

Marshall Unties 3 Knots, Finishes 3 Books at Once

By ETHEL SIMMONS
Arts Editor

Brig. Gen. S.L.A. Marshall (Ret.) of Birmingham has written 22 books by his own count and found that each of them tied his brain "in a knot."

A little more than a year ago the military critic decided to try three books at one time in hopes of relaxing the writer's noose but

found instead that "my brain got tied into three knots."

About six weeks ago the first of these knotty solutions came out, "The Military History of the Korean War." This is a short history, of about 17,000 words, designed for young people.

THE SECOND IS "Battle at Best," which debuted in bookstores this week. The 65,000-word story of combat actions is reviewed below.

A big 200,000-word "History of World War I" for American Heritage will be published sometime this summer. All three of the books were finished by Marshall last June.

"I can't write down to anyone," said Marshall, discussing his book on the Korean conflict. He said he wrote a mature short history and asked the publishers to change the language.

"But when they got the text, they decided not to," he said.

Included in the book are photographs and drawings of maps from Marshall's own collection. He chose ones that are most representative of the character of the soldier and the Korean people.

FROM THE BOOKCASE:

All the Facts Found In 'Battle at Best'

"Battle at Best" by S.L.A. Marshall; Wm. Morris and Co., New York; 246 pp., \$4.

Reviewed by
BRIG. GEN.
HALLETT D. EDSON

Each of us, at one time or another, has had the curiosity to try to determine "what really happened" at a particularly critical point in history, but often we find this determination next to impossible to accomplish.

Inasmuch as no one individual knows the whole story, it takes painstaking questioning and analysis far beyond the capability of the average person to obtain all of the facts and acquire the complete story.

"Slam" Marshall, the Birmingham author, whose travels covered both the high spots and low spots of Americans in critical battles throughout the world, has again detailed for us "what really happened."

HIS LATEST BOOK, "Battle at Best," differs in one respect from any of his previous works. For the first time he injects himself into the narrative, adding what I consider to be an effective link between the reality of a person we know and the apparently legendary characters in the story about to unfold.

To the uninitiated, who has never been in the lonely, startling and fearful reality of battle, there is sometimes doubt and sometimes a lack of appreciation of the full extent of man's involvement, particularly from a psychological point of view.

Marshall, in effect, has given us a marvelous analysis of man under the dire stress of combat—in the temperate climate of Holland in September, the icy Korean winter at 30 below and the muggy heat of tropical islands.

ALL OF THESE environmental factors affect man differently, yet all emphasize what I believe to be the greatest strength of the American—the ability and the will to succeed when the going really gets tough.

I am ever amazed that circumstances in time of crisis have brought forward the men who have overcome almost insurmountable obstacles because for one reason or another they are equipped to assume the position of leadership.

There are times when the actions appear to be beyond comprehension; however, Marshall places them before you in stark reality—and they are true.

IN ADDITION TO the six combat actions, there is an additional action that differs considerably. "Where Papa Took Paris," carries the reader along in the tide of hysteria for the two or three days preceding the entrance of the French and American Forces into Paris in August of 1944.

In this flamboyant and headlong advance, we become personally acquainted with Ernest Hemingway, that master of many war novels, an American OSS colonel, David K. E. Bruce, later United States ambassador to the Court of St. James; and the famous French Armored Division commander, General Leclerc.

When Marshall informed the latter that 5,000 newly arrived SS Troops had entered Paris, the general answered with a typical De Gaulle, "Have no fear! I Leclerc, shall smash them!"

(Edson is deputy commanding general, Army Mobility Command, Center Line. He lives at 3887 Myddleton Road, Birmingham).

"I ESTABLISH in the book that the Korean war had greater effect on our foreign policy and our abandonment of isolation in favor of collective security than either of the two World Wars."

He said he tried to explain what kind of war it was, the life of the soldier and to dispel myths.

"Korea's average winter was no worse than the average winter in Birmingham," Marshall said. "A large amount of the cold existed in the minds of the correspondents."

His forthcoming World War I history, written at the request of American Heritage, will be published on the war's 60th anniversary.

"I WAS IN that war and spent 27 months in France, but this is the first thing I've ever written about it. I wasn't a writer then."

It is his first book done mainly out of research although Marshall's personal impression of the war is there.

A team was sent to Europe to go over French, German, British and Italian archives. The French archives alone yielded 38 bundles of (See MARSHALL, 7-D)



BRIG. GEN. MARSHALL



CHECKING HER IMAGE as one of world's "10 most admired women" is Pauline Frederick, NBC reporter to the United Nations who spoke Thursday and Friday at Birmingham Town Hall.

