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## It Seems to Me

By  
Heywood Broun

I THINK that the air mail controversy is only incidentally concerned with aviation and the postal service. It is the first good opportunity which big business and the Republican party have had to make a drive all along the line at the new deal. The object of the attack is to hammer home the point that the government is always ineffective in business and that all key industries must be left in the hands of private management and ownership.

I have seen it stated that the air mail is a service vital to national recovery. That is, of course, preposterous. If not a single letter were carried by plane in the next five years, life would go on about the same as usual. But aviation is still dramatic and romantic. Angry fliers have been killed in flying the mail, and certain gentlemen who were quite dry-eyed about the wholly useless death of American marines in Nicaragua are ready to weep now about the fatal folly of the government trying to mix in private enterprise.

An Eagle Quits His Perch

"PERSONALLY," said Colonel Lindbergh, "I am opposed to bringing the military into commerce."

That is merely another way of saying that the air must be long to private corporations. And yet there is a distinct flaw in the argument which flying can be properly conducted only by Wall Street manipulators. The air mail contracts which were awarded by the last administration were subsidies pure and simple.

In other words, private capital is saying to the administration: "You are not competent to carry on this difficult task. Pay us sufficient sums and we will show you how efficient, rugged individualism can be. But, remember, all we want from you is money. We will brook no interference."

"Does aviation need a subsidy?" asked Senator O'Mahoney.

"Personally," answered Colonel Lindbergh, "I am opposed to a permanent subsidy. I feel that American aviation can still be encouraged for a few years. I think in a few years aviation companies can exist on their passenger and express business and then aviation will go ahead rapidly."

### Case History of Infant Industries

QUIETLY obvious Colonel Lindbergh is more familiar with the technical aspects of aviation than he is with the history of subsidies and tariffs in the United States and all other lands. The colonel is too young to remember the piteous pleas which were made for "infant industries" as far back as 1892. If only the government would extend a helping hand for a little while those worthy tots would grow and gather strength and stand on their own feet. But in forty years it has not happened. Sugar and steel and aluminum still have to grasp the hand of Uncle Sam in order to toddle across the room to play with their dividends. Private capital is always huggly successful when it can get the government to hold the bag.

"A few years," says Colonel Lindbergh. How many years is a "few," and does the first aviator of his day actually think that the time will ever come when a single kept company will come forward and say: "We no longer need the subsidy you have so generously bestowed on us—our profits are now sufficient to enable us to decline all offers of assistance."

No, the very best the government can hope for is the day when the subsidized concern may say: "Uncle, you have supported us for many years. Now go out and support yourself."

### An Error in Time

IT may well be that the administration picked the wrong season of the year for the switch. It seems evident that more time should have been spent in preparing the army fliers for their new duty and in providing necessary equipment. But sooner or later the break had to come. This country went through a decade of rulership by railroads simply because it allowed manipulators to build the lines which should have been governmental projects from the start. If our future lies in the air we should not be content to mortgage it to the mercies of the Wall Street crowd.

Lindbergh flew gallantly from New York to Paris, but if he had flown from New York to Singapore he should not be headed when he is pushed forward as the spokesman of men and companies motivated by nothing but avid self-interest.

"It is contrary to American liberty as anything I have ever seen," said Lindbergh in response to a query about the pending bill. Earlier in the hearing the colonel identified himself as "a technical expert." I hold that he should stick to his field. He has allowed himself to be used by extremely reactionary forces. Colonel Lindbergh has not qualified as an expert on American liberty.

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### Your Health

BY DR. MORRIS FISHBEIN

YOUR community officials can protect you and your neighbors against amebic dysentery in several different ways.

Much depends on having a properly guarded water supply, a proper disposal of sewage protection of food from flies, and suitable examination and treatment of waiters, cooks, dishwashers and other food handlers in public eating places.

Chlorination of water will sterilize it against bacteria, but it takes 100 times as much chlorine to kill the cysts of the entameba histolytica as it does to kill bacteria in water.

In fact, the addition of this amount of chlorine would make the water unfit for drinking.

Therefore, whenever water is contaminated heavily with entameba histolytica, the only way to make it safe is to boil it, obviously a difficult matter for any city water supply.

IN controlling food handlers, they should be examined at fairly frequent intervals, and their excretions should be tested in the laboratory to rule out the presence of the organism.

Following the outbreak which occurred in Chicago, most large cities developed a series of rules regarding examination of food handlers.

Fortunately, several methods of treatment have been established as useful in controlling amebic dysentery. All the remedies concerned are powerful. Therefore, they are dangerous if taken in excessive dosage, and never should be taken except under advice and control of a physician.

AMONG the remedies most commonly used to day, and proved to be valuable, are chiniofon, carbarsone, and viroform. These remedies will control the entameba and eliminate it from the body.

The drug called emetin, which is much used in this condition, is especially valuable in controlling the symptoms of the disease and usually is given early to bring about prompt recovery.

