Ramparts v. MSU v. The CIA

The University On The Run

The statements from the various protagonists since last week’s article appear to have been, so to say, the least, interesting and varied. Moreover, they have all, at some point, been directly or indirectly related to the University’s involvement in the Vietnam project.

Accusations that the MSU project was a CIA front are “ridiculous,” (Arthur Brandtatter (chairman, School of Police Administration and Public Safety) said, “I don’t think anyone can make this statement.”

“T can honestly say that I do not know if there were any CIA people working there. Many people who were hired for their technical assistance were associated with the Vietnamese government, including people from the U.S. military who were there to help in police administration classes. But they didn’t disclose when they were hired.”

The statements from the various protagonists since last week’s article appeared in Ramparts magazine on MSU’s 1955-1962 involvement in the Vietnam project.

The truth is, the University’s involvement in the Vietnam project was a CIA front, and the University was used as a front for the CIA’s activities in Vietnam.

NEW YORK TIMES, April 14, 1966

“Those men, later found to be CIA people, were employed by the University to help in police administration classes. But they didn’t disclose when they were hired that they belonged to the CIA,” said James H. Denison, assistant to the president.

STATE NEWS, APRIL 15, 1966

MSU CLAIMS CIA POISONED MISSION

headline in LANSING STATE JOURNAL, April 14, 1965

“It is definitely not in the interests of a university to have CIA people involved in its projects,” Smuckler said Monday. “It is not right for a university to provide cover for intelligence work or to have people on its staff clearly involved in undercover work.”

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(Lyman) Kirkpatrick, (former director of the CIA) said the CIA signed a contract with the University to support a police training project in South Vietnam. He said the University had full knowledge of the agency’s role in the assistance project.

The former director said he did not see where the intelligence operation was contrary to the interests of the academic institution.

“I don’t see anything sinister in the use of the aid mission as a front,” he said. “I don’t see anything that is contrary to the academic interests of an American university.”

STATE NEWS, April 19, 1966

The thing that really puzzles Fluegel (about the Ramparts article) is the cover sketch of Mme. Nhu. “There was no love lost,” he said, “between Mme. Nhu and MSU.”

TIME, April 22, 1966

We (university faculty) lack historical perspective. We have been conditioned by our social science training not to ask the normative questions: who possesses neither the inclination nor the means with which to question and judge our foreign policy. We have only the capacity to be experts and technicians to serve that policy. This is the tragedy of the Michigan State professors; we were all automatic cold warriors.

Stanley Sheinbaum in RAMPARTS

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EDITORIAL

$UCCE$$ S TORY

We wish "The Paper" were a typical American success story. We would like nothing better than to have gone from financial dependency to financial solvency in the space of twelve issues.

It would have been a realization of the American Dream, and an inspiration to millions, and all kinds of good things.

However, (as you may have guessed), the American Dream is fine as far as it goes, but "The Paper" is seriously in debt.

This means SERIOUSLY.

Two days ago we asked ASMSU for a loan of $300, and were turned down, for reasons the members of Student Board, now thousands in the red on their Popular Entertainment Series, know best.

We have to get the money from SOMEWHERE.

Our advertisers, for instance, might try to pay their bills just a wee bit more promptly.

Our supporters, for instance, might try to loaning or giving us whatever it's worth to have "The Paper" alive instead of dead.

Anybody else, for instance, who has any idea on the subject might try telling us what they are.

We don't like to feel "kept." We don't like to be the Blanche dubois of college newspapers, forever depending on strings.

The American Dream may still come true for "The Paper." But right at the moment we need money.

L.T.

Police Reports

The Peace-Keepers

A student's refusal to dance with his chaperone was the occasion for the appearance of two campus police at the Case mixer last Saturday. A group of people had been doing a popular dance known as the Alligator and Bajinet, South Case grad advisor, felt that Bajinet was exceeding his authority, they again did the Alligator.

At this point Bajinet asked the disc jockey to play three slow songs, which he did. One of the students, Richard Box, East Lansing freshman, took his shoes off while dancing the Alligator. (He later explained that they would not stay on his feet when he danced fast and that he habitually danced with them off.) Bajinet walked over to Box, who was dancing slowly and slow and crooked, and asked him to put on his shoes. Box refused and Bajinet said he would call the police if Box still did not put on his shoes.

When the police arrived they asked Box to step out into the hall and "talk this over quietly." Box left with the officers, trailed by friends. Outside the dance he expressed his willingness to talk to Bajinet there in public. Bajinet and the officers refused, insisting that the discussion take place in the apartment of Linda McCaul­land, North Case grad advisor.

At this point, Box noted that the dance was over in 45 minutes and asked to be allowed to return. The officers denied him permission, and insisted that he talk to Bajinet, asking if he was trying to "back down on his word," presumably referring to his expressed willingness to dis­cuss the matter.

