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CAMERON FORUM MAGAZINE

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VOLUME III (1980-81)

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RESIDENT ARTIST AS TEACHER:
AN INTERVIEW WITH LANCE HENSON

As Oklahoma State Arts Council artist-in-residence, Cheyenne poet Lance Henson has taught poetry and its appreciation in a number of educational settings, including the annual Quartz Mountain Summer Arts Institute. Henson holds a master's degree in creative writing from Tulsa University. He has published in poetry journals across the country and has four collections of poetry, including The Badger Tracks, published by Point Riders Press of Norman. The interview below took place during his recent residency at Lawton High School. Some of his remarks were addressed to Cameron's creative writing program in poetry and fiction and reflect a team interview.

Forum: How are you setting up activities for Lawton High School in connection with your State Arts Council residence?

Henson: I work a five-day schedule. I am seeing three of the elevated senior classes and then I'm working with two creative writing classes. We're picking up more students as the program progresses....I attempt to establish a minicourse. The first day I read my own work and talk about the many ways a poem is utilized by other artists in dance and song. I try to make students comfortable with the sound of my voice and the

sound of my ideas. The second day I begin very slowly with the poets. I talk about the Japanese masters, and we talk about Haiku and the short poems. I introduce them to the idea that the Japanese masters and philosophers were influential with the early thoughts of Ralph Waldo Emerson and Thoreau and in forming the nucleus of what Whitman planned to do. Tomorrow I'll talk about Whitman and how he adapted his voice to the theory that Emerson expounded, that this country needed a voice to represent it....that's my beginning attempt to get them to understand that it's all right if a poem doesn't rhyme, it's all right to experiment with words....The one thing I want them to be confident about is to understand what imagery can do in a poem and to see pictures within the poem and then see if the pictures don't recall in their own memory an experience or an idea.

Forum: They're getting a lot there, especially from a real person who is a real poet. How are they responding?

Henson: It takes a long time to figure out the truths about how a poem works and why. There are many reasons. One of the ideas I break down to help them is that we all deal in images. Our lives are constructed around a series of images.

What the artist does is to define these images... I tell them that image making is one of the highest forms of thought.

Forum: Do you find from your own writing that the images that come into your writing are new images? Or are you busy trying to express images that you've always known?

Henson:....A speaker at Oklahoma University whom I was fortunate enough to hear last year said what my own Grandfather told me as I was growing up. Essentially, for anything to exist truly, it must remember. In a tribal way we represent the people who raise us, we represent the people who teach us. I talk in the classroom about ritual, the ritual of speaking to another person. In speaking to another person, I believe there is something very powerful that can happen; I think that understanding poetry is the beginning of understanding the dynamics of speaking to someone.

Forum: What are the possibilities of getting some interesting writing from students in the Lawton schools? Are we going to see some?

Henson: Yes, you are. In fact, there's already some. I do a technique which I call private symbol, which is a game in which they make a list

of words from the words that I say; I tell them that we're going to deal with very strange images in a poem of twelve to fifteen words...to write word pictures. Marvelous things have happened from that technique. When they finish it and read it, most of them are surprised at what they've said. Most of them are confused about what they've written because they recognize something in what they've written that they can't touch....It isn't tangible in a conscious way.

Forum: That reminds me of a classroom experiment suggested by Edward Corbett in Classical Rhetoric for the Modern Student. We did the experiment in class the other night. The students used portions of the famous Henry James "House of Fiction" passage for generating ideas on new topics. They were to imitate the James' sentence syntax in writing new paragraphs after being given a different topic to write about. The results were amazing; I wanted to ask some of them to develop the ideas further, into full papers.

Henson: Yes, I tell the students when they begin to open up with their work that they've been reading to one another and have been discussing that the person who deals with words puts himself in front of a power, and many times that power knocks

him down, but one has to take that chance. It's almost sacrificial; it's almost as if what you're doing you know is dangerous, like hunting a dream that frightens you when you dream it; hunting in a conscious way is like hunting an animal. If you hunt an animal that is dangerous and don't happen to catch the animal but keep tracking the animal, it circles. I tell them that when the poet deals with words seriously, perhaps in a hermetic way, what occurs is something that can be very dangerous....The world as we have it described to us every day has nothing to do with that, especially with students....There is something that occurs in a workshop when they begin to trust their own words which has nothing to do with their age. For example, here's a poem from a third grader which says, "Faith is seeing light when darkness is all around." Third grade. That line steps out of any age.

Forum: What do you think of formal courses in creative writing? We have a creative writing program here at Cameron.

Henson: I went through the creative writing program at Tulsa University and received my masters. I went there as a published poet, and what I discovered was that the most important thing about a

creative workshop is the fact that you get to meet other writers and that you get to rub ideas together and rekindle those ideas when you write alone in western Oklahoma where you're surrounded by no one who writes. What I found was that I kept separate the work I was doing for the master's manuscript and what I was doing for class. I believe that it's important for a writer to be around writers.

Forum: Are there some poems within your collections which you would especially recommend for appreciation by local readers or readers in the state of Oklahoma? Are there local poems?

Henson: I'm a poet who looks to nature for learning, for peace. I was raised as a Cheyenne. I do participate regularly in Cheyenne ceremonies... all of my poems attempt to pay homage to the land because without it I couldn't remember the people who were once on it who taught me very important things.

Forum: I should think you would be very good for the young because that reverence for both land and forebears just doesn't come naturally in today's world and it's very hard to teach it and present it.

Henson: As long as we can remember anything about yesterday or the day before, we can attach

ourselves to something. Most of us can attach ourselves to something in nature. I know that there are many places where nature is only represented on the TV screen, and those of us who live in Oklahoma are lucky. I take advantage of the land.

Forum: Are there any final points that you would like to make?

Henson: I'd like to read a few poems. I'll do a ceremonial poem that has to do with the ghost dance that I guess historically was a last attempt by Plains Indians to try to find something to fight back with. A Comanche painter gave me this ghost dance song. I finished it; the first few lines are original to the song. I added the last seven lines. "Comanche Ghost Dance":

We will return to life
We will stay in the sun long
Before shadows are borne
There will be no distance
Between our words
And the banished moon.
In all that grows
While the winter leaves
We will live again.

