

the notre dame

Scholastic

NOV. 6, 1959

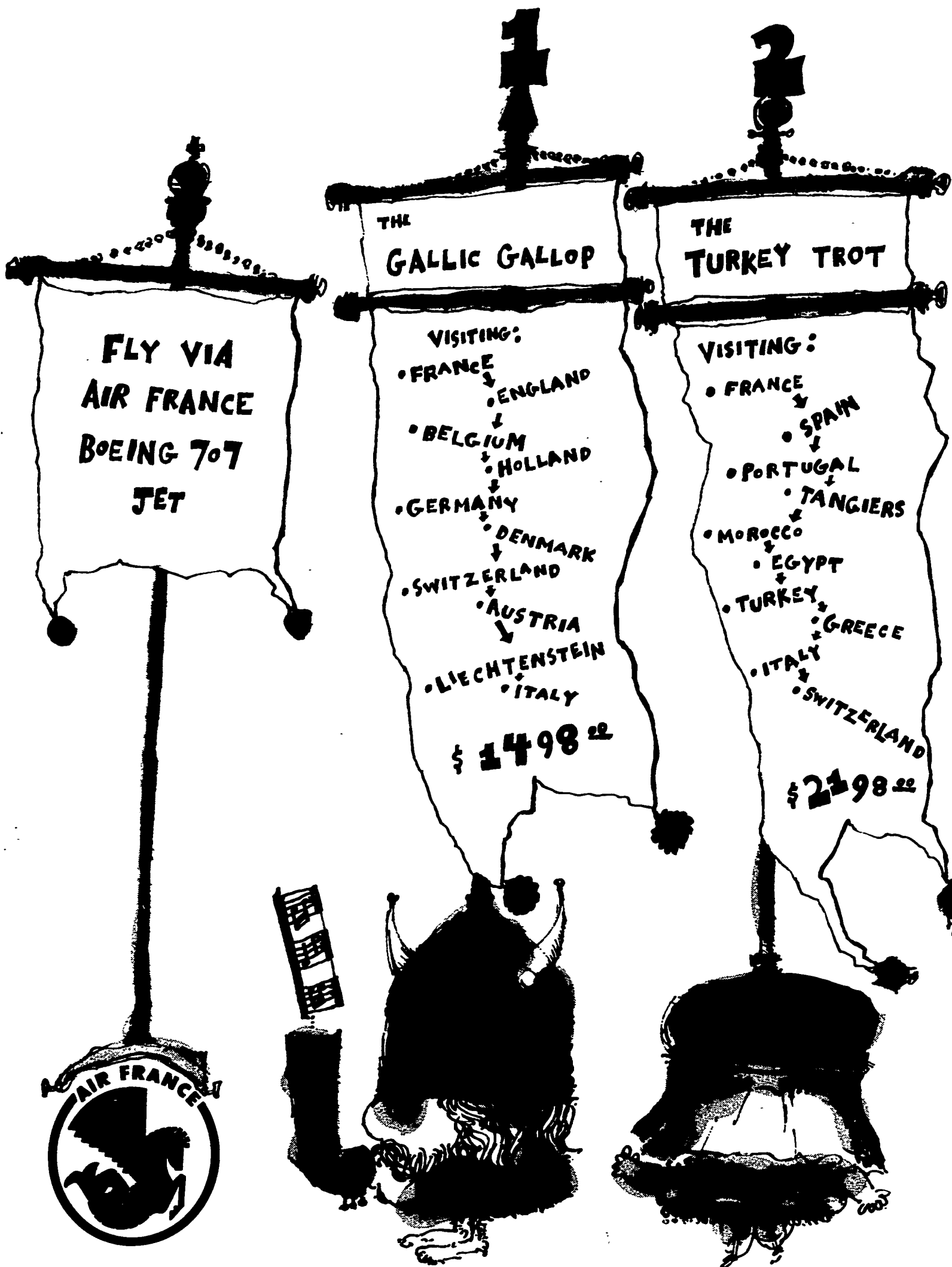


"the
hasty
heart"

J. FLORENT

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ANOTHER EXCELLENT CARTOON BY W. CUBANY & ALICE



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A Campus-to-Career Case History



Bill Dugan goes over work schedules with Chief Operator Merle Brauch in the Des Moines toll center.

