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IN YOUR WORDS

Support in Washington for drones
Unless you want to start seeing news stories about U.S. pilots paraded around as AQ or IS captives, drones are the way to go.
MICHAEL, PASADENA, CALIF.

I am against war, but if it must be, there is something wrong with waging war with drones. If you are going to act, walk the walk. Be transparent, have some sort of draft, use boots on the ground, as painful as that is. Americans have their heads in the sand and just want their wars to be outsourced so we can pretend they're not there. That is part of why Islamists scorn us — we're not really engaging. Whether it would be wise to engage that way with the putative Islamic State is another question, and a conversation that needs to be had.
L.S., MAINE

Most of us understand that there are some very bad guys out there, and at times we have been at war with those bad guys, and war is incredibly savage and people get killed. What is unfathomable is how this has evolved into an ongoing program outside of war where we target and kill people because our government decides behind closed doors, with no meaningful oversight, that those individuals need to die.
S., MASSACHUSETTS

The price of speeding in Finland
Imagine, a country in which the obscenely rich are forced to have the occasional experience that resembles what the rest of us face every day. Go Finland!
SAMSARA, THE WEST

Serving time in prison would seem to impact all citizens roughly the same. But monetary fines clearly must be scaled by ability to pay, in order to provide proportional punishment. If not, obviously, the wealthy rise above the law, with trivial fines negating any significant punishment.
BOB KRANTZ, HOUSTON

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IN OUR PAGES

International Herald Tribune

1940 Fighting in Three Directions
STOCKHOLM Fighting raged today [April 27] along the three main communication lines spreading fan-shape out of Oslo with Norwegian and Allied forces halting the German advance at Voss, between Bergen and Oslo, and at Kvam, between Dombaa and Lillehammer, while the Germans continued their advance toward Roros, in the Oesterdal. In addition, there were sharp engagements in the Trondhjem sector, where the Allies north and south of the port continued to hold up German attempts to link their forces coming from Namsos and Andalsnes.

1965 Forces Storm Santo Domingo
SANTO DOMINGO, DOMINICAN REPUBLIC Military forces opposed to the return of former President Juan D. Bosch stormed into Santo Domingo today [April 27] with tanks and infantry. The anti-Bosch forces, under Army Gen. Elias Wessin y Wessin, fought their way into the capital across two bridges after the Navy joined anti-Bosch air-force planes in bombarding the city from sea and air. The forces under Gen. Wessin y Wessin approved last weekend's military coup ousting the civilian junta of Donald Reid Cabral, but opposed the return of Mr. Bosch from his 19-month exile in Puerto Rico.

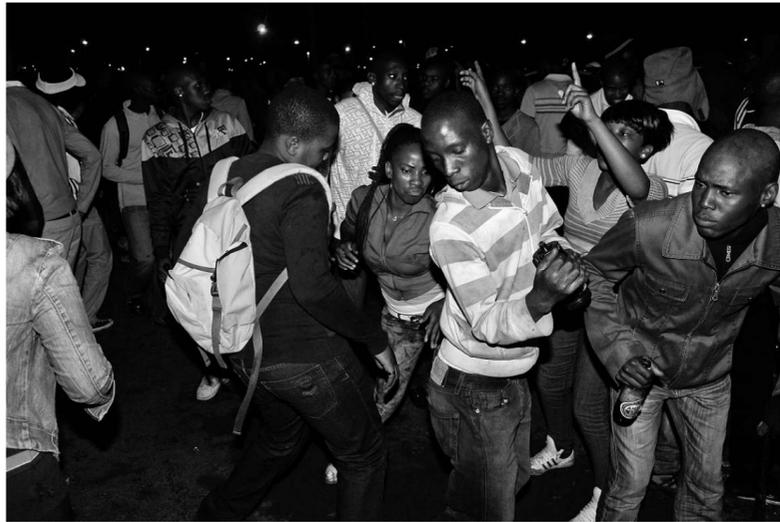
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Forging their own scene