This next poem I wrote for Crazy Horse, who was one of my early heroes and still is. This poem has to do with his last morning, when he walked

out of a log cabin in Nebraska and kneeled with his prayers to the earth on the last day of his life:

Dawn rose like a hand
At the edge of dark.
In the transparent mist
The warrior stood
As if listening to a bell
In the hollow wind.

A Perfect Friend

Who is it staring out my eyes,
And thinking my thoughts.
Who is it living in my body,
Is he what I'm not?

Why did it take so long for us to meet?
We live on the same street,
We work at the same place,
Yet we never met face to face.

Maybe we should have never met
Sometimes I feel this way and yet,
Now that I know this man
We've become the best of friends.

--Mark Mitchell

The Poet

My spirit knows not the difference
Between dollar coins and bottle caps;
It flows quite unaware of
Life's "most essential manners."

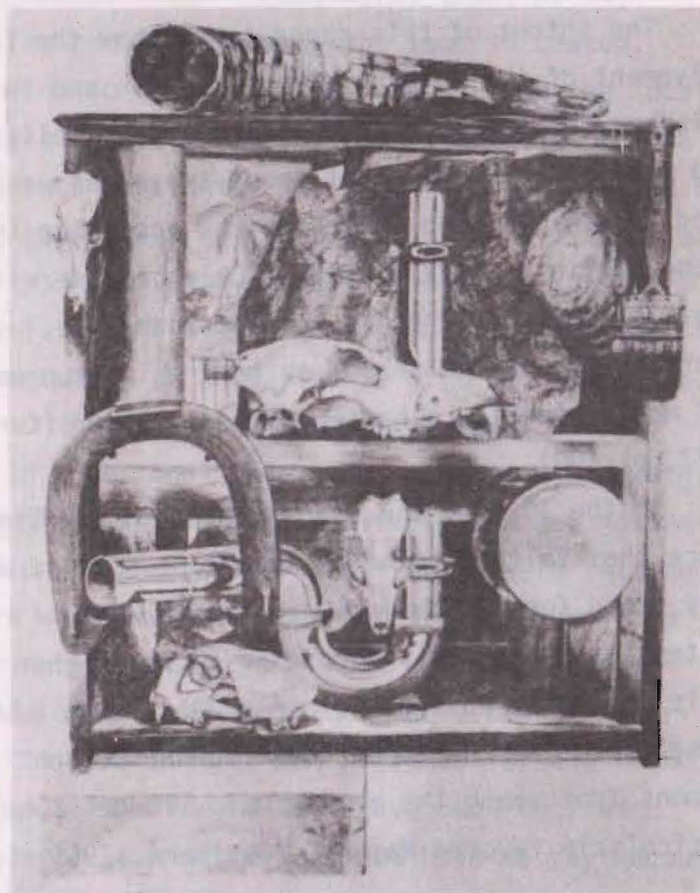
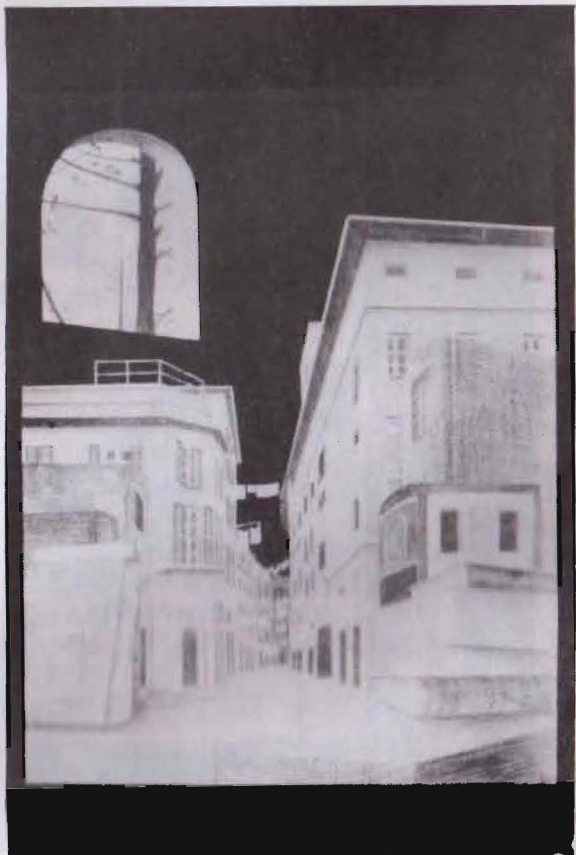
It needs, however, the carressing
Of solitude and twilight;
It hungers for the nourishment
Of praise.

It gathers shades of life
From between the common colors,
For the portrait of a thought
Posed faintly in a mood.

A vagabond, a traveler,
A master of quiet evasion,
A fragile thing come floating
Into the gales and grinding gears.

--Dan Falkowski





THE KU KLUX KLAN IN LAWTON AND OKLAHOMA

The intent of this paper is to show the involvement of the Ku Klux Klan in Lawton and in Oklahoma between 1920-1926 in two areas, religion and politics. I feel that these two areas were used to achieve Klan goals, which, according to Grand Goblin N. Clay Howett of Oklahoma, were "patriotism, obedience to the American flag, guarding the public school system, white supremacy, and making America a better place to live" (Carter, 1977, p. 100).

In the 1920's, the Klan entered into religion since they felt it to be an important part of what they stood for, which included native white protestant supremacy. According to researcher Davis Chalmers, during the early 20's, when Edward Young Clarke was hired by Klan founder Joseph Simmons from among the members of...lodges...he particularly favored Masons" (Chalmers, 1965, p. 34). Clarke felt that the Masons were a logical choice because the Masons were familiar with ritualism and fraternity organization and had many members. In addition, upon entering the churches of the state, "the Klan would usually approach a local Potestant minister. He would be offered a

free membership and urged to take an office in the to-be-formed local" (Chalmers, 1965, p. 34).

The pattern was much the same in Lawton. According to Edward Carter, who studied the local situation, "the Lawton Klan followed the national pattern of constantly striving for a reputation of doing good deeds and contributing to all forms of charity. They always publicized their acts of benevolence and almost always left instructions to the recipient of a charitable gift to report the deed to the newspaper" (Carter, 1977, p. 98).