Box and the three other male stu­dents involved were in the apartment with Bajinet for about half an hour. When they came out they said they had been asked to leave and would do so rather than create a distur­bance. Box then asked to talk to Bajinet, asking if he was trying to "back down on his word," presumably referring to his expressed willingness to dis­cuss the matter.

The Protectors

I looked out the window of the Hon­ors College Lounge and saw the two cranes which had been destroying Wells Hall standing motionless behind it. In front of Wells stood approxi­mately ten fellows throwing bricks at the building from distances ranging from about thirty feet down to two or three feet. It was a few minutes before 4 p.m.

It occurred to me that the weakened outer wall of the building might fall and crush any one of them. I hurried down the front stairs of the library and walked outside for one more look at the brick-throwers. Then I walked back into the library and called the campus police.

The officer who answered gave his name, but I don't remember it, I explained the situation, and he said they would send someone over to see to it. I rode the elevator back up to the lounge, expecting to see a police car from the window when I got there. My expectations were disappointed.

All I saw were the brick-throwers and the cranes, which were moving again. My watch read 4:08. Six minutes later, I went downstairs again and called the police. I explained to the officer that it had been about ten minutes since my last call and that someone could have been killed during that time. He assured me that help was on the way.

I walked outside and watched one of the cranes destroy the front wall of the building while the other crane moved around behind the middle of the building. The guys throwing bricks were now at the west end. They wore more cautious now and got no nearer the building than about six feet. Two of them had actually entered the front doors of Wells while I was watching from the lounge the second time.

At 4:21 a police car entered the parking lot of Olds Hall. The brick­throwers ran, They were lucky.

GARREL POTTINGER

Spring Song 32

Lovers twitching in the moonshine grass
Juice squinting, green
Her eyes and his
deeded sea at command

Young once in the day-long days
When blue sea at command
deep in the water
And then Spring skipped a year,
And then one more.

The winter wind blew through me
And I lay twitching in the grass
But yesterday I saw her

But yesterday I saw her

Nothing but a schoolboy's care

RICHARD A. OGAR

THE PAPER

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Faculty Contributions - Char Jollie
Business Manager - Rebecca Cressley

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The New Student Board

An Analysis Of Brass Roots

By CHAR JOLLES

The turnout of a mere 5,000 in the Student Board elections last week as well as the campaign focus of most of the candidates reaffirmed my conviction that student government on this campus has no significant function.

When only one sixth of the student body votes in major elections, and when candidates have to focus on the "problem of communication," then obviously student government isn't very interesting or vital to most of us.

I find it very difficult to stay interested in ASMSU, and the only reason I know anything about it now is that I was once student government beat reporter for the State News. But student government, under "ineffectiveness," i.e. student apathy, is due to ineffectiveness or maybe even nonexistent, "channels of communication.

Mollison and Andy Marein of the State News, who "praised the intelligence, judgment and common sense of the people in this nation was founded didn't hold democracy thrives in dissent and is stagnated by forced unanimity." ASMSU must be concerned with the "problem of communication," but only a symptom. Students don't want to hear about the "problem of communication" any more than they want to know why, but they were. And so our precious vote is no longer a waste of time and energy on the channels of communication.

But Mollison, Benson, just elected junior member-at-large, so typically put it, "The death of ASMSU this next year lies in the realm of communication." Eldon Nonnamaker, associate dean of students, said, "ASMSU is only as good as its ability to represent student opinion. In order to do this in an expanding university environment, ASMSU must continue to develop lines of communication and keep those channels of communication open.

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"What the hell is a university doing buying guns, anyway?"

The study of a sellout. The April issue of *Ramparts* chronicles how and why Michigan State University abdicated its integrity in a calculated search for gold and glory in Vietnam; how it hired cops and CIA agents and gave them professorial status; why it bought tear gas, guns, grenades for Ngo Dinh Diem.

*Ramparts* documents what happens when any major university puts its academic credentials on lend-lease to American foreign policy.

Subscribe below; then read this special report and look around you. CIA agents are all right in their place, but they make damn poor teachers.

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Understand Marshall McLuhan / Felix Greene at /56

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[or how MSU helped arm Madame Nhu]

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(In the same issue: A home-study course on Marshall McLuhan by Howard Gossage; Felix Greene's China in color; A survey of LSD and beyond; Camilo Torres, the Guerrilla Priest; and more.)
**The Academy Awards: All That's Gold Does Not Glitter**

**BY LAURENCE TATE**

The televised presentation of the 30th Annual Academy Awards by the Motion Picture Academy of Arts and Sciences began with an original song, including the repairs routine, "This Is the Magic Night of Nights when a Lifetime of Dreams Come True." The song was sung by a group of celebrities who, as the song put it, were "too young to be voted on, but old enough to be vogue's highest aim." Shirley Temple and Elizabeth Taylor, for example, it was said, "certainly didn't look their age."