Since the diagnosis of this disease is made with certainty only after the excretions have been examined under the microscope, to determine whether entameba histolytica is present, it is not safe to make the diagnosis until such microscopic study has been made.

At the same time, the man who makes the laboratory study must make certain that the ameba is the real entameba histolytica and not a form of the other amebas that live in the bowels without causing symptoms.

He also must distinguish between the dysentery caused by the ameba and the dysentery which follows infection with certain bacteria.

## THE MONUMENTS OF LITERATURE

### Greeks Gave World Pure Foundation for Present-Day Drama

This is the first of a series of articles written exclusively for readers of The Times and dealing into all the forms of classical literature. Today's article discusses the works of the Greek dramatists.

BY TRISTRAM COFFIN

Times Staff Writer

AS the victory fires leaped high, as the frenzied chorus sang moving chants for the triumphant warrior, Agamemnon, who had destroyed Troy, the gods demanded their inevitable vengeance. Agamemnon was murdered by his queen, Clytemnestra, in the very hour of his glory.

More exciting and stirring than a sensational murder case or brutal warfare is the dramatic trilogy about Agamemnon by the Greek, Aeschylus, written long before the time of Christ. Yet Greek tragedy is so written that the characters assume tragic and noble proportions. They concern the magnificent clash between kings and gods.

What gave nobility to Greek drama was the continual and imminent conflict against nemesis, or the fate that overtook those who displeased the gods.

Tragedy is defined by critics as the annihilation of the material against the supremacy of the soul. While the gods destroyed kingdoms, dealt miserable blows with sickle humor, the final scene of Greek tragedy was a noble outburst of triumphant ideal.

While the gods thundering from Olympus always had the edge, nevertheless, as commentators of the modern temper have pointed out, it is far better to know that you have lost to a god than a Freudian tenant, an irate boss or a piece of machinery. No Greek dramatic character ever died of old age, but rather by a magnificent coup de grace of the gods.

Culture has never attained the peaks of the age when Aeschylus, Sophocles, Euripides and Aristophanes wrote. Scholars gathered to study under Plato and Aristotle. Art created then was of flawless beauty. Reflected in Greek drama, which has remained an almost unaltered pattern through the centuries, are the ideas created and practiced then. War, corruption and false standards were pitilessly attacked.

An undercurrent of Greek drama is the strain of fatalism—the inevitable nemesis. The Agamemnon trilogy best evidences that.

THE story, as is recounted in Moulton's "The Ancient Classical Drama," is that Agamemnon, fretting at the contrary winds which delayed his fleet, was persuaded to slay his own daughter, Iphigenia, to appease the deities. This was the initial sin that doomed his line to destruction.

Her mother, Clytemnestra, treasured up her hate through the ten years' war and killed Agamemnon on his return home. She then reigned in triumph with her paramour until Orestes, her son, who had been rescued as an infant when his father was slaughtered, returned and slew the guilty pair.

"I medicine my soul with melody" are words given to a watchman in "Agamemnon." It is the universal cry of Greek civilization, sworn to slay his mother, Clytemnestra, and a strong bond exists in the eternal human

struggle to make life more livable. Greek drama was built around the joyful Dionysos, god of wine and lust. The choruses, which give such a wide sweep of power to the play, represent the voice of the people and sometimes nemesis itself.

Joseph Wood Krutch, literary critic, has said in "The Modern Temper" that no author today is capable of writing tragedy. Life does not have the power and glory. He contends that the antagonists in the modern struggle are too petty. Perhaps today if some farmer, fighting the eternal and constant elements, in a lonely place could form his own ethics and morality and find the power to create strong cadent poetry, tragedy could be written.