In a personal interview with Mr. Jim Howeth, I asked if he knew of any ministers who had joined the Klan in the Lawton area. Mr. Howeth told me, "There were Brother Brown and Brother Kern from Geronimo who signed up. Both of them got out shortly after they entered. There was a Pastor from the Faxon Church who preached for the Klan." He also said, "They didn't have much luck with ministers...a minister did not have to pay because they could pull a crowd. Most ministers didn't know what they were getting into" (Howeth, 1979). One example of the effort to recruit ministers occurred in Hobart, Oklahoma on February 13, 1922. According to the Lawton Constitution:

A long white robed Klansman entered the South door of the church, pushed his way through the crowded aisle and handed the evangelist a letter containing \$100 in currency, fifty dollars as an endorsement of the meeting and fifty dollars for charitable purposes. The letter endorsed the revival campaign and issued a warning to bootleggers, lewd women, and law violaters as a whole (Lawton Constitution, 1922).

Also, according to the Constitution, on March 20, 1922, The Klan left a letter at a Baptist Church which read:

Preacher, we are with you. 500 strong in Lawton and Comanche County. We are an organization pledged to support law and order and our chief purpose is to make our community a clean, respectable place in which to live and in which to maintain our homes and families. We are 100 per cent American and pledge full and individual allegiance to our country and to our flag. We are all-seeing, but are unseen. We know you, but you do not know us. We avow peace and harmony in all things and are opposed to friction and strife. The enclosed donation of twenty five dollars we beg the preacher to accept as a gift to him personally, not as a charitable donation, but as an expression of our appreciation of his worth endeavors in helping to make

Lawton a better place in which to live. The Invisible Empire Knights of the Ku Klux Klan. Lawton Klan No. 64 (Lawton Constitution, 1922).

Fifty Klansmen were reported entering Emerson School grounds while a Baptist church revival was going on, giving the minister a gold fountain pen. Dr. Crutcher, the minister, told the Lawton Klansmen, "Be on guard against anyone in your group who might use the organization to carry out evil plans" (Carter, 1977, p. 98).

The Klan strived to keep a good reputation. For example, the front page of the Lawton Constitution on March 16, 1922 reported that the "Klan goes to Aid of Family in Distress" (Lawton Constitution, 1922). The story told of how the Klan left a basket full of food for a family which had fallen upon hard times. According to the Klan, "Part of our mission is relief and alleviation of such conditions among worthy people" (Lawton Constitution, 1922).

The Klan also endorsed other organizations which they wanted to influence. For instance, on April 6, 1922, the Klan of Lawton sent the Rotary Club of Lawton a letter saying, "Your motto is so clearly allied with our motto of 'not for self but for others' that we feel a kindred interest in all

your movements and strongly endorse all the splended principles which you teach and live" (Lawton Constitution, 1922). According to Carter:

The Klan's parades, demonstrations, and other rituals, its religious overtones, and its philanthropic activities had helped it gain wide-spread acceptance in Lawton and Comanche County. But these activities were to be less emphasized when the Klan entered politics. This pattern of evolvment was the same throughout the nation. The money, time, and efforts spent paying homage to Protestant churches, helping destitute families and children, and staging initiations were diverted into the new channel of politics (Carter, 1977, p. 100).

The Klan entered politics first at the local level and later at the state level. According to Kenneth T. Jackson, in 1923 the Tulsa Chamber of Commerce president said, "Our court house and our city hall are practically filled with member of the Klan elected to office with Klan support" (Jackson, 1967, p. 85). In Lawton, the Klan first tried to gain control over city government and later county government. Lawton had switched from a charter commission to a mayor-council type of government. In 1923, Lawton went to a city manager and five commissioners. According to Carter, "Klan-supported

candidates won election to the mayor's job and ten city council positions in the 1923 election....In April of 1924, Kennard (mayor) and all councilmen led the biggest Klan parade ever held in Lawton's city limits" (Carter, 1977, p. 101). Candidates endorsed by the Klan swept the Democratic Primary for Comanche County offices in 1924.

I asked Mr. Howeth if he felt that the Klan was involved in politics in the early 1920's. Mr. Howeth felt that "the Klan didn't talk too much politics" (Howeth, 1979). He did say that the Klan used to support the sheriff and the deputy sheriff and some of the local officials. He also told me that, "Elmer Thomas didn't have too much to do with the Klan" (Howeth, 1979).

The Klan advanced into state politics. In Oklahoma City, "the county attorney, a district judge, the mayor, and the sheriff were among those with sheets in their closets" (Jackson, 1967, p. 84). In the election of the governor of Oklahoma in 1922, the Klan supported R. H. Wilson in the Democratic primary. John C. Walton, also a Democrat, was in the primary. Walton was backed by the Farmer-Labor Reconstruction League. The League supported "state entry into private industry, the elimination of private profits, and a broad state-aid program to

help the poor by home building, free textbooks, and promotion of employment" (Marlow, 1967, p. 296). Walton won the election after former Governor Robertson and the Catholic Church turned their support to him.

After the election of Walton, Klan violence became more apparent. Walton sent a military court to Tulsa where Klan floggings took place. On September 1, 1923, Walton declared martial law in Tulsa. According to the Grand Dragon of Oklahoma, "The Governor and all his cohorts will never be able to break the power of the Klan in Oklahoma" (The Literary Digest, 1923, p. 10). On September 15, 1923, Governor Walton placed the entire state under martial law. Walton justified the call for troops by saying, "The invisible empire usurped the power of the political government, and the power of this political organization must be destroyed" (The Literary Digest, 1923, p. 10). Walton was later impeached from the office of Governor due to his extended use of his executive power in dealing with the Klan.

Anti-Klan groups were organized. In 1924, Lawton organized "an anti-Klan group calling itself the constitutional Americans, which began to make itself heard" (Carter, 1977, p. 102). The group

started endorsing anti-Klan candidates and opposing Klan candidates. In the November general election, the anti-Klan group supported a Republican candidate: "The effort paid off handsomely when the Republicans won seven county positions, a majority of the county offices" (Carter, 1977, p. 102). Again, in 1925, the group supported a Republican by the name of Charles C. Powell for mayor. Powell won the election.

After the defeat of many Klan candidates in subsequent elections, Democrats in Oklahoma were "on the whole rather hopeful of being rid of the Klan. Candidates for statewide office found it wise to denounce the hooded order" (Chalmers, 1965, p. 86).

