

The Notre Dame

# Scholastic

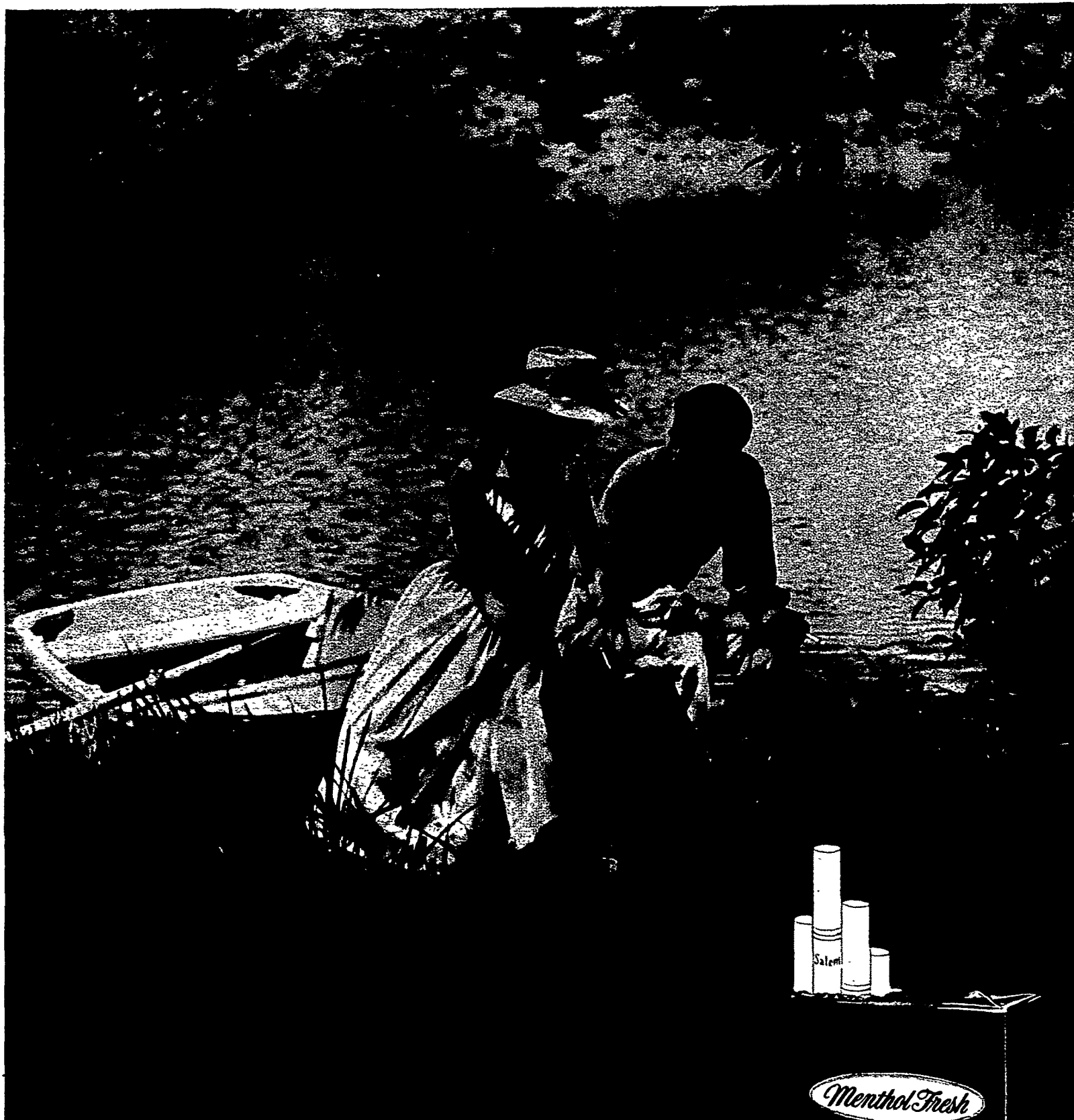
November 7, 1958



Hatful of Rain

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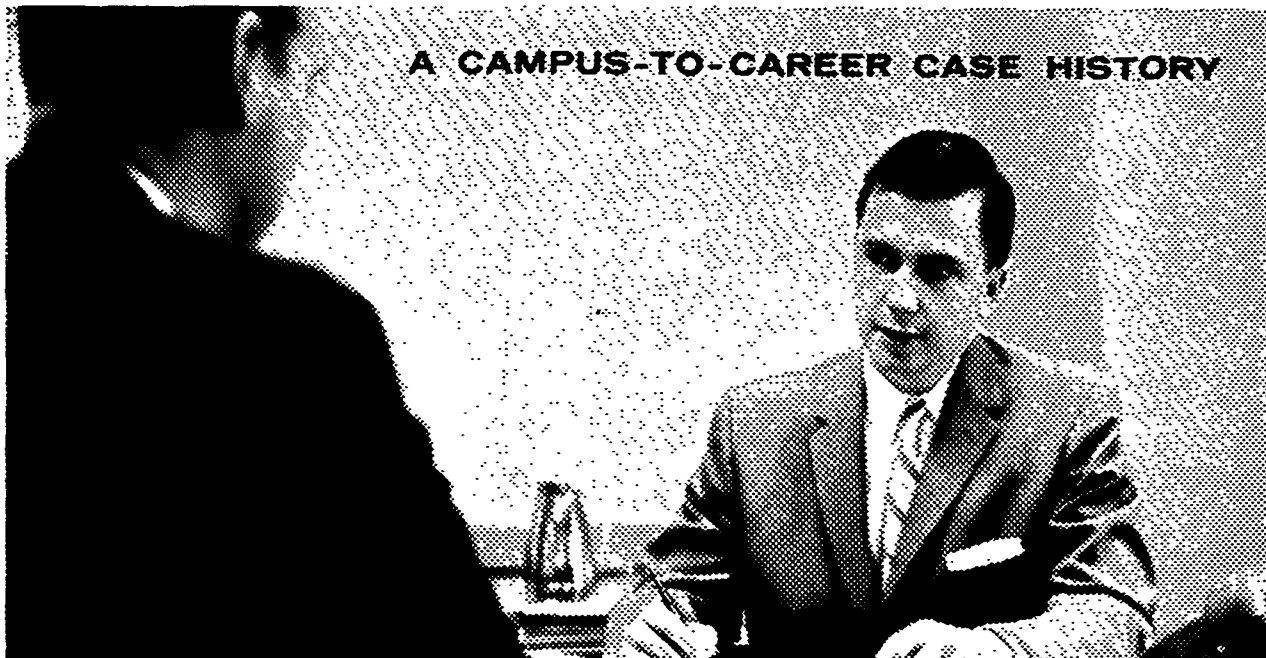
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Through Salem's pure-white modern filter flows the freshest taste in cigarettes. You smoke refreshed, pack after pack, when you buy Salems by the carton.





## **"I have 43,000 reasons why I'm sold on my job"**

Emil R. San Soucie got his A.B. degree from Harvard in 1954. He joined the Bell Telephone Company of Pennsylvania in early 1955. Today, three short years later, he's in charge of 35 employees in a West Philadelphia business office serving 43,000 customers.

"It's an interesting job," says Emil. "I guess that's because *people* are interesting. Every day, I talk with customers — and no two are alike. They all have different problems and service needs. That makes every working day different and stimulating for me.

"There's also a great sales opportunity. Homes and businesses *need* the convenience and efficiency that up-to-date telephone facilities offer. It's a

strong story, and we tell it often and enthusiastically.

"Outside the office, I'm active in local civic affairs. And I'm always a bit awed — and pleased — by the respect people show for the telephone company and for a young fellow in my position.

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Emil San Soucie sits in on a telephone sales contact by one of his Service Representatives to help her improve her sales technique.



Emil stimulates team competition in his office to increase interest in sales. Here he discusses quotas with his unit supervisors.

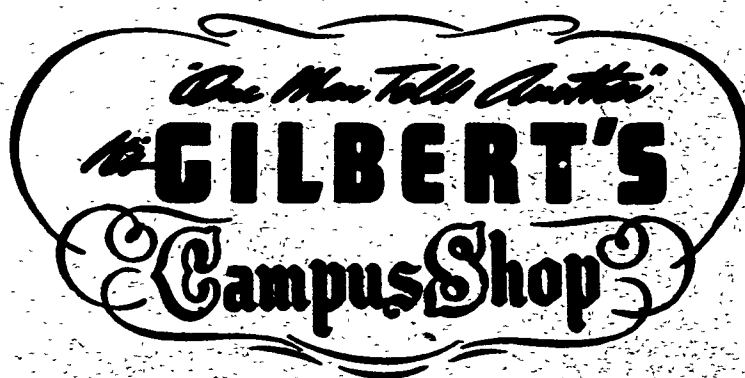
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*On the Campus—Notre Dame*

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1  
3  
JAN

PAY  
1  
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FEB

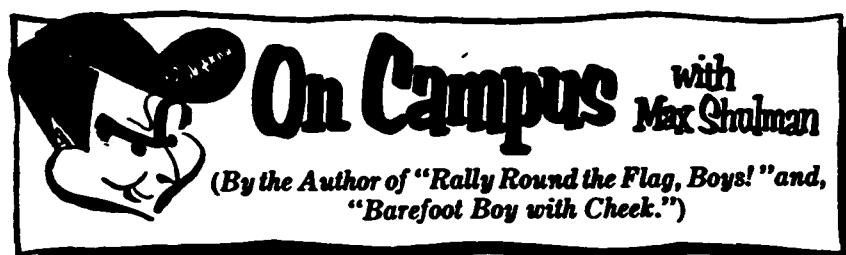
PAY  
1  
3  
MAR

Dressing right need not be a burden on your budget . . . but it should be a *part* of your budget. So, get what you need now and charge it the Campus Shop way. Pay one-third in January, one-third in February and one-third in March. No carrying charge, of course. Why not use your charge account soon?

**DRESS RIGHT . . . look your best, and you do your best!**



*On the Campus—Notre Dame*



## THE DRESS PARADE

In all my years of observing coed fashions—and I have been arrested many times—I have never seen such verve, such dash, such *Je ne sais quoi* as can be found in this year's styles!

I am particularly enchanted by the new "baby waist" dresses which so many of you girls are favoring this season. How demure you all look in your "baby waists"! How sweet! How innocent! How colorful when your housemother lifts you up and burps you after dinner!

Another trend that leaves me limp with rapture is the oversized handbag. Good-bye to dinky little purses that hold nothing at all! Hurrah for today's sensibly sized bag with plenty of room for your makeup, your pens and pencils, your shelter half, your Slinky toy, your MG, and your Marlboros.

Did I say Marlboros? Certainly I said Marlboros. What girl can consider herself in the van, in the swim, and in the know, if she doesn't smoke Marlboros? What man, for that matter. Do you want a filter that is truly new, genuinely advanced, but at the same time, does not rob you of the full flavor of first-rate tobacco? Then get Marlboro. Also get matches because the pleasure you derive from a Marlboro is necessarily limited if unlit.

To return to coed fashions, let us now discuss footwear. The popular flat shoe was introduced several years ago when it became obvious that girls were growing taller than boys. For a while the flat shoes kept the sexes in a state of uneasy balance, but today they will no longer serve. Now, even in flats, girls are towering over their dates, for the feminine growth rate has continued to rise with disturbing speed. In fact, it is now thought possible that we will see fifteen-foot girls in our lifetime.

But science is working on the problem, and I feel sure American know-how will find an answer. Meanwhile, a temporary measure is available—the reverse wedgie.

The reverse wedgie is simply a wedgie turned around. This tilts a girl backward at a 45 degree angle and cuts as much as three feet off her height. It is, of course, impossible to walk in this position unless you have support, so your date will have to keep his arm around your waist at all times. This will tire him out in fairly short order; therefore you must constantly give him encouragement. Keep looking up at him and batting your lashes and repeating in awed tones, "How *strong* you are, Shorty!"

Next we turn to hair styling. The hair-do this year is definitely the cloche-coif. One sees very few crew cuts or Irene Castle bobs, and the new Mohican cut seems not to have caught on at all. In fact, I saw only one girl with a Mohican—Rhodelle H. Sigafos, a sophomore of Bennington. Her classmates laughed and laughed at her, but it was Rhodelle who had the last laugh, for one night a dark,



handsome stranger leaped from behind a birch and linked his arm in Rhodelle's and said, "I am Uncas, the last of the Mohicans—but I need not be the last, dear lady, if you will but be my wife." Today they are happily married and run a candied-apple stand near Macon, Ga., and have three little Mohicans named Patti, Maxine, and Laverne.

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Vol. 100 November 7, 1958 No. 6

Disce Quasi Semper Victurus  
Vive Quasi Cras Moriturus

Founded 1867

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## OFFICE HOURS

Sunday, 7:30-11:30; Monday, 1:30-5:30, 7:30-11:30; Tuesday, 7:30-9:30; Wednesday, 1:30-5:30; Thursday, 1:30-5:30; Friday, 1:30-5:30; Saturday, not open.

November 7, 1958

THE FOLLOWING is a letter received by the SCHOLASTIC from the Most Reverend Leo A. Pursley, Bishop of Fort Wayne, and postmarked October 29.

Editor of the Scholastic  
University of Notre Dame  
Notre Dame, Indiana

Dear Sir:

In the current issue of the SCHOLASTIC I find the following statement: "the Bishop of Fort Wayne is in full agreement with the administration as to the theological permissibility of keeping the store open."

The reference is, of course, to the question, apparently now under discussion, of keeping the Notre Dame University Bookstore open for business on Sunday. For the information of your readers, I must tell you that I am not familiar with the situation or the force of the arguments on either side. Furthermore, I have not been approached on this question and I have issued no formal statement concerning it.

With cordial wishes, I am

Sincerely yours,

Most Rev. Leo A. Pursley, D.D.,  
Bishop of Fort Wayne

This letter was sent directly to the SCHOLASTIC and we feel that it is too important to be disregarded. We do not intend to stir up any closed controversy but merely to elucidate a few points in this situation.

First of all, the above letter was sent to correct an error which was printed in this magazine. The error, evidently, was not ours. On page 11 of the October 24 issue of the SCHOLASTIC there is a discussion of a Student Senate meeting which took place on Monday, October 20. At this time a motion was made which recommended that the Bookstore remain closed on Sundays. This motion was met with strong opposition on the part of sophomore senator John Patton, who stated his opposition in eleven separate objections to the original motion. The second of these was that, among others, the Bishop of Fort Wayne is "fully aware that the bookstore is open on five football Sundays (there is a misprint in the minutes which says Saturday) for a combined total of 10 hours per year." Article eight of this sophomore manifesto states that "the members of the administration and the Bishop of Fort Wayne are in agreement as to the theological permissibility of opening the bookstore on Sunday for the sole convenience of visitors." This last point was evidently an important one since it came up in the debate which ensued. It is this one which Bishop Pursley denied. Since the initial debate, which we understand became unfortunately emotional, the measure has been tabled.

Now, we wonder just where Mr. Patton received his misinformation. We would like to point out the obvious danger of such mistakes. The Senate, it seems, was somewhat lax in accepting Mr. Patton's statement as orthodoxy and not investigating it more thoroughly, even perhaps going to the trouble of consulting the Bishop. The SCHOLASTIC was on a spot since we printed what we assumed was correct information.

With regard to this particular question we can only lament that the Senate, and especially those who backed the original resolution, did not carry their investigation farther. We feel that the Senate, if it is to be successful, should exercise the greatest caution in executing its duties and should not be so lackadaisical as to surrender a point so easily, especially when the point is later proven erroneous. Also, we would like to point out that the introduction of any such incorrect material merely to strengthen an argument is reprehensible.—R. S.

# COMMENTARY

**JUST TO BE INCONSISTENT:** Since we have already criticized (see View) the Student Senate for its inept handling of the bookstore question we felt obliged to do an about face and commend Bill Graham, John Keegan *et al.* in the Senate for their excellent preparation of the "Resolution on the Formation of Partisan Political Student Groups." The measure was passed unanimously last Monday night and will now be submitted to the administration to be acted upon by the Universal Council. Last year the Council opposed the measure but their opposition seemed to arise, in part, from the inadequate preparation of the Senators. This is definitely not the case now. Much time and effort have been expended on this matter and we sincerely believe and hope that this measure will be approved by the University Council.

**EDITORIAL POLICY:** For the remainder of the year we definitely plan to run editorials. We feel that many campus and national issues will arise which should be commented upon and we will try to give as objective a view of these as possible. We will not, however, feel necessarily constrained to write a weekly editorial.