There was a cut to the hands of celebrities arriving in Santa Monica for the ceremonies. Thousands of people like that were reverently introduced, but the announcer saved his most ecstatic ones for "LYNDA BIRD Johnson and escort George Hamilton." In the Great Society, the REAL stars stand out from the common herd.

There followed the first of many, many Kodak commercials, after which the orchestra played the overture ("Richmond's Pomp and Circumstance," a portent) while the camera roved about in the audience, picking out all the big-name stars, like Charlie Ruggles and Jack Oakie. The few celebrities of greater prominence all turned out to be nominees or award-presenters.

As the camera swept across one row after another, one word kept coming back to mind: SANTA MONICA. In Santa Monica, for the ceremony, and appeared in "Ship of Fools," a boxoffice failure; Elizabeth Hartman and Samantha Eggar, both unknown, both the stars of small-budget, moderately successful films, never looked like one. Diana Rigg, for "Cat Ballou," would have almost certainly won, despite the fact that the film was a boxoffice failure, if Miss Christie won for "Darling" because she starred in the big-budget, moderately successful film, "Darling." Metro-Goldwyn-Mayer, after publicly lamenting that she was nominated instead of Miss Andrews, "in good faith," went to work to promote her victory, Shohad a huge publicity build-up, and she won.

Her victory will be commercially valuable to "Darling," but as valuable to "Dr. Zhivago," as it happens, ironically enough, the award was named after a song in the latter picture. Behind every major award lay similar configurations. Few others, however, worked out as happily. "The Sound of Music" was the worst film to win an Oscar; "Ship of Fools" was a boxoffice failure; "Dr. Zhivago," went to work to promote her victory, Shohad a huge publicity build-up, and she won.

**25 Aphorisms For Another Time**

1. It's a wise child that blows nobody good.

2. There is nothing of value in religion that cannot be preserved outside its institutions; there is nothing pernicious in them that cannot be destroyed by its institutions.

3. One realized, it takes little effort to STAY on those who are already there.

4. Things never turn out the way one would like, even when they do.

5. Common sense has never been a virtue of uncommon people.

6. Analysis yields but one thing: paralysis.

7. Beneath every successful man lies a woman.

8. If one can't be brilliant, being virtuous is a good substitute.

9. We despise maturity, but it is nearly mandatory.

10. People refuse themselves only before things they identify.

11. Love is the inevitable result of personal achievement. They are given on the basis of personalities or, if no major personalities are involved, on the basis of economics.

12. Fear of death is most frequently found in those who are not certain that they are alive.

13. Not to love too much is not to love.

14. Facts exist only to the extent that they are used, that they are accepted.

15. The new morality leaves us with the port in every storm.

16. There is no person who has never looked like one.

17. Time's tragedy is to be consumed without consumption.

18. I'm not old enough not to be brilliant.

19. The true radical is a christian by profession, a Jew by religion, and an anarchist by trade.

20. No one can be great in the eyes of one person and not be great in the eyes of all people.

21. We must have tolerance for those who can't hear; none for those who won't.

22. We must be wise to put your sperm in one basket.

23. We're not Diggomess; I would be Alexander.

24. Secrecy is solely the product of ignorance.

25. The tragedy of our lives is that we can do only the impossible, never the probable.

**D.P.L.**

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**WARNING!** Our agents have discovered on the way to the Operetta, Dates of attack-May 13 and 14. The invaders plan to sail down the Red Cedar in inferior machines disguised as Water Carnival Floats. Their spies, despite the surveillance, are everywhere. Bring everything May 13 and 14.

Sorbon
Orchesis Show: The Amateur Hour

BY LOUISE BONO

A little more predigested culture got loose on campus last Friday and Saturday night. The most dance company, Orchesis, put on a per-

CLASSIFIEDS

ormance called "Dance 1966" as a part of the Cap and Gown Series, another of the university's attempts to educate everybody. It is held for free in the Kellogg Center Auditorium.

The program was not outstandingly bad or outstandingly good. It ranked around the level of a good amateur performance, about as many expected. The dancers had a wonderful spirit and were obviously trying to do their best, but they seemed to be hurting for direction. And they had to start with a very quixotic solo, "Rondelade." The sound system in Kellogg is incredibly bad for this kind of thing. The first number was lost on the audience. It was done to a Leadbelly record, but Leadbelly came out sounding like frogs. The dance did not seem to have any sense, but without the words to the songs, it is hard to appreciate. It was just a repetition of movement.