Cast of Thousands at Registration

By LUCY LIGHTBODY
Special Writer

(This is Part II of an article on returning to college in middle-age to finish up credits.)

The adjustment period is really fun. It begins with registration. If you have not registered recently with thousands of other publishing, bewildered "Ls" in the framework of the pros of "El Cid" or some other DeMille-type production.

You are on your own; you must sign 5,000 forms; you must emerge with a schedule and an ID card.

This accomplished, you must learn to arise promptly in the morning; feed the family and straighten up the house and be down in the classroom at 8:30 a.m. This can be done with a little self-discipline.

Learning to fight the daily traffic from Suburbia to the Forum of Learning is another story. Finding a place to park is another one yet. You must learn to carry a cache of coins to feed the parking meters. University lots are always crowded. If your classes are late ones, you might be better off taking the bus.

ONCE IN THE classroom, you must learn to adjust the fact that you are older than most of the

students. You feel like Whistler's mother as you enter your first classroom. What are your fellow students thinking about you?

How old is this mother-image? Why did she come back to college? Is she divorced, widowed, bored with living in the suburbs? Or, as we hope they are thinking, is she just plain ambitious?

However, there are other middle-aged relics walking about the campus, so one is not alone. In that there is consolation.

Fears once conquered, being back with the kids is pure delight. It's fun to catch youthful conversation on sex, religion and what "he" said on Saturday night's date.

It's exciting to discuss John Dewey's philosophy; why we are fast approaching a Brave New

World; and Plato's life. It's inspiring to find out that most of the students are working part-time, studying like crazy and aiming for the sky.

IT'S THRILLING to find yourself answering correctly to the professor's well-aimed question, and to receive a "B" in a quiz you have worried about all the previous night.

It's delightful to make new friends; women like your self; it's challenging to explore new fields and read new books, to increase one's vocabulary, one's tolerance, one's world-consciousness.

Most of all, it is tremendously stimulating to start learning again. Of course, the good, gray myth. (See CAST, 5-D)

REVIEWS POWER STRUGGLE Pauline Frederick Raps Critics of UN

By DAVE PHILPO
Township Editor

"History is the story of breaking with the past to meet the present."

Lashing out at those "in high places who are living in another century," Pauline Frederick, United Nations correspondent for the National Broadcasting Co., reinforced her position as one of the world's "10 most admired women" at Birmingham Town Hall last week.

In the calm and authoritative voice that has become well-known to millions of American TV viewers, Miss Frederick talked about the changing power struggle between the United States and the Soviet Union and took to task those who would destroy the United Nations.

"THE NOTION that either of the two major powers bury each other is nonsensical," she said.

Russia, realizing that both have sufficient nuclear capacity to

"overkill" each other, has accepted the U. S. viewpoint that the system which triumphs will be the one that offers the better life—not the faster death, she added.

"Emphasis in the struggle has changed from destruction to construction, from brinkmanship to a policy of diplomacy."

The United Nations, she said, was born in an aura of optimism which later led to disillusionment when it became a arena in which the big powers continued to fight their cold war.

"BREAKING AWAY from the cold war is like trying to defrost an outdated refrigerator without spoiling the food," Miss Frederick said.

"There will be no important progress in disarmament until suspicions are reduced in the two armed camps," she said, explaining that public opinion in both countries has been conditioned to reject any conciliatory moves.

"When the partial test ban treaty was signed, the president had to go on the air and explain to the American people that he hadn't betrayed them," she said.

MISS FREDERICK said that attempts to disarm are often complicated by congressmen who fear their constituents will suffer from the closing of military installations.

"It also brings charges of 'softness against communism'—which is always good for a headline," she said.

There are some in this country, she pointed out, that say the United Nations is "a fool's paradise for the United States," and that soon a coalition of the new, small nations in the general assembly will dictate our policies.

"THE NATIONS of the general assembly merely reflect public opinion," she said, and added that no large nation, to date, has been forced to do something it did not want to do.

Miss Frederick said much of the UN's work is a "head-on effort to save us from the scourge of war."

The two major power blocs spend \$120 billion a year in preparations for war while the UN has to curtail its activities for lack of \$140 million, she said.

THE UNITED NATIONS was created as a conference table to which feuding nations could bring their disputes instead of settling them on the battlefield, she added.

"The UN is at the crossroads. Whether it continues to exist will depend on how well man can learn to live with his fellow man."