**POLITICS:** The recent poll by the Academy of Political Science, though at the time of this writing not completed nor fully evaluated, reveals an abysmal ignorance of politics on the part of the upperclasses at Notre Dame. It is necessary to question the validity of the poll, of course, but there seems to be a great deal of political apathy among those who will vote in the next presidential election. The situation is unfortunate but should definitely be allayed if the resolution on the formation of partisan political groups on campus is accepted.

**WHILE WE'RE ON POLITICS:** "The Catholic conspiracy to control both major political parties in this country must be halted." This is the first sentence of an "information sheet" which has been called to our attention. It is supposed to have been circulated among the public school teachers in Indianapolis during the week prior to the election of Indiana candidates for national and state offices. The mimeographed sheet goes on to state that the Catholic Church is making an all-out effort at this time to dominate the national conventions of the major parties, thereby insuring the election of a Catholic to the Presidency in 1960. Further, the coming election (held last Tuesday) is important because the Church is attempting to gain control of positions which will enable them to dictate the selection of delegates to the national conventions. Therefore, "a vote for a non-Catholic will assure us of having judicial and governmental officers free from the Power of the Roman Catholic Church."

Following these statements a portion of an encyclical of Pope Leo XIII is quoted which is definite proof, or so the author(s) of this think, that the Catholic Church is attempting union of Church and State in the United States.

At the bottom of this sheet there is added, in capital letters, instructions which urge that, "immediately upon receiving this, personally phone ten of your friends in your community, relaying the above information to them, asking them to phone ten of their friends, relaying the same information, and they in turn phone ten of their friends." On the back of the paper there is a list of candidates, their parties and their religions.

When this sheet came to our attention we wondered at the advisability of mentioning this in *Commentary*. We did not want to call undue attention to something which should be ignored but, on the other hand, we felt that this sheet focuses attention on an unfortunate situation. The Catholic Church has always had enemies who would purposely misunderstand her objectives and who would stoop to attack her in any way possible. This sheet seems to be an example of just such an attack. While the result of this sheet may have been negligible we would like to point out the danger inherent in this sort of an attack. There is no mention of platforms or political aims, no mention of experience or political competence. The sole criterion for those who may be influenced by this sort of thing is not the intrinsic ability of the candidate for good government but religious prejudice. The author(s) of this sheet do not appeal to those interested in good government but to those who would be swayed by religious feeling. It is an unfortunate situation but it does exist. The only important point, then, is to accept these statements for what they are, petty religious attacks which appeal to prejudice and emotion and not to good judgment and intelligence.

—The Editors

## Repercussion

Dear Editor:

With the recent Senate debate in regard to the Bookstore some rather weird opinions have appeared on campus. Some of the students seem to think the Bookstore debate was a waste of time about a thing which is purely the administration's business.

I happen to be one of those who feel strongly against the Bookstore's remaining open on Sunday, but that issue seems to be closed with considerable finality. However, the disputes that have been caused bring forth an issue of far greater importance.

The idea that only the clergy have a right to discuss a moral issue such as the Bookstore is an extremely dangerous one. I propose that the laity have not only the right but a duty to speak up whenever the ecclesiastical hierarchy engage in questionable practices and thereby to force them to justify such conduct. Until these moral issues are closed by infallible authority an enlightened laity must take an active interest in them in order to aid the clergy in making decisions best applicable to the whole. If it is not for us to ever question ecclesiastical practices but apathetically to submit to everything we hear from religious sources, then one is led to wonder why the Church conducts schools for its secular members.

The debate over the Bookstore was, therefore, not mere hair-splitting but an honest attempt by the student body to find a unity between religious principles and practice. We should not then discard such things as trivia, for it is precisely through such trivia that we can become the great Catholic university we profess to be.

William McMahon,  
207 Walsh

Ed. Note: The rationale for allowing the bookstore open on Sunday is that it affords convenience for campus visitors on Sundays after home football games, not that Sunday business should be permitted.

## Rockne Documentary Tonight

The documentary "Rockne of Notre Dame," a CBS television production, will be shown tonight at 7, 7:45, and 8:30 in the Engineering Auditorium.

The picture is an actual film biography of the famous coach. The story includes many of Rockne's now famous remarks on football and the kind of men he though should play it. A highlight of the film is one of Rockne's locker room pep talks to his squad before they take the field for one of their big games.

*The Scholastic*



# lines composed a few inches above an acid stomach

by CHARLES BOWEN

One of the innumerable blessings of attending a large university like ours is the sophisticating influence of a cosmopolitan society. We are surrounded by individuals of all shades of interest and opinion, and a visit to the dining hall is consequently broadening in more senses than one.

This point was recently brought home to me with more than usual force when I found myself one lunchtime seated at a table occupied otherwise by a group of engineers who had just had a test of some sort or other. (Note to laymen: engineers are always having a test of some sort or other. They deserve little sympathy, however, because of an invention called a *curve*, which somehow arranges things so that the more flunkies there are, the better off everyone is. The *curve* is very popular among engineers.) Anyhow, I was subjected to the educational influence of the following conversation:

"Whaddaya mean, the increment in Pi over the radical cosine of the x-function?"

"I mean the increment in Pi over the radical cosine of the x-function." (Heavy sarcasm.)

"That won't give you anything!"

"Oh, yeah?"

"Yeah!" (and so on.)

(I don't pretend to have the exact terms correct. If by chance I have solved some famous problem, let me assure you that it was done inadvertently, like the monkey banging on the typewriter who might eventually write the Bible if eternity were long enough. In case I have stumbled on something, there will be a special meeting of math majors immediately in 127 Nieuwland.)

Perhaps it isn't just of me to speak so cavalierly of the engineers. The barriers between science and the humanities are equally discouraging in both directions. The average engineer, if he were dropped (noiselessly) into the midst of a group of English majors, might be treated to something like this:

"... Yes, he rewrote *The Purple Cow* seven times before it was published. Changed all the trochees to anapests and then to iambs. Oh, and he added a double caesura."

"Of course, but the most important thing is the thorough reworking of the eye-imagery."

"Gad, yes . . . that's essential."

"Quintessential is the word."

"Quite."

Edifying as this sort of chatter must be to the layman who is privileged to be exposed to it, it might perhaps be argued that there is a minimum of communication between the disciplines. In most cases this is not serious, but there can be dangerous exceptions. A premed I know was frightened nearly out of his wits when two GP sophomores sitting nearby started a vicious fistfight over Parmenides' intuition of Being. For this reason I am proposing that the student . . . oops, Student Government . . . set up a body to arbitrate dining-table conversation and reprimand any exclusive group whose conversation exceeds the least common denominator—that is, is too difficult to be understood by anyone who has his six-year molars. I further suggest that the board of appeals be composed of commerce students, whose conversation never, to the best of my knowledge, fails to meet this standard.

South Americans are of course a distinct and separate category. Everyone has heard numerous proposals that they all be required to speak English, get crew cuts, wear Bermuda shorts, etc., (Oh, yes you have. You just haven't been listening, that's all.) I for one am against this. As far as I am concerned, the inexpressible charm of one "Ole!" or "Arriba!" amid a monotonous chorus of yeas, rahs, and go-go-go's at athletic events is ample compensation for the knowledge that this ethnic group is speaking Spanish and carrying on other such un-American activities under our beloved Dome.

AN OPEN LETTER TO JAMES C. TALAGA — Recommended reading: Mr. Talaga's letter to last week's *Repercussion*.

Ordinarily this sort of thing would be sent to the *Repercussion* column, but since my professional standing has been implicitly attacked, I do not think I am taking undue advantage in using this (column,) with its gigantic circulation, in replying. In the first place, Mr. Talaga, I hope you will allow me to state that the formal and material end of this letter is not the perfection of the intellectual virtues, nor even the mere defense of my reputation against a slur which was perhaps unintentional, but sheer scurrility, so I hope I will not be taken to task for attacking you on several points which seem to be otherwise irrelevant. Journalism is at best a sordid profession, and no appeal to the

shining ideal of *Iustitia*, which is of course always before the eyes of the aspiring law student, can be expected to have any effect on my cynical heart.

In the first place, you put me in between a pep rally and a golf tournament. Oh, Mr. Talaga, how could you be so grossly unfeeling? But this I could have forgiven you. In the second place, you made specific reference to "the round potato tradition as *enumerated* by Mr. Bowen." I don't pretend to understand precisely how a tradition is enumerated, but perhaps you merely slipped a little in the course of the fervid torrent of impassioned rhetoric which poured from you in a moment of passion. I can understand, Mr. Talaga. I'm human, too.

But how, *how* could you be so vicious, so *bestial* as to say that my articles, along with rallies and tournaments, are "probably important issues at the University?" How could you have had the hardness of heart to represent any little, tiny, miniscule part of my work as *important*? Here, Mr. Talaga, there can be no forgiveness. You have broken my heart.

I also noticed, in your "rationale," the sentence, "While the statement that the sole end of the University is the perfection of the intellectual virtues is open to debate, that same statement as applied to the Law School is irrefutable." Aren't you a little confused? The object of a law school, as that of a medical school, a seminary, and even to some extent a liberal arts graduate school, is primarily the training of competent workers in a particular field. In this respect, the Law School has a great deal more in common with North Manual Trades High than with an undergraduate liberal arts university.

To wind up with an unjustified bit of sniping (but I warned you) I also find the following:

"As a rule of thumb, for the sake of clarity and brevity (which nonetheless is in my opinion completely valid) I would define the end of a university to be the perfection of the intellectual virtues."

Well, Mr. Talaga, if you would allow me the opportunity, I would like, as a rule of thumb, for the sake of clarity and brevity (which nonetheless is in my opinion completely valid) to point out your above sentence as a prime example of what ought to be avoided, as a rule of thumb, for the sake of clarity and brevity (which nonetheless is in my opinion completely ridiculous.)

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This week's cover is our first photograph and was taken by SCHOLASTIC photog Bob Fancher. It depicts the highly emotional love scene from the play, "Hatful of Rain," starting Wednesday at the University Theater. The picture shows Joe Harrington, a freshman at Notre Dame who plays Johnny Pope the dope addict, and Betsy Finneran, a senior at St. Mary's in the role of Celia, his wife. The play is concerned with the emotional involvement of the family of an ex-GI who finds that he has become addicted after undergoing medical treatment in the Army.

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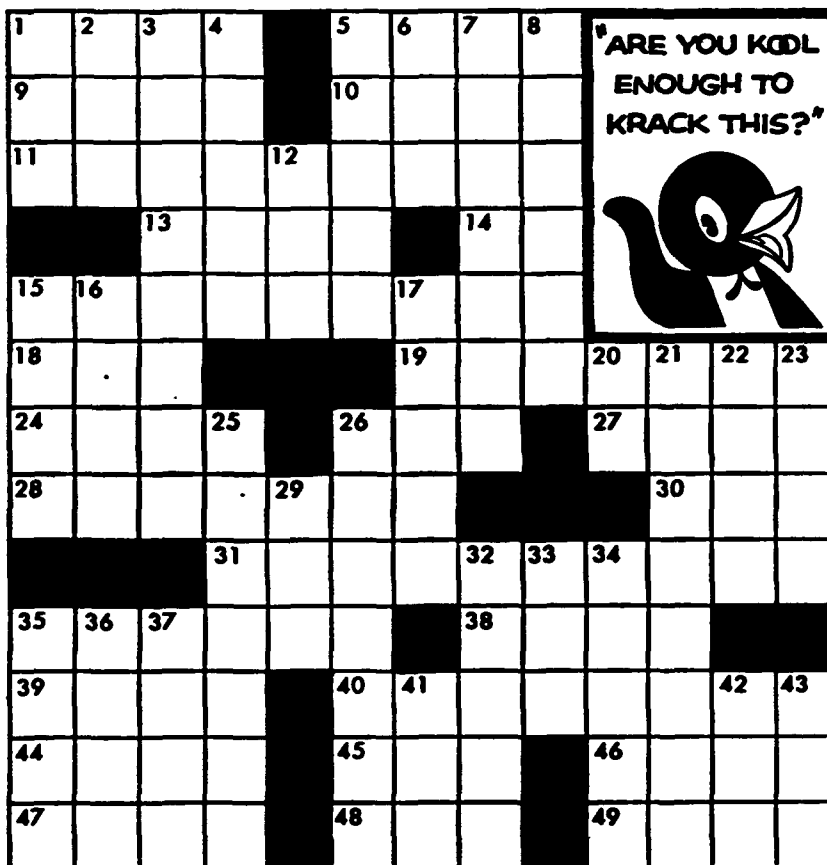
No. 6

### ACROSS

1. Flattery needers
5. Bronx cheers
9. Granted for temporary use
10. Kind of notice
11. Open evenings, without a charge (2 words)
13. River bed in No. Africa
14. Between RE & RG
15. Squares do this to their partners
18. Point
19. Outdoing a fruitcake
24. Wrist reproach
26. You come of it at 21
27. Opposed to
28. Defendable
30. — of bricks
31. Kool is America's most — cigarette
35. Drake's Spanish meat
38. Silk stocking feature — rear view
39. "The best — plans . . ."
40. What English pros should be
44. Now 2 legs and 4 minutes equal a —
45. Mr. Ziegfeld
46. Put away
47. Contributes
48. High point of European trip
49. Ici

### DOWN

1. Little man
2. Language course (abbr.)
3. Loyal kind of man (comp.)
4. This is let off hissing
5. Requisite for Phi Beta Kappa
6. Item sown in youth
7. Bad status of a check from home
8. Stanza of 6 lines
12. Ike, initially
15. She's a girl with a —
16. Irritate
17. Characteristic of young British writers
20. Half a British good-by
21. Hint at, closely
22. School on the Thames
23. Engaging gift
25. Shows off
26. This is hay!
29. Sack
32. Legally prevent
33. You'll — regular and filter Kools everywhere
34. Kools are anything but —
35. Mater's first name
36. Refrigerator attack
37. Kools' — menthol
41. It comes after Chicago (abbr.)
42. "High —"
43. Second-person sheep



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ENOUGH TO  
KRACK THIS?"



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**KOOL**

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Answer on page 28

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# 'HATFUL OF RAIN' BEGINS WED. AS FIRST IN THEATRE SERIES

**Production Depicts Stormy Life of Ex-GI Dope Addict;  
Freshman Harrington Bows in Role of Johnny Pope**

by L. DAVID OTTE

A *Hatful of Rain* will initiate the University Theatre's 1958-1959 series of dramatic productions next Wednesday. It is an electrifying story of an ex-GI who, as a result of medical treatment for injuries received in a Korean prison camp, has become a dope addict. Consequently his habit threatens to shatter his marriage and family. The setting is a remodeled apartment on New York's Lower East Side.

The impressive story will be portrayed at 8:30 p.m. each evening in Washington Hall starting Wednesday and running through Sunday. Although a record number of season tickets have been sold, individual tickets will remain on sale from 3:30 to 8:30 p.m. in the Washington Hall box office starting Monday.

The individual tickets are being sold to faculty, students, and employees at a

cost of \$1.00 for the orchestra and \$.75 for the balcony. There will be a special preview for the religious and seminarians tonight, Saturday, and Sunday.

## BIG HIT ON BROADWAY

A *Hatful of Rain* was first presented by Jay Julien at the Lyceum Theatre, New York City, on Nov. 9, 1955. It ran on Broadway for 398 performances and has been made into a 20th Century-Fox movie. In the past, some of the stars portraying the story have been Anthony Franciosa, Don Murray, Lloyd Nolan, Eva Marie Saint, and Shelly Winters. It was written by Michael Vincent Gazzo.

The main character in the story is Johnny Pope, played by a freshman, Joe Harrington. Johnny tries frantically to keep the secret of his dope addiction

from his family. But as he searches every night for ways to get his precious dope, his pregnant wife Celia, portrayed by Betsy Finneran, thinks that he is being unfaithful.

Johnny's brother Polo, characterized by Jim Cooney, knows of his brother's situation, and tries desperately to supply the necessary money for the dope. Lee Legassie as the boys' father, John Pope, Sr., despairs when he learns of their plight because he too, needs financial help.

## FATHER TO BLAME

When the secret becomes known, the father fails to understand that he is the cause of his favorite son's weakness. Disregarding the ominous fact that he has never cared for the boys but instead farmed them out into foster homes, he tries to shift the blame onto Polo. The outcome has significant effects on the lives of each of them, and insight will be gained by the audience into the problems of dope addiction.

The dope pusher's Mother, Church, and Apples, are played by Rudy Hornish, John Smith, and Jerry Dodge, respectively. Norm Ornellas is an unidentified man.

Rev. Arthur S. Harvey, C.S.C., is director of the play. Fred W. Syburg of the drama department has coached the performance, while design and technical direction have been in the care of Gil Rathbun.