Due to their loss in the political area and their decrease in the religious area, the Klan started on a descent after 1924. At one point between 1915 and 1944, Oklahoma was reported to have 95,000 Klansmen (Jackson, 1967, p. 237). In 1926, 18,000 Klansmen were still active in the Klan. In 1927, there were 13,500 and by 1929, only 2,000 (Carter, 1977, p. 104). In the political area, "Affiliation with the Invisible Empire became a distinct political liability and candidates began to seek votes on the ground that they no longer belonged to the society" (Jackson, 1967, p. 237).

Further, the Klan lost much appeal in Oklahoma when Oklahoma passed the anti-masking bill in 1924. Many members faded out of the Klan due to a lack of interest. According to Davis Chalmers' interpretation, "The Klan appeal for negative, defensive feelings though strongly rooted in American life, did not prove sufficient to long sustain a major movement" (Chalmers, 1965, P. 295).

Perhaps a fitting note on the end of the era can be found in a sermon by a Methodist bishop in New Jersey. The clergyman noted: "It is not Angle-Saxon blood but the blood of Jesus Christ that has made us what we are" (Chalmers, 1965, p. 294). This seems to be the way that many churches felt by the late 1920's.

Deborah King

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On "Ars Poetica": A Rebuttal

We poets
prefer new snow left virgin,
untracked, untrampled:
a world-covered tableau
of tranquility afar.

But children
see the ice scene as promise,
unmarred, unmanned:
a skating-rink invitation
of hilarity vehicular.

Even lesser creatures
hear a clarion-call challenge,
untarnished, untainted:
a playful-game chase
of activity spectacular.

So poets
must accept ugly snow as life,
unpure, unperfect:
a human-shared experience
of community and scars.

--bette burnette

LUCKY JIM: A GOOD NOVEL
by Gayla McGill

When I first learned that we were going to read Lucky Jim by Kingsley Amis, I thought, "Who in the world is Kingsley Amis?" I embarked upon the novel with a very conscious sense of skepticism which was hastily cast aside after reading only a few pages. Kingsley Amis gave to the literary world a novel rich in character, plot, fantasy, and humor when he created James Dixon.

As I read deeper into the book, Amis made me believe that Jim Dixon was a real person whom I might meet on any campus, anywhere, anytime. Ralph Caplan believed in Amis' ability to create a strong character when he said, "Amis is a master of the bit part, the instant characterization."¹ Lucky Jim was not lucky until the end of the story when he got the job, the girl, and the satisfaction of beating Bertrand Welch at his own game by winning all of the things that Bertrand wanted for himself. At first, I believed the title of the novel was ironic with regard to the obstacles Jim Dixon came into contact with at every turn, but finally I came to the realization that each event was needed to culminate in the explosive situation at the end of the book.

Kingsley Amis also had a real knack for making his reader actually visualize the crazy and varying faces of Jim Dixon. Whenever Jim would find himself in a particular situation, he had to use all of the will power that he possessed in order to stifle his "Professor Welch" face or his "Margaret" face. He was also quite a drinker, and he would have been a veritable chain smoker had he been able to afford it.

However much he did drink and smoke, these were not his biggest problems. His relationships with others were a constant burden to him. Not having tenure, Dixon found it extremely necessary to try to stay on the good side of Professor Welch. This particular feat he sometimes found terribly difficult to manage. Another relationship which Dixon found stressful was his relationship with his girlfriend-- and I use this term loosely-- Margaret. Dixon handled Margaret with kid gloves because he thought that she was unusually fragile until he came to the startling revelation that Margaret was a survivor. For a long time, Dixon felt that he was not worthy of any girl other than the type of girl he had in Margaret. This knowledge did not exactly thrill him. Jim felt this way when he first saw Christine Callaghan at a party where she

was with Professor Welch's son, Bertrand:

In a few more seconds Dixon had noticed all he needed to notice about this girl....The sight of her seemed an irresistible attack on his own habits, standards, and ambitions: something designed to put him in his place for good. The notion that women like this were never on view except as the property of men like Bertrand was so familiar to him that it had long since ceased to appear an injustice. The huge class that contained Margaret was destined to provide his own womenfolk....²

Although Dixon never could tolerate Bertrand Welch, it was hardly due to any flaw in Dixon's character. Amis created a totally obnoxious and realistic person when he created Bertrand Welch. He was such an insufferable bore that I find it quite unbelievable that even his own parents could tolerate him.

With all of his other problems, the last thing that Dixon needed was Evan Johns. Johns, as Dixon thought of him, was the main person who hindered his life. Johns was a very talented eavesdropper and troublemaker. Amis surrounded Dixon with a variety of strange yet fascinating people. He was a real magician when it came to making a situation written in black and white seem so vivid and so very real that you could actually believe that you

were right there with Jim, feeling his pains, frustrations, and joys. Yet, those feelings could change with the turning of a page. Never before has a writer been able to so successfully capture my attention, keep me in suspense, make me worry, then laugh, and still keep my attention long after I have put the book down.

Kingsley Amis also had the ability to use a plot that could change within one sentence, yet not disturb the unity of the story. Through all of Jim Dixon's plights, the reader cannot help but feel compassionate towards Jim and hopeful that his problems will be resolved. Ralph Caplan says that, "Like W.C. Fields he (Amis) is able to make us laugh at frustration at the very time he makes us share the anguish of it."³

Amis also gave Jim Dixon an extremely vivid imagination. Jim often found himself retreating into a fantasy world where he performed acts that he would never have done in reality: "He pretended to himself that he'd pick up his professor round the waist, squeeze the furry grey-blue waistcoat against him to expel the breath...tie Welch up in his chair and beat him about the head and shoulders with a bottle..."⁴ Jim Dixon did not live entirely in a fantasy world. His life was

unique and fantastic enough in reality to keep any boredom down to a bare minimum.

But the humor of the book was the part that I enjoyed the most. Kingsley Amis gave us a book that can be read lightly and laughed at, but in the final analysis, the fact that it is a funny book does not alter the fact that one can learn a great deal from it. Kingsley Amis will long be remembered for his contribution to the literary world by his gift of Lucky Jim. I can think of no better way for a person to devote some of his leisure time than spending it with Jim Dixon.

--Gayla McGill

ENDNOTES

¹Ralph Caplan, "War and Post War: British," in Contemporary British Novelists, ed. Harry T. Moore and Charles Shapiro, (London: Southern Illinois University Press, 1965), p. 12.

