown paper bag and diapers on top of their car, and it dropped onto the highway as they



left. "I would have liked to bought a new bike 'cause the brakes locked up on mine. But they needed the money more 'cause their baby couldn't walk or talk," said Jimmy after restoring the money to the Gandarias.

-Jay Sridharan

### TECH WHATS ON THE TELLY?

Cable television could revolutionize our lives in the same way the telephones changed our grandparents', but maybe not in Chicago. Although in the last four years, 23 companies have applied for a Chicago cable television franchise, one banker says they were only filed in self-defense to protect companies in case the franchises were awarded.

# "Pass the butter, please!"



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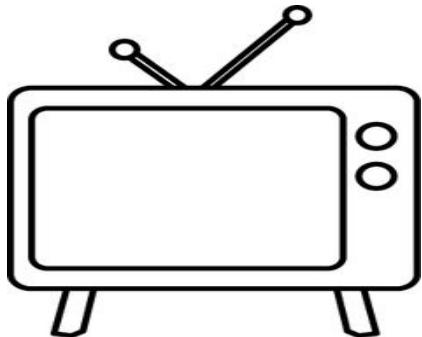
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The truth is, cable television isn't coming to Chicago for many years.

But why, you ask? Simply put, cable television is just too expensive for corporations. It's true, cable TV pictures are sharper, can transmit and unlimited number of channels and can even enable you to talk to other



people, including friends, banks and stores, through your television set. In order to do these things though, cable corporations must get city permission, or a franchise, to dig trenches and plant the cable underground, and that comes with costs.

The root of the problem is that the franchise tax is too high, but don't go knocking on the mayor's door just yet! After all, you might not actually want cable! A Boston report brings up two very important points. While cable television is capable of offering hundreds of services, other systems, such as the telephone, might just be cheaper. Not only that, but there is a strong possibility that an unauthorized person could monitor one's television!

These political and financial factors may have conspired to force an essentially responsible decision to keep cable TV out of Chicago until it becomes clear what the new technology and its corporate owners actually have to offer. Characteristically, that decision was made in the darkest secrecy and has never been announced. By contrast, when Boston Mayor Kevin White made the same decision, it was accompanied by an 18-month study and hearing for the general public. Whatever the case may be, Chicago may not be getting cable for a while and it might just be for the best.

-Jay Sridharan

# PRIDE COMES BEFORE THE FALL

*Think: all men make mistakes, / But a good man yields when he / Knows his course is wrong, / And repairs the evil: The only / Crime is pride*

BY JAY SRIDHARAN

Over 40 years ago, President Nixon became the first person to resign the most powerful position on the planet. After two years of bitter public dispute, however, his demise came as no terrible surprise. American politics shows us that the most powerful men make the biggest mistakes because they feel invincible, that is, until their hubris destroys them. Greek tragedian Sophocles once wrote, “Think: all men make mistakes, / But a good man yields when he / Knows his course is wrong, / And repairs the evil: The only / Crime is pride,” and his words relate directly to Nixon’s situation. Sophocles’ definition of crime, however, is far from ours. While crime and evil are almost synonymous to us, he makes an important distinction between them—that all men are capable of evil, but evil is not a crime; the only crime is pride. He holds that evil is forgivable, but pride is not. Sophocles is unaware, however, of a recent discovery that pride actually comes in two forms: “authentic” and “hubristic.” This discovery shows that authentic pride may not be as bad as Sophocles makes hubristic pride out to be. Sophocles also argues that pride is the only reason one wouldn’t attempt to repair their evil, and in Nixon’s case, this argument holds perfectly valid. Scientists, however, argue that there are many other reasons one might not make amends. History, literature, current events, and psychology show us that Sophocles’ words remain valid for much of what goes on in our lives, but as is for everything, there are certain instances in which they become objectionable.

Throughout history, famous leaders have defended Sophocles’ belief that the root cause of all crime is

pride, and President Nixon serves as a prime example. To truly understand Nixon’s hubris, we must go past the well-known Watergate Scandal and delve into the man’s personal and political character, as Anthony Summers does in his book *The Arrogance of Power: The Secret World of Richard Nixon*. Throughout the book, Summers points out that to Nixon, the ideas of anyone other than himself, including his wife, meant little to nothing. Candy Stroud, who covered Pat Nixon in *Women’s Wear Daily*, recalls her limousine ride with them, “He did all the talking, she did none. She just sat there the entire ride...and he didn’t refer to her, or defer to her.” White House counsel John Dean tells Summers about the autonomy Nixon exerted when they were finalizing their estate plan, “He excluded Pat from knowledge of what he was going to do,” he recounted, “...and [just told her] to sign on the dotted line...He didn’t seem to trust her.” Becoming president must have made him feel as if he knew everything. He also perceived any

disagreement with his political choices as a direct insult to his character. When the Senate rejected his choice for Supreme Court Justice, Nixon issued a directive to attack Cambodia to “show the senators who’s tough.” Nixon was so egoistic that he couldn’t fathom anyone having information detrimental to his image, prompting him to authorize various illegal operations, including the Watergate surveillance, supposedly under the impression that he had the authority to break the law. These operations eventually forced him to resign in the face of impeachment. Had Nixon ever stepped away from his arrogance, he would have realized his mistake and repaired his evil. Instead, he reaped the consequences for his crime of pride.

Hubris isn’t limited to political leaders like Nixon. We can see it in almost every great tragedy, such as the sinking of the unsinkable *RMS Titanic*. After the ship had sunk, a thorough investigation was conducted. Negligence was found to be the primary cause of the tragedy. Ac-



*"I'VE ALWAYS MANAGED TO RETAIN MY HUMILITY, I'M PROUD TO SAY."*



cording to articles in the *New York Times*, the engineers with the White Star Line were so confident that they would not have made a mistake that they failed to stock the ship with enough lifeboats, costing them several hundred lives. Not only that, but a speed of 21 knots was maintained even after three separate warnings were transmitted to the officers on the ship. The officers aboard the ship paid no attention to those warnings because any reduction in speed would challenge their idea that they were on the greatest ship in existence. The people in charge on this ship both literally and figuratively refused to yield, and their unforgivable crime of pride destroyed the futures of hundreds of unsuspecting passengers.

Literature, too, shows us that pride is the gravest of crimes through plays such as Shakespeare's *Julius Caesar*. In Shakespeare's play, Caesar is a very overconfident, self-assured man. In Act I of the play, he asserts his bravery as he tells his friend Antony, "I rather tell thee what is to be fear'd / Than what I fear; for always I am Caesar." This very fearlessness, however, brings upon his demise. The night before he is killed, there are many ominous signs, from graves splitting open to shrieking ghosts. When priests are asked to perform a sacrifice, they find that the animal had no heart, displaying yet another worrying sign. On the day of his death, his wife begs him not to go because of a dream she had that foreshadowed his assassination. Caesar, in turn, mocks Calpurnia for her fears

and proclaimed that he is more dangerous than danger itself. Despite countless warnings, Caesar marches to his death, and his refusal to yield causes his wife and many other women to be widowed from the battle fought in his name.

Another example of unforgivable pride in literature is in Herman Melville's novella *Billy Budd, Sailor*. In this novella, Billy Budd, a sailor, is the epitome of innocence; He is essentially a child. As the novella develops, the Master-at-Arms, Claggart, develops a hatred towards Billy, one that stems from his very soul, described by Melville as "a depravity according to nature." Claggart suspects Billy of partaking in the planning of a mutiny, and when Claggart reports Billy to the Captain, Billy impulsively punches and kills the Master-at-Arms. Although the Captain is confident that Billy was involved in no such mutiny, he quickly has Billy executed in fear that if Billy is let loose, other shipmen will be inspired to revolt. Captain Vere's position as captain serves as a source of pride, and he would rather kill an innocent boy than to have that status tarnished. However, his crime of pride comes back to bite him, and it costs Vere his happiness. Vere subconsciously knows what he did was terrible and for the rest of his short life, he remains in a state of discontent. His conscience haunts him, and his last words are, "Billy Budd, Billy Budd," as Vere reflects on the biggest mistake he made. This time, unlike the pride found in *Julius Caesar* where Caesar's crime directly affected only himself, Vere's mistake affected the people around him as well.

Sophocles' crime of pride isn't just a phenomenon found in history textbooks and old classics. We see it every day, and especially so recently. For the past year, our media has been saturated with commentary on the candidates for the 2016 presidential election. The coverage of Donald Trump, however, has overwhelmed that of any other candidate—not because of any impressive policy or strategic plans but rather for his "absence of discipline [and] bottomless capacity to nurse grudges," as one

*TIME* article describes him. According to the article, he has spouted lies, painted blacks and Muslims as criminals, mocked the disabled, objectified women, and invalidated a judge's ability because of his race. Trump's arrogance has empowered him to belittle civil law-abiding citizens, and although he won the race for office, he has racked up a strong opposition. Aside from losing the popular vote, according to one *Portland Press Herald* article, Trump has earned the contempt of over 160 republican leaders, including 32 members of the House of Representatives and 11 U.S. Senators. After his election, organized movements such as the National Action Network and local activists have been protesting relentlessly across the nation. Additionally, because Donald Trump lost the popular vote, there has been a strong push to abolish the Electoral College that gave way to his election. His election has inspired hundreds of thousands of people to sign online petitions to abolish the Electoral College and California Senator Barbara Boxer to introduce legislation that will amend its abolition to the United States Constitution itself. Because of his pride, Trump has refused to apologize and repair his mistakes and for this reason, he and his administration will certainly face difficulties in earning the respect of many.