The stage manager is John Toth, the assistant stage manager, Jerry Broderick, and the assistant to the stage manager is Pat Ferris. Jack Curtin is the assistant to the director.

In charge of lighting are Dave Neal, Dan Omelianowski, and George Ressler. The properties will be handled by Joe Collet, Jack Curtin, Joe Della Maria, John Egan, Lee Gorman, and Frank Reiner. Pat Ferris is taking care of the wardrobe, and Frank Reiner and Frank Smith will publicize the play. Jerry Broderick, Jim Cooney, Art Di Sabatino, Phil Driscoll, Richard Guthrie, Ezio Sansoni, and Tom Semmer have been constructing the sets.

## FAVORABLE COMMENTS

A *Hatful of Rain* has been the subject of many favorable comments and has received highly recommended reviews. *TIME* magazine said of the play, "... has scenes of frightening power." "Unforgettable," said the *New York World Telegram and Sun*, while the *New York Times* said, "Michael V. Gazzo's terse drama tells some horrifying truths candidly ... there is no resisting the pathos and terror of his most illuminating scenes."

Besides A *Hatful of Rain*, the University Theatre has two other dramas planned for the year. T. S. Eliot's *Murder In the Cathedral* will be presented early in second semester. A musical will follow in the spring, either *Boy-fiend* or *Most Happy Fella*.



**REHEARSAL SCENE FOR FIRST THEATER PRODUCTION**

Jim Cooney, Lee Legassie, Betsy Finneran, Joe Harrington (seated)



**CAMPUS LEADERS SPEAK ON POLITICAL CLUBS**  
John Keegan, Doug Gonzales, Ed Butler

## Bill Passed Urging Campus Political Groups; Vice President Graham Leads Senate Debate

For the second year in a row, the Student Senate unanimously passed a resolution urging the administration to allow the organization of partisan political clubs on campus. Vice President Bill Graham, speaking at a packed amphitheater, sponsored the resolution.

Graham was supported in the main by Sophomore Class President John Keegan, who emphasized the desire for the clubs on the part of the students, and by Doug Gonzales, president of the Academy of Political Science, who spoke of the need.

### Resolution Made Last Year

Previously, a similar resolution was turned down by the University Council, which felt that the Senate had failed to offer adequate safeguards for the control of the clubs. In particular, the Council wanted controls to prevent unwarranted and harmful use of the University's name.

An instance was cited when, during a recent presidential campaign, the supporters of one candidate "interpreted" the endorsement by some Notre Dame professors to mean University endorsement.

Graham set out to answer these objections in his supplementary papers: 1) There would be a "co-ordinator," preferably an administration member, in charge of a "Political Forum," made up of the entire membership of the clubs. The Forum would then be broken down into the partisan groups, each under the direction of a faculty moderator. 2) "There shall be no state-

ments released outside the University itself." Statements within the University would be cleared by the co-ordinator and the moderators.

Bill Scheckler, Senate treasurer, insisting that the objections be properly met, questioned the supporters of the resolution at length, finally approving of their case.

### Fr. Parry Encourages Students

Gonzales presented a letter from Rev. Stanley Parry, C.S.C., head of the political science department, encouraging the students in their efforts. It said in part:

"There is no doubt that the two clubs envisaged by the students will become the source of some difficulties in the future. This, however, of itself, is not a compelling argument against their existence. Most things have difficulties about them and the problem is to solve those which arrive as they arrive."

Keegan said that similar clubs are found at Georgetown, Santa Clara, University of San Francisco, Holy Cross, Fordham, and St. John's University.

Speaking on the publicity angle, Gonzales asked what was so sensational about the "young Democrats of Notre Dame supporting a Democratic presidential candidate?" Emphasizing the need for such clubs, he said that no existing campus organization offers a better solution to the problem of political ignorance among the students. The Academy of Political Science does not generally discuss partisan questions.

During the discussion that followed

## Met Club Members Aid WNDU-TV Vote Report

In order to provide a complete coverage of the local elections last Tuesday, the Notre Dame station, WNDU-TV, enlisted the services of the Met club.

With the polls closing at 6 p.m., WNDU-TV was racing the *South Bend Tribune* station, WSBT-TV, to get the most complete tallies first.

Met club members were asked to volunteer their services and go out to the various precincts. Once the polls closed and the totals were determined, they phoned them in on a special line. The station then posted them on the tally board.

In exchange for their cooperation, the Met club received \$200. This money was used to pay the second installment of the Moreau Seminary Fund contribution which was made in honor of Rev. Theodore M. Hesburgh, C.S.C., president of Notre Dame and chaplain of the Met club.

Almost 150 members were signed up. They left the station in a fleet of 29 cabs, which also returned to pick them up after the polls closed.

WNDU-TV was the only local station with remote broadcasts. The station had cameras located at the Democratic and the Republican headquarters.

the speeches, the floor was yielded to a student visitor, Ed Plunkett, who read a letter from Paul M. Butler. The Democratic National Committee Chairman stated in the letter that he favored partisan political clubs as an integral part of every university's extracurricular activities. He wished the students luck in their attempt to obtain University permission to begin them.

It was also brought out at the meeting that the campus clubs will not be affiliated with the national political parties. The reason for this being that control of the clubs could be more easily kept within the hands of the students with this restriction.

Earlier in the meeting, both the dates for the freshmen elections and the student body spring elections were approved. These will be December 11 for the freshmen and April 23 for next year's student body officers.

—Jim Byrne

### ATTENTION FRESHMEN!

New applications for SCHOLASTIC news reporters are now being accepted. Anyone interested in joining the staff is asked to report to the regular news staff meeting on Wednesday at 7 p.m. The SCHOLASTIC office is located on the second floor of the LaFortune Student Center. Applicants may also see News Editor Ron Blubaugh in 309 Pangborn.

## Seniors Leave Today To See Panther Game

Seniors will board buses this afternoon on the beginning of the 1958 senior trip to Pittsburgh. The buses will depart from the circle at 4 p.m. on the start of the turnpike trip and will return Monday morning at 7.

After their arrival in Pittsburgh Saturday morning, the students will attend Mass at Mt. Mercy College in the Oakland section of the city. The Mass will be followed by a mixer-breakfast at the college.

At 1:30 p.m. the game against the University of Pittsburgh will be held in Pitt Stadium. The Notre Dame seniors will be led in their cheering by the two cheer-leaders accompanying them.

Following the game, the students will split into groups of five or six men who



**ANTICIPATING THE SENIOR TRIP**  
Den Ryan, John Stephens, Terry Molony

will be accompanied by five or six girls from Mt. Mary's College for dinner at one of the girls houses. After dinner, the Pittsburgh Club is scheduling a dance at the East Liberty Pittsburgh Knights of Columbus Hall, to which all the students on the trip are invited at three dollars a ticket.

Arrangements have been made for the students at the Penn-Sheraton hotel in the center of Pittsburgh for their stay in town Saturday night.

Following the 11:30 Mass at the college in the morning, another mixer brunch is scheduled, concluding the planned events for the trip.

The dinner at evening will be at the students' own choice. The buses will be ready for departure to school at 11 p.m. Sunday night.

Tickets for the student trip were on sale for \$27. The seniors heading the committee for the trip were Joe O'Connor and John Beliveau.

## Advisor Program Aids Student Adjustment; Project Conducted by Drs. Cronin and Burke

Notre Dame's answer to the problem of promoting easier adjustment of the new student to college life is its Student Advisor Program under the direction of Drs. Edward Cronin and William Burke.

Four years ago, after a study of advisory programs of over 50 colleges and universities throughout the country, the Student Advisor Program was instituted with the special aim of providing individual attention for the student who needs and desires it. More specifically,

### Academy Poll Shows Political Unawareness

In connection with election year and the Student Senate's attempt to establish political campus groups, the Academy of Political Science conducted a survey to determine how much the juniors and seniors knew about political matters.

The Academy felt that the following points should be known by everyone. The survey, however, showed a great deal of ignorance.

Of those questioned, 13% could not name the governor of their state and 53% could not name the governor of another state. More than half could not name a senator nor a congressman from their state, and the figure jumped to 68% when they were asked to name another congressman.

A total of 18% could not say who controlled the Senate, while 18% didn't know who controlled the House of Representatives. Four-fifths were unable to give the total number of electoral votes that their state controlled.

Asked to name five senators outside of their state, 47% couldn't do so. A group of 52% were unable to name three out of the nine Supreme Court justices, and another 48% couldn't name three out of ten cabinet members.

The campus appears to be split down the middle as far as party affiliation goes. Kennedy and Nixon are the presidential candidate preferences of 85% of those interviewed.

At their last meeting, the political science group elected Jim Hughes as secretary and Jack Wursta as treasurer. The group hopes to have as speakers at future meetings, Prof. Lichenstein, a new member of political science faculty who is from Yale, and John Brademas, professor of Political Science at St. Mary's, and an Oxford student and Rhodes scholar. The Academy also hope to have Jim Carrol, political writer on the *South Bend Tribune*, as a lecturer.

A field trip by the entire group is being planned to Indianapolis where they will speak with the governor and with various members of the legislature.

the Office of Student Advisor, located on the first floor of the Main Building, tries to help the freshman adjust to his new role as a university student.

In order to achieve this aim, the Student Advisor's Office, through the faculty and rectors, keeps track of those students who are having trouble in a number of their courses. Long before "pink slip time," Dr. Burke has interviewed many freshmen who are in danger of academic failure. However, it is usually the student himself who best knows when he needs help, and for this reason Dr. Burke encourages men to come to his office whenever they feel themselves slipping.

The Student Advisor Program endeavors to find the precise cause of the student's trouble and correct it. Often extra tutoring is arranged, either in a special class or on an individual basis. The matter does not end here however, the student periodically reports to the office to be certain that the desired progress is being made.

Occasionally a man may be advised to drop a certain course, or to take a developmental reading course to improve his study habits. Sometimes he will be referred to the Department of Guidance and Testing to determine what courses and careers correspond to his likes and abilities.

It should be emphasized, though, that the Student Advisor Program does not offer a panacea for all academic ills. While each man's problem is treated individually to find the cause of his difficulty, improvement depends largely on the student's own initiative. As Dr. Burke puts it, "The freshman year is not a fifth year of high school. The average freshman here has about 68 hours per week to spend as he sees fit. Unless he is willing to put about half that time into good, solid study, he can't reasonably expect to avoid failure."

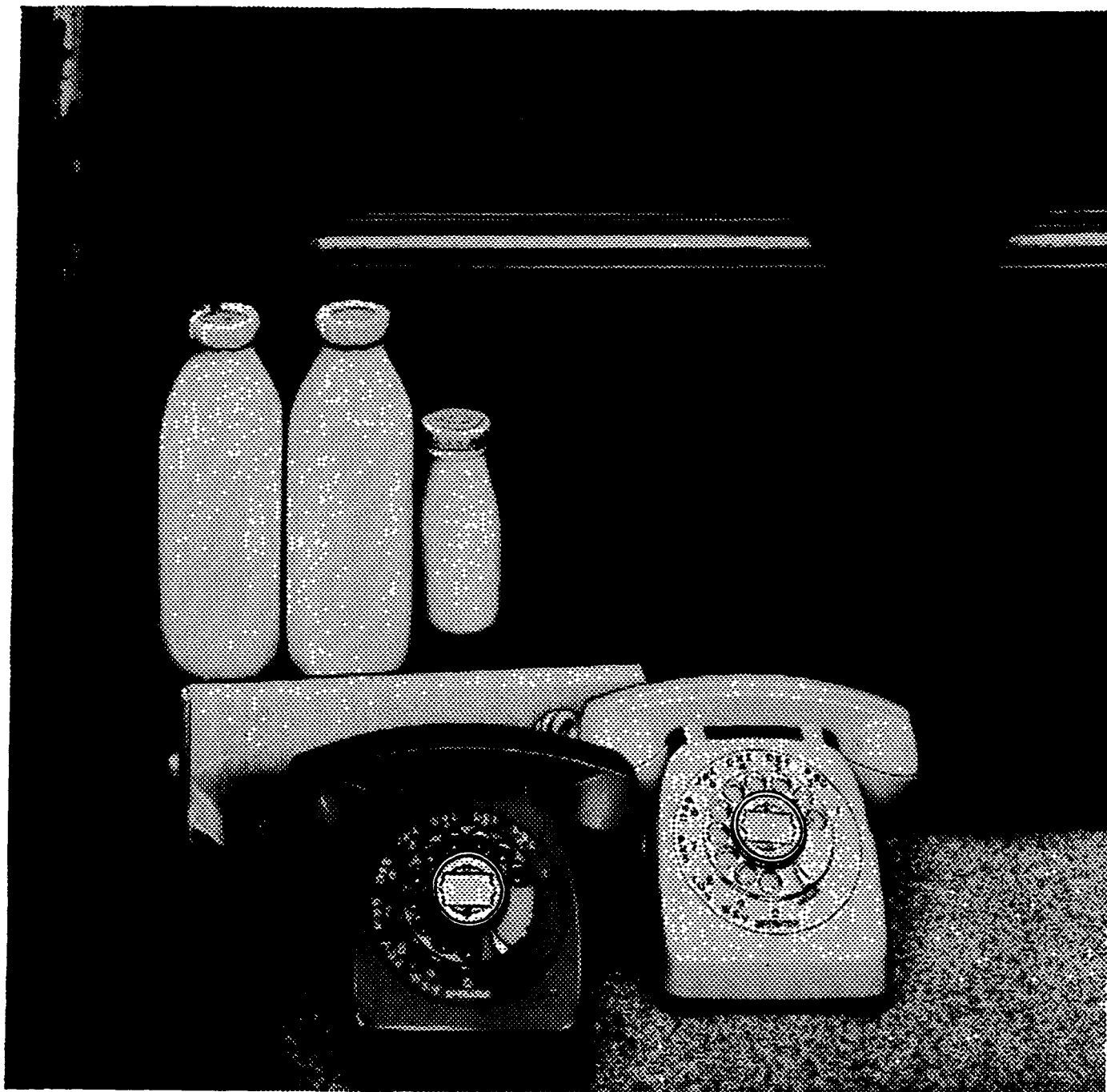
"It's the same at colleges everywhere. The three major causes of freshman failure are:

1. Failure to buckle down to serious study immediately.
2. Enrollment in the wrong college. Too often freshmen do not give enough serious thought to their choice of science, commerce, or whatever it may be, and then struggle through something not suited to their abilities.
3. Joining too many extracurricular activities. One or, at the very most, two extracurriculars should be the limit for the freshman."

The Student Advisor's office is located in room 140 in the Main Building. Office hours are 8 a.m. to 12 noon, 1 p.m. to 5 p.m.

—Tom Weiss





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**GENERAL  
TELEPHONE**

# The Trial

by A. Geist

I was sprawled across my bed with an empty martini glass dangling from my hand. My roommate was dejectedly scrawling crosses on his dusty textbooks. The week's strain was beginning to show; his martini was left untouched and his hands were trembling. It had been a disastrous week for our cause and we still weren't sure of the final outcome. Our means of communication had been destroyed and subversive activity had been uncovered in the hall. It was almost midnight and we were waiting for the power to be cut; this was the signal that the trial was to begin.

The lights blinked. Joe, my roommate, finished his drink and mumbled something about the benefits of a day long cocktail hour. I gathered the vermouth and gin bottles, and put them in the locker. Then the power was cut; the silent curfew had rung. We went out into the corridor. Walter Watchman wasn't around. We crept down to the sub-turret. When we arrived a few of the assembly had already gathered. We gave the password, anarchy, and entered. At about 12:30 a desk lamp was plugged into the outlet concealed in the medicine cabinet and the doors were formally locked. The Tribunal of Five took their places around an empty desk. Until this time only the select few knew any details concerning the trial that was about to take place. I scanned the tribunal for the first time and saw that it was composed of the chairmen of the hall's five committees; Jer Johnson from Culture, Bill O'Brien from All-night-lights, Art Schmidt from Academics, Bob Newell from Propaganda and Tony Vino from Spirits. After the murmuring had died down they led the pledge of allegiance to rabble rousing and celebrating. The room then fell into a death-like silence, and the defendant was brought forward to stand before the tribunal. The attorney read out the complaint: "Gordy Anatopolis is accused of studying in the library on the morning of a

football game." Jer Johnson re-read the accusation and asked Gordy if he would care to plead "not guilty." His voice trembled a bit, I noticed him clutch onto the desk, and he said that he stood as accused.

With this everybody started talking. Someone behind me yelled in a hoarse whisper that he must have been reading magazines and not really studying. Then someone else said that maybe he was only trying to get a date from one of the librarians. A few other excuses were offered before order was restored, but Gordy said he was justly accused. The room was thrown into consternation.