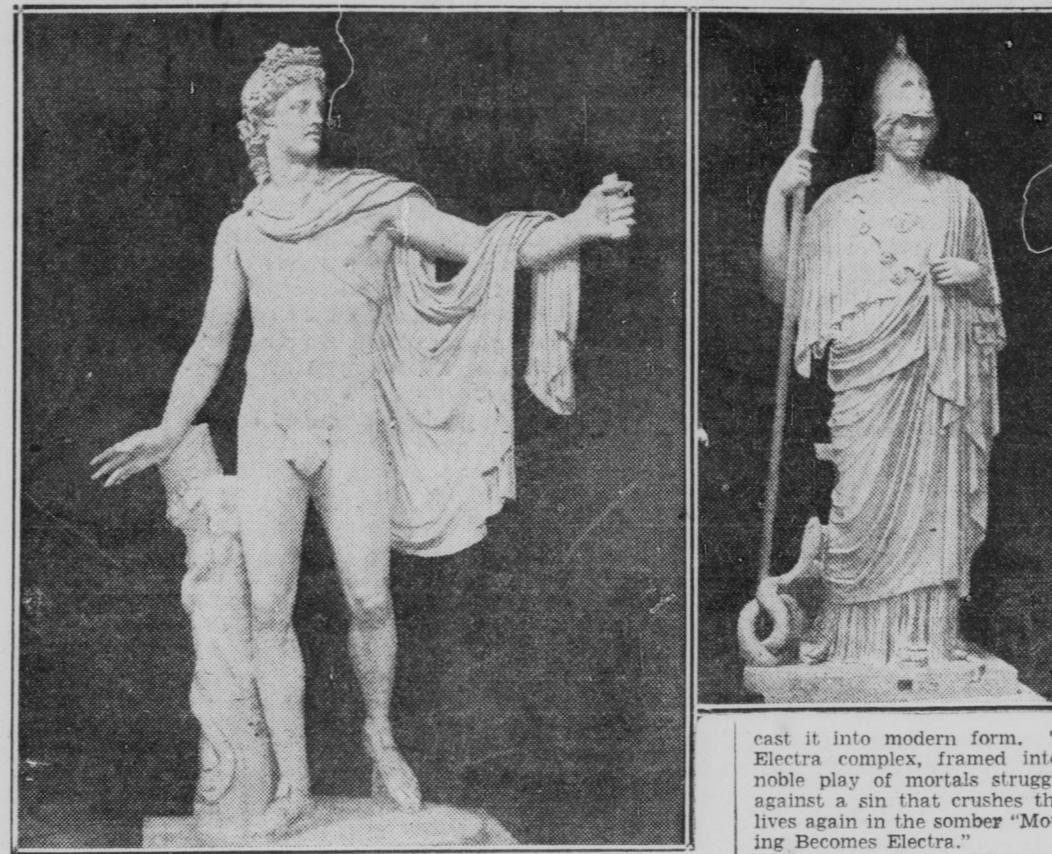
UNLIKE later imitators, whose passion and emotion are unstable, Greek drama has a timeless, firm feeling. The world today has probably changed to a point where a sympathetic understanding of Greek tragedy is almost impossible. Scholars, who bury their heads into past glory and fire, alone are capable.

From Sophocles have come the psychological terms "Electra complex" and "Oedipus complex." Sophocles treated the same theme as "Agamemnon" in which the wrath of the gods against the death of Iphigenia brings the terrible degeneration of the family. Electra is the sister of Orestes, sworn to slay his mother, Clytemnestra, and a strong bond exists in the eternal human

spirit.

Medea is the woman, who, infatuated by Jason, succeeded in stealing the golden fleece for him against Herculean odds.

Those long years ago Euripides presented the modern conception of woman as merciless, clever, scheming, a tigress when motivated by love or desire for power. Man is the mere physical instrument of woman, according to Euripides. Jason was bold and handsome, in the fashion of an athletic star, but it was Medea who provided the ingenuity and cunning without which Jason



Glorious Apollo, the god who meddled in human love affairs and wretchedly changed the affairs of men when they displeased him, Athena, goddess of wisdom and an inspiring spirit to Greek dramatists. In Greek drama the gods shift men about as they would chessmen.

between the daughter and brother and daughter and father.

Euripides, another Greek dramatist, is best known for his "Medea," in which Medea, fleeing with Jason and the newly captured golden fleece, cuts up her brother and throws the pieces into the water one by one to slow the pursuers.

SATIRICAL Aristophanes, writer of comedy, is sophisticated and very readable. Many jokes, which draw laughs for their originality on the stage or air today, date back through hundreds of years to the author of "The Frogs," in which Aristophanes makes light of his studious, serious contemporaries.

The first line of "The Frogs" is, "Master, shall I begin with the usual jokes that the audience always laugh at?" A vehement passion is described as "a moderate little passion." As one character tries to make a serious study of his feelings, another character interrupts with "Were you ever seized with a sudden, passionate longing—for a mess of porridge?" Hundreds of years later Eugene O'Neill, American playwright, resurrected the Greek drama and

would have been a foolish young adolescent.

The chorus has meandered from the dramatic stage and found its place in music. The swelling melody of the oratorio and the light-strained tune of the musical comedy chorus are of the same ancestry. The musical comedy has merely followed the voice of Dionysus and the oratorio the wailing intonations of the suffering mortals.

The importance of Greek drama is, "Master, shall I begin with the usual jokes that the audience always laugh at?" As one character tries to make a serious study of his feelings, another character interrupts with "Were you ever seized with a sudden, passionate longing—for a mess of porridge?" Hundreds of years later Eugene O'Neill, American playwright, resurrected the Greek drama and

cast it into modern form. The Electra complex, framed into a noble play of mortals struggling against a sin that crushes them, lives again in the somber "Mourning Becomes Electra."

The Greek unities of time, place and action were preserved by generations of playwrights until they were shattered by Ibsen and the Elizabethans. The Greek chorus, once a potent agent for describing the moving mob spirit, has degenerated into single characters typifying the attitude of the man of the street.

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THE END

BY CLARENCE CHAMBERLIN

Times Staff Writer

At the