



CONTENTS

EDITORS' NOTE

OPINION AND COMMENT

Editorials	4
Auto insurance has no friends	
The right use of Black Power	
Reviews	8-18
Movie: <i>How I Won the War</i> , produced and directed by Richard Lester, reviewed by Richard Schickel	
Book: Matthew B. Ridgway's <i>The Korean War</i> , reviewed by Hugh Moffett	
Theater: The Moscow Circus, reviewed by Tom Piideaux	
Letters to the Editors	24A
The Feminine Eye	25
The case of the pot-smoking school principal. By Shana Alexander	

THE WEEK'S NEWS AND FEATURES

Soviets Celebrate Their 50th	26
A roar from the old <i>Aurora</i> launches a glittering show	
On the Newsfronts of the World	36
Victory over prejudice and corruption on a historic election day	
The Presidency	38B
Seeking solace amid the shrill dissent. By Hugh Sidey	
Close-Up	43
Three faces of Prince Karim, the fourth Aga: Imam, sportsman, entrepreneur. "What he did is nothing short of miraculous." By Thomas Thompson	
Medicine	57
First film of cancer cells in action	
An Indiana Renaissance	74
A small city makes itself a showcase of modern architecture. Photographed by John Loengard. "If any community can stop decay, it would be one of our size." By Marilyn Wellemeyer	
Sports	90A
Gary Beban, the technocrat quarterback of UCLA, points for the Heisman Trophy	
Jackie Kennedy in Cambodia	97
She fulfills a life-long wish by visiting the ancient land. Photographed by Larry Burrows	
The Parent-Child Gulf	104A
A firsthand report on the generations—more out of tune than ever before. By Roger Vaughan	
Theater	119
A hang-up named Scuba: a white man's fears make wild comedy out of race relations	
Great Dinners	124
Part 46: Splendid neglected roast loin of pork and apples, cooked a new way. Photograph by John Dominis. Sweets and sprouts, and snow with a liqueur sauce. By Eleanor Graves	
Miscellany	130

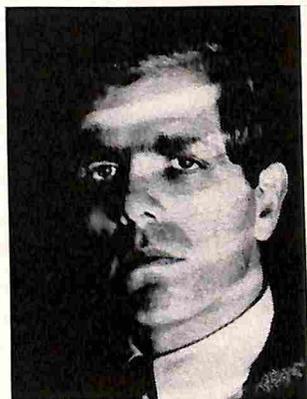
© 1967 TIME INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR PART WITHOUT WRITTEN PERMISSION IS STRICTLY PROHIBITED

COVER-LARRY BURROWS 3-BOB GOMEL 26, 27-BILL EPPRIDGE 28, 29-VALERY SHUSTOV 30, 31-VALERY SHUSTOV 32, 33-II. BILL EPPRIDGE 34, 35-BILL EPPRIDGE 36, 37-LEE BALI-ERMAN 38, 38A-DECLAN HAUN from BLACK STAR 38B-U.P.I. 43-MARTINE FRANCK 44, 45-MARTINE FRANCK exc. bot. cen SHASHI VASANI for the KENYA DAILY NATION 46, 48-MAR-TINE FRANCK 52-SHASHI VASANI for the KENYA DAILY NATION 54-MARTINE FRANCK 57, 58, 72-RUSSELL P. SHERWIN, M.D. and ARNIS RICHTERS, Ph.D. 90A-background courtesy UCLA photo by J.R. EYERMAN 90B-BOB PETERSON 92-MICHAEL ALEXANDER 119, 120, 122-RALPH MORSE 127, 128-drawings by JAMES FLORA 130-FRED PLAUT

November 17, 1967 Volume 63, Number 20
 LIFE is published weekly, except one issue at year end, by Time, Inc., 540 N. Michigan Ave., Chicago, Illinois 60611
 principal office Rockefeller Center, New York, N.Y. 10020: James A. Linen, President; D. W. Brumbaugh, Treasurer;
 John F. Harvey, Secretary. Second-class postage paid at Chicago, Ill. and at additional mailing offices. Authorized
 as second-class mail by the Post Office Department at Ottawa, Canada and for payment of postage in cash. U. S. sub-
 scriptions \$7.75 a year and Canadian subscriptions \$8.75 a year.

The Poetry of Black and White

We publish color photography in this magazine when the subject calls for it—two stories in this issue, for example, Jackie Kennedy and the Soviet anniversary celebrations. But often we face the question: Would the story be better in black and white? John Loengard chose to photograph this week's essay (the architectural renaissance in Columbus, Indiana) in black and white, and he did it for good reasons. "What I was trying to do," he says, "was to make pictures that would separate architecture from buildings, so the bold shapes that affect the mind and eye stand clear of the bricks that make them. In black and white it's much easier to concentrate on one such aspect of a subject." In other words, he felt that the sometimes insistent reality of color would destroy the illusion he was after. In black and white he could control his subject and irrelevant details could be suppressed to make the picture say exactly what he wanted.



JOHN LOENGARD

Not all the work was done inside the camera. Loengard insists on making his own prints and it often takes him as long in the darkroom to print his stories as it did in the field to shoot them. "Edward Steichen once said that photography is nothing more than photographing light," he says, "and half the printing job is to bring out the light that was on the subject when you photographed it. Then you go beyond that. Parts of the picture can be darkened, parts lightened. The result is stronger and neater than the original negative. The content of the photograph doesn't change, but its emotional power and beauty are increased."

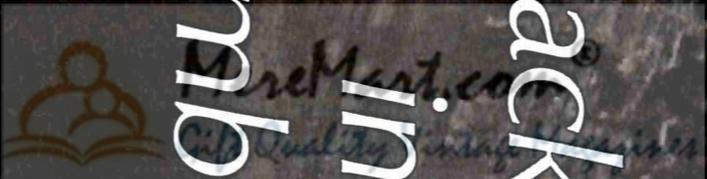
A fine photographer is most interested in the quality of his own photographs. A fine photojournalist is most interested in that same quality put to use to tell a story. John Loengard is both. He started working for us in 1956 when he was a student photographer on the Harvard *Crimson*, came to New York to freelance and joined our staff six years ago. Since then he's done stories in such out-of-the-way places as Gondar, Ethiopia and Phu Quoc, using color as often as black and white. His personal project for several years was to photograph an entire color essay out of his apartment window ("From a City Window," March 10).

At heart, John Loengard is a poet, and he spends his summers on his salt-water farm in Woolwich, Maine, intently absorbed in his photography. There he is working to combine in one picture essay the special virtues of both black and white and color. "What I'm trying to come up with," he says, "is a story that will use black and white to evoke the lonely sparseness of the landscape, and color to bring alive its beauty."

George P. Hunt
 GEORGE P. HUNT,
 Managing Editor

LEE

Jackie
in
Cambodia



NOV 9 10 15 5514600000 PM '69
DR DONALD G LOW
100 VETERINARY CLINIC
U-MINN AGRIC COLL
ST PAUL MN

NOVEMBER 17 • 1967 • 35¢