Only one question ran through my mind: "How could he be studying when the entire hall was celebrating, celebrating, and celebrating?" I tried to recall what I knew of him; to find some external signs of his corruption. I once had beer and pizza with him, but then he seemed so wholesome and true. We spoke of parties, and girls, and games, and more about parties and girls. Then I realized that I had done most of the talking. Sure; and his was the only room in the hall without a picture of Brigitte, and he was always up before my roommate and me, and a lot of other little things came to my mind that I had previously overlooked. Everything was beginning to fall into place just before my thoughts were interrupted by the voice from the tribunal. It was Schmidt. He asked Anatopolis if he had ever used any of his knowledge and wit to satirize the dishonorable organization sometimes called the Purple Snorckles, or had ever helped publish the Thursday Throwback, or had even taken part in any anti-anti-collegiate seminars. I could see that they were trying to find something in his favor, but he said that he hadn't. Then Vino asked him if he'd ever brewed home spirits, but his answer was the same. Johnson stood up with a look of pity and despair across his face. "Anatopolis, I heard before entering this ses-

sion, that no one has ever seen you at a Saturday night victory bistro, that you have been either tardy or absent from more than one of the porch festivals, and that you have never been seen either entering or leaving the Palace of Kinetic Arts. Now remember that as head of the Culture Committee and of this tribunal I will do all in my power to help you if upon your honor you deny what I have just said. Have you participated in our hall's cultural program?" he said in a pleading and tired voice. Anatopolis just shook his head negatively. After this nobody dared come to his defense; everyone realized that he was lost beyond hope.

Johnson announced that the tribunal would go into deliberation if no one had anything to add. The silence was damning; he didn't have a chance. While the Five were discussing the matter a few guys brought out some cards and started playing "Western," some others dozed off into their usual after cocktail slumber, and most of us tried to predict the sentence. In about 15 minutes the tribunal came out of deliberation and the sentence was read: "We, the Tribunal of Five, find the defendant guilty of subversive activity. By violating this hall's collective allegiance to rabble rousing and celebrating, he has forfeited his right to communion with the loudest and most august collegians on the campus. Consequently we hereby banish him from our presence and sentence him to spend the remainder of his college days in the neighboring Hall of Apathy."

Joe and I returned to our rooms in utter dejection; it was difficult for us to realize that right in the heart of our celebrations, disease had turned our hall-mate into a quiet student. Not knowing what should be done we decided on a four a.m. cocktail hour as a preventative against personal corruption. We poured libations to the god, Anarchy, and passed into slumber one hour later; our hearts were pure.

# Faculty Film Series

by Dan Millar,  
*chairman*

In any university worthy of the name, the student learns one thing above all others — a sense of reality. This is equally true whether he majors in classics or chemical engineering. It applies just as much to what he learns outside the classroom as to his courses. Every activity of the day, of the year, can and should minister to the development and enrichment of his knowledge of, and feeling for, reality.

If this is so, then the student's leisure time activities, those in which, after working, he refreshes and enjoys himself, should not be activities in which he dissipates his energies without return. They should be activities which cause him to live more. Sport is one example, social life another, student government yet another. And in any university worthy of the name, the evenings and week ends will be filled with opportunities to see good plays and good movies, to hear good music and good talk. These occasions will be presented or sponsored by a variety of societies and clubs, each contributing what it can, in its own field, to the total life of the university, and to the life of each student, according to his interests and tastes. Notre Dame and St. Mary's have many clubs, many concerts and plays and lectures and social activities. But Notre Dame has lacked one club, one activity, that is found in nearly every other university equally large and equally famous. It has lacked a film club, a club that shows its members films, not to teach them about languages or literature — in itself a worthy purpose — and certainly not to fill a couple of blank hours with hypnotic noise and movement — that can be left to television — but to "teach" them about films themselves and, through films, about life.

On every campus, in every town, there are people who enjoy movies and want to see them, but become dissatisfied with the insipid, the false and the empty, who prefer good movies to bad, or even to mediocre. They can only rarely find what they want in the commercial theaters. Some of them may not even know very clearly what it is they want, having few chances to see classic American or foreign films, or even the latest foreign films (South Bend is more fortunate in this respect than many other cities). What they really want, and even need, is to see a whole series of films, diverse in nationality, in subject, in technique, with nothing in common but the highest quality. Such a series can open up to them, students or otherwise, a whole new world of possibilities in movies and in life, in which "the art of the film" is seen not as something affectedly aesthetic or bohemian, but as related far more meaningfully and deeply to the circumstances of their own lives than any Hollywood epic.

Granting the truth of these arguments and admitting the need for a film series, one might still question the necessity for a film club. Why can't the series consist of a number of individual shows, each one open for individual admission, each one attracting an audience on its own merits and paying for itself from box office receipts? Previous experience on the campus and the much larger experience of the American Federation of Film Societies, alike suggest that such a series cannot be successful over a period of time. A film club, showing its movies only to its own members, is doubly guaranteed — it is certain of enough money to pay for rentals, projection, publicity, program notes and printing before the season begins (assuming that enough subscriptions have been sold — if they haven't, it can't begin) and it is certain of a regular and interested audience, nearly all of whom will find the club



CAMILLE

an enjoyable and profitable habit, and can be relied on to renew their subscriptions and to bring in others with them. Once a subscription film club has been established, it tends to be self-perpetuating, whereas a simple series, using the "pay at the door" method, is a chain composed entirely of weak links, and tends to snap off from sheer inertia, whenever it doesn't actually fail financially.

It is possible, in future years, when the club is well established on this campus, with a solid core of regular members, that the showings will be open also to those who want to attend and pay for them individually. But at present, owing to the need to set up the club on as firm and lasting a basis as possible, so that it will be a permanent addition to the facilities and advantages of Notre Dame, the performances can be open only to subscribers. This may seem to discourage those who are not attracted by all the titles, but wish to see some. But since they are paying only 50 cents for each show, it is worthwhile for them to buy a subscription even if they do miss one or two of the shows. And, in fact, they will probably find themselves, if they make full use of their tickets, enjoying every film as much as the ones that first attracted them, to their own surprise and delight and ultimately, enlightenment. The same will no doubt be true of those who are interested in films of a particular language, whether because it is their own family language or because they are studying it.

Given, then, the need for a Film Club at Notre Dame, what will be its purpose? It may incidentally organize lectures and discussion, produce film notes, perhaps even publish a little magazine sometime in the future, but its main, central purpose is the exhibition of the films themselves. It



is by its choice of films that a film society stands or falls. And, judged by this criterion, the Faculty Film Club of Notre Dame, surely, deserves to stand.

Consider merely its list for the first semester: *Paisan*, *The Childhood of Maxim Gorky*, *L'Atalante*, and *Camille*. Italian, Russian, French, American. Two of them, *Paisan* and *L'Atalante*, as firmly established among the great classics of world cinema as *King Lear* and *Middlemarch* in English literature (and many critics would rank *The Childhood of Maxim Gorky* almost as high). And *Camille*, if not in the same sense a great film, does contain the finest performance of an actress usually regarded as the greatest the screen has produced — Greta Garbo.

What is it that makes a film like *Paisan* a classic already, after little over a decade? Everyone has heard that immediately after the last war, Roberto Rossellini was the first and probably the most distinguished of a group of directors, including also Vittorio De Sica and Luchino Visconti, who, under the banner of neo-realism, produced a series of films that were not only the best in the history of the Italian cinema but also the best being made in the world at that period. Most critics would accept *Paisan* as the finest of this series — and its nearest rival, which is not *Bicycle Thief* but *La Terra Trema*, is almost completely unavailable even in Italy, though it was shown in London two years ago. But what gives *Paisan* its unique place? First, it captures very completely the spirit of the Italian people at a historic moment, the Liberation. The film's six episodes move along the path of the advancing allied troops — the first in Sicily, then in Naples, Rome, Umbria, Florence, and finally the desolate marshlands of the River Po, in northern Italy. Each episode deals with an aspect of the contact between the allied armies and the natives of Italy. And through all of them runs the theme of the title, *Paisan* ("fellow-countryman" or "neighbor" or "friend").

An American soldier tries to befriend the Sicilian girl who is acting as his guide: both are killed by German bullets. A drunken Negro M.P. is robbed of his boots by a Neapolitan boy; next day he catches the boy and insists on seeing his parents — but when he sees the conditions under which the family lives, along with hundreds of others, he can only turn away, his stolen boots forgotten. An American soldier tells a Roman prostitute of the wonderful girl he had met six months before, never realizing that she is the same girl. A Catholic chaplain, arriving at a Franciscan friary with a Protestant and a Jew, is given a lesson in faith when the friars fast in the hope of saving the souls of his friends, the one a heretic, the other an infidel. An English nurse searches the embattled streets of Florence for her Italian lover, a partisan leader; she learns of his death and, as another partisan dies in her arms, she feels the war as the Florentines have felt it. An American soldier has lived for months with the partisans of northern Italy: when he is captured, he rejects the immunity his uniform gives him under the Geneva Convention, and chooses to die with them in a futile protest against their execution, sealing in this most final way the brotherhood which is the theme of the whole film.

At the opposite pole from this large theme and wide scope is the intense psychological insight of *L'Atalante*, made by Jean Vigo, ranked as one of the greatest French directors, though he made only two films, outstanding in achievement as well as promise, before his early death. With a sympathy of precision reminiscent of D. H. Lawrence, *L'Atalante* tells of the early married life of a barge-captain and a girl from one of the villages along the Seine. Their "honeymoon" is the journey down the Seine in the barge, along with the mate, an older man whose cabin is stuffed with a crazy collection of clocks and mirrors and gadgets and souvenirs.

The girl, pretty and silly and romantic, is disconcerted by her prosaic household jobs. Her husband is not sympathetic. She flirts with the mate; her husband is jealous and strikes her — then they are reconciled in love-making. But love-making will not cure every quarrel. When they are ashore for a day, the husband becomes jealous of a cafe entertainer with whom his wife is innocently flirting. Hurt by his suspicions, she runs away to the town, where she is soon lost and frightened. Stricken with remorse and fear for her, the husband hunts and finds her. Once again they are reconciled and go back to the barge, each more patient with the other, confirmed in their married love, better able to face their future difficulties with each other.

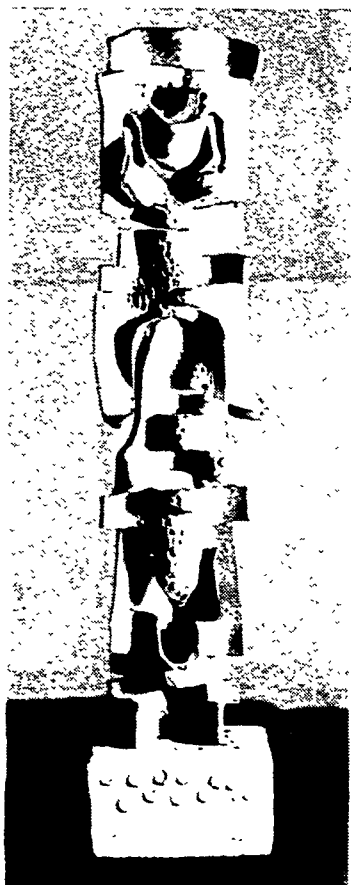
*The Childhood of Maxim Gorky* is a lovingly detailed evocation of life in pre-Revolution Russia, seen through the eyes of a young boy growing up, involved in, but only gradually coming to understand the loves and hatred, the good and evil, within his own family. This is the first and best of a trilogy based on the three-volume autobiography of the famous Russian writer. The director, Mark Donskoi, belongs in a humane, almost a Christian, tradition that separates him from most other Russian film-makers of the thirties and later, but inherited from the great directors of the twenties that technical skill in directing actors and in editing which put them in the forefront of the world.

*Camille*, also made in the latter half of the thirties, is a version of Dumas' famous play, *La Dame aux Camelias* (the basis of Verdi's opera *La Traviata*). Garbo plays a Parisian courtesan who eventually gives her heart to one of her lovers and lets him take her away from her empty life in Paris for a lyrically beautiful summer in the country. But his father persuades her to give him up for the sake of his career and family. She does so, hurting him bitterly in the process. But they are eventually reconciled when she is dying of consumption, abandoned by all her friends; and the film ends with a close-up of Garbo's wonderfully expressive face, as her smile of happiness fades into death. This play has long been a standard showpiece for actresses, from Bernhardt to Edwige Feuillere, and Garbo makes full use of her opportunity, a rare one, since most of her Hollywood films wasted her talent and were redeemed only by her presence. In both this film and *Ninotchka* she had the advantage of good directors, and was able to convert what might have been only mediocre into an outstanding work of art.

Next semester's series will be just as high in quality and even more varied. There will be two silent films, both from the twenties, and accompanied on the piano. *Mother* is one of  
(Continued on page 24)



DIARY OF A COUNTRY PRIEST



**MOTIVO ANCESTRALE**

by  
**CHUCK MILLER**

Sometimes in our concern for past cultures and our interest in current international affairs, we forget that our own time is producing a culture, and that it is as distinctive and often as good as those of former ages. The artist is the chronicler of man himself, his feelings, his frustrations, his hopes in a particular age, but the artist's work also can

and should be the inspiration of all ages. True art is timeless as well as temporal. This is evident in the men and works presented in the 1958 Festival of the Arts. The Festival of the Arts Committees are presenting some of the greatest men in contemporary art, particularly American art, in person or in their works, all depicting 20th-century man in his greatness and his weakness, and at the same time achieving a degree of excellence that will win them a place in the galleries of history.

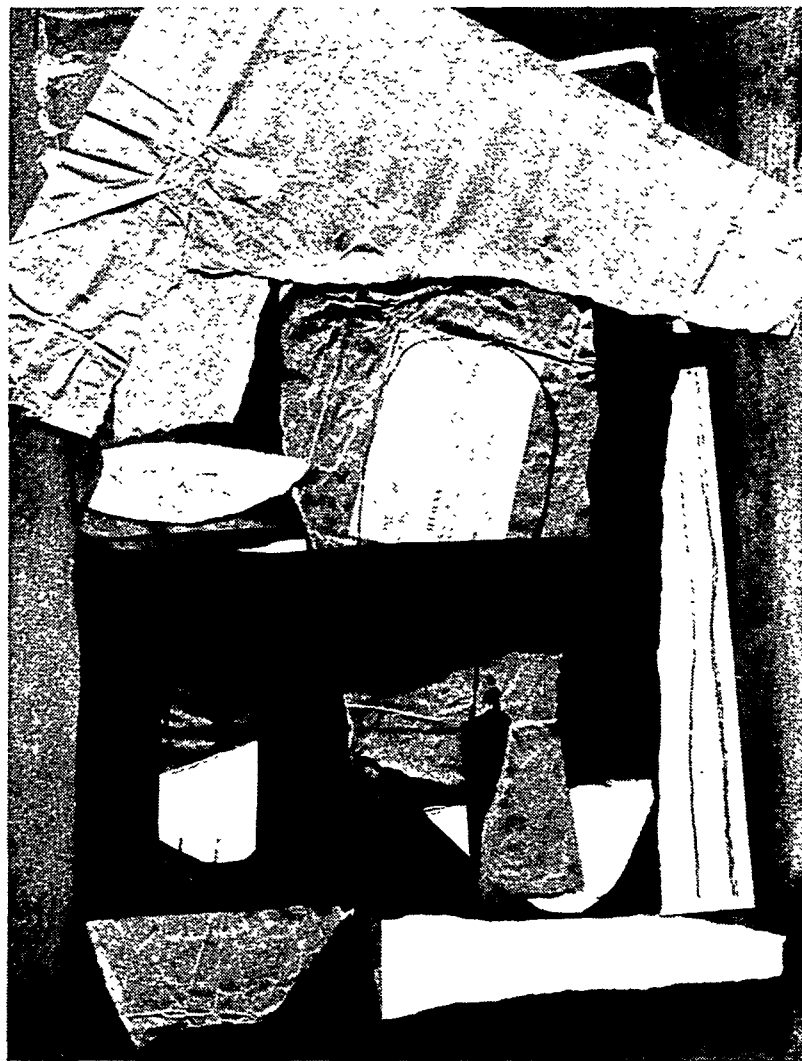
The musical highlight of the festival of the arts is the concert presented by the Per Musica Society. The society, newly organized this year, is an organization dedicated to the raising of cultural standards through musical activities. The group, made up of professional musicians, is sponsored by Notre Dame, St. Mary's and the Music Performance Trust Fund of the American Federation of Musicians. Under the direction of Mr. Rocco Germano and Doctor Charles Biondo, the Per Musica Society first performed when it accompanied James Bastien in his recital at St. Mary's. It will also participate in the Notre Dame-St. Mary's performance of Bach's *Magnificat* and Kodaly's *Te Deum* at St. Mary's on Decem-



**TWELVE HALOS**

# Festival

ber 9. In its concert during the festival, it will present the premier performance of *Overture for Flute, Clarinet, Horn, and Strings*, by Rev. Carl Hager, C.S.C., head of Notre Dame's Department of Music. Father Hager also teaches several well-attended courses in music. His other musical works include a piano suite first played at the Midwest Music Teachers' Meeting in 1956, arrangements of film scores for two Communication Department movies, a suite for the band, and the familiar fanfare played by Notre Dame's band. The program will also include Mozart's *Il Re Pastore* overture, a *Concerto in G* for viola and string orchestra by G. P. Tele-



**MEDITERRANEAN INTERIOR WITH BLACK TABLE**

man, a Concerto for string orchestra by A. Vivaldi, and *Hymn and Fuguing Tune* by Henry Cowell. Notre Dame's contribution to the festival brings home the realization of an awakening American culture.