²Kingsley Amis, Lucky Jim, (New York: Doubleday, 1954), p. 39.

³Caplan, p. 7.

⁴Amis, pp. 9 and 85.



SONG OF THE COMANCHE COUNTRY

I do not know how it is
In California,
Or Connecticut,
Or Illinois:
But out here, where the lumps of hills
Squat low and close like camps of Indian bands,
The stars look down, carefully at first,
A few at a time.....
Then all at once the sky is full of stars
Running over the edges.
The dark land...and the sand hills,
That blackjacks love the touch of,
Forget their caravans to listen.

--John Peace

HANDFUL AT A TIME

Let it rush past you....
Do you think you can hold
More than a handful at a time?

How far can you see over these prairies?
There is even more to it than that!

Let me tell you about it.
I went through all that.....
I thought I could do what you think you can,
But it won't work.
I'm different now,
But I'm different only because I say I am.

All right.....go ahead....
It will rush past you anyway.
Don't think you can hold
More than a handful at a time.

--John Peace

A SIMPLER LIE

I had gone back
To see the orchard I used to know,
The pasture and the walnut tree
And the wild plum thicket.
I had gone back to see
The farmland of my youth.

Now I have come home again,
Wishing I had not gone.
I am done forever and ever with truth.

Give me rather than truth,
A simpler lie.
Give me back a lad's unquestioning eyes
That knew the wonder of unimportant things,
That I may go back to a little stream
Where I can lie all afternoon and watch the sky,
Chew a blade of grass and lie warm in the sun
And listen for the katy-dids to sing.

I would drive the cows to pasture,
And stop a while to wade in Herndon's pond;
Then run the furrows of a ploughed field
Back to the path I had wandered from.

I have gone back where I
Shall never go again.
There is finality in truth;
Give me a simpler lie.

--John Peace

STUMBLING HORSE

Stumbling Horse lives with his son-in-law
In a canvas tent on the banks of Cache Creek.
I run down the list,
I weigh up beans and potatoes.
I get four cans of milk, a slab of bacon,
And all the time I keep remembering:

A brown, naked body dancing with the rest
Around a camp-fire; a body young and strong
And proud as a poplar. Feathers and paint
And the steady pounding rhythm of drums.

I get crackers and peanut-butter,
Apples, sugar and baking powder.
I check these off the list.
All the time I keep remembering:

He knew Geronimo and all the others.
He knew an Indian maiden long ago:
Beautiful as a redbud in April,
Brown and beautiful as the mountain deer.

But that was in the old days.
A gallon of syrup, tobacco, a sack of meal.
I put them in a box and add it up.
All the time I keep remembering:

He was here when the Comanches rode,
When the buffalo roamed the prairies,
Before the creak of wagon wheels.

Stumbling Horse sits outside and waits for
the store to close
So he can ride to the camp with the grocery
orders.
And all the time I keep remembering.

--John Peace

BERNINI and BACH

A Comparison of Baroque Art and Music

The Baroque period is not only a segment of history (c. 1600-1750), but also a style--a way of expressing man's thinking and living.¹ When we look back into any period of history, it is impossible to set exact dates, list absolute and specific traits, or describe exactly how the people of the period thought or felt. However, we can make generalizations and simplify the comparison of Baroque sculpture and music if we limit the discussion to two great artists: Bach, a musician (1685-1750), and Bernini, a sculptor (1598-1680).

The beginning of the Baroque Era in music is dated later than in the visual arts by most authorities.² For example, Bach wrote music classified as Baroque until the time of his death in 1750. Bernini, although a Baroque Artist, worked in the late seventeenth century through the early eighteenth century. By then the visual arts had, for the most part, abandoned Baroque styles and turned to Rococo and early Classical styles.

Art is a reflection of man's living and thinking. Thus, it is necessary to have some awareness of the general culture for the specific period

under consideration. A study of the 17th and 18th centuries reveals the pitiful plight of the common man. His life was little more than poverty and oppression. However, the aristocrat and royal family members often led lives of wasteful luxury. Since music and art were the property of the wealthy, we find an abundance of bold, decorative, massive and artistic thinking. The system of patronage made it possible for the gifted person to create, but these works had to be acceptable to the patron. These artists were able to produce such magnificent results because experiments and achievements of the Renaissance freed them of the technical problems of representation and composition. The Baroque era was a unique yet logical evolution from the Renaissance.

Bernini was the undisputed leader and one of the most prolific and influential artists of the Baroque. His work at St. Peter's Church in Rome is one of the most significant artistic contributions of the time. Saint Peter's Church is the largest and principal church of the entire Christian world. It had its beginning in the 4th century and went through many changes before it was completely revised by Michelangelo in the 15th century from a design by Bramante, but it took on a very different

look during the Baroque period due to the genius of Bernini. A new facade was put on the building by Maderna (a Baroque architect). Bernini's contributions to the structure were the colonnade and court in front of the church, the Baldacchino (canopy) over the altar and the Cathedria Petri (a beautiful sculpture behind the altar). Also, the entire chapel was designed by Bernini to highlight this sculptural group.

The Baldacchino is a huge canopy above the altar over the tomb of St. Peter, and it combines the arts of sculpture and architecture in one unit, making it practically impossible to decide to which category the work belongs. Erected between 1624 and 1639., it stands over 100 feet high, and is made of gilded bronze.³ The Baldacchino has been called the first manifestation of Roman High Baroque art and one of the greatest artistic expressions of the Baroque.

In 1656 work was begun on the series of huge colonnades (columns) that outline the square in front of St. Peter's.⁴ The massive columns reach out from the building in two semi-circles, like arms reaching out to embrace the world. They focus one's attention to the entrance of the church and present visitors with a balanced, but overwhelming,

view. The huge plaza with the long row of columns expresses the feeling of glory and grandeur of the Roman Church. Traversing this entrance emphasizes the insignificance of the individual and the awesomeness of God's power. It is one of the most forceful Baroque designs.

The Cathedria Petri (the sculpture behind the altar) is theatrical and dramatic and shows the beautiful use of light, a prominent characteristic of Baroque style. This sculptural group is so-called because its centerpiece encloses the ancient wooden chair believed to have been the throne of St. Peter. It was Bernini's long career. The total effect of Bernini's work is balanced, rhythmic, grand, and on a colossal scale, calling to mind the central and omnipotent power of the God he so firmly believed in.

