

1999-2007 concerns. From personal towards collective.
Pedantic¹ and non pedantic versions of an outline:

The scope of the present effort is to help the free education of all citizens of their own countries and of world, in the directions advocated by people like Mumford and Chomsky, and in ways that hope to go over the ceiling of the sub-critical number of effectively concerned people that the format of such thinkers can create. The reason why Mumford is still so relevant is not that his predictions, concerns, and proposals had included e.g. global warming, but that the perspective and the contexts of his analysis of his time's global threat, nuclear holocaust, are valuable for a valid analysis of our own time's problems, global warming and global gangs, despite the fact that, of course, his analysis does not exhaust the aspects of the problem that we are facing. The reason for the format of our effort, a format whose nature one can grasp at once by just leafing the file-titles of our pages (we'll leaf them once more, together, on the next page too), is that some motives, both of genuine and of despicable scholars, seem to be moving the teaching of history to directions that, at best, make someone as calm a viewer of his own country's history and fate as any other country's and, at worst, as dispassionate, de-nerved and passive an onlooker of the same as the worst among indifferent foreigners; while the overcoming of chauvinism that is urgently needed to help our time's earth and life, is the cultivation of the most passionate and noble forms of other times' patriotism in ways helping these elements to naturally extend to the love that can defend our whole mother planet as passionately as some other times' peoples defended their mother countries or mother towns.

John Alevizos, Christmas 2007
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PS: And, of course, a "more" practical reason for Mumford's continuing relevance in days of global warming is the convincingness with which he argued that the town models proposed by Howard were not only energy-conserving but also possible and infinitely more desirable than the ones existing now.

Acknowledgments:

*"We should all try to live within our means
even if we have to borrow to do so"*

I thank whoever thought up the expression "Mount Bushmore" and made up the photo we saw on the cover, I thank google for making possible the spotting and borrowing of such material, but, most of all, I thank the friend who informed me that a person like Lewis Mumford has existed (his books "The City in History", "The Myth of the Machine", "The Transformation of Man", and "The Story of the Utopias" are, more or less, the basis of all the non-operatic (and of many of the operatic too) parts of the work in hands). I also thank all the composers whose melodies I borrowed to convey the moods of the points made by the song parts and, above all, like every human on earth should be, I am grateful to whatever makes it possible for persons like Pablo Neruda and Mikis Theodorakis to exist and to do all it takes to engrave on the hard rock of the history of human civilization the struggles they witnessed and lived and can still, hopefully, not only immortalize the struggle the human face has made to exist so far but also inspire new struggles to keep it in existence. More or less, all the operatic parts are music from "Canto General", even when, sometimes, the lyrics are recontextualizations to the present that, at first sight, have nothing to do with the original verses. Finally I thank the friend from whom I borrowed a line he had borrowed from an English writer and sounded fit for a motto on borrowing and on acknowledgment⁶.

John Alevizos, Christmas 2005

¹Being pedantic doesn't contradict being humorous when being precise and systematic; but it does contradict putting something in the main text rather than in the footnotes. So, to see the pedantic version, let's go to² on the next page:

⁶In this presentation it turned out that these acknowledgments were included in the end, but when the first writing began they were written at the beginning, right after the title+Bushmore-photo page, like in the theater program file, and that's how they are still kept in my storage of it (first writing just meaning the one before the file with the 370 pages with loans from ZNet and antiwar etc was separated from the main text to cut down to theater-play size (391 pages) the soap-opera size (687 pages). The 370+391-687=74 pages are overlaps of the two pieces, the duplications having been necessary for the smooth and easily followable connection of them; of course the stored and undivided version is the one that their author still prefers).

²The (page) context of “Mount Bushmore” as farcitragedy outlined in the format of a table of contents:

*“First tell them what you’re going to tell them,
then tell them,
then tell them what you told them”*
Anonymous³

Folder 1

“First tell them what you’re going to tell them...,

Personal selections for Mary & John

1. One touring
 2. Facts of Life
 3. Lysistrata in Languedoc
 4. Homer meets Chaucer
 5. Athens 17N 1973, a theatrical reliving
 6. Athens 17N 1973, a radio-like reliving
 7. Choir rehearsal for 17N
 8. Glossa’s grandpas
 9. Opening to present and future
 10. Mount Bushmore, theater program
- Before going on, back to files 1,9
Still lingering on less collective concerns?

Folder 2

...then tell them,...

Farcitrilogy

Mount Bushmore, farcitragedy in soap-opera format. Onground, tragicomix in road-movie format.

Overground, tragicomix in space-movie format.

(“Overground”, “Onground” meant, mainly, as the two missing complements of “Underground” in the sense of Kusturitsa’s film with that title, i.e. in the sense of the monkey-ification of man in conditions of lack and distortion of information about the world, and his emergence as criminal from that state. He examined this point for the case of Eastern Europe. Is there a film about US’s Underground (in that sense)? In a sense it is the couple formed by “Arizona Dream”, by Kusturitsa himself, and of “GhostDog” by Jarmusch, where the point is made from the direction where someone emerges from criminality into a nobler state of mind (as a samurai type of warrior). So our Onground-Overground integrate that US counterpart of Underground to a more whole triad)

Folder 3

...then tell them what you told them”

Collective concerns and Academia blues

Appendix on Mumford. Appendix to “Mount Bushmore”.

Princeton’s possibilities as a prestige trap. Upshot as Academia blues⁴.

Upshot as bibliography, film-review etc. Upshot as Cover Letter. Upshot as opening to present and future.

³Some attribute it to the physicist Julian Schwinger.

⁴Both “Princeton blues”⁵ and any other such place’s blues (e.g. Columbia blues, Syracuse blues, ... are rather well known such blues). Here let’s epitomize a, highly sublimated, version of such blues by assigning both the touch-with-usual-reality problem and the touch-with-usual-people problem of the thinkers of Princeton to mechanisms like e.g. the following: Usual people would find hard to follow what exactly is the nature of clear and decisive position-taking in the expression “Insults hard-to-retract were exchanged between the two eminent philosophers: The former accused the latter of recurrent Kantianism and the latter snapped back with accusations of Platonic realism. It is not probable that they will ever talk to each other for the rest of their lives”. Similarly, even the public that would follow professor Wilentz’s arguments why Bush is the worse President of USA ever, would find hard to understand (at least in the absence of detailed comparisons with e.g. Allende) why it’s all that bad to happen on the worst president of USA in one’s lifetime and not on somebody even better, like e.g. Washington or Lincoln. Similar or different, and equal or worse, touch-with-relevance problems are not unusual and happen in the best families, as the saying goes, e.g. some odd couples formed by leftist and, mirror image, rightist pseudothinkers, believe that if the earth and life are to be saved at all, it is by not intervening in the mechanisms, of either class-struggle or free-market, that will automatically correct our course as soon as e.g. some invention will make it “more profitable” to preserve the earth and life than to destroy them, or more class-racist to destroy it than to preserve it (OK, but these things include touch-with-sense-of-being-ridiculous problems, and are not highly sublimated but schematic and highly grotesque-fied, let’s still hope)

⁵An allusion to “Porterhouse Blues” by Tom Sharpe.