Past ages and dead geniuses did not have the monopoly on good poetry, and this can be realized by listening to a poet of our own time, Richard Wilbur, read his own poetry. Wilbur, one of the foremost young American poets, has won among other awards, the National Book Award and the Pulitzer Prize for Poetry. A professor at Wesleyan University, Middletown, Connecticut, he has contributed very often to the "New Yorker" and has written several books of poetry, including *The Beautiful Changes*, *Ceremony*, *A. Bestiary*, and *Things of This World*. His work is a combination of

# of the Arts



**PER MUSICA SOCIETY**

classical form and unusual, modern imagery, as that in "To An American Poet Just Dead":

"For you will the deep-freeze units melt and mourn?  
For you will Studebakers shred their gears  
And sound from each garage a muted horn?"

The subject matter can have newspaper-like pertinence, as that in his poem "We":

"How good to have the Russians to abhor:  
It lets us dance the nation on our knee  
Who haven't been quite certain since the war  
Precisely what we meant by saying *we* . . ."

or the universality of these lines from  
"At Year's End":

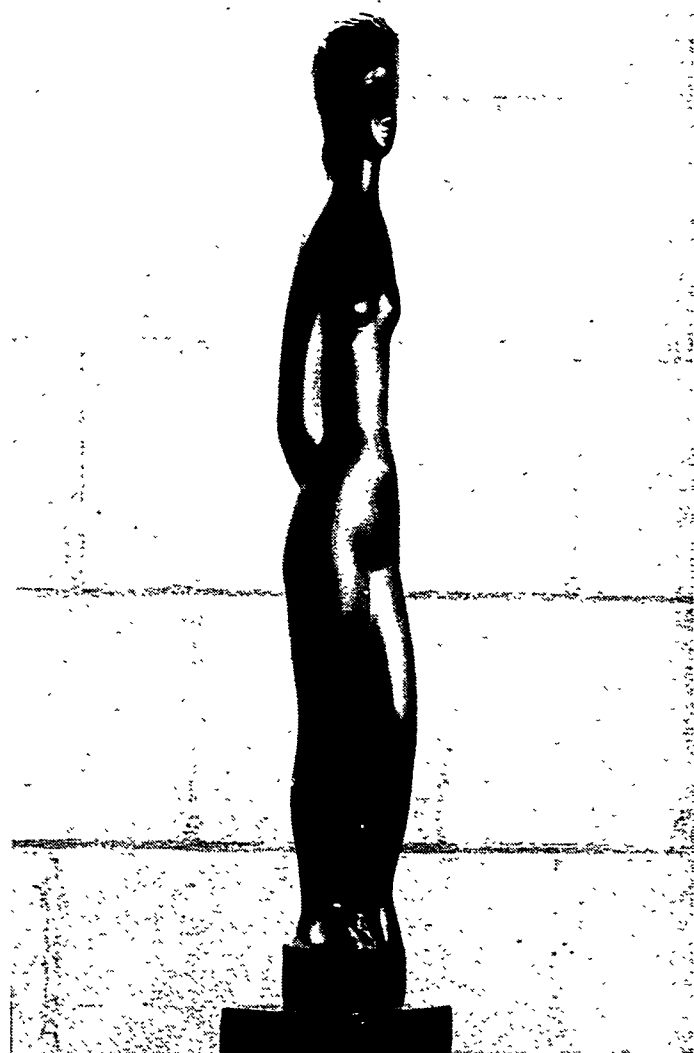
"These sudden ends of time must give us pause.  
We fray into the future, rarely wrought  
Save in the tapestries of afterthought."

Wilbur exemplifies the dual-role of the artist; he is first a poet, and after, an American poet.

The collection of painting and sculpture on exhibit in the O'Shaughnessy Art Gallery during the month of November is one of the finest in America. The artists whose works are exhibited are world-renowned and belong to the various schools ranging from the traditional (realistic) to the surrealist and the non-objective. The abstract painter, such as Jankowski in his "Twelve Halos," usually renders the con-

crete visual world in a distorted manner, re-evaluating and emphasizing the forms to stress their basic shape. Abstract works are often also expressionistic, that is, revealing some of the artist's own inner tensions and feelings, as Robert Motherwell's "Mediterranean Interior and Black Table" (lent by Mr. and Mrs. Leonard Brown of Springfield, Massachusetts). Motherwell is a famous expressionist, and is, incidentally, self-taught as a painter.

The non-objective school was an extension of the abstractionist school. A non-objective painting rejects completely the visible, organic world, allowing nothing but pure design arising from the artist's emotion as in "Scintillating Blue" by Hans Hofmann, (lent by Samuel M. Kootz) a work striking in color and texture. Hofmann, a native born German, established a modernist school in Woodstock, Vermont. A non-objective painting in the geometric tradition is approached from the completely intellectual angle sterilized of all emotion.



**STANDING FIGURE**



**CRIPPLE CREEK**

## Museum Piece

The good grey guardians of art  
Patrol the halls on spongy shoes,  
Impartially protective, though  
Perhaps suspicious of Toulouse.

Here dozes one against the wall,  
Disposed upon a funeral chair.  
A Degas dancer pirouettes  
Upon the parting of his hair.

See how she spins! The grace is there  
But strain as well is plain to see.  
Degas loved the two together:  
Beauty joined to energy.

Edgar Degas purchased once  
A fine El Greco, which he kept  
Against the wall beside his bed  
To hang his pants on while he slept.

— Richard Wilbur



HERON

If the non-objective school prompts you to ask with Ben Shahn, "Is all our pity and anger to be reduced to a few tastefully arranged straight lines or petulant squirts from a tube held over a canvas?" then perhaps the magic-realism of Charles Rain's "Approaching Storm" will be more appealing. Magic-realism, a refined type of surrealism, has a forced depth and a dream-like quality, thus emphasizing the realism of the subject matter. Rain's paintings are characterized by their loneliness and desolation. Shahn, also a surrealist and considered by some to be one of America's best living painters, has three pictures in the exhibit.

Among the other works exhibited in the gallery are those of Abraham Rattner, Josef Albers, Arthur Osver, Karl Zerbe, Seymour Fogel, Stuart Davis, sometimes called the "jazz" painter, and Eugene Berman, who, besides his painting, has designed the sets and costumes for numerous operas and Broadway plays. Some of the important sculptors represented are Mary Callery, Gerhard Marcks, Mirko, William Zorach, and Georges Braque, a contemporary and associate of Picasso and Rouault.

The "Motivo Ancestrale," by Mirko, is an abstract work from the cubistic approach, (lent by Catherine Viviano Gallery). The "Heron" is also an abstract sculpture emphasizing the shape. It is the work of Jane Wasey and was lent



APPROACHING STORM

by the Kraushaar Galleries. Leo Amino's "Bird of Omen" stresses the quality of the wood grain. It was lent by the Sculpture Center.

All of the items on exhibit are for sale, with prices ranging from \$60 to \$4800. The prices are listed in a catalogue that can be obtained at the Art Gallery.

The entire outstanding exhibition was collected by Rev. Anthony Lauck, a professor of sculpture in Notre Dame's Department of Art, who carefully and tastefully selected representative art from 15 New York galleries and three private collections. Father Lauck has succeeded in gathering a collection of modern art that is unsurpassed in any university art gallery in the nation. It has been displayed to its full advantage by Mr. James Key Reeve, the curator, who came to Notre Dame this year. He previously worked at the Toledo Art Museum and New York's Museum of Modern Art. He was graduated from the Museum School of New York University. Mr. Reeve will conduct several gallery tours during November.

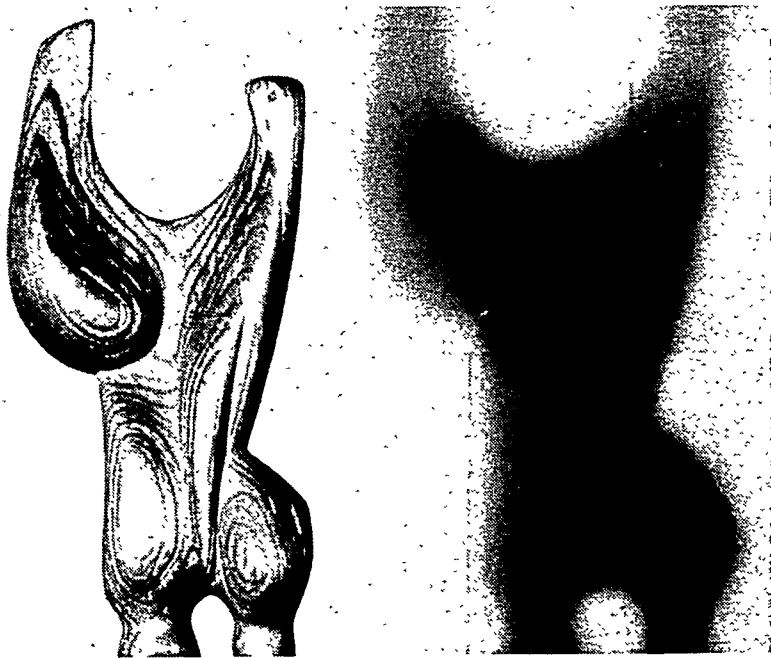
These art treasures of the present and future will be on display all during November. Appreciation of them and of contemporary art as a whole should be heightened by James Johnson Sweeney's lecture on "Contemporary Art." Sweeney has been director of the Guggenheim Museum (the world's largest and most comprehensive show-place of non-representative art) since 1952. He has written and edited numerous books and articles and directed several films dealing with the fine arts. Educated at Georgetown, Cambridge, the Sor-

*The Scholastic*

bonne, and the University of Siena, he has lectured widely. He is well qualified to answer the old cliché, "Art for art's sake." In one of his former lectures, art assumes a very real purpose. "The value of a sense of tradition afforded by art expressions amid the materialistic chaos and lack of standards of the contemporary world needs no reiteration. The added advantage of having an illustration of a living tradition in the art that is available to students at a university. . . during one of the most critical periods of their lives and when they probably most need its reassurance, is obvious. . . . We have not only individual works of art of quality and timeliness, but also a corpus of spiritually related expressions illustrating the creative spirit of their time and ours. The individual works of art, through their quality and integrity, offer patterns for the emotional and spiritual organization of the observer." Mr. Sweeney's lecture supported by the painters, the sculptors, the poet, the musicians, presented in the festival of the arts demonstrates that art is an important and exhilarating step to emotional and intellectual maturity; art's purpose is not only expression and impression, but also inspiration. The 1958 festival of the arts spotlights America's increasing contribution to world culture.

This is the sixth annual Arts Festival, and as the previous ones, has been produced through the ideas and work of a faculty and a student committee. On the faculty committee are Father Lauck, Mr. James Reeve, Father Charles Sheedy, Dean of Arts and Letters, and chairman, Mr. Thomas Stritch, head of the Department of Communication Arts. The student committee is headed by Bob Dempsey and composed of Robert Dini, Lucio Noto, Charles Ladner, and Joseph Harrison.

The arts festivals, originated by a student in 1953, have increasingly improved through the efforts of committees such as these. Notre Dame can proudly take its place as one of the leading universities in America on the merits of such activities as the 1958 Festival of the Arts.



**BIRD OF OMEN**



**STUDENT COMMITTEE FOR THE 1958 FESTIVAL OF THE ARTS**

## 1958 FESTIVAL OF THE ARTS

Monday, November 10

10:00 a.m. - 8:00 p.m.—Art exhibit, University Gallery.

8:00 p.m.—Richard Wilbur reading his poetry, University Art Gallery.

Tuesday, November 11

10:00 a.m. - 8:00 p.m.—Art exhibit, University Gallery.

8:00 p.m.—James Johnson Sweeney, Director, Solomon R. Guggenheim Museum, New York City. "Contemporary Art." University Gallery.

Wednesday, November 12

10:00 a.m. - 8:00 p.m.—Per Musica Chamber Orchestra, University Gallery, featuring Father Hager's composition.

Thursday, November 13

10:00 a.m. - 8:00 p.m.—Art exhibit, University Gallery.

8:00 p.m.—Tour of the Gallery conducted by Mr. James Key Reeve, Curator. University Gallery.

November 14 to November 30

1:00 - 5:00 p.m.—Art exhibit, continued.

# The Music Men

by Paul Willihnganz

Just before eight o'clock on every football Saturday at Notre Dame, an impossibly loaded cart thunders through the main entrance of "the world's ugliest ballroom" — our own Navy Drill Hall — and rolls up to the stage. Platforms are arranged, instruments and music stands are carried from cart to stage, and blue-suited musicians begin to trickle in. A drummer is engaged in construction work while a trumpet player asks the pianist to sound an "A."

## SCENES OF CHAOS

When couples begin to file in a few minutes later, the sax section is running through a difficult passage, a trombonist is playing scales, the drummer is pounding his cymbals, the trumpets are tuning up, and the guitarist is beating his amplifier with his fists.

A minute later all is quiet on stage. A handsome fifth year architect puts his guitar down, walks to center stage, and raises his arms. He counts slowly to four, a drum roll swells, and the brass section launches into *Melancholy Serenade*. The scene of chaos has shifted from

the bandstand to the dance floor, and another Victory dance has begun.

The music makers are Gene Bertoncini's *Lettermen*, the official dance band of the university. Tenor man Bob Brown leads saxes Lennie LeRose, Ralph Capasso, Burt Pustay, and Bob Busse. The big brass sound is provided by trombones Charlie Armstrong, Herb Dir, and Bill Coulson, along with trumpets Jay Miller, John Titterton, and Con Nolan. Tim McGee supplies the bass line, Paul Willihnganz drives the drums, Rose Ferraro sings, and Wally Jones provides tinkling, swinging piano figures. And the whole band looks to guitarist Gene Bertoncini for leadership, tempos, advice, and money.

## KNOCKING AROUND

Gene started playing guitar in the jazz atmosphere of New York City, his home town. From his infancy, he prowled about the city's radio and TV studios, landing his first job at the age of twelve, when he and his brother Renny accompanied various acts on an NBC Sunday morning TV show. But



GENE BERTONCINI

jazz was to be his love; he acquired experience and inspiration during his high school years by playing in various clubs with top flight jazzmen, and topped it off with two years' study under Johnny Smith, a master of the jazz guitar.

At Notre Dame, Gene has spent five years in the dance band, including a year in partnership with Ed Pistey, with full leadership last year and this. He has also played clarinet in the marching and concert bands, and was the first guitarist in the United States featured with a University Concert Band. Through it all, he has managed to maintain an 85 average in the school of architecture.

## "JUST US"

Gene, like Ed Pistey before him, has had many special arrangements added to the band's "book." These include numbers like the rousing description of *The Devil and the Deep Blue Sea*, a vivid *Imagination*, and a pensively beautiful *Gina*, arranged by Jim Gray, '58, who is now teaching music in a Nebraska high school. But the band's special favorite, as attested to by three performances at the Army dance, is a Basie-ish tune



IN "THE WORLD'S UGLIEST BALLROOM"



called *Just Us*, written and arranged by lead trombonist Charlie Armstrong.

Charlie is quite a person. After being a winner on the Horace Heidt show in 1950, he attended East Carolina College, spent a tour of military duty playing in the Third Army Band, and then declined a chair in the Hal McIntyre band to come to Notre Dame and do graduate work in music. Charlie lives in Vetville with his wife, while he pursues advanced studies and teaches in two South Bend high schools. He intends to devote his life to teaching music. If he affects his students the way he affects the *Lettermen*, he will have the happiest classes in town.

Senior Paul Willihnganz, whose drums kick the band and provide a running commentary on the musical goings-on, hails from Lancaster, New York, where he worked with small groups and the twelve-piece Kal Stuart Orchestra during high school. His musical background was provided for by a cruel father, who forced him to study violin for eight years. He is now a mechanical engineer, vice-prefect of the Third Order of St. Francis, executive officer of the NROTC Battalion, and a non-violinist.