We not only see the crime of pride around us, but within us as well. I, too, have met with failure due to an excessive confidence in myself, and one particular instance comes to mind. When I was in the eighth grade, I had a strong passion for robotics. I had just joined the local robotics team the year before and was just exploring the foundations of mechanical design. At the same time, at school, I joined the Science Olympiad team, a competition in which teams build a device to perform a task or prepare for a competitive test. To my pleasure, my group was assigned to build a small robot with the ability to move around and pick up tennis balls. I loved building robots and I knew that I could make a winning robot using my previous

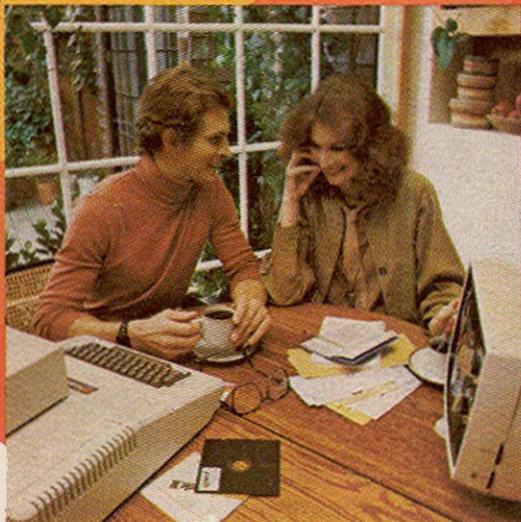
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experience. However, I let my confidence turn into pride. Within days, I created a computer model of my design and presented it to the others on my team. They had no background experience, so naturally, they had nothing to add to the discussion. My plan was accepted and we moved toward building it. As "we" worked, I realized that the rest of my team stood idly as I operated on the robot. Here, I was faced with a decision: I could either teach the two of them the basics and how my plan was to be implemented, or let them understand along the way. I was so confident that I could finish the whole robot, test it, and tweak it all by myself that I chose the latter. As time got tight, I found that I needed extra hands, but that nobody on my team could help because I ignored them in the early phases. My crime of pride prevented me from finishing the robot on time and stripped the others on my team of a valuable learning experience.

I, along with the many others we have studied above, have been a "bad man" at times, according to Sophocles when he said "a good man yields when he knows his course is wrong, And repairs the evil." However, there is an important implied message to apprehend: that evil is forgivable if repaired. We can see many examples where that is the case. According to a study done by Alyson Byrne, published in the Journal of Business Ethics, leader apologies that express remorse, accept responsibility,

display empathy, attempt to undo any harm caused, and assure future prevention are positively related to both follower and leader well-being. In other words, when people in power apologize for their mistakes, they feel less guilty and more confident about themselves as well as improve the general psychological health of their followers, making the workplace more relaxed and efficient. Her objective analysis of over 150 subjects goes to show that if one repairs his evil, it is no longer a crime, thus demonstrating Sophocles' argument.

We can turn to history once again to see an example of where repairing our course makes our evil condonable. In the 1930's, DuPont commercialized CFCs, or chlorofluorocarbons, for use in refrigerators, aerosol deodorants, and air-conditioning. At first, CFC's seemed like the "perfect industrial chemical": nontoxic, nonflammable, and odorless. In 1973, however, Sherwood Rowland and Mario Molina discovered that the CFCs floating into the atmosphere were breaking down the ozone layer that protects us from harmful ultraviolet radiation. Realizing their course was wrong, the U.S. government quickly repaired their evil against the environment. In 1978, just 5 years after the initial discovery, the U.S. government banned the use of CFCs in spray-can applications. In 1985, NASA confirmed Rowland and Molina's theory and within two short years, international diplomats came together on the "Montreal Protocol

on Substances that Deplete the Ozone Layer." It mandated the gradual phase-out of CFC's in industrial countries by 1998 and was praised by President Reagan as a "monumental achievement." The quick consensus of the major countries is laudable, and in September of 2009, the Montreal Protocol became the first treaty in the history of the United Nations to be unanimously ratified. The world realized its mistake and rectified it before any more harm was caused, showing again that evil is forgivable if repaired.

**W**ith all of this, pride seems like the vilest of human emotions. However, Jessica Tracy and Richard Robins have developed a psychological model in which pride actually has two facets: "authentic" and "hubristic." As they explain in their book *Self Conscious Emotions: Theory and Research*, "authentic pride may result from attributions to internal, unstable, controllable causes ('I won because I practiced'), whereas hubristic pride may result from attributions to internal, stable, uncontrollable causes ('I won because I'm always great')." When Sophocles tells us that the only crime is pride, he refers to hubristic pride, but Tracy and Robins show that authentic pride may be an essential evolutionary adaptation that functions as a way to maintain and enhance social status. Pride motivates us, they say, to act towards achieving our internal ideal self-representation, or "being a better person," and in these cases, pride is certainly not a crime.

Tracy and Robins define authentic pride as clustered with words such as "accomplished," "triumphant," and "confident," and we can see these traits in Steve Jobs, a man who used his confidence to skyrocket his company, Apple Computer. According to Arlene Harvey in "A Dramaturgical Analysis of Charismatic Leader Discourse," published in the *Journal of Organization Change Management*, Steve Jobs used his confidence, or authentic pride, to create a dramatic environment within his company, portraying himself as the main protagonist and his competitors as the



villains. His assertive rhetoric depicted himself as a transformational charismatic leader and his followers as "allies in pursuit of the charismatic leader's vision." Using his bold persona, Steve Jobs portrayed his vision as "morally worthy [and] innovative," inspired his employees, and brought his company from a decline to a major competitor in the personal computer and mobile device markets. His authentic pride is much of the reason we can enjoy computers today.

We've established that Sophocles' quote is mostly valid: we've seen that the root cause of evil is often hubristic pride, that evil is forgivable if repaired, and that authentic pride may not be so bad. Yet an implied meaning of his quote can easily be overlooked. Sophocles says that "a good man ... repays the evil: The only / crime is pride," and insinuates that if one doesn't repair his evil, he is prideful and is consequently a "bad" man. Science, however, disagrees, as there are many examples in which one does not repair his evil but still remains modest, such as addiction. The cause of addiction is a widely debated topic in the scientific community. Many argue that addicts are just unwilling to quit while others say that addiction is uncontrollable like a brain disease. Alan Leshner argues that addiction is not a "failure of will," but rather an ailment that requires medical treatment. He points out that "people often assume ... [addicts] should be able to quit by force of will alone," but that the brains of addicts have physically changed by drug use. As the substance abuse progresses, what was once a voluntary use of drugs becomes truly uncontrollable, akin to the involuntary delusion of schizophrenics. Most people want to stop the addiction, but their now morphed brain makes recovery without help almost impossible. This argument about involuntary or irresistible acts of evil extends to our civil courts as well. According to West's Encyclopedia of American Law, the insanity defense is defined as, "A defense asserted by an accused ... to avoid liability ... because, at the time of the

crime, the person did not appreciate the nature or quality or wrongfulness of the acts." It is used to defend those with temporary or permanent mental defects, allowing them to get treatment, rather than convicted for crimes they committed because of a lack of better judgement. For example, according to a Westword article, in 2010, Bruco Eastwood opened fire on students leaving Deer Creek Middle School in Denver, CO. While in custody, Eastwood exhibited bizarre behavior, like picking at his skin in an attempt to remove the "transforming forces" from his body. Eastwood was found not-guilty because of the insanity plea, as doctors diagnosed him as a schizophrenic "whose actions were dictated by delusions and audio hallucinations." Forty-eight of the fifty states include provisions for the insanity defense, and it has been used numerous times, showing that sometimes, acts of evil can arise from circumstance rather than pride.