"There is danger in living in the past and danger in moving ahead but to stand still is maybe to disappear like the dinosaur which could not adjust to its environment."

MISS FREDERICK was introduced Thursday and Friday by Mrs. George N. Hillinger, past president of the League of Women Voters.

In a question-and-answer period Thursday following a luncheon at the Birmingham Country Club, Miss Frederick made the following observations.

The 1962 Cuban crisis: "We were much closer to war than we ever hoped we would be."

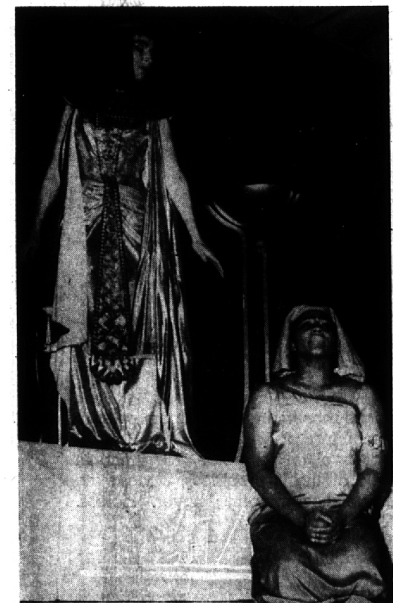
Madame Nhu: "I think she proved a woman can look good on television. She was much more emotional than she needed to be to get her point across."

PANAMA: "I believe the trouble is being handled in the wisest way possible. The situation is complicated by the political campaign there."

Women speakers: "I believe this is a man's world. When a woman gets up to speak, they look first, and if they like what they see, they listen."

France's recognition of Red (See CRITICS, 7-D)

Opera Vignettes Captivate Audience



PERFORMING DUET from Act II, Scene I of Giuseppe Verdi's opera "Aida" are Rosemarie Murch (left) as Amneris and Earnestine Nimmons in the title role. This was a dress rehearsal; 20 interchangeable casts portray roles in the "Overture to Opera" series.

Reviewed by
ISABEL HIMELHOCH

The overture to opera opened in grand style Wednesday evening in the auditorium of Bloomfield Hills High School.

This series of programs consist of scenes from operas to be performed by the Metropolitan Opera Company during its 1964 Detroit season.

The overtures will be presented 12 times during the next few months, prior to the arrival of the Met in May. The course is sponsored by The Detroit Grand Opera Association, assisted by Oakland University, the University Center for Adult Education, and the Detroit Public Library.

Purpose of these presentations is to educate John Q. Public in the full enjoyment, the drama, and the overall total effect that opera offers today.

MRS. THEODORE Yntema welcomed the opening night audience with the graciousness that only this year's general chairman generates so beautifully. And recognition should be given to Mrs. Lynn Townsend, Mrs. Ralph Fox and Mrs. Henry Whiting for having such an eager and receptive audience to launch the overture series.

Dr. David DiChiera, producer-director, who is a vital and extremely talented young man and who teaches at Oakland University, entranced the audience with his subtle, yet humorous and informative guide on the opera vignettes that were presented.

So with these quick explanations to this captivated crowd, Dr. DiChiera informed the group that opera is a definite art form. And that while opera was not all realism, composers and librettists would outshine rather invent reality than copy realism to its fullest.

OPERA, THEREFORE, goes further than the spoken word in a

play, for emotionalism can be expressed and developed by more than one character in one scene at the same time (i.e., duets, trios and quartets). Adding to this emotionalism, the orchestral accompaniment becomes an important character in opera, creating a very definite mood.

The program opened with Verdi's "Aida," followed by "La Boheme" by Puccini and "Don Giovanni" by Mozart, and concluded with Gounod's "Faust."

Honorable mention should go to Maria Roumel as Aida—with her rich, full soprano voice and her command of the stage; to Russell Smith, basso—in his convincing portrayal of Leporello in "Don Giovanni" and as Mephistopheles in "Faust"; and lastly to Dorlene McNelly with her interpretation of Marguerite in "Faust"—a very light, melodic, but clear soprano voice.

ALTHOUGH THIS critic realized the value of having these overtures sung in English (educationally speaking), I missed the true vocal projection of the original language.

At times there was an almost comical effect in playing the scenes in English that is not intended in the original form. "La Boheme" being a prime example.

However, once the ear adjusts itself to the translation, one is quickly swept up in the excitement of the overture.

Laurels should go to the staging of Christopher Flynn and John See VIGNETTES, 4-D)

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