#### "IT SWINGS"

Pianist Wally Jones, a musician's musician, brought with him from Chicago an extensive classical background and a love of jazz. A junior English major, his piano was heard in the University Theater's production of *Oklahoma* last spring. His fellow musicians stand slightly in awe of his musical imagination and his technical command of the piano. Although he has attracted attention with his imitations of Erroll Garner and Jonathan Edwards, his chief claim to fame was his yogi-istic performance in playing the Student Center's legless, floor-mounted grand piano at a freshman mixer this fall.

The Getzian tenor and authoritative lead alto of Bob Brown might surprise many South Bend students who know him as a serious, exacting teacher. Another graduate student in music, Bob is also Assistant Director of the Notre Dame Bands.

In addition to being the nucleus of the big band, the gentlemen just mentioned, led by Bertoncini, form a quintet which is heard throughout the year at smaller dances and functions in the South Bend area.

The level of musicianship of the other *Lettermen* is high, and one look at the band after it wails through something like *Lean Baby* leaves no doubt that they thoroughly enjoy their work.

And Bertoncini's opinion of this year's aggregation is the musician's ultimate superlative — "It swings."

The crowds which fill the nation's most acoustically imperfect dance hall Saturday after Saturday bear witness to the popularity of Gene Bertoncini's *Lettermen* — the only band in the world which closes each dance with a rendition of *I'll See You in My Notre Dame Victory March*.

# At the Movies

## AVON

*Rouge et Noir*: (Nov. 7-12). Gerard Philipe and Danielle Darrieux starred. Perhaps I'm mistaken (vague possibility) but hasn't this red and black something-or-other been here once already? Or maybe it's just moving slow.

## COLFAX

*Party Girl*: (Nov. 7-13). Robert Taylor and Cyd Charisse make a fine romantic combination, with Lee J. Cobb and his prohibition era Chicago marksmen supplying enough menace to keep the audience in a state of nervous collapse. CinemaScope and Metrocolor.

## GRANADA

*Onion Head*: (Nov. 6-12). Andy Griffith, Felicia Farr, Walter Matthau. The title stems from the fact that one of Griffith's pals is a former barber and worries Griffith into having his head shaved so he can use his newly invented onion lotion on his scalp. You was expectin' somethin' more subtle, maybe?

*In Love and War*: (Nov. 13). Robert Wagner and Dana Wynter call to the proverbial fore all their questionable talents to dramatize a really clever innovation in plot and theme: love and war.

## PALACE

*Around the World in 80 Days*: (Nov. 7-12 or Never). And that's a long, long time. It seems that the Palace has a somewhat nasty habit of running (films) from one extreme to another. Only Mike Todd and \$6,000,000 could compensate for the past, to be sure.

## RIVER PARK

*Maracaibo*: (Nov. 7-8). Stars Cornel Wilde, Jean Wallace, and Technicolor. From what I can remember of this one: women, burning oil wells, women, water, Texas millionaires, and women.

*The Defiant Ones*: (Nov. 9-11). Very good. Tony Curtis and Sidney Poitier (the latter won an award for his performance at the recent Berlin Film Festival) play a white and a Negro convict who hate each other intensely. They manage to escape prison, but the fact that they are chained together makes their attempts to elude a posse more difficult as it also intensifies their personal conflict.

Co-Film — *Wolf Dog*.

*Passion for Life*: (Nov. 12). Bernard Bliere and Juliette Faber. Not to be confused with Van Gogh's lust for same. Which wasn't bad.

*Tarzan's Fight for Life*: (Nov. 13). One can't help hoping he'll lose. But of course he won't. Just let Tarzan give one l'il ol' cry of Bull-(Ape): Hooooo Haaaaa! and lo: after much swinging swiftly o'er aerial skyway in treetops, he comes in sight of jungle house where Jane wait.

Co-killer — *Bullwhip*. With Guy Madison, Rhonda Fleming.

## STATE

*How to Make a Monster*: (Nov. 7-8). Broaches a touchy subject: Rosemary Fritz does the honors.

Co-Feature — *Teenage Caveman*. At which enough has been slung.

*At War with the Army*: (Nov. 9-13). Dean Martin and Jerry Lewis in a not too recent farce.

Co-Feature — *Flaming Frontier*. Nobody seems to know anything about this one.

—Lecil Starkloff

# FATHER McCARRAGHER

by BRIAN TUOHY

The recent appointment of the Rev. Charles I. McCarragher, C.S.C. as Assistant to the Vice President for Student Affairs has caused much curiosity as to the actual nature of the newly assigned task. As a result of our interview with Father McCarragher we hope that some light can be shown regarding his new role in the University.

Born in New York, Father McCarragher received his early education in that state and in Detroit, Mich. A graduate of Notre Dame in 1932, he was ordained in 1936 and was a member of the University faculty from 1939 to 1952. He received his M.A. from Notre Dame in 1940 and began his tenure as Prefect of Discipline in 1952. His time in office terminated in 1957.

Father McCarragher said that the new position "is not totally set up as yet" and went on to add that his work entails "a self-study of the entire area of student life." He also stated that "special attention will be given to Student Government, as the Administration feels that Student Government is an integral part of student life and therefore we must face up to it as intelligent and well-intentioned educators." The work will be an objective study within the limits of the University and its purpose essentially not to change, but rather to have a better knowledge of the limitations of Student Government and the possibility of greater student responsibility in regard to student life.

Father McCarragher explained that the program is the result of a directive of the University's President, Rev. Theodore M. Hesburgh, C.S.C., and submitted the following information to the SCHOLASTIC regarding the *Decrees of the Provincial Chapter* of the Society of Priests of the Indiana Province concerning Student Government, published Sept. 15, 1958.

"In view of the increased emphasis on student government in American schools, each academic institution should review its policy regarding the place of student government in education, with view to the adoption of a common policy which would safeguard:

1. The special role of the clergy in the spiritual formation of the student.
2. The primary role of the faculty in his intellectual formation.
3. The inherent authority and responsibility of the Administration for the maintenance of discipline in our schools."

It is the expressed hope of the SCHOLASTIC that due to the installation of this new office a further understanding of problems can be secured between the students and administration of Notre Dame.



Assistant to the Vice President  
for Student Affairs

## Faculty Film Series

(Continued from page 17)

the great Russian films of the twenties, with their usual stress on social problems (in this case a strike) but with a quite unusual pathos and humanity in the portrayal of the mother of a young strike leader. Acting, direction and editing are superbly original and convincing, as in all these films from the golden age of Russian cinema. Carl Dreyer's *The*

## FACULTY FILM SERIES

### FALL SEMESTER DATES:

- Nov. 9—*Paisan*  
Nov. 23—*The Childhood of Maxim Gorky*  
Dec. 14—*L'Atalante*  
Jan. 18—*Camille*

### SPRING SEMESTER DATES: (provisional)

- Feb. 15—*The Diary of a Country Priest*  
March 1—*Rashomon*  
March 22—*The Passion of Joan of Arc*  
April 12—*Mother*  
May 3—*The Grapes of Wrath*

Tickets can be bought from any of the salesmen, or directly from Daniel Millar, Department of English, University of Notre Dame, Notre Dame, Indiana.

*Passion of Joan of Arc*, on the other hand, is an isolated and unique French success, the only film that the famous Danish director has made outside his own country and certainly his masterpiece. Its chief technical interest is in its use of close-ups to portray character and emotional reaction; but the spectator soon forgets that it is regarded as a remarkable experimental film, and is caught up in pity for the situation of Joan (very movingly played by Falconetti) as her condemnation and death become more and more inevitable, until she is finally given the strength to accept her martyrdom and is burnt at the stake, after which a sudden eruption of fury and rebellion among the townspeople is brutally put down by the English troops.

The other French film next semester is a very famous one, Robert Bresgon's version of the novel by George Bernanos, *The Diary of a Country Priest*. In a style of great power and restraint, this tells of a young priest who comes to a hostile village, where he is rejected and stoned. A consumptive and an alcoholic, he seems to be a complete failure, and at last dies in the home of a friend, an ex-priest who lives with a married woman. The film ends with the suggestion that in the eyes of God his life has been a success.

Of all the Japanese films that have come to America, *Rashomon* (In the Forest) is both the most famous and the easiest for a Western audience to understand and appreciate. It is not slow-moving — quite the contrary — and the motives of the characters are broadly human and universal, whereas in some Japanese films they are too alien and remote, too dependent on a different social set-up to be credible. The framework for the film is that of three men, a priest and two woodcutters, sheltering in a gateway of Kyoto from a heavy rain, who discuss a recent crime, the way-laying of a merchant and his wife by a bandit in the forest, in which the wife was attacked and the merchant killed. In flashback, the story is told four times over, by the bandit, the wife, the merchant (through a medium) and finally by one of the woodcutters, who was an eyewitness. The stories all conflict and, in a marvelous surprise ending, the audience learns, not the truth about the crime, but a far more important truth about human life.

The last film next semester will be one of the most justly famous of all American films, John Ford's *The Grapes of Wrath*, from the novel by John Steinbeck. This story of the dust bowl, of the long trek to California, and of the social injustices toward the orange-pickers, needs little introduction. Many people have seen it and most of them will want to see it again. Henry Fonda, who has always worked well with Ford, gives one of his best performances.

This, then, is the first series of the new Faculty Film Club. While the University as a whole may have, in a sense, a duty to support the club, the series



presents itself to each individual, not as an imposed duty, but as a possible and very worthwhile pleasure. The subscription for the whole year (nine shows) is \$4.50, which works out at only 50 cents a show. For the fall semester (four shows) the subscription is \$2.25. Performances will be on Sunday at 3:00 pm. and 8:00 p.m. in the Audio-Visual Center (old Huddle building, next to Washington Hall) or, if numbers are large, in the Engineering Auditorium.

# DIMES

by Bill Jungles

Ka-shlug, Ka-shlug, Ka-shlug.

He could hear the washing machine in the next room. Clothespins clacked as his mother's hands stirred in the cardboard box. It was not so dark and damp in that next room.

He felt in his pocket again and rattled the dimes. They cheered him a little. Their tinkle was higher than pennies. Prettier. But he remembered what he had to do and his stomach felt as if the dimes slushed there like water and paddles inside the washing machine.

Slowly, silently he walked into the next room and leaned against the new post. His father had put it in with the thing you twist at the top. Because the ceiling sagged he had said. But it could offer no distraction now. His mother was hanging a curtain on the big frame with the needles that stick your fingers. Once his brother had thrown a basketball to him and he had missed it. It hit the frame and made it fall towards him. His stomach had felt like that now, only worse.

He rustled a paper with his foot, and his mother turned.

Why aren't you upstairs with your brother, Billy?

He said nothing. The churning got worse. He thought that he could still go back upstairs. After a while he pulled his hand, full of dimes, out of his pocket.

—Here, mommy.

—Your dimes. But why are you giving them to me? I thought you had put them away. You won them yourself at the slot machine. Your father said so.

Maybe she hadn't even noticed.

—I don't want them.

—But they're yours, silly.

—No they're yours! Take them!

—Billy, what's wrong?

—Mommy, your purse. . . in the morning. . . He began crying without even wanting to.

# A TRAGIC END

by John W. Kierein

i was studying the other day on the second floor of the student center actually just reading an especially dull book of platos republic you know the one about the sun and the cave because it was about the quietest place i could find to study in the afternoon on campus so i was ready to be distracted i watched him come onto the ballroom floor looking around through his thick hornrimmed glasses with his thick dark eyebrows and short stocky build he looked like a cigarless mustacheless groucho marx he jerked his head around as he scanned the area with quick chunks of glance then he dropped his three books directly in the center of the ballroom floor and began to ransack the room i sat there outwardly calm but mentally agape he was not at all methodical about his search but flitted around like a metaphor from the iliad he entered my little chamber and began to work up enthusiasm as he flung the cushions on the sofas and chairs back hardly replacing any and looking under corners of rugs and behind drapes leaving them twisted when he got to my chair he tried to lift the cushion from it but this was difficult because i was sitting on it i was smiling benignly on him when he all of a sudden realized what he was doing a look of shock appeared on his face which was instantly staggered backwards he stumbled over a cunningly inconveniently-placed coffee-table i picked him up paternally and soothed him paternally until he stopped blubbering and fell asleep i went back to plato he began to snore i started the next chapter and was just beginning to get interested when i had a strange feeling that i was being watched i looked up into the staring eyes of my groucho friend he started to apologize but i stopped him and asked him what are you looking for he blushed and said a girl i said a girl question mark and he said a girl period i said oh he explained he was in rotsy and i said you lost this girl at the military ball and he said yessir i did and i said you know i am a civilian and he said oh okay yessir i felt exasperated then he volunteered the information that he was in love with this girl i thought to myself that he must really be in love with her because he didn't impress me as the type to volunteer anything unless it came from the heart so i took pity on my little

friend and told him that i would help him to look for the girl because i really didn't like to study anyhow which wasn't true at all because actually i love to study especially plato and the other greeks so we started to look for her i asked him why he looked for her under the cushions and he said that she was rather shy and i said oh and he said besides she is rather small and i said oh and we looked some more this time more methodically i asked him how tall was she as i climbed onto the back of a davenport to peer at the top window ledge where the drapery was fastened to the curtain rods and he told me she is four feet and eleven inches tall what color hair i asked and he told me blonde as i snooped into the interior of a chandelier than i found a shoelace under the base of a floor lamp and when i showed it to him he said its hers its hers its hers and i thought that he was going to fall over the railing to the courtyard below but i saved him just in the nick of time of course since that day i was a saviour after this my newly found friend took on another mood and i swear that all he needed to be the image of sherlock holmes was a pipe and cap i said we always are on the trail sherlock and he said lightheartedly scotland yard always gets his man my dear watson i pursed my lips and said nothing he almost died of heart failure when i found a maid lying under a sofa with her bottle of old forester but he finally had to admit that this was not the one for which we were looking since this one was a brunette i was beginning to doubt that we were ever going to find the girl in spite of the shoelace because we were now entering the last room on the whole second floor when i suddenly spied a shoestringless foot protruding from behind a little house of cardtables i lifted one of the tables and saw her lying there so naturally i said hi and she looked up at me shyly and said hi in a very original manner she was wearing a blue skirt and a white sweater with the blue letters s m c emblazoned across the front end

(It's generally suspected the above story was plagiarized from the papers of a local third grade parochial student on his way to school with his completed homework.)

—Associate Editor

# this man is flying an airplane?\*



*Sure, he is!*

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**\*The man in the picture is  
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# CALENDAR

## TONIGHT:

12 p.m.—First Friday adoration until 4:45 p.m. in Sacred Heart Church.

4 p.m.—Those making Senior Trip depart by bus for Pittsburgh from the Circle.

7:30 p.m.—Colorado Club dance in Student Center Rathskeller. Open to all. Tickets one dollar.

8 p.m.—Special production of "A Hatful of Rain" for religious from Holy Cross and Moreau Seminaries and St. Joseph's and Dujarie Halls.

## SATURDAY:

11:45 a.m.—Minnesota Club buses leave Circle for Oldenburg Inn. Watch the football game on TV and have dinner after.

7 p.m.—Retreatants meet in YCS office to begin retreat at St. Joseph's Seminary.

8 p.m.—Second special production of "A Hatful of Rain" for religious.

## SUNDAY:

1:30 p.m.—Bridge club meets in Room 1D of Student Center. Lessons begin at 1:15 p.m.

2 p.m.—Special production of 'Hatful of Rain' for Sisters of Notre Dame and St. Mary's.

4 p.m.—"Festival of the Arts" opens in Art Gallery of O'Shaughnessy Hall with official reception.

7 p.m.—"Where in the World," rooms 1A and 1B of Student Center.

## MONDAY:

7:45 p.m.—Student Senate meeting in the Student Center. Student Critical Review to be discussed.

8 p.m.—Lecture by Professor Frank Keegan on "What is an Undergraduate?" in chapel of Sorin Hall. Open to everyone.

## WEDNESDAY:

Blue Circle meeting.

7 p.m.—Ad Men's club meeting in the Student Center.

8 p.m.—Production of "A Hatful of Rain" in Washington Hall; tonight through Sunday.

Anyone wishing to announce activities in the "Calendar" should call the Scholastic office between 1:30 and 5:30 p.m. on Monday, Wednesday, Thursday, and Friday; 7:30 to 11:30 p.m. Sunday and Monday; and 7:30 to 9:30 p.m. Tuesday. Written announcements can be addressed to Lyn Relph, 332 Morrissey; Ron Blubaugh, 309 Pangborn; slipped under the door of the Scholastic office in LaFortune Student Center, or mailed to the SCHOLASTIC. The deadline for announcements is 9 p.m. on Monday before the issue in which they are to appear.