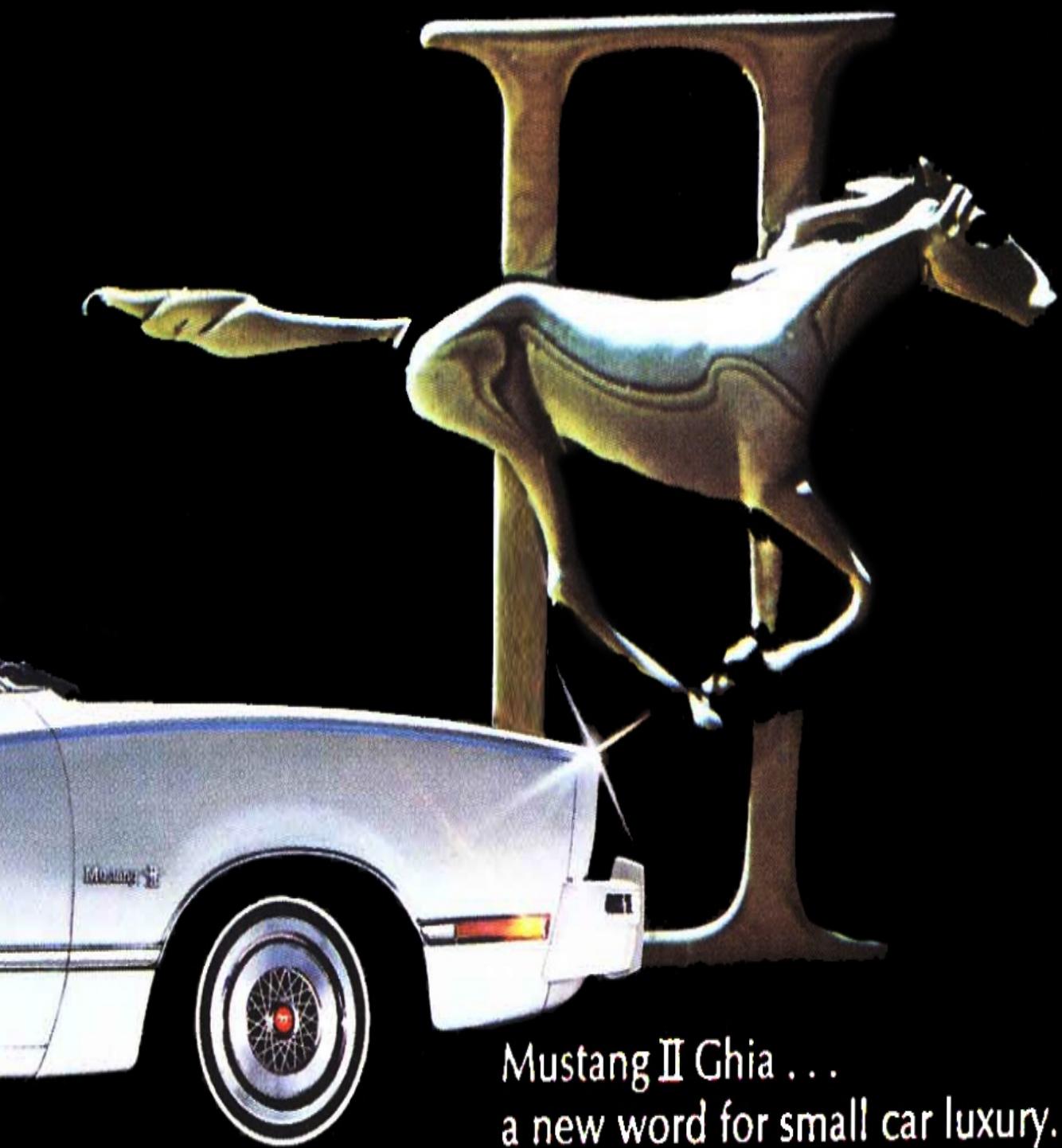
Addiction and the insanity plea help show that while Sophocles' words aren't always correct, they remain mostly valid today, and have remained so through the centuries. Standing with Sophocles, history and literature show us that the root cause of most evil is pride, and that pride is really the only crime. Psychologists agree that evil is forgivable, and that a simple apology and attempt to repair it can go a long way towards staying a "good man." However, we can't simply label all pride as immoral because authentic pride is actually a very important emotion that has evolutionary implications such as helping us boost our social standing. We must also be careful about assuming that not repairing one's evil is due to their excessive pride. Science and law show us that there are many cases where one wishes to do so but is mentally unable, such as addiction. Nixon's resignation opened the eyes of many and made us aware of the danger of hubris, and while it will undoubtedly continue to exist, we can only hope that Sophocles' message is heard. We can only wonder how much more destruction pride will cause. ♦

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# IN THE LIMELIGHT

*What happened with Nixon anyway?*

BY JAY SRIDHARAN

In his final address to the nation, Richard Nixon said "I'm not a quitter," seemingly pleading the American people to trust him once again. He knew very well, though, that our faith was long gone. After months and months of endless investigation, President Nixon became the first person to resign the position of leader of the free world. For the rest of history he will be remembered for his blatant mismanagement of his administration and his deliberate authorization of illegal operations. However, while criticizing is easy, if we take a moment to put ourselves in Nixon's shoes, we will quickly come to realize that his decisions weren't purely motivated by a greed for power. They were his attempts to avoid further conflicts with the public. The culture of the early 1970s was one of rapid social and philosophical change in the midst of economic pressure and it produced a largely disillusioned view of the government. The turbulence of the era can be easily characterized by

occurrences across the nation, including our very own Illinois. The culture of the early 1970s motivated Nixon's political decisions including the Watergate scandal and his eventual resignation, and we must acknowledge that those events were a result of the culture that had developed rather than the wildly irresponsible persona we tend to ascribe to our 37th president. At the same time, technological advances propelled our nation into a new age as we continued to try to enjoy our social culture.

The seventies were a time of massive social reform. Many groups had felt alienated by the government and their fellow citizens for a long time and this discontent bred animosity. As minority groups began to vocalize their concerns in the sixties and early seventies, their issues became public issues and a part of every Illinoian life. One such issue was women's rights, for which numerous protests and demonstrations were held. On August 26 1973, St. Joan's

International Alliance, a Catholic women's rights group, distributed leaflets in front of Chicago's Holy Name Cathedral—one of the largest cathedrals in Illinois, according to a Chicago Tribune article entitled "Women to Protest Scripture Reading." The leaflets protested the passages that were read that day, specifically the fifth chapter of St. Paul's Epistle to the Ephesians, which states "Wives should be submissive to their husbands as if to the Lord." This rebellion against the oppression of women was omnipresent across America, and thus Illinois as well. In the state's capital, Springfield, an entire page in the newspaper was dedicated to Paula Musto's article "Women's Lib: Feminists Tell what 'Equality' Means to them," which discussed women's issues. The article presented the viewpoints of many women who, among other things, thought women should be more politically active and that the men in power should consider women as equals. They wished for a change of attitude and



to get rid of the traditional sexist stereotype of the brainless female role vs. the all-powerful male. In the end, women felt as if our political leaders weren't doing enough to support women's issues, which contributed to the public scrutiny that eventually forced Nixon to resign.

**A**nother minority group that felt disenfranchised by the government was gays. For decades, homosexuals hid their sexuality, and as they began to speak out they believed that the government should support them. Gay Liberation was a huge issue, and public demonstrations made it everyone's issue. Even William Safire, a transparently homophobic person, wrote for the Chicago Tribune, "We can treat the gays as people with mental problems...or gratify our consciences by railing them as sinners; but when we fail to give them equal protection of the law, then it is the law that is queer." In Chicago, the Gay Liberation Movement sponsored Gay Pride week, and they marched across town shouting "Gay power to gay people," according to an article entitled "Gay Liberation Stages March to Civic Center". In Springfield, a smaller town, the issue was discussed in Ann Lander's opinion column where the question asked, "Why are homosexual relationships considered illegal? Why is it considered a sex crime when there is no victim, such as rape or child-molesting? Why do some police departments hire men to tempt the homosexual and then arrest him for being a pervert?" The issues of gay rights became a widely discussed topic and created an angry view of the government in the eyes of many, which, along with women's rights cornered Nixon's administration, pressuring him to commit crimes to save face with the public.

**M**inority groups weren't the only ones who felt cheated by the government. Many average people felt that the government was foolish in continuing to risk the lives of their fathers and brothers in Vietnam, this anti-war protests were common and frequent. On May 18, 1970,



*Richard Nixon, announcing his resignation to the American public.*

Evanston residents blocked off a quiet residential street in protest of the war, symbolizing a separation of the neighborhood from the United States government, according to a Chicago Tribune article entitled "Evanston Residents Protest War." On January 21, 1973, coinciding with Nixon's second inauguration, nearly two thousand anti-war marchers walked through the Chicago Loop and gathered in the Civic Center Plaza for speeches calling for the President to sign a peace treaty immediately. At the time of Watergate, the United States still had 24,200 troops in Vietnam and hundreds of thousands of mothers worried for the lives of their children and wished the government would bring them home faster. Nixon, in particular, was widely blamed for the prolongation of the war, and in his attempt to placate further damages to his public reputation, he found himself locked into the Watergate scandal.

**I**n the midst of a number of social issues, the public also had to deal with a declining economy. Beginning in 1970, unemployment began to rise, causing many families to fall on hard times. On October 4, 1970, Adlai Stevenson, an Illinois' Democrat

nominee for the Senate, blamed Nixon's policies for the rise in unemployment, which affected approximately 200,000 people in Illinois. He also blamed Nixon for the rise in cost of living, and urged the people of Illinois to reject Nixon's policies. That sentiment was shared across America and thus across Illinois in cities including Chicago, Springfield, and Quincy. The unemployment crisis was made even worse in 1973 with the energy crisis. The implementation of a fuel rations sparked protest across the nation, and only made Nixon's public impression even worse. Casey Bukro, a Chicago economist printed in the Chicago tribune, "We're going to do it, but it is a foolish thing to do. It is going to be done because the federal government insists on trying to control the prices of fuel". In August 1973, gas dealers in Chicago held a 3-day strike in protest of the government's policies. The crisis affected everyone in the nation, regardless of where they lived. In Springfield, an article in the State Journal Register strongly contended that President Nixon must consider a gas ration as a last resort. In Chatham, IL, the school board was forced to limit all field trips to a 50

mile radius, and cut back on heating in November of 1973. The failure to control the rise in unemployment and the impending fuel shortage in the early seventies created a nationwide sentiment that Nixon's policies were incompetent at controlling the nation's economy, furthering the his negative image that ultimately led to his resignation.

The early 1970's were a time of massive government scrutiny, and maintaining a positive public image was imperative for any politician. For Nixon, 1972 was an especially important year, as it was the year of a presidential election. Although nobody truly knows Nixon's motivations for the Watergate break-in, the general theory is summed up in an article by the Miller Center entitled "Richard Nixon: Domestic Affairs." Watergate was much more than a single break-in and cover up. In 1971, Nixon had unconstitutionally created his own secret police organization, termed the "Plumbers," to prevent leaks of some of his most damaging foreign policy secrets including the secret bombing of Cambodia and Laos. He created the organization after the leak of the Pentagon Papers which, although did not reference Nixon, made him fear leaks of his own secrets, especially in the face of the 1972 election. The public's perception of him was already not positive due to the aforementioned social and economic issues, and the President was determined to not make it any worse. This is why two of the Plumbers broke into the psychiatrist's office that treated Daniel Ellsberg, the Pentagon Paper whistleblower. The same reason motivated the Watergate break-in and the ensuing cover-up, as the DNC contained something that could damage Nixon's reputation and the culture of the 1970's made such a stain hold dire consequence. When Nixon's involvement in these illegal operations were finally revealed, his reputation took an even harder blow, eventually causing his resignation in the face of tremendous public outcry.