Bill Dugan wanted responsibility. See how he's done in just four years.

When William P. Dugan graduated from State University of Iowa in 1955, he had a degree in business administration, a wife, and a firm resolution to get ahead in business.

Bill went to work with Northwestern Bell Telephone Company at Des Moines. "I wanted to work where I'd find real opportunities for advancement and get the training necessary to take advantage of them," he says. "I couldn't have made a better choice."

Ten months of diversified training taught Bill the "language" of the business and gave him the know-how and self-assurance he needed. He was transferred to the Traffic Department at Cedar Rapids where he gained experience in operating

room procedures, force scheduling and training and in supervising operating personnel. He returned to Des Moines and in February, 1959, was promoted to District Traffic Supervisor there.

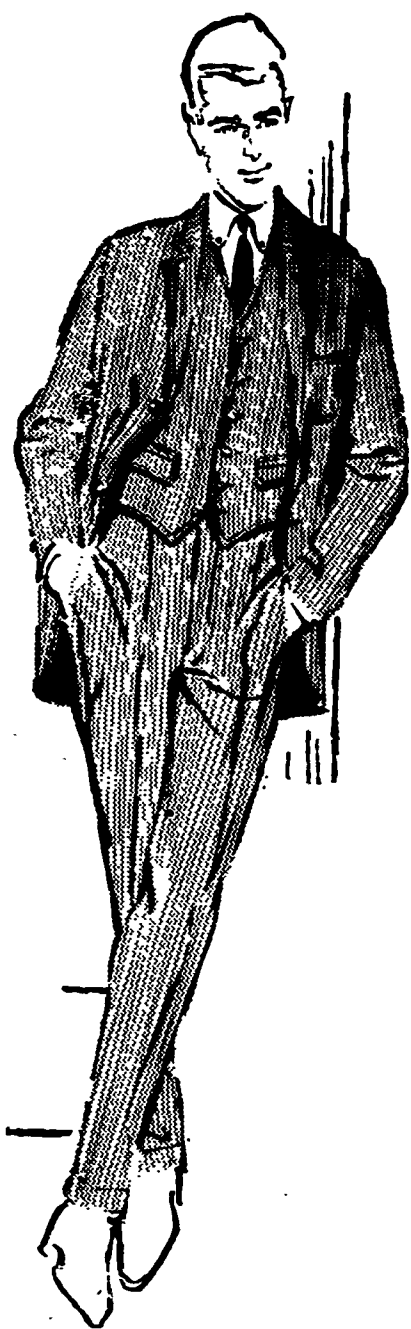
Today, Bill heads up an organization of ten supervisory people and about 230 telephone operators who handle approximately 42,000 calls each day. He is also responsible for auxiliary services such as Information and the Telephone Company switchboard.

"This is a booming business," says Bill. "There are new problems coming up every day to keep my job interesting and challenging. I don't know where a man can find more genuine opportunities to improve himself."

Bill Dugan found the career he was looking for with a Bell Telephone Company. You might find yours, too. Talk with the Bell interviewer when he visits your campus—and read the Bell Telephone booklet on file in your Placement Office.



