

A Compromise

The catchwords of the preliminary negotiations between the United States and North Vietnam are patience and compromise. All members of both delegations must realize from the outset that the war cannot be won by either side, either on the battlefield or at the conference table.

The fact that the two antagonists are holding negotiations is a fact in itself and must be settled at the conference table if it can be settled at all.

Yet the North Vietnamese Foreign Minister, Xuan Thuy, who will lead Ho Chi Minh's delegation, spoke last week of giving the United States a "judo lesson" in Paris, meaning that he will try to catch the U.S. delegates off-balance and then force a concession.

The North Vietnamese press persists in telling its readers that the halt in the bombing of the North and the subsequent negotiations mean that the United States and its South Vietnamese "lackeys" have finally and inevitably been "defeated," and that the Paris conference precludes an end to American "imperialism."

United States officials, in turn, hope that the Communists will finally admit their "mistake" and will stop their "aggression" in the South. U.S. military officials in South Vietnam insist on predicting ultimate "victory" for the allies. Westmoreland still envisions victory around that bloody corner of his.

If both sides enter into negotiations with this attitude, the chances for peace in the near future are remote. If the talks degenerate into useless rhetoric about "aggression," "imperialism," and "victory," both the North Vietnamese and Americans will leave Paris in a huff, and our grandchildren may be fighting

in Vietnam. The essence of negotiation is compromise. As long as the United States and the Communists veil their true goals in abstract principles, no compromise is possible.

Hanoi has set as the first topic for discussion the "unconditional" cessation of bombing and other acts of war. The U.S. delegation must convince Xuan Thuy that the United States must provide air cover for its troops. A possible compromise on the issue might involve withdrawal of U.S. troops to defensive positions.

When and if talks begin with the specific goal of establishing a lasting peace, the two sides must again compromise. The most important questions to be settled are the eventual withdrawal of both U.S. and North Vietnamese troops from South Vietnam and the establishment of a viable, representative government in Saigon.

This means that the South Vietnamese government must participate in the Paris talks — whether it wants to or not — and must agree to the eventual forming of a coalition government. The National Liberation Front represents several million South Vietnamese people. The Viet Cong will never stop fighting unless they are given a voice in any future government.

Generals Thieu and Ky refuse to consider a coalition with the communists. They dragged Truong Dinh Dzu, the peace candidate in last year's elections, out of a Saigon hospital bed last week and carried him off to jail for just mentioning the idea in public.

If Thieu and Ky succeed in hampering peace talks and thus prolonging the war, the United States may have to take drastic action to change their minds. —M.S.S.

BERRY'S WORLD



"Shhh—hold on—it might be that Rocky's dropping out again!"

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Papers Requests Faculty Writers

University faculty are invited to submit articles to Collegian's "Faculty Forum." Columns of opinion from all members of the faculty are welcome.

The articles should be typewritten and triple-spaced and should not exceed 75 lines in length. Interested faculty should bring their articles to Collegian office, 20 Sackett Building.

Letter Policy

The Daily Collegian welcomes comments on news coverage, editorial policy, and campus or non-campus affairs. Letters must be typewritten, double-spaced, signed by no more than two persons, and no longer than 30 lines. They should be brought to the Collegian office in person so that proper identification of the writer can be made. If letters are received by mail, the Collegian will contact the signer for verification. The Collegian editors reserve the right to fairly select, edit, and condense all letters.

'Bedazzled' Irreverent, 'Stranger' Dedicated

By PAUL SEYDOR
Collegian Movie Critic

"Bedazzled," now at the Cinema II, is the most delightfully irreverent comedy since "The Loved One." For scriptwriter Peter Cook and director Stanley Donen ("Arabesque" and "Charade") nothing is sacred in this modern translation of the Faust legend.

The most memorable things are a hilarious spoof of Julie Andrews' Mary Poppins, a side-splitting show of the devil's mischief, and a pungently blasphemous description of God and Heaven. (Asked what it's like up there, the devil answers, "We just used to sit around all day and adore Him.")

The ending of the film, by contrast with the sophisticated humor that precedes it, is disappointingly corny. The scriptwriter too easily, and rather sentimentally extricates the sympathetic hero from his plight. But never mind; that is a minor flaw in an otherwise riotous tour-de-force of sardonic spoofing.

A brief afterthought—not everyone will appreciate this parody at the expense of religion. After I remarked to one Penn State miss that I found the film quite funny, she replied, "You did? I thought it was the queerest, vulgarst thing I've ever seen!" Admittedly there is a tasteless scene that flirts with lesbianism in a nunnery.

Aside from that, however, "Bedazzled" is beyond reproach and priceless wicked. Besides, Stanley Donen finally manages something that has eluded any other director. That is, he puts Raquel Welch to good use. Her portrayal of Lust is a knock-out.