The culture of the time was not just protest against the

government. The nation was making tremendous technological advances. Computing technology began to enter almost every facet of American culture, in cities large and small. An article in the Springfield Journal Register entitled "Expensive Homes are Sales Problem," describes how real estate companies began to utilize computers to match properties with buyers, allowing long distance buyers to get a feel for the place before traveling to view it. Another article in the Springfield Journal Register entitled "Computers Becoming Part of the Income Tax Blues," gives us a glimpse at how personal finance became easier with new software that allowed income tax to be filed on the computer rather than by hand. The technology, however, did not come without a disadvantage. One advertisement in the Springfield Journal Register exploits the common fear of attackers tracing computer user's personal information, breaching their privacy. Along with computers, alternative energy sources were also gaining popularity, especially after Nixon's oil crisis. A Chicago Tribune article entitled "Alternatives to Oil" lays out the facts about alternative energy to the public. "We can develop large scale energy from the sun. Huge rotating mirrors, concentrating the sun's rays on tank of water, would generate steam, from which we can generate electricity," explained the article on the topic of solar energy. Although we know now that those methods are inefficient, the solar technology we have today is largely a result of the early pioneers of the 1970s. Another article in the Chicago Tribune, entitled "Energy Needs and Ecology," educates the public, reminding them that the fossil fuel consumption of the nation is nowhere near sustainable. The rapid advances of technology in the time period contributed considerably to the culture of the early 1970s in that it made the lives of the public easier, but also brought them to think about the future of the American lifestyle and what the nation must do to preserve it.

A side from protesting politicians

and learning about new technologies, Americans did have a social life. Illinois was bustling with social events and the political controversies of the time had little impact on all the fun. Articles in the Chatham Clarion advertise the production of a *The Music Man* in the local theater, as well as a reenactment of Abraham Lincoln's Gettysburg Address, which attract visitors by the thousands. The Springfield Journal Register advertises the films being screened in the local theaters such as Blazing Saddles, and Mame. The Chicago Tribune advertises the performance of the world famous Bolshoi Ballet, and its annual music festival "Summerfest." Clearly, Illinoisans know how to have fun, despite any political or philosophical differences between them.

Although we generally envision a power hungry criminal when we think of Nixon, we must not ignore the motivation behind his crimes. Nixon was forced to be excessively careful of his public image during his term in office due to the culture that was created. The 1970s were filled with public protests by minorities, unhappiness with the war, and hard economic times, which all fostered a negative view of the government. The reach of media made these issues a part of everyone's lives: they heard about it in the newspaper, on the radio, on television, and in the streets. Nixon tried his best to contain any information that might further damage his reputation, but in the end, his efforts backfired. Ultimately, Nixon's resignation was a result of the culture of the 1970's, although not entirely direct. The incident marked the beginning of a newfound perception towards the government that still lives on today, in which high level corruption is not as far-fetched as we once thought it was. Despite the political and philosophical toxicity of the time period, the nation still made huge technological advances enabling an easier common life. In addition, Illinoisans continued to participate in social events such as dance and theater because, ultimately, they just wanted to be happy. ♦

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# OIL KILLING

*Rhetorical analysis of John McPhee's "Wyoming Environmental Montage."*

BY JAY SRIDHARAN

In today's culture, we are constantly bombarded with the subject of global warming. Environmentalists lobby for change; researchers struggle to find alternative sources of energy; and businessmen try to sell as many solar panels as they possibly can. Resistance against oil drilling, however, is far from new. John McPhee wrote what he learned about the effects of oil drilling in his compelling 1986 essay about the renowned geologist John David Love. He does an excellent job of convincing the reader to oppose drilling and save both the human race and the environment in his essay, "Wyoming Environmental Montage." He proves Love credible on the topic by exemplifying Love's many accomplishments, from his lectures as a pure scientist to defend the environment to his discoveries of wealth in exploitable rock. He shows that Love has personally had experience with both passionate environmentalists as well as avaricious businessmen.

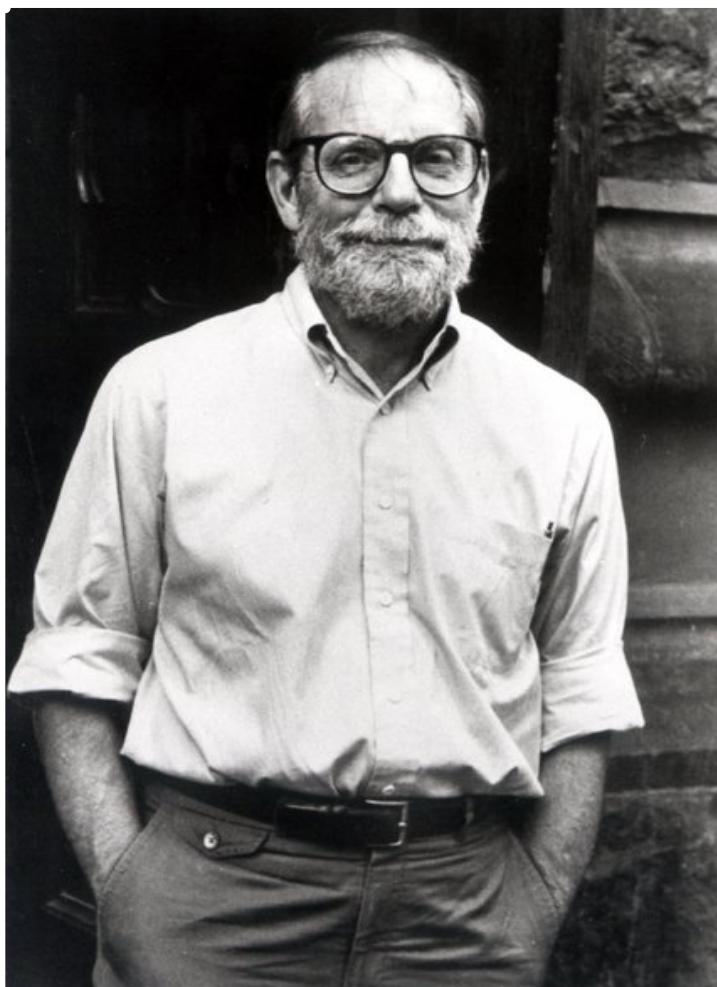
He begins the essay with appeals to our emotional nature through a combined use of imagery and comparison. He recounts his journey across Utah with Love where they visit a power plant named "Jim Bridger." He narrates the history of the region with vivid imagery as he goes from

the Cenozoic Era to the present day. He describes the various flora and fauna, the oak, elm and pine trees, the pressure caused by the falling vegeta-

these industrial machines are everything we don't want. After visiting Jim Bridger, the two continue to travel, and before long, McPhee makes

another comparison of this fashion. He describes the 46 million year history of Lake Gosiute, from its ancient twelve-foot crocodiles to its bowfins, dogfish, and bony tongues. He then switches to a discussion on the various methods of drilling, all of which "destroy the face of the earth." Through the use of this vivid comparison, McPhee incites a somewhat guilty feeling within readers that support such oil drilling.

His imagery and comparison pairs well with another important aspect of McPhee's essay, his use of irony. McPhee establishes an idea that it is the people who cause the destruction to the environment that complain the most about it. He sees seagulls when he and Lock first enter Utah, and mentions how the Mormon traffic in Utah do not seem intent on saving the birds that saved



*John McPhee, American author and pioneer of creative nonfiction.*

tion, and the erosion of the mud on top from the streams of water and the blasts of wind. Then comes Jim Bridger, whose image is quite the opposite. He describes him as a large rat, that every few hours, awkwardly lurches back so traumatically that the dirt underneath immediately became slate. Through the use of imagery in this comparison, McPhee clearly makes his point to the reader—that

them. He jabs at our dependence on automobiles despite its destructive effects. Later, when the two visit the Yellowstone National Park, he mentions how a scientist he met there had formulated a law, "The volume of the complaints varies inversely with the number of miles per gallon attained by the vehicles that bring people to the park." McPhee jabs at our lack of concern about the envir-

onment and our simultaneous expectation that there shouldn't be any problems, and again, makes us feel guilty about our ignorance.

McPhee knows as well as us that these emotional appeals won't convince everybody, and that some people require cold, hard, logic. His main tactic is his use of cause/effect analysis. Multiple times, he describes the chain of events that were neglected in the planning of these large industrial projects. His first is the effects of the sodium-rich trona that is brought up due to the drilling in Lake Gosiute. He explains how this drilling releases more than two tons of trona into the Green River per day. The sodium causes lakes downstream to turn into chemical lakes, and a lot of it ends up with poor farmers in Mexico. The sodium also bleaches the land and ends up in the drinking water for the farmers nearby. By explaining this chain of effects, he appeals to our logical side as well, making us worry for our own health as well. He uses this cause/effect analysis again when he discusses his visit to Yellowstone. When McPhee picks up some sooty black uraninite and asks Lock if it was dangerously reactive, Lock responds disappointedly, "What is 'dangerously reactive'? ... We have no real standards. We don't know. All I can say is the cancer rate here is very high." Through the use of this cause/effect analysis, McPhee shows that the drilling is causing cancer in the area, but also that we have little experience, and that our careless experimentation with such dangerous materials only endangers the world we live in.