PHOTOGRAPHS BY MUSA N. NXUMALO

SELF-DISCOVERY IN JOHANNESBURG
The South African photographer Musa N. Nxumalo was born in 1986 in Soweto, where for several years he has documented black youths who have adopted the alternative scene predominantly associated with whites. "In Search Of..." an exhibit at the Goethe-Institut in Johannesburg that runs through May 31, includes works from his "Alternative Kidz" and "In/Glorious" series, which often deliberately eschew traditional forms of composition, with cropped edges and off-center compositions, in ways that lend energy to his subjects. The book that accompanies the exhibition, comprising four bodies of work from 2008 to 2015, was recently nominated for the First Book Award, given to unpublished photographers.



HIGH VOLTAGE
Although Mr. Nxumalo says he does not consider himself a documentary photographer, his work captures a world in which he is personally immersed. At top, a "Sihle Khambule," from "Alternative Kidz." Above and left, untitled works from "In/Glorious."



Words to get elected by, or so she hopes



Anand Giridharadas

LETTER FROM AMERICA

A feature of American politics today is that its protagonists tend to be rich. And so, when they leave the corridors of power for the campaign trail, they must reach for words that will help them connect with voters with whom, well, they have little in common.

Election time is when you start to hear about "average people," "working families," "patriotic Americans" and such.

"Everyday Americans" is Hillary Rodham Clinton's lexical gambit as the former American secretary of state saunters into the 2016 presidential race. It's a casual, easy phrase, which is usually the sign of an enormous amount of worried focus-group research.

The secret to such phrase-minting seems to rely on being mostly inclusive and a little exclusive. If the phrase was meant to refer to every American citizen, politicians would just say "Americans." Likewise, make it too exclusive — say, "Jesus-loving Americans" —

and it costs you the election.

"Everyday Americans" is Hillary Rodham Clinton's lexical gambit in her race.

The key is to signal to every possible voter that you could be talking about them, but somehow, subliminally, to suggest that there are some people beneath the dignity of the term. "Patriotic Americans" is sort of understood to exclude liberal city slickers. "Working families" quietly conveys an exclusion of welfare recipients that might play well with, say, white working-class voters.

So whom does "everyday Americans" include and exclude? The Oxford English Dictionary says that "everyday" means "common-place, mediocre, inferior." But it also denotes a pulse-like steadiness: "Each day in continued succession." Among the synonyms Merriam-Webster gives are "prosaic," "routine" and "workaday," in addition to the many about-ordinariness.

So if Mrs. Clinton is saying something even faintly distinctive in the phrase, it would seem to involve the settled nature, the constancy, that "everyday" implies. It makes you think of people who march steadily through life, doing the things you're supposed to do: stay in school, graduate, land a steady job, marry once and forever, buy a house, start a small business, volunteer for the parent-teacher association, have kids, and retire securely.

The curious thing is, this simple, steady American life is one ever fewer actual Americans are living. If the winners and the losers of our networked, digitized, ultrafast age share one thing, it is in fact this flight from settled, stable routine. Consider just two aspects of life: where you live and what you do.

More and more, the superrich don't live in one place but many, flitting between multiple homes on different continents, flying to them on private jets, perhaps, concealing many of their real estate purchases through webs of shell companies and trusts. Meanwhile, America's millennial generation is rejecting the settled homeowner's life for another reason: They can't afford it. A report by the Federal Reserve Bank of New York found that 30-year-olds in 2003 were twice as likely to own a home as to live with their parents. By 2013, the two scenarios had become equally likely.

In the realm of work, the rich and poor share something else: increasing volatility in their incomes. A paper by the economists Jonathan A. Parker and Annette Vissing-Jorgensen analyzed how sensitive different types of workers are to national growth. They found that, as has long been true, the poor are more sensitive than the middle class, losing their jobs and seeing their hours cut whenever the economy tanks. What is new is that America's rich, too, have seen their incomes grow more volatile. The authors suggest that the same forces of globalization and technological change that have made the poor more easily dispensable have given the rich higher highs and lower lows.