Johann Sebastian Bach is the culminating figure of Baroque music. Though he was not an innovator or concerned with revolutionary ideas, he took the musical forms in existence and perfected them to the grandest limits. In his day Bach was not considered a great composer. His methods were considered old-fashioned, but he was highly respected as an organist. Not until 1829 when Mendelssohn gave a performance of Bach's "St.

Matthew Passion" did the world begin to realize the genius of Bach. Study and performance of Bach's music became common. Hans Von Bulow termed one of Bach's works the "Old Testament" for pianists, which should be studied daily. Bach has been termed the greatest teacher a musician could ever know, and, in a sense, all musicians were children of Bach.

Bach's music included all forms current in the Baroque. His many works include compositions for chorus, instruments, and clavier (keyboard). Bach wrote about 300 cantatas, sacred vocal compositions used in the Protestant Church services. One of the best known was Cantata No. 140, "Wachet Auf". The cantata was made up of recitative ("talking on pitch"), solos, duets, chorus numbers, an instrumental prelude and various ritornelli (interludes). The cantata was a very well-planned work--dramatic, theatrical, grand and expressive--just as ornate as Bernini's sculpture and just as balanced as his colonnades.

In the field of clavier music, Bach's organ works were principally fantasias, toccatas and fugues. As example is Bach's "Little" Fugue in g minor. The word "little" is used to distinguish it from a larger fugue he wrote in the same key. A fugue is a contrapuntal composition in which the

voices enter one by one, plus several other technical devices. Bach was a master of the fugue--unsurpassed by no other before or since in his vast diversity of mood and emotion. His "little" fugue exemplifies clarity and grandeur, a contrast of simplicity and embellishment--typical contradictions found in Baroque art and music.

In instrumental music, besides the four orchestral suites Bach wrote, there are a series of six orchestral concertos which were dedicated in 1721 to the Margrave of Brandenburg, from whom they get their name: Brandenburg Concertos. They are works (called concerto grosso) for a group of solo instruments accompanied by another group of instruments. These works are similar to the solo concerto for one instrument and accompanying group, except in the concerto grosso there may be as many as four or more soloists. The Brandenburg Concertos are among the best examples of Baroque music; all Baroque elements are present: unflagging meter, terraced dynamics, brilliant virtuoso passages, objective in mood and highly ornamented. The solo performers seldom played what was written. It was common practice to embellish the melody with a variety of ornamentations. These recreations, as Bach termed them, are so jolly, so vital, so

beautiful in construction, and so full of interest that they are considered among the most priceless possessions of western culture.

In a comparison of Bernini and Bach, it is evident that Baroque style is found in both-aurally and visually. As Joseph Machlis has so aptly written in his book, The Enjoyment of Music:

The elaborate scrollwork of Baroque architecture bears witness to an abundance of energy that would not leave an inch of space unornamented. Its musical counterpart is to be found in one of the main elements of Baroque style--the principle of continuous expansion (embellishment).⁵

The works of Bernini and Bach show a similarity of style, and a striking similarity in the thinking of these great artists. Baroque art, like Baroque music, is dramatic, expressive, and beautiful in its perfection. The Baroque artist was obsessed with space, filling it with large and small blocks of stone or tone, as the case might be. For example, the musician was as concerned with the soft, minute section of a piece as he was with the dramatic and grandiose. This was an age of reason, an age of balance, an age of concern for the objective, an age of universal thinking and expression.

The Baroque musician used a well-balanced

design--binary, or two-part form (A-B). This balance also occurs in architecture and painting: columns are in pairs; frescos are symmetrical; and massive structures are balanced with elaborate decoration. There is a definite "dualism" in both arts. Dramatic design is achieved by the Baroque dualism of the use of strong and weak light. The facades are light against dark--dense against sparse. This same effect was achieved in music by the use of terraced dynamics--a loud section followed by a soft section. The feel of rhythm apparent in Baroque music has a correlation in art. A steady beat imparts to Baroque music its unflagging drive, producing the same effect of turbulent yet controlled motion as animates Baroque painting, sculpture and architecture. Bach's unflagging rhythm equals the extreme balance and spacing of Bernini's works.

Religion played an important part in Baroque art. Although Bach's works were principally Protestant and Bernini's Catholic, religion was a drive and inspiration for both. For the Roman of the seventeenth century, Bernini's works were symbols of the power and glory of the Catholic Church and the promise of a heaven which he could understand through past sensate experiences. And Bach is

quoted as saying, "The aim and final reason of all music should be nothing else but the glory of God and the re-creating of the spirit."

Both Bernini and Bach, working in different mediums, created similar expressions of Baroque thinking. Baroque stylistic traits are found in Bernini and Bach and any other artist classified as "Baroque". It is amazing how these traits are expressed so well in different mediums. The Baroque was a time of feverish activity regulated by restraints and ideals that expressed a variety of mood and thought that man had never before experienced--nor has experienced since, in quite the same way.

--Mark Dalton

NOTES

¹Joseph Machlis, The Enjoyment of Music (New York: Norton & Co., 1970), p. 53.

²Frederic V. Grunfeld, The Baroque Era (New York: Time Inc., 1966), p. 4.

³Michael Kitson, The Age of Baroque (New York: McGraw-Hill, 1966), pp. 34-36.

⁴Frederick Hart, Art, Vol. II (Englewood Cliffs, New Hersey: Prentice-Hall, 1977), p. 209.

⁵Machlis, p. 356.

COCOA BROWN

Colors, dancing inside rainbows,
Locked up in spectrums and prisms.
Billions of shades and hues to endow,
Only my mind has freed one of its prison.
Brown-- chocolate-- no, Cocoa Brown,
Glistening in the heat of an African sun,
Stopping to the calm, clear chant of a distant jungle
drum.

My Worrier, my Cocoa Brown pointed in awe of the
rainbow.

And I, Cocoa Brown await him so,
Embraid my hair with pebbles of gold,
Shine my skin with coconut oil,
Brush my panther hide a gift, a spoil!
Ah, the sun sets swiftly, so full of hue,
And I my Beautiful Cocoa Brown await you.
Rising and heaving to the chant of the drum,
Panting as the lion during a heated run,
Glistening bodies meeting in the moonlight.
Cocoa Brown, my Brown melting, calming
Deep into the fur beneath us-- green.
Floating down the azure mountain stream....
Colors, dancing inside rainbows,
Locked up in spectrums and prisms.
Billions of shades and hues to endow,
Only my mind has freed one of its prison.