John McPhee masterfully presents his argument against oil drilling by engaging a variety of rhetorical devices and structures such as exemplification, imagery, comparison, irony, and cause/effect analysis. He establishes his credibility and appeals to the reader's brain as well as their heart. In a time period where oil drilling was a major industry, he convinces many that oil drilling is dangerous, and that we should be pushing for a cleaner alternative to save both ourselves as well as our beautiful environment. ♦



## THEM CITY FOLK!

*Rhetorical analysis of John McPhee's "Giving Good Weight."*

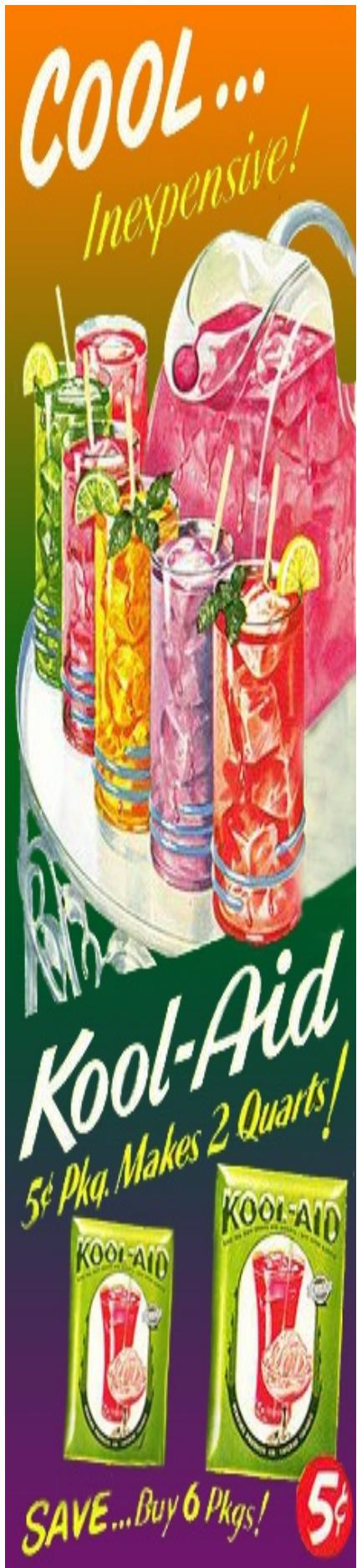
BY JAY SRIDHARAN

We, in our cities, spend our days running constantly to get to our jobs and our school, so much that we forget about the rest of the world. We forget about a whole community that lives outside of city limits—a community that works day in and day out to put food on our plate, yet to us, lives in the shadows. Pulitzer Prize winner John McPhee writes an enthralling essay on the Greenmarket, "Giving Good Weight," and encourages city-dwellers and farmers to change their mentality about each other through the use of various rhetorical devices and structures.

It takes quite a while to get to know an entire community, but McPhee seems to have a deep appreciation for what the city is made of. Right off the bat, McPhee lists off the people he sees in the market. He sees people of a variety of ethnicities, from Greeks to Puerto Ricans, from Jew to Muslims, from young to old. McPhee clearly demonstrates his connection to the city, but he also happens to be an expert on the life of a farmer. He describes the Brooklyn market, painting a vivid image for the reader, reciting the forty-seven differ-

ent vegetables he and his friends are selling at the time, contrasting his expertise to the cluelessness of most of the customers before him. Through the use of exemplification, McPhee establishes his credibility on both the diversity of the city as well as the hard work that takes place on a farm, making sure his message gives good weight.

McPhee takes his wealth of knowledge and familiarity and carefully constructs a story for the reader, making narration play a huge role in this piece. He narrates his experiences with the people he talks to and the people he works with, and through this, he conveys the facts behind his respect for both farmers and urban residents. In one such narration, McPhee describes his interaction with his average customer, "Will you weigh this tomato, please?" And meantime let us discuss theater, books, environment [sic]. McPhee sets up a logical backbone, suggesting that there is much to learn from the metropolitan citizens. In another instance of narration, he goes through his boss' arduous daily ritual in which he spends twelve hours on his feet,



*"I think you'll find we do things differently around here, lady."*

"On market days, he gets up at four, is on the Thruway by five, is setting up tables and opening cartons at seven, has a working breakfast around nine (Egg McMuffin), and, with only a short break, sells on his feet until six or seven, when he packs up to drive home, take a shower, drop into bed, and rise again at four." McPhee incites a profound respect within the city reader for the rural farmer and the hard work they put into their profession.

Not only does McPhee appeal logically, but emotionally as well. He does so by using a combination of dialogue and description. McPhee's creative use of dialogue reflects the common opinion of city-livers in the farmer's mind, and of the farmers in the city-liver's mind. A farmer expresses his opinion that city residents are aggressive when he says, "They press on the melons until their thumbs push through ... They're brutal on the fruit." Meanwhile, city-liver's think of the farmers as greedy, as one says, "Wow! What a rip-off!" McPhee gives us this dialogue first to set the stage for the truth about both farmers and city inhabitants, and then he moves onto description. He describes the Hodgeson farm's origin

— how the family "had scarcely twenty acres" but now they have forty thousand chickens. The contrast he provides from opinion and fact using dialogue and description incites a sense of respect and realization within the reader. In the same way, McPhee uses description to show that the city-livers are not the aggressive beasts farmers make them out to be. He describes a man named Brooks-Smith who teaches at a school to bring knowledge and books to the poor of Harlem. This too, contrasting with the opinion he has set up earlier with dialogue, incites admiration for the city-livers and helps McPhee make his point that the two group's hatred for one another is needless.

It is this admiration and respect for the other way of life that McPhee hoped to give the reader in his essay, "Giving Good Weight." He does so using a variety of rhetorical devices and structures, including exemplification, narration, dialogue and description and creates an argument provoking both logical thought and emotional feelings, and leaves us thinking about the things that go on outside our little bubbles of experience. ♦

# THE CRITICS



MUSICAL EVENTS

## MONEY MONEY MONEY

*The O'Jays "For the Love of Money."*

BY JAY SRIDHARAN

The tone of the mid-1970s was established by the onset of a major recession, making the average person's major concern money. Money was the one thing that people needed; it was the one thing they didn't have. It is what inspired Kenneth Gamble and Leon Huff to write the Grammy nominee hit single "For the Love of Money," performed by the O'Jays, in which they caution the listeners about becoming obsessed with money, even in difficult times. The lyrics are truly phenomenal with just the right blend of techniques, from biblical allusion to subtle irony, getting the listener thinking about their own mentality towards money. The song not only captures a snapshot of life in the mid-seventies, but also gives us a glimpse at the writers' successes and struggles.

According to Peter Eisenstadt, Jonathan Gill and Christie Tomasini in their 2006 article "Soul," the popular African American music of the time, otherwise known as soul music, was characterized by a strong gospel influence which can be clearly seen in the biblical allusions in the song's lyrics. The title itself is derived from Timothy 6:10, which begins, "For the love of money is the root of all evil." After numerous repetitions of the

first phrase, the O'Jays say, "I know money is the root of all evil," reminding their audience, predominantly Christian and black, of the lessons they learned at church. They also cry out, praising an "almighty dollar," both satirizing those who love money more than God and also referencing the second commandment, "No other God before me." They shout passionately, "Lord they will lie," an action that the Bible condemns in Proverbs 6:16-17, "There are six things the Lord hates ... a lying tongue." Gamble and Huff's use of biblical allusions really helps the singers connect with their audience, almost guiltily them into realizing their mistakes.

The satire in this piece, however, goes much farther than just a biblical allusion, with the use of juxtaposition in creative ways. The song starts with an upbeat baseline, with echoing voices chanting, "money money money MONAY!" At the beginning, it almost sounds as if the song is praising money, imitating people walking down the streets, showing off their wealth. The song's lyrics, however, are a deep criticism of the negative effects of money. This juxtaposition creates a powerful message that challenges the listener to think critically about their own relationship with money.



taposition ridicules those people, proud of their money, as they are unknowing of how much they lose because of it. They also poke at the things people enjoy to do with their money, primarily illegal. According to David O'Brien in volume 1 of Constitutional Law and Politics, public concern about crime grew in the last

that people don't know who they will beat, with each example prefaced with the biblical quote "For the love of money."

The message Gamble and Huff are trying to spread is truly significant, to those in this time period, their time period, and especially to Gamble and Huff themselves. Ac-

recession ourselves, relating to this message is easy. Often times, we find ourselves thinking we would do just about anything for just a little extra money. Our society is still increasingly consumeristic and violent crimes, especially in low income areas, are still a major problem.



*Kenny Gamble and Leon Huff, the authors of the song "For the Love of Money," performed by the O'Jays.*

sixties and continued into the seventies. Rates for many crimes increased between 1970 and 1980: violent crimes went up sixty percent, mostly during the first four years. The public pointed to the inner city and black communities as the source for this increase. The song states, "Listen to me y'all, do things \ Do things, do bad things with it \ You wanna do things, do things \ Do things, good things with it," advising its listeners to be wary of how they spend their money. The crime that money causes is a major portion of this song, with Gamble and Huff giving numerous appalling, yet very real examples. He says people will steal from their mother, rob their own brother, and

cording to Joy Bennett's 2008 article entitled "For the Love of Philly," Gamble and Huff grew up in a predominantly Black neighborhood in Philadelphia, known as South Central which Gamble described as devastated and rundown. Gamble knew firsthand the effects of violence and crime on families in a community and that influence manifested itself in this music. Huff says that survival is the primary concern that runs through everyone's mind and that's the focus of their music. In the midst of the depression, money was the key, but as Gamble says, "If you think about others more than yourself, you wind up having a more fulfilling life." For us today, just recovering from a

All in all, the O'Jays performed an incredibly well-written song by Kenneth Gamble and Leon Huff. The song was put forth a message that resonated with many Americans in the mid 1970s: that life has so much more than money. The author's use of biblical allusions connected the message with the listener's very own religion, a major part of many American lives at the time. The satire and irony made the song fun to listen to, as the authors indicated the absurdity of the crime happening due to a desire for money. While Gamble and Huff wrote this song for an audience of poor black people struggling to get by, the message continues to live on decades later. ♦

# WOAH, WHAT?

*Mel Brooks' Blazing Saddles.*

BY JAY SRIDHARAN

For those of us who have siblings, we know the resentment we feel when they get away with the worst of deeds. Surprisingly enough, Hollywood has a little brother. His name is Mel Brooks, and he gets away with absolutely everything. Most people seem to have some kind of innate limit to what they consider too much but not Mel Brooks, and his outrageously hilarious comedy *Blazing Saddles* is exhibit A. He weaves a story bringing together the weirdest combination of people from black railroad workers and the strongest man ever to German prostitutes and stupid cowboys. On the surface, this movie is just witty slapstick comedy, parodying the old Westerns of the thirties and forties. If we look a little deeper though, we see an insightful message that satirizes racism itself, bringing to light how it is a product of ignorance, not evil.