## ENGINEERING AT GRUMMAN



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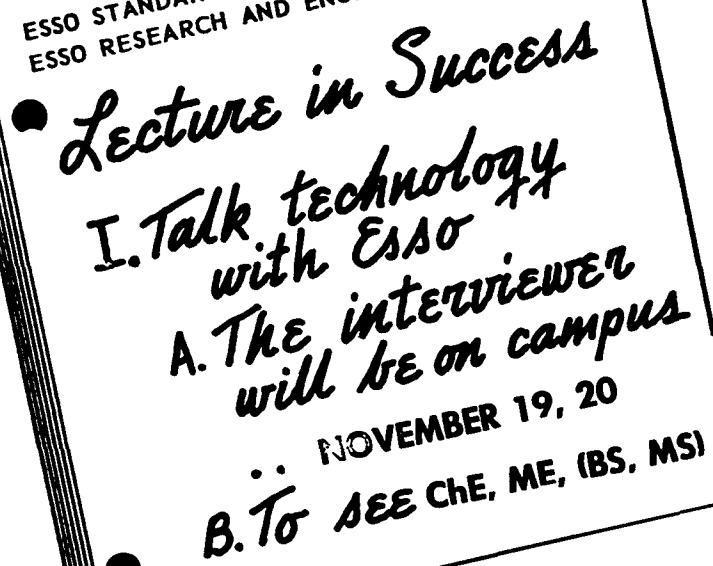
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# IRISH TEST REJUVENATED! OFFENSE AT PITT

## Pitt Eleven Possesses Sharp Passing Attack

by TOM ROSE

Notre Dame's revitalized football team invades Pitt Stadium tomorrow afternoon to battle Coach Johnny Michelosen's strong Panther eleven. Each team has lost two games while winning four. Pitt also has a 14-14 tie with Army to their credit.

Last Saturday the Irish crushed a stunned Navy team, 40-20, with a wide-open, versatile, and efficient offense that piled up 522 yards before the game was over. The Notre Dame attack, which had been sputtering all year, functioned

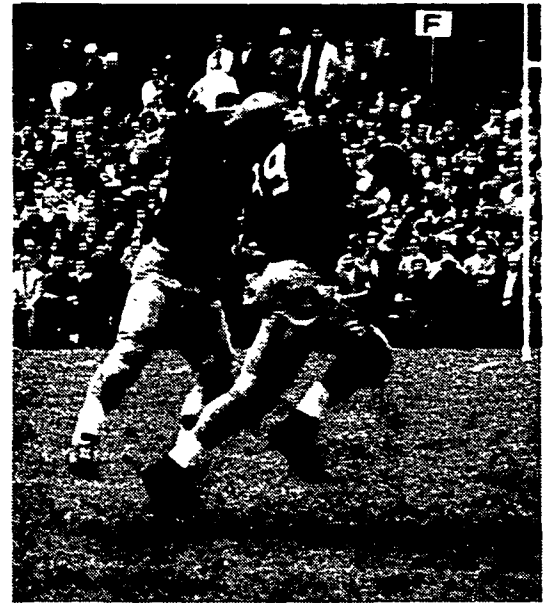
scoring with three touchdowns and a PAT for 20 points. Haley handles the punting duties for Pitt. Right halfback Joe Scisly, who gave the Irish a great deal of trouble last year, is back again. Besides being a powerful runner, Scisly is an excellent defensive back.

The signal-calling duties for the Panthers are shared by Ivan Tonic and Bill Kaliden. Tonic is the leading passer with close to 500 yards and over .600 completion percentage. But it was Kaliden, the starting quarterback last year, who came into the Syracuse game in the second half to spark the Pitt eleven to two TD's and give them a temporary 13-10 lead. It is likely that Kaliden will be the starting quarterback tomorrow.

The Panther line is tough and rugged as Pitt lines traditionally are. With three starting linemen under 200 pounds, perhaps the line is a bit lighter and faster than in the past.

Left guard John Guzik is the heaviest Pitt lineman at 233 and also probably the best. A definite candidate for All-America honors, Guzik was voted "Line-man of the Week" for his play in the Army game two weeks ago. He will be going against the Irish's Al Ecuyer tomorrow.

Guzik's running mate at guard is Co-Captain Ed Michaels. Michaels is a gritty 195-pound senior. He plays the middle guard on defense and is a two-year letterman.



### UNCOMFORTABLE

Bob Wetoska snags Izo aerial

Pitt has two juniors, Ken Montanari and Bill Lindner, at the tackle position. Both weigh 215 pounds, and neither saw much action last year, but they have proven their ability this year.

Co-Captain Don Crafton has a firm hold on the center position. Crafton is a senior from Donora, Pa., and plays a cornered linebacker position on defense.

Jim Zanos is the starting left end for the Panthers, and he is also their leading (Continued on page 31)



### BILL KALIDEN

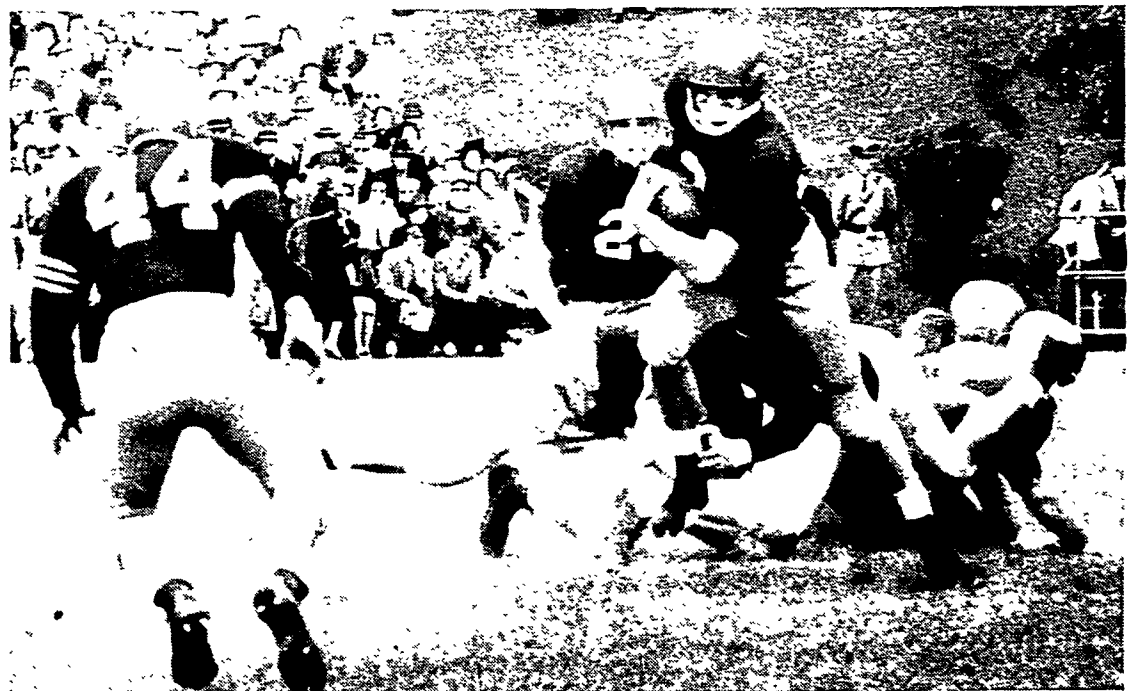
Ignited second half rally

superbly as the threat of quarterback George Izo's deadly passes loosened the Middle defense thus increasing the effectiveness of the Irish running attack.

The Panthers suffered their second loss of the season last week end as the Syracuse Orangemen pulled a 16-13 upset. The Panthers gained 365 yards to their opponent's 220 and led in first downs 22 to 13 but Syracuse's defense held at the crucial times, enabling the Orangemen to beat the Panthers by the margin of a field goal kicked by Bob Yates in the second quarter.

Pittsburgh's fullback, Fred Riddle, is a workhorse similar to Purdue's Bob Jarus. Riddle, a 195-pound junior, is the Panthers' leading ground gainer and has carried the ball almost twice as often as any other back.

Left halfback Dick Haley is a two-year letterman who leads the team in



### GEORGE IZO BURSTS INTO SECONDARY

Notre Dame's junior quarterback spurts past his blockers and cuts toward the left side of the Navy defensive line. Middle halfback Dick Dagampat (44) appears ready to move in to make the tackle on Izo. In the upper right picture, Irish end Wetoska grabs one of the 24 passes thrown by the Irish just as another Navy halfback, Joe Bellino (27), catches him by the head. Notre Dame won the game before a sellout crowd, 40-20.

# Coaches' Saturday

by Greg Rogers

There are some people who think that, when the day of the game arrives, the coaches' work for the week comes to an end. The practice sessions are over, and the individual coaches are through putting the team through their paces, but there is still much work to be done both before and during the game.

## MORNING MASS

The coaches' Saturday opens with an early meeting with the team in Dillon Hall Chapel for Mass and Communion followed by a heavy breakfast. About ten a.m., the coaches meet in Terry Brennan's office for their final conference of the week. The coaches have met every week day from nine a.m. until practice time with only a short recess for lunch. At this final conference, the coaches again go over the scouting report on their opponent and iron out any last minute difficulties in the game strategy. At approximately 11:30 the coaches report to the Stadium.

The players start reporting at this time to dress and to be taped by trainer Gene Paszkiet. At this time, the coaches circulate among the players checking over last minute details and ironing out any difficulties with regard to the offensive and defensive patterns to be used against their opponent. By game time, the three coaches assisting Brennan during the game have taken their positions in the Stadium. Defensive coach Bernie Witucki is in one of the end zone scoreboards while coach Hank Stram is situated in the pressbox. The other assistant at the game is Bill Fischer who assists Brennan on the field. All the coaches including Brennan are equipped with phones.

## BERNIE WITUCKI

Witucki, situated in the end zone, watches the Irish defensive play with emphasis placed on our line play and also our opponent's. Basically, he is there to see whether or not the Irish players are carrying out their jobs in the particular defensive patterns set up by the coaches during the preceding week of practice.

A very important part of Witucki's duties during the game is to take care of the unexpected. Probably every team that the Irish meet uses a new play or even a new formation that the team has not seen. It is Witucki's job to relay

information to Brennan concerning the maneuvering of the Irish defense on such plays.

Witucki also charts our defense and keeps track of the opposition's plays and relays this information to Brennan. This information is used specifically to cover any defensive weaknesses that are found in the Irish. For instance, the opposing team might run play 28 seven times and average five yards per thrust. This means that there is either a line weakness in the Irish defense or that there is a mixup on the defensive patterns of the team. Two players of the opposition line may be double-teaming a particular player on the Irish eleven, and it is Witucki's work to relay information to rectify the situation.

## HANK STRAM

Stram, in the pressbox overlooking the field, spots weaknesses in the opposition's defense. It is also his job to get the several Polaroid pictures taken of the opponent's defense during the first half. These shots are shown to the team in the locker room at halftime so that the Irish offensive patterns might have better success during the final stanzas of the game. Stram relays information concerning both particular players in the opposition's defense as well as pointers on the entire defensive maneuvers against the Irish.

For instance, Stram notices that the opposition halfbacks fail to move up to the line fast enough on plays through the line and that the right tackle can be moved out easily. All this information is noted, and, when the time is ripe, Brennan may call for an off-tackle smash.

Stram is also used by Brennan to check out many of the opposition's offensive patterns from his high vantage point. This information coupled with Witucki's defensive messages will help stymie the offensive patterns of the opposing squad.

## OTHER ASSISTANTS

Brennan's other assistant coaches are not with the Notre Dame team on game days. Jack Zilly, Bill Walsh, and Bernie Crimmins are sent by Brennan to scout the teams Notre Dame will face during the ensuing three weeks. Each of the assistant coaches scouts a par-

# LaSalle Keglers Top Classic League Race

Notre Dame's Classic League moves into its fifth week on Monday evening as the league leaders, LaSalle, take on Palais Royale, the number three team.

The Classic League, which is a non-handicap league, is made up of ten teams. Each individual must have rolled a 150 or better average last year to be eligible for this league. In other games this week Project Construction meets the Freshman Five, Chimics host The Band on alleys three and four, No. 10 rolls against Lawyers, and Brunswick tangles with the Cleveland Club.

Ted Nekic of the Cleveland Club is the league's high man with a 194 average. Denny Panozzo of Palais Royale is second with 185 followed closely by Ray Grubbe with a 183.

Last week, Grubbe, who is the ace bowler for Project Construction, was last week's high bowler when he rolled a single game high of 256 and followed with two more good scores for a 668 total. This total was good enough to be the three-game high also. Denny Panozzo had the second high game with a 253, and he was followed by Jerry Gangiano with a 236. Ted Nekic took second for a three-game set with a 628, and Panozzo was third with 612.

LaSalle has a 17-3 record and has an average of 853 pins per game which is also high for the league. They hold a three-game edge over Project Construction, the second place team, which has a 14-6 record and a 835 pin per game average. Palais Royale, 13-7, has an 842 pin average.

## Complete Standings

Team	Record	Average
1. LaSalle .....	17-3	853
2. Project Construction..	14-6	835
3. Palais Royale .....	13-7	842
4. Chimics .....	12-8	819
5. No. 10 .....	12-8	803
6. Brunswick .....	8-12	821
7. Freshman Five .....	8-12	805
8. Lawyers .....	6-14	795
9. Cleveland Club .....	5-15	795
10. Band .....	5-15	753

.....  
ticular team for three consecutive games from the pressbox where the game is played. These scouting reports are given to Brennan after the films of the most recent game played.

Even while Saturday afternoon's game is in progress, the coaches are still at work trying to find weaknesses in the opposing team and pointing out mistakes for the Irish until the final gun.



## Notre Dame-Pitt

(Continued from page 29)

pass receiver. He is very good on short passes and is the best defensive end on the squad. The other end, Art Gob, was the second leading receiver last year and is right behind Zanos this year. He is a favorite target for Pitt's long tosses. Both ends are seniors.

This year Johnny Michelosen is using a wide-open split-T offense with a wing-back, and the Panthers are now a passing team. Last week Kaliden and Tonic completed 18 of 29 passes for 264 yards. So far this year Pitt has gained 1,054 yards passing and 1,085 by rushing.

Tomorrow is likely to be the closest thing to an aerial circus that Notre Dame fans will see this year. The Irish have discovered a surprisingly successful passing attack with Izo hitting his receivers with deadly accuracy.

Nick Pietrosante, Jim Crotty, and Red Mack, the other three members of the Notre Dame backfield, gained 161 yards against Navy. Pietrosante and Crotty averaged over six yards per carry. They were particularly effective on wide plays.

The Notre Dame-Pittsburgh series began in 1909 with the Irish winning 6-0. Since then the Irish have won 16, lost seven, and tied one. Pitt has found the Irish tough to beat in recent years, winning only one of the last 13 games. Last year Notre Dame edged the Panthers 13-7 on a long pass from Izo to Aubrey Lewis late in the final period.

### Tyler's Picks of the Week

Army over Rice

Navy over Maryland

West Virginia over Penn State

Auburn over Mississippi State

Georgia Tech over Clemson

North Carolina over Virginia

Michigan over Illinois

Michigan State over Indiana

Iowa over Minnesota

Missouri over Colorado

Texas over Baylor

Southern Methodist over Texas

A & M

Air Force over Denver

California over UCLA

Southern Cal over Washington

Akron U. over Denison

### WILL IT EVER END?

Northwestern over Wisconsin

### A FINISHING TOUCH

Purdue over Ohio State

### UNSTOPPABLE

Louisiana State over Duke

### HIGHER AND HIGHER

Notre Dame over Pittsburgh

### LAST WEEK

15 right, seven wrong

### TOTALS TO DATE

56 right, 21 wrong, five ties,

73 per cent

# TIME OUT

The Navy game is now six days old, but the caliber of play shown by the Notre Dame team, especially on offense, is not easily or quickly forgotten. Two weeks ago I said in this column that sooner or later the Irish offense was bound to break loose. It didn't against Purdue that Saturday, but it sure did last Saturday against the Middies.

Nick Pietrosante, given a chance to run outside, consistently picked up six and seven yards a carry around end. Jim Crotty kept spinning all day, looking sometimes as though he were running backwards but always headed toward the Middle goal.

Red Mack again played an outstanding ball game, keeping his body so low that it looked as though he were ramming his helmet into the knees of the opposing tacklers. His deceptive open field running, which makes it seem as though he is never quite going full speed, enabled him to score the first Irish TD on a punt return this year.