--C. Cameron



THE LOWLY APRICOT PIT

American people who have cancer are being swindled by the promoters of laetrile, amygdaline, or vitamin B-17, who claim that the lowly apricot pit cures or prevents cancer. Laetrile is one of several cancer quackeries to be used, and remains a controversial issue because of the push it receives from the John Birch Society, and other promoters who claim that the government, through the federal Food and Drug Administration, doesn't have the right to interfere with the doctor's right to prescribe a medication, or the individual's right to take a medication. They contend that laetrile should be legalized; however, if this were done, the freedom of choice they defend so highly would, in essence, be removed by opening up the market to other unproven drugs so that the individual would no longer have the security of knowing whether a drug was proven safe or effective, or whether he was being used to determine its safety or effectiveness. These promoters subject numerous individuals to their propaganda, which misinforms many about the nature, causes, and treatment of cancer. From a medical point of view, their theories don't hold up, and legal-

ization of laetrile would be dangerous.

I intend to refute these theories by using the current medical knowledge, the studies independently done, and those financed by the United States government. I intend to show that laetrile is potentially harmful, and that it should not be legalized.

The laetrile proponents have three theories that they use to assert its validity. The first theory is the manner in which it is supposed to work. The second theory was borrowed from an embryologist by the name of John Beard, and the third theory is the contention that laetrile is a vitamin.

The first theory has been titled the "Cyanide Theory" by the American Cancer Society, and illustrates the manner in which laetrile is supposed to work. In this theory the laetrile proponents state that amygdalin is chemically broken down into glucose and mandelonite. Mandelonite is further broken down into benzaldehyde and cyanide by an enzyme found in a high amount in the cancer cells called beta-glucosidase. The benzaldehyde is the supposed pain-relieving substance, and the cyanide destroys the cancerous cells. Normal cells are supposedly protected because they contain an

enzyme called rhodanese which converts the cyanide into thiocyanate, which is supposedly harmless.¹

The second theory was borrowed from John Beard. In this theory a trophoblast cell is synonymous with a cancer cell. The trophoblast invades the uterus during pregnancy to establish the placenta and umbilical cord. The pancreas then secretes an enzyme called trypsin that destroys these cells when the task is complete. When trypsin fails to do this, or when an insufficient amount is released, the trophoblast cell circulates through the mother and fetus, predisposing them to cancer in their life-time. Amygdalin, according to the proponents, does what the trypsin failed to do, and thus prevents cancer.²

The third theory holds that laetrile is a vitamin. This theory seems to have emerged to avoid the federal Food and Drug Administration's ruling that, as a drug, it had to meet certain tests and be proved safe and effective. These proponents propose that cancer is a vitamin deficiency caused by a lack of vitamin B-17. Dr. John A. Anderson, a laetrile proponent, states that it should be exempt from these tests because, "In the first place, Laetrile is not a drug, it is

a vitamin—a water-soluble foodstuff found in various fruits and millet."³

The United States government has spent thousands of dollars financing research on this drug to see if there is anything remotely valid to any of these theories. Independent research has also been done, and, as of yet, there is no medical evidence to prove that laetrile has any value in the prevention or treatment of cancer, and certainly no evidence that would justify testing laetrile in humans as in some instances it has proven harmful.

On July 11, 1977, a three year study of anti-cancer drugs on "nude" mice was published. The Battelle Memorial Institute in Columbus, Ohio found laetrile to be useless in the treatment of cancer. Dr. David P. Houchens, co-director of the study, stated, "The tumors induced in the mice and treated with Laetrile just kept growing, no worse and no better than if they'd been left alone."⁴ Two different laetrile dose methods were used. One method was laetrile by itself, and the other was a combination of laetrile and beta-glucosidase. Dr. Houchens and his co-investigator said that the laetrile injections alone were worthless, and the combination of the enzyme and laetrile was toxic.

Toxic in this statement meant, "it did more harm to the mice than if they were injected with nothing."⁵

A study done at the University of California in March of 1978 showed that laetrile is harmful when taken orally, and can be fatal when eaten with foods that contain the enzyme beta-glucosidase. The experiment was done on dogs. Laetrile was given with bitter almonds that contain the beta-glucosidase, and six of the ten dogs died of cyanide poisoning, and another three became ill. The scientists found that laetrile can produce an amount of cyanide "equal to six percent of its weight." They published a list of foods containing beta-glucosidase that include: uncooked peaches, bean sprouts, alfalfa sprouts, lettuce, and celery.⁶ An FDA bulletin further substantiates this with their list of foods: some raw fruits and vegetables, lettuce, mushrooms, certain fresh fruits, green peppers, celery, and sweet almonds.⁷

It is my contention, based on all of this medical evidence, that the first theory which is the central core of the laetrile proponents' argument (the way it is supposed to work), is refuted. This would render the John Beard theory non applicable. Whether or not his theory of the tropho-

blast is correct, it has no bearing on the situation because laetrile is simply not effective, and does not work in the manner that the laetrile proponents suggest.

The vitamin theory is dubious. Vitamins are defined as "organic substances, needed in very small amounts, that perform a specific metabolic function, and must be provided in the diet of animals."⁸ This metabolic function has not been found for laetrile, nor is it needed in the diet. According to the same source,

No new vitamins have been elucidated in the last 26 years and biochemists, physiologists, nutritionists, believe that they can establish normal growth, reproductive capacity, and a high level of health by feeding a synthetic diet of the now known nutritional principles in which the balance of nutrients approximates that in natural foods.⁹

There are many dangers from laetrile. I have have demonstrated some. The most serious problem that exists is the fact that it lures patients away from conventional therapy, and time that is vital to the treatment of cancer is wasted. It is potentially dangerous when taken orally and with

certain foods.¹⁰ The federal Food and Drug Administration has found other dangers: fungal contaminations were found in a vile of the injectable drug, methyl and isopropyl alcohols were found in the injectable drugs, and leakage of the vials that can lead to contamination were detected. Amygdalinamide was found in the injectable drug, and its toxicity is unknown. Finally, it is impossible to sterilize this drug because to do so would have possible effects of changing the physiologic properties of laetrile.¹¹

In view of the overwhelming evidence that laetrile is ineffective, potentially harmful, and doesn't work in the manner that the laetrile proponents claim, and because these proponents have provided no acceptable proof of their theories except through the testimonials of their patients, I conclude that laetrile is another cancer quackery, that some promoters are getting rich off of the sufferings of many, that one reason that it remains a public issue is because of the political impetus and financial backing it has received, and that it should be banned from legalization and from use in this country. Yet to this date, there are twenty states that have passed laws adopting laetrile. They are: Alaska, Arizona, Delaware,

Florida, Idaho, Illinois, Indiana, Kansas, Louisiana, Maryland, Montana, North Dakota, Nevada, New Hampshire, New Jersey, Oklahoma, Oregon, South Dakota, Texas, and Washington.¹²

--Mary Bingham

NOTES

¹Laetrile Background Information (New York: American Cancer Society, Inc., Aug. 1977), pp. 1,2.