'The Stranger'

Albert Camus' "The Stranger" is given a superb and dedicated screen realization by the director-scriptwriter Luchino Visconti in his new film of the same title, now at the Cathaum through tonight.

The story is about a Frenchman, Meursault, for whom the world is meaningless, absurd. He finds authenticity only in the daily rituals of his job and of his evening meals at a cheap cafe. Reality is the cigarette he smokes at the moment, the coffee he drinks, the girl to whom he makes love. He does nothing more than accept the world as he sees it, allowing it to move him along whatever course it chooses.

Eventually it begins to close in on him, squeezing him in a stifling grip that ultimately forces him to commit an apparently motiveless and senseless murder. And, of course, for him the act is senseless, because there can be no sense in an absurd world. He kills the man because "the sun was too hot," because at that moment the world offered nothing else.

By paying careful attention to the composition of scenes, Visconti skillfully suggests Meursault's claustrophobic world. At one point, for example, there is a shot of the sky bordered on the left and right of the screen by rows of trees. Several times the camera catches Meursault standing in a doorway, hemmed in by the railings of his balcony, peering through the banisters of the stairway leading to his room, completely engulfed by a malevolent darkness. These images also serve to indicate his alienation from other persons, thus, the double bars separating him from Marie at the prison.

Visconti remains faithful to Camus's novel almost to the letter. Virtually everything from the poignant old man and his diseased dog to Meursault's pimp-friend and the ineffectual priest is preserved intact with the power and force of the book. There is only one major change, which is in structure.

Interrogation Scene

Visconti opens the film with Meursault's interrogation. Visconti then cuts to the novel's beginning, making everything that leads up to the murder and the crime itself a long flashback. This change allows Visconti to use close-up shots to point out the little things which Meursault recalls with pleasure and which are real to him. When we first encounter Marie, for instance, the camera zooms in for a close-up as her hair blows across her face, anticipating Meursault's reply to the priest, "All your certainties aren't worth one strand of girl's hair!"

Though the film is very low-key throughout and its pace is slow and deliberate, Visconti avoids tediousness (even as he suggests it in Meursault's life) by varying the dynamics of his direction. The photography, for instance, momentarily blurs as Meursault awakes on Sunday, the most difficult day for him to get through (because, of course, his rituals are broken).

Builds, Relieves Tension

When Meursault is especially aware of his threatening world, Visconti builds the tension by focusing on dirty walls of rooms, glaring lights, and sharp contrasts of light and dark. When Meursault is more at ease—as in the love scenes with Marie—the camera relieves the tension by dissolving the enclosure business, softening the contrasts, and slightly blurring, thereby mellowing, the photography.

Not everything in the film is on an equal plane of excellence. The trial drags on too long, as Visconti goes a bit haywire in a hodge-podge of zoom and pan shots. There is some clumsy editing. The English dubbing is often far out of time with the spoken French.

But these flaws are lost in the magnitude of this film's achievement. Aided by a fine cast, notably Marcello Mastroianni in a deftly under-played lead performance, Visconti has succeeded in brilliantly evoking the peculiar kind of existential world that Meursault makes for himself: a world seen through an open door, a window, the bars of a prison—the metaphor of his life.



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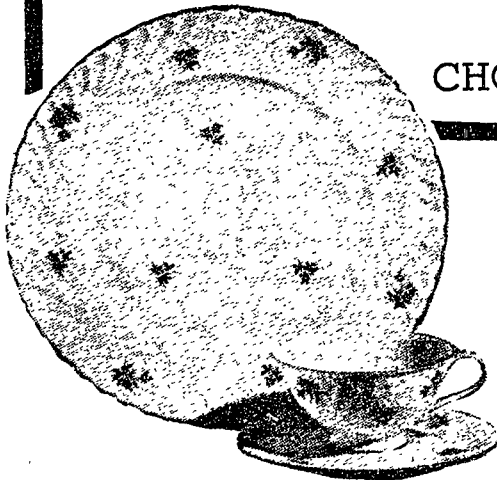
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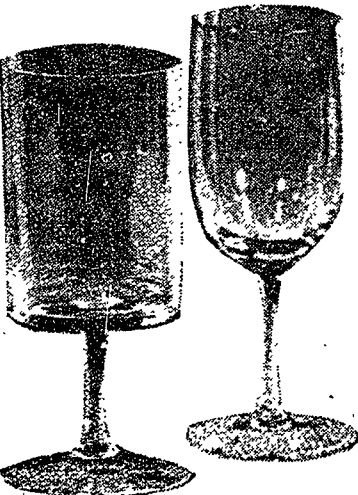
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