More and more, for their own reasons, America's winners and losers live lives not of constancy but of flux, never knowing what the future holds, living on the go. Only one of those populations lives like this out of choice, of course. The point, though, is that Mrs. Clinton's "everyday Americans" are a shrinking breed in an era that has proven rather unkind to the routine and the ordinary.

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Richard Corliss, longtime movie critic for Time, dies at 71

BY BRUCE WEBER

Richard Corliss, whose well-informed and spirited movie reviews appeared in Time magazine for 35 years, died on Thursday in Manhattan. He was 71.

His wife, Mary, said the cause was complications of a stroke. He had been in a hospice care center.

OBITUARY

A prolific contributor to Time who also wrote profiles, essays on popular culture, and television and theater reviews, Mr. Corliss was known for his firm opinions and punchy prose, melding the forthright Time style and its compact format to a joy in deadline invention.

An unabashed movie fan who believed that a couple of hours in a theater was time well spent no matter what the movie was — "Everything is worth seeing," he often said, as Time's Richard Zoglin wrote in an obituary on the magazine's website — he was nonetheless hardly a pushover as a critic, and he occasionally relished the contrarian view.

Among the popular films he disdained

were Robert Altman's "M*A*S*H," the basis for the television show about American Army surgeons during the Korean War, about which he wrote in The New York Times (before his tenure at Time began) that the supposedly charming and mischievous protagonists were boorish bullies; "Titanic," the James Cameron hit whose special effects Mr. Corliss praised but whose dramatic storytelling he panned, and whose economic prospects he got spectacularly wrong ("Dead in the water," he predicted); "A Chorus Line," Richard Attenborough's adaptation of the long-running Broadway musical that Mr. Corliss found, at best, inoffensive; and "The Full Monty," the British comedy about laid-off steelworkers who concoct a striptease act, which he condemned as a formulaically sentimental audience-pleaser, lumping it with "Ghost," "Cinema Paradiso" and other, in his phrase, "masterpieces of emotional pornography."

Even so, Mr. Corliss's work shone brightest when he could vent his eclectic enthusiasms, from George Lucas and Quentin Tarantino to Ingmar Bergman and François Truffaut, from Chinese kung fu films to Disney animation, from

high-minded, ambience-saturated dramas like Anthony Minghella's "The English Patient" to quirky teenage tales like John Hughes's "The Breakfast Club."

Mr. Corliss promoted screenwriters against the headwind of opinion that said movies were made by auteur directors. He expressed adoration of movie stars as different as James Stewart and Cameron Diaz. In a 1985 review of the comedy-thriller "Into the Night," he described Michelle Pfeiffer as "drop-dead gorgeous," helping to popularize the phrase.

Richard Nelson Corliss was born in Philadelphia on March 6, 1944. His father, Paul, ran a business that manufactured chain-link fencing. His mother, the former Elizabeth McKluskey, taught first grade. After graduation from St. Joseph's College (now University) in Philadelphia, Mr. Corliss did graduate work in film studies at Columbia, where he earned a master's degree, and at New York University.

In 1968, he met Mary Yushak, who was running the film stills department at the Museum of Modern Art; they married the next year. In addition to her, he is survived by a brother, Paul.

Mr. Corliss wrote about film for The Times, National Review and other publications in the late 1960s and '70s. In 1970 he became editor of Film Comment, a journal, founded in the early 1960s, that was devoted largely to so-called art films, then the catchall term for independent films and documentaries.

During Mr. Corliss's tenure, which lasted until the early 1980s, the magazine went from publishing quarterly to bimonthly and began in-

"The long view of cinema aesthetics is irrelevant to a moviegoer for whom history began with 'Star Wars.'"

cluding more essays and criticism about studio movies and Hollywood history. After the Film Society of Lincoln Center, sponsor of the New York Film Festival, took over the magazine's publisher, Mr. Corliss served for many years on the festival's selection committee. He joined Time in 1980 and shared movie critic's duties there with Richard Schickel.

His books include "Talking Pictures"