²Ibid., pp. 2,3.

³Roger, Signor, "Advocates of Laetrile Makes Pitch For Pits," St. Louis Post-Dispatch, 5 Aug. 1977, p. 7A.

⁴Thomas O'Tool, "Test Finds Laetrile Useless On Human Cancers in Mice," The Washington Post, 11 July 1975, p. A5.

⁵Ibid.

⁶Robert L. Pierce, "Dogs Killed by Laetrile in Medical Experiment," Louisville Courier-Journal, 7 Mar. 1978, p. A1.

⁷William V. Whitehorn, ed., "Toxicity of Laetrile," FDA Drug Bulletin, Nov-Dec. 1977, p. 26.

⁸Helen Andrews Guthrie, Introductory Nutrition, 3rd. ed. (st. Louis: The C. V. Mosby Co., 1975), p. 197.

⁹Ibid., p. 199.

¹⁰Frances Melrose, "Doctors Score Laetrile Use in Spite of Court Ruling," Rocky Mountain News, 12 July 1978, p. 7.

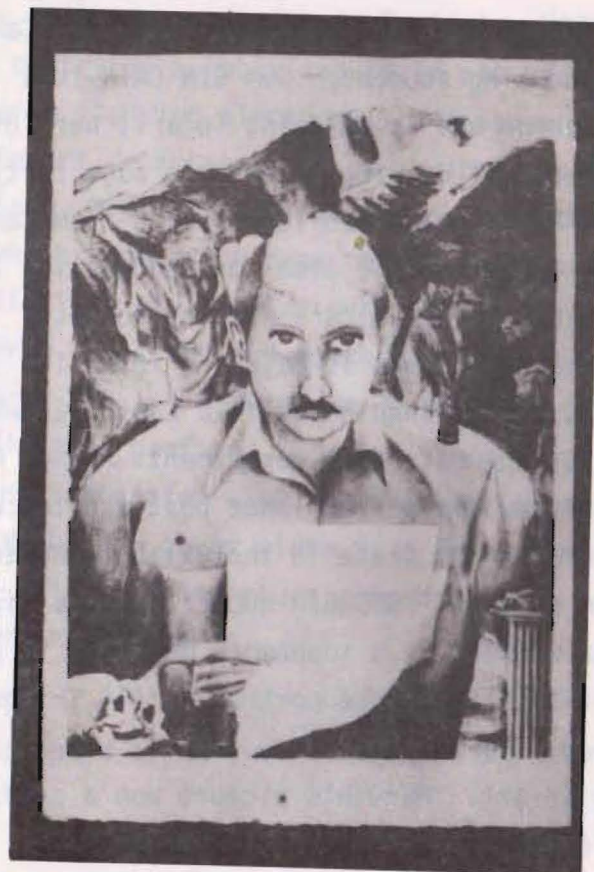
¹¹"Toxicity of Laetrile," p. 31.

¹²Boston Assoc. Press, "Leukemia Victim Dies," The Sunday Constitution, 14 Oct. 1979, p. 16A., Col. 2.

REQUIEM

Gray-banked clouds hang heavy;
Unwillingly withholding snow.
The trees are stripped,
Their tatters, like pieces of a patchwork quilt,
Play tag with a fanciful wind.
Down at the shore
A tired sea pounds weeping lumps of granite.
Foam swirls in a thousand lazy patterns,
And the spume is sea perfume.
At last, flakes of snow begin to drift toward earth;
Like ghosts of tears.
Thus is Summer mourned,
Then silently enshrouded.

--Georgia Holmes



ABOUT THE CONTRIBUTORS

MARY BINGHAM is in her second year at Cameron and is a nursing student. SUN SIN CAIN is a Cameron Senior who is majoring in art; her "girl with dog" pencil drawing appears on page forty-five. CYNTHIA CAMERON graduated last spring from Cameron's nursing program and she also won recognition for her poetry in Sigma Tau Delta's writing contest. MARK DALTON is a senior who is majoring in music. DAN FALKOWSKI, a published poet, is a Lawtonian who is employed by the city fire department. LANCE HENSON (see interview) is a free lance poet and teaches in schools around the state in the Oklahoma Humanities Council's program. GEORGIA HOLMES, also a Sigma Tau Delta winner, is a sophomore majoring in English. MARVIN HUFFMASTER, whose portrait, "All Things Considered," is on page fifty-six, is a senior majoring in art. Marvin's picture won a prize at Cameron's juried art exhibition last spring. DEBORAH KING is a junior majoring in math. BETTE BURRNETTE LANSDOWN is a Cameron professor who teaches creative writing. A Cameron graduate in art doing graduate work at Arizona State, MONIKA LINEHAN contributes a triptych study, "I always Wear Parrots" which appears on page twenty-nine. QUINCY MAYS is an instructor in the Lawton schools

and a Cameron evening student; his work appears on pages ten, eleven and twelve. GAYLA MCGILL is a Cameron sophomore majoring in English. MARK MITCHELL writes poetry as a hobby and is in his second year at Cameron studying electronics. Another graduate from the art department and now a grad student at Ohio State, MIKE NOLAND contributes a portrait of a dog which appears on page thirty; it won a award of distinction at last spring's juried exhibition at Cameron. His dog and master painting appears on page forty-six. A Cameron graduate, John Peace (see editorial preface) is a published poet and has long been associated with the Oklahoma poetry society. SANDRA WILLIAM'S cover piece is a three-dimensional drawing with soft sculpture. Sandra is in her second year at Cameron.