There was some lack of fusion of music and dance. There are too many pieces, and especially in the early ones. In the second piece, a sort of calypso solo, the music and the dance were very disconnected. The dancer tried to put it in as "slow dance to fast music, which does not often work." It dragged, and it lacked spirit.

It was hard for the company to establish much rapport with the audience, many members of which were probably students taking modern dance and required to attend. At least several sections were, and that is not a good way to fill a theater. The people did not know what to expect or how to take what they were given.

But there is no excuse for the third number. It was a classical ballet, and therefore no such faults. They were elegantly bad, but remarkably bad. The dancers were sloppy and half-hearted, and they seemed to have quite a lack of practice, which seems as though the number had not been run-through, or even more, because to fit the dancers' abilities. A pas-de-deux that could have been interesting was marred by a drunken groom and a girl whose general level of ballet technique left much to be desired.

The evening was saved by the next number, which came just in time to terminate, and probably was what kept half the audience from leaving. It was "Man-Eternal" (theme), and attempted to depict man's struggle with violence and God, but, at least, it was actually finally got moving. The number was interestingly surrealistic, even if the dancers were thought not to be able to fit the dancers' abilities. A pas-de-deux that could have been interesting was marred by a drunken groom and a girl whose general level of ballet technique left much to be desired.

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That was a problem throughout the evening. The pieces were often too concerned with their Message, and there were too many of them. Rather than try to create emotion through movement, Orchesis seemed to lean heavily on mime and plot to convey the meaning of the dances.

There were two other really good dances in the program, one called "Chair" and one called "The Prophet."

"Chair" was done without music, and was a duet of a man with a chair. It was a duet because the chair was not so much a prop as an integral part of the dance, it was an interestingly abstract, and very avant, but I'm afraid that a large part of the dance was lost on a mostly amateur audience. It was charmingly short and cleverly done (almost precisely) but it was not cute in the way the audience seemed to take it.

"The Prophet" did manage to draw some emotion from just the movement. It was strikingly and eerily staged. Although it seemed to depict a prophet and his disciples, it had undertones of Lesbian and terrorist elements.

The dancers and the audience were really into it by this time, but this was the last number before the finale. Once it got going, the show was in fine shape, and the dancers took too long to warm up.

There was a lot of talent on stage Friday night, and a lot lost or won unused because of poor direction and probably a lack of rehearsal. In several places the dancers did not seem to be too sure of what they were doing.

As a whole, the show was a bit too long, and it dragged some. After the first few pieces, there was only really poor ones, but many of the dances were rather trite, and somewhat predictable. It was not something different to do.
The special four-man FOA (Foreign Operations Administration) mission from Michigan State University in October 1954 reported that one way in which a contribution to the stability of the government could be made would be through the strengthening of the superior ranks of the police. As a consequence of the contract between Michigan State University and the Government of Vietnam, the students of the law in the United States were sent to assist the Government in developing sound organization and methods in the Presidency of the Government with a view to improving the planning, administration, intelligence, police and military services.

Up to this point (the late 1950's) Vietnam had not been a popular subject for American scholarship or journalism. There were few "experts" on the area in Smuggling Vietnamese theats. The situation was changed when the period following the Geneva Accords produced a great demand for knowledge about the country. As a result, those who were most intimately involved in the American project program generally blossomed as the chief sources of information and opinion. This was natural, but most of them were committed to the cause of American political involvement in Vietnam. The result was a group of American professors, moralists, lawyers, idealists, and others who have contributed to the extensive research and widespread debate about the Vietnam War.

The political environment of Vietnam was also strange and, in some respects, antithetical. Many MSUG members accustomed to the political democracy of the United States. Although no MSUG member ever expressed doubt that the project's technical assistance might serve to strengthen and autocratic regime and retarding the development of democratic institutions. Most members, however, believed that the project's technical assistance would help develop administrative efficiency in Vietnam and also in creating among the Vietnamese a critical attitude for seeking truth and knowledge through systematic research. One group of social scientists most informed about the area was pulled into work on a U.S-sponsored project that came to be known as American political involvement in Vietnam. This was the group sent out by Michigan State University.

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Just One Big Hapless Family

I'm a little tired of the sight of you, but frankly, I don't think it matters who is on the Board. With the powers that be in charge, as long as we keep the roles of bureaucracy and reformist intact, the government isn't likely to change even its basic tendencies.

The one feature of the present Board, the one that probably makes the most impact on student life, is the fact that the jobs are now filled. Chafing at the restrictions of the old Board, the current Board seems to be sending out a message that it wants to be more responsive to the students. However, the real issue is whether the new Board will be able to make the necessary changes in the university's policies and procedures to meet the changing needs of the students.

In summary, the Board's actions so far have been mixed. While some of their decisions have been positive, others have been negative. The ultimate outcome will depend on how the Board continues to act in the future.