The Civil Rights movement really stirred up race relations in the fifties and sixties, and while many moved on and accepted black culture, racism was all but gone. According to "Film and the Black Experience" by Victor Bondi, unlike the thirties when black actors were traditionally portrayed in subservient roles, the seventies brought upon a wave of films made by blacks. Many white producers, however, exploited the new surge of black moviegoers by creating films such as *Blacula* (1972) and *Black the Ripper* (1973) to lure them into the theaters. The films continued to portray black people as "pimps, dope pushers, gangsters and super males with vast physical prowess but no cognitive skills," said Junius Griffin, head of the NAACP's Hollywood branch. It's at this time that Mel Brooks created this unorthodox film to disprove the attitude about blacks. The movie opens with black railroad

workers doing backbreaking work, one of whom is Bart, the main character of this movie. The white supervisors at the site taunt the workers and ask them to sing a song claiming that "When you was slaves, you sang like birds." Bart and the other workers, insulted but ready to take this opportunity, begin to sing an acapella spin on Frank Sinatra's "I get a kick out of you." The lead supervisor, Taggart, dismisses their incredible rendition, and begins to appallingly chant "De Camp Town Ladies." Within the first ten minutes of the movie, Brooks shows us how foolish the white westerners are as well as how smart Bart is, something completely against the popular opinion of the time. These reverse-stereotypes are put forth in many ways throughout this film. At one point, a westerner tries to convince the residents to continue to live there in the face of danger with his flawless logic, "There aint no way that nobody is gonna leave this town. Hell I was born here, and I was raised here, and goddamit I'm gonna die here! Ain't no sidewinding, bushwhacking, horns-woggling crucker-croaker is going to ruin my biscuit-cutter!" This dialect however, only applies to the white men. Bart, always has perfect grammar. By reversing the roles, Mel Brooks shows the viewer that the stereotypes are simply incorrect.

The real point of this story, however, is how the racism of the white westerners is just a result of ignorance about what black people are like than an evil nature. After the singing fiasco, the railroad workers discover a pool of quicksand in the way, and Bart gets stuck. Taggart ignores Bart completely and Bart, out of revenge, hits Taggart in the back of the head with a shovel and is sentenced to death. Meanwhile, Taggart reports

their finding to Hedley Lamar, a conceited businessman, who realized that they must buy a small town named Rock Ridge to pass the railroad through. Lamar launches a series of schemes designed to drive out the residents of Rock Ridge. First, he tries to drive them out by sending a bunch of hooligans to wreck the town and in the process, the sheriff dies. Rather than leave, however, the residents simply ask the governor, a drunk sex-addicted halfwit, for a new sheriff. Lamar catches wind of this request and decides that the people of Rock Ridge would surely leave if they were to have a black sheriff. Thus, Bart, who is just about to be hung across the street, is promoted to Sheriff of Rock Ridge. This is when things start to go bad for Lamar. At first, the people of Rock Ridge try to murder Bart, but he uses his wit to get away. In response, Lamar sends the animal-like Mongo, so strong he could kill a horse with a single punch, to wreak havoc on the town. Knowing that simply shooting him would accomplish nothing, Bart hides a bomb in a candygram. He goes on to charm over the German prostitute sent to break his heart and finally gets the other railroad workers to help him build a life size replica of Rock Ridge to fool the next band of criminals sent to destroy the city. By the end of the film, the residents of Rock Ridge absolutely love Bart, showing that people can be changed. Mel Brook's inspiration for this message, I believe, is his upbringing. In Ivor Davis's article, "A conversation with Mel Brooks," Brooks reveals that he was from a family of poor Jews in Brooklyn, a condition from which success is difficult to achieve. Brooks undoubtedly faced anti-Semitism in his journey to fame, but his victory as



well as this movie show that hope should not be lost.

The over the top exaggeration, reversal of roles, and inconsistencies in the plot all play a big role in developing the satire present in this movie, but the most important part is connecting this directly to the occurrences of today. To prevent people from dismissing the racist ideals of white men portrayed in the movie as occurrences of the past, Brooks introduces many historical anachronisms. For example, when Bart rides into Rock Ridge for the first time, there is a band playing blues, yet the story is set in 1874. When Bart gets caught impersonating someone from the KKK, he says, "And my next impression, Jesse Owens!" Jesse Owens was born 46 years after 1847. The anachronisms show both that the movie's plot is not meant to be taken literally and also shows that the problems presented here still exist.

Personally, I really enjoyed this movie just because of its sheer outrageousness. The actors do a great job of being enjoyable and as always, Mel Brooks knock our shoes off with the obvious as well as the sometimes subtle satire. My favorite scene was the interaction between Lamar and the governor. I found it hilarious that the governor is portrayed in such a way, since it is seems impossible, but in the recent turn of events, we may

never know. I also really enjoyed the original music that went into the movie. The opening song praised a hero named Bart, who we came to know as the main character. The lyrics of the song playing in the first attack on Rock Ridge matches perfectly with what was going on and it ends in a church hymn that, ironically, has a last line of "Now it's a time of great decision \ Are we to stay or up and quit? \ There's no avoiding this conclusion \ Our town it turning into shit."

Aside from my personal feelings, this movie was strong in many facets. The actors really took great efforts to make the movie light-hearted, and they genuinely seem to be having fun. When Bart sings "I get a belt out of you," we can see the giant grin on his face, and it truly makes the movie worth watching. Some critics seem to take issue with the amount of racist words used in this movie, but I think it is perfectly okay. The way they are used represent how they would have been used in the 1800's and they aren't meant to be taken seriously anyway. The whole movie is satirizing racism, showing how it is foolish endeavor. While the characters are very over the top with this movie, I must say the characterization was very well done. One of Hedley Lamar's very first lines, "My mind is aglow with whirling, transient nodes of thought

careening through a cosmic vapor of invention," captures perfectly the self-indulged businessman he is. Meanwhile, Mel Brooks performance as Governor Lepetomane is incredible just because of its attention to detail. The way his eyes are hazed, the way he twitches his mouth, and his obvious ADHD perfectly show the ineptitude of government that One thing I wish Brooks did differently was change the ending. It was honestly very confusing. Why did he feel the need to break the fourth wall? What was even worse though, was the ridicule of the gays in Hollywood. Brooks creates an entire movie to show racists their ideals are flawed and then brings in an unnecessary element of homophobia at the very end. While at the time, it was commonly known that the average westerner was not that dumb, the stereotypes against gays were still very real, so reducing their masculinity was simply unnecessary.

All in all, Blazing Saddles was incredible in all senses of the word. The social commentary produces by these actors is truly extraordinary, and the flamboyant exaggeration just make it a gem to watch. The way my little brother acts annoys me, but Hollywood's little brother has done a heck of a job. While there are a few places where Brooks oversteps, this evergreen movie is simply irreplaceable. ♦



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# VIVE LA RÉVOLUTION

*Ursula K. LeGuin's "The Dispossessed"*

BY JAY SRIDHARAN

As Americans, we pride ourselves on our freedom of expression and press, but as time goes on we see more and more of those freedoms being limited by others. What we say and do is under constant judgement by our peers and our superiors. Many of our thoughts are silenced because of society's taboos. Although no solution is clear, prominent author and poet Ursula K. Le Guin envisions, in her book *The Dispossessed* (1974), a planet called Anarres, on which everyone's needs are met through cooperation and no governmental coercion exists. Anarres has no concept of money or government; when its citizens need something, they can simply walk into a depository and take what is needed. On Anarres lives a somewhat misfit physicist named Shevek who grows up with the deeply engrained Anarresti values of mutual aid and free association. As Shevek prospers with his discoveries in physics, he decides to go to the capitalistic planet Urras to exchange ideas, but is faced with a clash of ideologies that fundamentally changes his view of reality. By comparing the realities of supposedly opposite settings, developing the character of a true revolutionary and using symbolism to draw parallels between fantasy and reality, Ursula K. Le Guin inspires her readers to believe in permanent revolution, teaching them that no matter the time or place, there must always be a fight to uphold the ideal.

Before we can truly understand Le Guin's message, we must understand the world in which her story takes place. She begins the book describing two worlds, Urras and Anarres, as stark opposites. Urras is a civilization much like our Earth. It has nations of all types: A-Io is capitalistic, Thu is socialistic, and

Benbili is always in a state of civil unrest. Anarres is the moon of Urras, settled by revolutionaries from A-Io a hundred and seventy years before this story takes place. Odo, the leader of these revolutionaries, wrote the theory for the Anarresti society while imprisoned for activism. The differences between the capitalistic A-Io and anarchist Anarres are seemingly black and white. On A-Io, individuals must work to survive, whereas on Anarres, work is voluntary and anyone is free to do anything they like as long as it does not hurt others. On A-Io, one can only obtain resources with money, but on Anarres, resources are shared. Anarresti children are taught the Odonian ideology: how one should help others and how one is free to associate with any group, while Urrasti children are taught, if they have the wealth for schooling, how to produce as much capital as possible.