The entire line performed better as a unit than it had during the first half of the season. Possibly the most improvement was noticed in the play of the ends, who caught passes and "turned in" opposing runners exceptionally well. Bob Scholtz came up with one of his best games, literally smothering some of the opposition's runners.

### AROUSED IRISH LINE

The rest of the middle of the Notre Dame line acted as though it didn't want anyone to know that Jim Schaaf and Bronko Nagurski couldn't play. Chuck Puntillo and Ken Adamson handled themselves very capably at their new and unfamiliar positions. Al Ecuyer, Dick Shulsen, Joe Scibelli and even the injured Don Lawrence, who played only because he asked Coach Terry Brennan if he could, all played hard, aggressive football.

But the man who transformed the Notre Dame offense from a sputtering, almost entirely ground offense into the wide open exciting offense that the Irish showed against Navy is quarterback George Izo.

Last year's fans remember Izo for the 74-yard scoring pass he threw to Aubrey Lewis for the deciding touchdown against Pitt, but Izo had been having trouble getting started this year until the fourth quarter of the Purdue game when he started throwing the ball to End Monty Stickles and netted the Irish two fourth quarter scores.

### IZO TO FIRST STRING

On the basis of this performance, Coach Brennan promoted Izo to the job of first-string quarterback against Navy, and the 6-2, 205-pound junior responded with one of the best first half offensive displays Irish followers have ever seen.

Not only did Izo throw passes which covered 40 and 50 yards in the air with perfect accuracy to the outstretched fingers of his receivers and pass for three of Notre Dame's four first half TD's, but he did an excellent job of directing the Irish attack.

Whereas in previous games Pietrosante had been employed chiefly up the middle and many of the Irish running plays were sent inside the offensive ends, last week the Irish, under the direction of Izo, Bob Williams, and Don White, sent the big fullback outside the ends behind two or three blockers, used their downfield pass patterns with success, and geared their whole running offense to an outside type of offense, in which the speed of the halfbacks could be gainfully utilized.

If the Irish can now combine the inside power that was successful in the first few games with the aerial game and the outside running they displayed last Saturday, no team will find the Irish offense at all easy to stop.

### TYLER

Tyler was a little disappointed last week in that he was wrong on seven of 22 games. Three wrong guesses involved the potential upsets — LSU, Wisconsin, and Oklahoma. But he's coming right back this week with more upset guesses. Best of luck to you, Tyler. — T.T.

## Harriers At Indianapolis For Indiana State Meet

Notre Dame's cross-country team travels to Indianapolis this afternoon to meet Indiana, Purdue, and the other state schools in the State Meet. The seven distance men who will represent the Irish are these: Dave Cotton, Ron Gregory, Galen Cawley, Dennis Johnston, Mike Haverty, Charles Fernald, and Dave Wehlage.

Last Saturday the harriers were at Michigan State and ran against Wisconsin and the Spartans in a triangular meet. Michigan State finished first with the low total of 21 points. Notre Dame was second with 37, followed by Wisconsin with 82.

Forddy Kennedy of Michigan State was the individual winner with a time of 20:37.8 over Michigan State's new four-mile course. Leading the Irish runners for the second consecutive week was Dave Cotton. He finished second behind Kennedy. Ron Gregory placed fifth, and Galen Cawley came in eighth for the Irish. The loss gave the Wilsonmen a season record of two wins and two losses.

After the State Meet, the harriers will get ready to defend their title in the NCAA championships on Monday, Nov. 24, at Michigan State.

## Sailing Team Looks Toward Timme Angsten Eliminations

The Notre Dame sailing team travels to Purdue this week end for the annual Timme Angsten Eliminations, and the squad's steady improvement over the season indicates that they will be one of the top teams participating.

This week end Notre Dame faces Indiana, Purdue, and Hillsdale in a regatta which will determine the two Indiana representatives in the Timme Angsten Regatta in Chicago over Thanksgiving. The Angsten Regatta amounts to the fall championship in sailing.

There will be eight of the top teams in the Midwest competing there along with four teams from the East. A finish among the top four teams in this Regatta places a team among the top ten teams in intercollegiate racing in the country.

Starting the season with a fifth place finish out of eight teams at Orchard Lake, the Irish skippers then took a fourth at their own regatta, a third at Wisconsin, and a second at the Purdue Invitational two weeks ago.

Skippers Mickey Pavia, Joe Boland, and Dan Schuster have led the Irish sailors in their improvement. Spirited practice sessions with Bud Rose, Tony Bill, and other Irish skippers have also aided the team in their advancement.

## Basketballers Suffer Injuries in Workouts

The 1958-59 Notre Dame basketball team has already met some complications in its preparations for the season opener against Bellarmine College here less than a month from now.

Tom Hawkins, record-breaking senior scorer and co-captain of this year's squad, has been unable to practice the past week and a half because of a sprained ankle, but he will be ready to resume practicing Monday. Junior guard Bob Bradtke has also been hampered by a sprained ankle.

Coach Johnny Jordan's main problem this year is to replace last year's co-captains, John McCarthy and Bob Devine, who contributed 35 points a game between them to last year's record-shattering team point total.

Jordan has been alternating juniors Emmett McCarthy, Don McGann, Mike Farrell, Bradtke, and sophomore Bill Noonan in the two corner positions in his 1-3-1 offense, the positions held down last year by Devine and John McCarthy.

So far this fall, Jordan has been placing the emphasis on offense in his attempt to find the two corner men. The other three men in the Notre Dame attack are Hawkins at forward, Gene Duffy, senior co-captain, at guard and junior Mike Graney at center.

## NSF Grants \$209,000 To Mathematics Dept.

The University of Notre Dame has received a grant of \$209,000 from the National Science Foundation to conduct an institute for high school mathematics teachers during the 1959-60 school year.

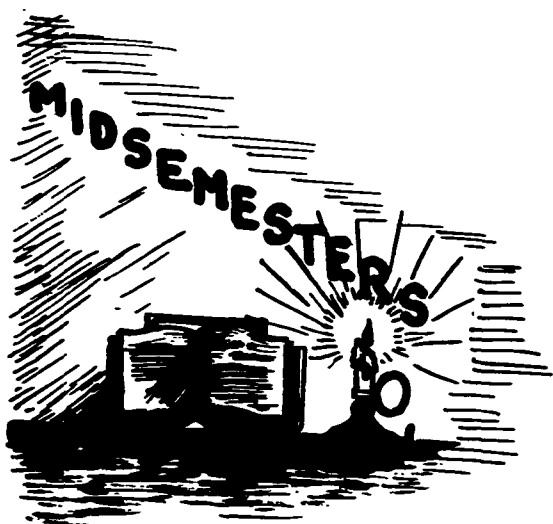
Thirty-two colleges and universities have been awarded NSF grants totalling \$8,600,000. These grants support campus institutes designed to improve the subject matter knowledge of high school science and mathematics instructors. Approximately 1,500 teachers are expected to participate in the government-sponsored program nationally.

According to Dr. Arnold Ross, head of Notre Dame's mathematics department, about 40 high school math teachers will be accepted for the institute beginning here next September. The NSF grant will provide stipends up to \$3,000 plus allowances for dependents and travel.

Ross explained that the NSF is expanding its teachers' institute program to help science and mathematics teachers "improve the quality of their own teaching by enabling them to keep abreast of the latest scientific developments. The influence of these teachers on their colleagues and students raises the general level of science instruction in the secondary school and also motivates young people to undertake science careers."

Notre Dame has conducted a teacher-training program in mathematics since 1947.

## The Tools of a Student



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## Fr. Dean Passes Away While at Seminary Post

Rev. Victor F. Dean, C.S.C., passed away at the age of 41. At the time of his death he was a professor of moral theology in the department of religion at Holy Cross College in Washington, D. C.

Father Dean was ordained here at Notre Dame in 1945. He was appointed assistant Prefect of Religion in 1954 and served in that capacity until his transfer to Holy Cross in 1956. He was also the rector of St. Edward's Hall from 1955 until 1956.

## Father de Bertier Discusses Current Problems in Algeria

Algeria was the topic of the first Tuesday evening discussion sponsored this year by the history department. The paper, given by Father Guillaume de Bertier de Sauvigny, a member of the history department who is teaching here on the distinguished professors program, was entitled "Algeria — Fact and Fancy."

Father de Bertier, an expert of nineteenth-century French history, is well acquainted with the Algerian problem. He attempted to demonstrate that there has never been any such thing as an Algerian nation. He recalled that the French took over an impoverished and barbaric area and transformed it into a thriving modern department of France.

He went on to explain that Algeria is and wants to remain a part of France. The French *colons* and a majority of the Moslems do not desire independence. Father de Bertier offered no solutions to the problem, but instead insisted that the worst was yet to come.

A large turnout of professors and

students questioned Father de Bertier on his paper. At times the discussion became quite lively as it was obvious that there was disagreement among the group.

Last Tuesday's discussion was the first in a series of Tuesday evening forums held in the Rockne Memorial Lounge. These discussions are open to the public.

## Poetry Collection Published In 'Certain Poems' by Hardy

The poetry of John E. Hardy, associate professor of English at the University, has been collected and published recently in *Certain Poems* (Macmillan). Hardy, who formerly served as associate editor of the *Hopkins Review*, is the fourth Notre Dame faculty member credited with a volume of poetry.

Hardy's poems and essays have appeared regularly in the *Sewanee Review*,

the *Kenyon Review*, *Poetry*, *Commonweal*, and other publications. With Cleanth Brooks, he is the author of *Poems of Mr. John Milton*, a volume of critical essays on the minor poetry of Milton.

Prior to joining the Notre Dame faculty in 1955, Hardy taught at the Johns Hopkins University, the University of Oklahoma, Yale University, and the University of Detroit. He has received honors including fellowships from the Fund for the Advancement of Education and the Rockefeller Foundation.

Three other Notre Dame faculty members have had one or more volumes of poetry published. They are John Frederick Nims, *Iron Pastoral and A Fountain in Kentucky*; Ernest Sandeen, *Antennas of Silence*; and the John Logan, *Cycle for Mother Cabrini*.

Poems are also frequently contributed to periodicals by Profs. Norbert Engels, R. J. Schoeck, and Louis Hasley.

## Classified Advertising

CLASSIFIED ADVERTISING can be placed by contacting Peter Hasbrook at the University Press Office in Stanford Hall Basement or 337 Badin Hall at a cost of 50c per line. A minimum of three lines is necessary and all advertising must be presented by Sunday night preceding publication.

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### PLACEMENT INTERVIEWS

ESSO RESEARCH & ENGINEERING CO., ChE, ME, (BS, MS), November 19, 20, see page 28.

NATIONAL CARBON CO., November 12, 13, see page 33.

U. S. NAVY AVIONICS FACILITY, November 17, see page 7.

GRUMMAN AIRCRAFT, November 18, see page 27.

### PERSONALS

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# the organization student

by TOM BRADY

In his recent essay "The Decline of Greatness" in the *Saturday Evening Post*, the distinguished historian Arthur M. Schlesinger, Jr., remarks, "But are not . . . group tactics essentially means by which individuals hedge their bets and distribute their responsibilities? And do they not nearly always result in the dilution of insight and the triumph of mish-mash? If we are to survive, we must have ideas, vision, courage. These things are rarely produced by committees. Everything that matters in our intellectual and moral life begins with an individual confronting his own mind and conscience in a room by himself." With these words Schlesinger delivers the indictment against that soft, dark hiding place to which modern man has retreated in the face of his problems, the committee.

During the past three centuries, rationalistic philosophies have stripped man naked, sweeping away all the forms of tradition and religion which had always formed the basis from which he attacked his problems. Not wishing to confront moral evil, poverty and war in his intellectual nudity, man has constructed the artificial organization as a retreat, from which he can regard things anonymously; call this organization a committee, a convention, a congress or what you will. From the safety of numbers, man hopes that if he and his fellows create enough common commotion, his problems will dissolve into mere nasty nightmares. The key concept here is that of *form*, as the committee must have to do with forms and formalities, spend its time talking of officers, constitutions and sub-committees, or its purpose is defeated. If committee-men must talk and think about pertinent realities, then they are in effect facing the dilemmas from which the committee was formed as a retreat.

In the strictly political sphere, committee organization has given us government by sub-committee and public opinion, the idea being to spread responsibility so thin as to practically negate

its imperatives. Thought, decision, authority, and action, essentially constituents of a political unity, have been divided and subdivided so minutely that no one man has to trouble his mind about the issues and problems at hand. We have avoided the irregular fortunes of monarchy at the expense of the vicissitudes of consistently mediocre government.

As Will Herberg has so well pointed out in *Protestant, Catholic, Jew*, a basically religious outlook is regarded as admirable but not essential in our society. The only fact which really matters in a man's religious life is his participation in the *activities* of an organized church (the dogma, or lack thereof, of this church makes not a bit of difference) — church bazaars, Sunday schools, church men's clubs, and sodalities.

William Whyte has so vividly portrayed the artificiality and organized a-humanity of the American business world that it needs no further comment.

The primacy of committee in modern life is evident even on the campuses of our universities, where organizations are often mistaken for the academic community. The committees and sub-committees, seminars and symposiums, which soberly explore the ramifications of "student government" and "student leadership" melt into an alphabetical carnival when one realizes that the things these groups are concerned with are generally irrelevant to the student life. In what capacity do the members of these groups represent and "lead" students? Certainly not in the former's capacities as students. These multi-lettered organizations are peripheral to the academic community and irrelevant to the business of the student, which, as classically stated by Newman, is the seeking and conquest of knowledge. How then, if these groups are largely involved in exploring their own structures and forms, are the men who create and sustain and extol these committees and commissions to be called *student* leaders and held as examples for their "constituents?" One

might as well say to the elephant, "You must admire the crow and allow yourself to be led by him, for after all, since he has wings he is a much better elephant than yourself."

This is not to say that the various self-perpetuating committees, commissions, and confederations should be abolished on the campuses. No, there will always be a certain number of students who neglect the proper business of the student to immerse themselves in organizations for the sake of organizations; they enjoy the activity regardless of its ultimate meaninglessness. But objection is to be raised against the regarding of these groups as the pivotal points of student life. Each student is a member of the university community as is each professor; to divide the unity into a "student body" and a "faculty" for any other than administrative purposes is artificial. The division of student life into academic, social, spiritual (this is perhaps the biggest anomaly, the distinction between "academic" and "spiritual") and athletic aspects destroys in effect any consideration of student life, because the latter is, or should be, a sort of unity. Similarly, on a higher level, this kind of cellular structure tends to obscure the unity of the university community, and renders among the resultant groups — faculty, students and administration—all too infrequent and unsatisfying. Finally, the mere conception of a "student body" is misleading and tends to engender a pseudo-political view of the university.

In fine, if there is a group to organize entertainment and other functions, let those men who are willing to spare the effort and time from their work as students perform these tasks. But to sanction a pyramid of powerless, vacillating committees, which concern themselves principally with themselves, and which pretend to be an essential and integral part of the life of the university community — this is utterly contrary to both the spirit and the purpose of education.

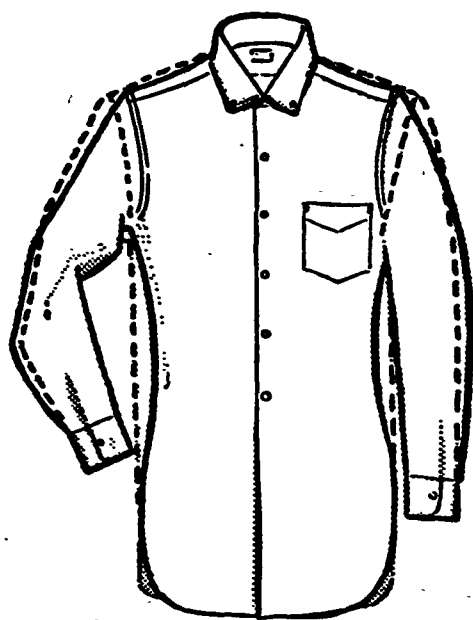
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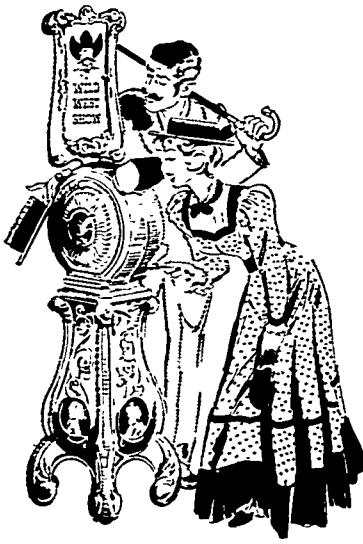
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