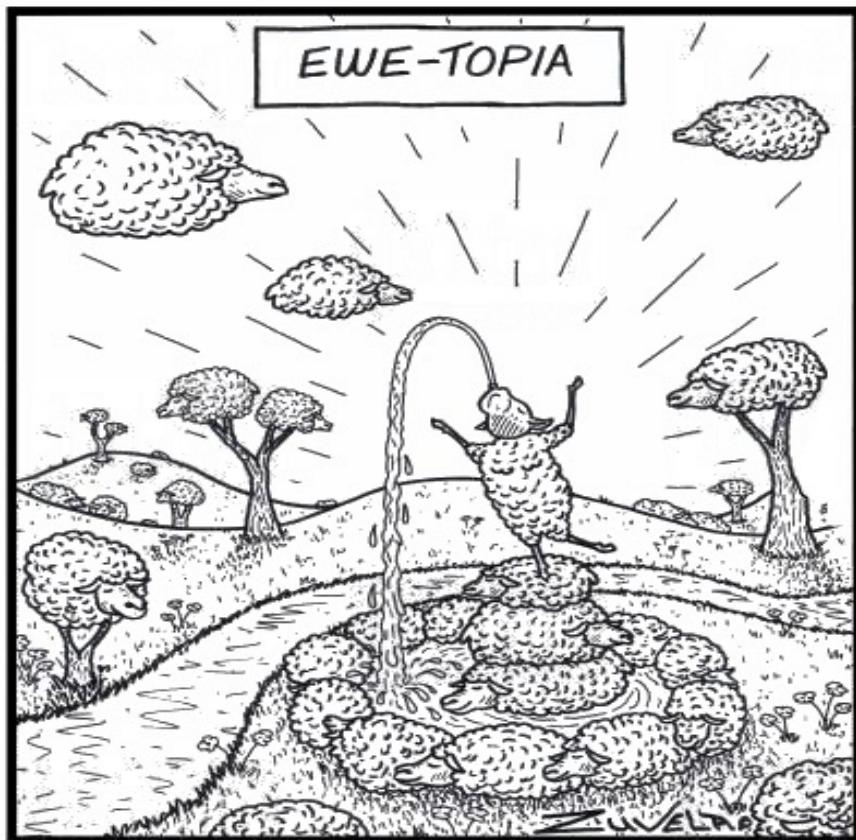
While the beginning of the book suggests that these two settings are complete opposites, Le Guin reveals throughout the novel that they are not so different after all, and she does so through the main character, Shevek. Shevek is a somewhat misfit physicist who grew up with the Odonian ideals deeply engrained within him. A true thinker, he spends his life working in an abstract field called chronosophy, which combines two conflicting theories of time as well as ethics. His work brings him to Abbenay, the largest city on Anarres and his experiences there fundamentally change his view of reality. In Abbenay, Shevek joins the Institute of Physics and writes many groundbreaking theories but his coworker, Sabul, steals the credit. His work is looked down upon as something that has no real use and is

pressured by everyone in the Institute to drop it. Living in a larger city, he is exposed to a larger number of people and hears their lamentations about where they were posted for work by the PDC, the organization that coordinates labor. Salas, a musician is constantly posted to outdoor labor despite his requests to join a music syndicate because the syndicates don't like his style of composing. What worries him the most, however is the general reluctance to refuse a PDC assignment. Anyone can refuse a PDC assignment, but everyone feels as if there is a social pressure to accept the position, regardless of if they desire to do it. He sees this with his partner, Takver, as well. She was posted to work halfway across the planet from him and accepted out of social pressure. By giving examples of broken Odonian principle and narrating Shevek's inner thoughts about how the Odonian ideal of free association, Le Guin shows the reader that the utopia she described earlier is only in theory, and that reality is much different. After establishing the conflict through narration and exemplification, Le Guin gets to the point: revolution is the only solution. Shevek decides that the only way to return Anarres back to the Odonian society it was supposed to be is by doing something that everyone disapproved of. Shevek decides to go to Urras and exchange ideas with the physicists of A-Io. The people of Urras, however, view him as a traitor, sharing with proprietarians. This brought massive debate and even mob action to the Anarresti people, but solidified the Odonian virtue that everyone is free.

While Le Guin's message was apparent in her story set on Anarres, the beauty of the novel is how the same story is told while Shevek is on Urras. The novel's chapters themselves are alternating in setting and time. In the even numbered chapters, the story takes place on Anarres, while the odd numbered chapters take place on Urras. Once on Urras, Shevek is attended to by Pae, showered with respect, covered by the newspapers, housed in the finest of hotels and is shown the



"You cannot make the Revolution. You can only be the Revolution. It is in your spirit, or it is nowhere." - Ursula K. LeGuin



marvels of Urrasti architecture and nature. However, Shevek is hidden away from the ugly. He is carefully kept from the residential and industrial areas, thus a poor man is never in sight. Shevek is like Gautama Buddha and Pae is like his father, afraid that the sight of a poor man would cause him to leave, rendering A-Io without the powerful theory Shevek is developing. Just as Buddha's father had failed, Pae made the mistake of lowering his guard. Pae appointed a poor man from the industrial district named Efor to be Shevek's manservant. Realizing the Iotic simply want his theories to use for their capitalistic agendas, Shevek escaped to meet the underprivileged of A-Io with the help of Efor. While Buddha left to find the solution to suffering, Shevek already knew they answer: Odonianism. Shevek staged a revolution in the industrial district of A-Io, inspiring the poor to revolt and fight for their rights. His speech captured the essence of Le Guin's message, "You cannot buy the Revolution. You cannot make the

Revolution. You can only be the Revolution. It is in your spirit, or it is nowhere." By showing the revolution in both Anarres and Urras together, intertwined between chapters, Le Guin draws a clear parallel between them. She shows the reader that no matter where one lives, be it in a utopian idealistic society or in the poorest of areas in a capitalistic prison, revolution is necessary.

**A**lthough Le Guin's utopian fantasy may seem far from reach, her world may not be so different from ours. While not apparent on the surface, there are symbols in her story that draw strong parallels to her 1970's America. Shevek himself is a symbol that the revolution is possible. To the poor Urrasti oppressed by their governments, the hope that a revolution may succeed is grim, but the existence of Shevek and Anarres is proof that it is possible. This image is meant to closely resemble America. Much like Anarres, America was the product of a people fleeing their oppressive governments, fighting for their rights. Much like Anarres, the

rest of the world looks to America as a symbol of hope and as proof that freedom is in fact possible. By doing this, Le Guin makes a point to the reader, that we as Americans must incite revolution, within ourselves and within others. Just like Anarres, we are not perfect. We are not the completely free society that our founders envisioned, but each one of us must commit to a permanent revolution to make our country as close to the ideal as possible. Although we aren't perfect, we have more freedoms than many, and Le Guin argues that we must stand as a beacon of hope for those fighting for their own rights. Another important symbol in the novel is the "wall." In fact, the very first line mentions this wall, "There was a wall. It did not look important...An adult could look right over it, and even a child could climb it...But the idea was real. It was important. For seven generations there had been nothing in the world more important than that wall." The wall represents many things in this book, both physical and mental. The physical wall on Anarres symbolizes the hatred between the Annaresti and the Urrasti. Surrounding the space port on Anarres, it blocks the Urrasti from coming to Anarres, and blocks the Annaresti from going back to Urras. The fact that there is a wall on Anarres, however, is indicative of the failing Odonian virtues, for a wall blocks one's freedom. At the same time, the term "wall" was used by Le Guin to describe something that restricted free thought, such as the Annaresti social customs. This wall is featured in a nightmare that young Shevek had when his travels are stopped by an endless wall. It was also used by a friend of Shevek to describe Sabul and the bureaucracy that prevented Shevek from publishing his works as his own. Le Guin makes it clear that walls are the root of unhappiness. Shevek makes it clear that his primary goal is to spark revolution when he tells his partner in his last conversation with her, "I'm going to go fulfill my proper function in the social organism. I'm going to go unbuild walls." The wall may even be an allusion to the Berlin wall,

which was looked down upon by Americans as oppressive. By using symbols in the novel to draw parallels between her fantasy utopia and our very own reality, Le Guin passes an impactful message about the responsibilities of individual Americans.

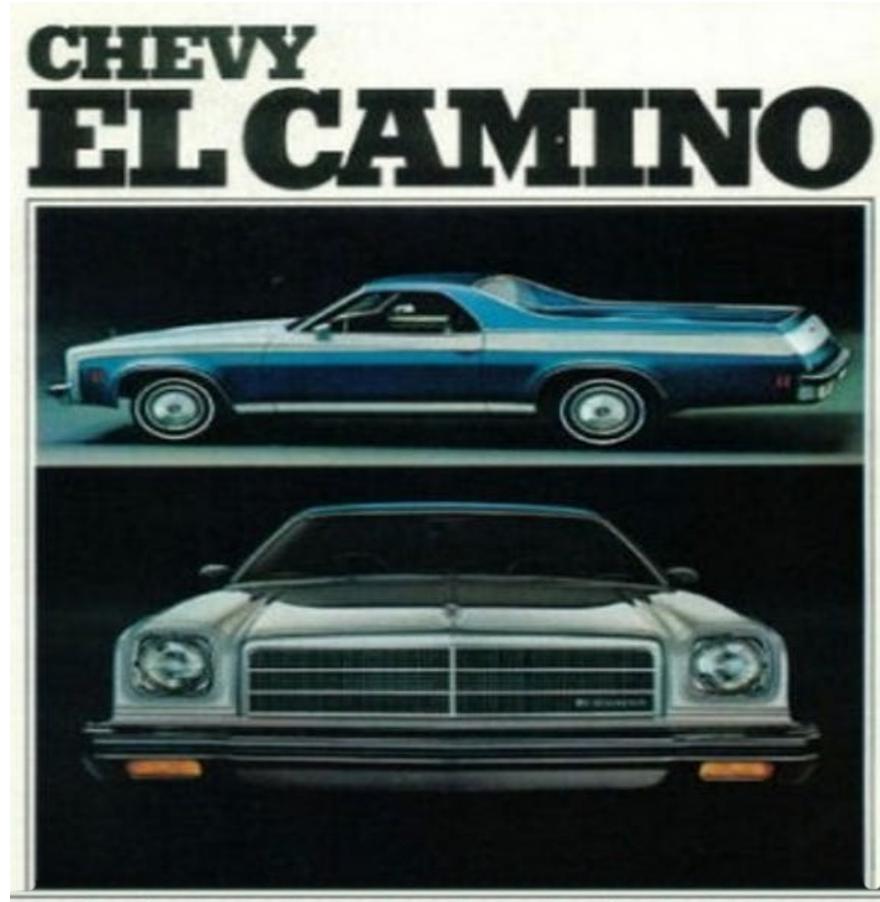
Le Guin's novel is more than just a fun story—it's a social commentary about the rapid change occurring around the world during the sixties and seventies. In his 2009 article "On Failure and Revolution in Utopian Fiction and Science Fiction of the 1960s and 1970s," Darren Jorgensen writes, "Le Guin's point is that...a post-revolutionary society, as the old Soviet Union and China have taught us, is not the same thing as the activity of revolution itself." Pulling from the real-world examples of "communism gone awry," Le Guin correlates the problems of Anarres with problems we've already seen happen. Not only that, but the sixties and seventies were filled with revolution from minority groups. A History article puts it perfectly, "Women, African Americans, Native Americans, gays and lesbians and other marginalized people continued their fight for equality, and many Americans joined the protest against the ongoing war in Vietnam." Le Guin's choice of utopia is also not arbitrary. Le Guin took an interest in Taoism and even did a translation of Lao Tzu's *Tao Te Ching* according to Ligaya Mishan's 2009 article "First Contact: A Talk with Ursula K. Le Guin." One central tenet of Taoism is simplicity—the idea that "having unnecessary things actually inhibits our doing and our being," as explained in "Asian Simplicity" by Gene Sager. Odonianism has the same principle, as Le Guin tells us in the novel, "'Excess is excrement,' Odo wrote in the Analogy. 'Excrement retained in the body is a poison.'" Le Guin not only created an enthralling novel, but was very careful as to what each detail signified.

Personally, I found this novel incredibly fascinating. While at first, it seemed like a story that would explore the dynamics of a hypothetical anarchist society, it soon

became a story about the perseverance of freedom. It became a story that was important. As Gerald Jonas said in his 1975 review of the novel, "[The novel] is a seamless creation: everything is made up, nothing seems arbitrary." The culture of both worlds, the language, the society all blend together perfectly, as if they really exist. The parallelism between the two worlds was subtle at first, but soon became crystal clear, making the story much deeper than I expected. Sometimes however, the theoretical physics went over my head. Discussions about Simultaneity versus Sequency, the General Temporal Theorem, and how those theories worked made some sections very hard to understand. I would suggest spending more time to put those things in laymen's terms. The subject seems very interesting, and would be a new topic many readers could learn about. The rhetoric, however, isn't the only impressive thing about the novel. Le Guin's knowledge of anarchist theory is clearly seen in the novel as Lewis Call praises her in "Postmodern

Anarchism in the Novels of Ursula K. Le Guin," "She introduces the anarchist vision to an audience of science fiction readers who might never pick up a volume of Kropotkin. She moves anarchism (ever so slightly) into the mainstream of intellectual discourse."

All in all, Ursula K. Le Guin's *The Dispossessed* was an incredible novel to read. It brought upon deep thought within the reader about how our society functions and what our individual responsibility to our society should be. By telling two sides of the same story in two completely opposite settings, Le Guin teaches the reader that revolution exists everywhere, always. By developing the character of Shevek, she gives us a role model—someone who is a true Odonian. Le Guin's symbolism distinctly connects her hypothetical creations to our everyday life, instilling a sense of duty within every reader. In our fast-paced culture today, we must not forget to continue scrutinize our peers and leaders, fight for our ideals, and in the end keep the revolution alive. ♦



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FICTION

# PERPETUAL WAR

BY JAY SRIDHARAN



The waves felt serene to Ara as she sat on the soft sand of the beach. She often spent time watching the waves crash on the shoreline. Other children fought as much as they played, but the mothers never seemed to pay much attention to what they were up to. Ara preferred to stay alone. She spent her time daydreaming as her mothers worked the fields inland. She gazed at the horizon. It looked just as it always looked. She'd never seen anything more than a seagull fly toward the island, but at the moment she thought she saw something. She ignored it though, assuming she was just seeing things.

•••

"LAND HO!" shouted Warren, a handsome, strong man. He captained the S.S. Inquisitor, a ship sent to map the Lake of Steam: the one place on Earth still barely explored. His crewmen began preparations for the ship to ground immediately. Warren stood at the edge of the ship with a spyglass, eyeing the coast. Every island he came across in the Lake was desolate, but this one was flourishing with nature. He could barely contain his excitement as he imagined the riches he might find on the island, but he kept a straight face to keep control of his crew. When the ship reached land, Warren took the first step. To his surprise, there was a girl, no more than ten years old, sitting alone on the sand.

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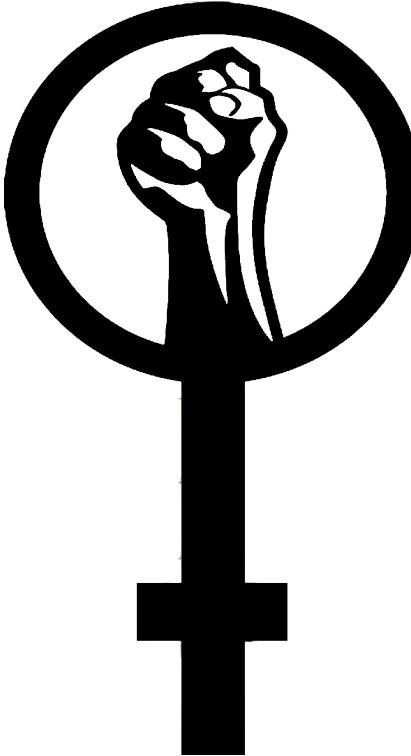
Ara stared at the man, dumbfounded. What happened to this woman? she thought. Ara had never seen a man before. In fact, nobody on the island had ever seen a man. The Tobenese split off from mainland civilization 200 years ago. With the discovery of same-sex reproduction, a group of wives, unhappy with the way their husbands treated them, disguised themselves as men, stole a small boat, and traveled to the island. He's got hair coming out of his face! Ara cautiously stood up.

"Where is your father?" Warren asked the child. She didn't understand the language, but even if

she did, the word "father" would carry no meaning. Meanwhile, the other men had already walked inland, already destroying the beautiful landscape with their thick rubber soles. Ara didn't know who these people were or why they came, but she knew they had no respect for her home.

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Warren watched as the girl ran, trying to think of the best way to approach these people. He ran to his crew, hoping to find a man to speak to, maybe the girl's father. As he strode through the grain fields, he



saw women working. They picked the grain by hand, with no machines to assist them. He always knew there were some areas of the world that weren't very developed, but this was different. Their houses were rudimentary and not a trace of modern technology was to be found. As the women noticed him, they began to shout to each other. They drew weapons and before the men could even fight back, the women had swiftly knocked them unconscious.

•••

The entire city gathered in the city hall. It was the largest building, but still small by our modern standards. Ara stood on the upper

level, peering through the rails. It was loud from everyone speaking to each other. The men, still unconscious, laid on the floor at the front. Suddenly the room became quiet. An old woman had entered the building. Molo was nearly a hundred years old and she was the island's spiritual advisor, much like our priests and pastors. She made her way to the front and spoke.

"When we were children, our parents told us the story of our land. The story of how God gave us freedom from the servants of the devil. However none of us have ever seen such a being. Today, our God has revoked our freedoms, for those servants have returned. Long ago, our people were at the mercy of men. We were hid away from society, our aspirations destroyed and our purpose in life was to serve the very people that limited us."

"Then we must protect ourselves!" chimed another voice. It was Bea, the chief hunter on the island. "We must kill our enemies as if they were animals. Only then will we be allowed to live."

•••

Warren was the first to wake. What the hell happened? he thought. In front of him stood nearly a thousand women. His first reaction was shame. He didn't even have the strength to conquer a woman. An loud, aggressive voice was speaking. Warren tried to stand but failed.

"Who are you?" he asked?

Suddenly a group of women with spears began to approach him.

"We are no longer your slaves. We live happily here, yet your kind continues to follow us and threaten our liberty. We will succumb no longer." They raised their weapons.

•••

Ara watched as the hunters approached the men.

"NO!" she shouted, before she could stop herself. Her people had always been compassionate. They had always been forgiving. She believed that the men could change and respect their society. Maybe she was right, but it was never happening in her lifetime. She shielded her eyes as the crowd roared. ♦

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