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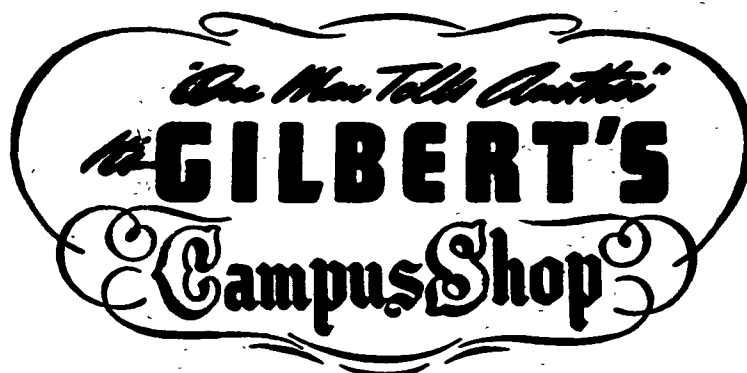


THE 3-PIECE

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The slim-line jacket is Ancient
Madder lined and accented with
polished metal buttons. Styled for
easy comfort, with natural shoulders
and narrow lapels. The matching
slacks are slim, trim and tapered.
And, the matching vest is really two
vests in one . . . it reverses to a color-
ful Ancient Madder print that
matches the coat lining. See them
tonight.



On the Campus—Notre Dame

**AS A NOTRE DAME MAN,
YOU CAN CHARGE IT THE CAMPUS SHOP WAY**

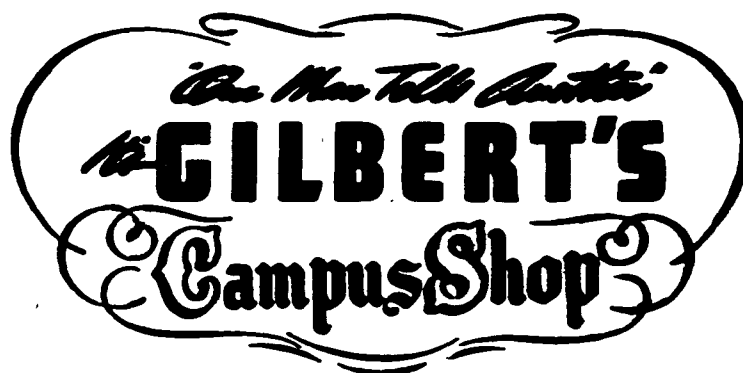
PAY 1/3 IN JANUARY, 1960

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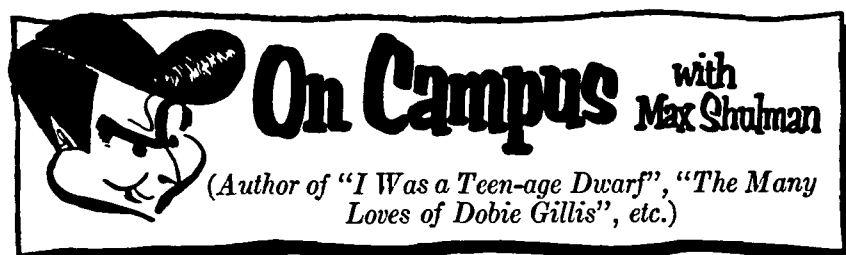
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Campus Shop way. Designed especially for you men who
live on a budget, this handy way to charge your clothing
needs make it possible to get what you want now and
pay 1/3 in January, 1/3 in February, and 1/3 in March.
No interest or carrying charges, of course.



On the Campus—Notre Dame



LANGUAGE MADE SIMPLE: NO. 1

In this day of swift international communications, like radio, television, and the raft, it becomes more and more important to be solidly grounded in foreign languages. Accordingly, I have asked the makers of Philip Morris whether I might not occasionally forego levity in this column and instead use it for a lesson in language.

"Of course, silly!" chuckled the makers of Philip Morris, tousling my yellow locks. Oh, grand men they are, just as full of natural goodness as the cigarettes they make, just as clean and fresh, just as friendly, just as agreeable to have along in all times and climes and places. "Of course, fond boy," laughed the makers and tossed me up and down in a blanket until, giddy with giggling, I bade them desist, and then we all had basins of farina and smoked Philip Morris and sang songs until the campfire had turned to embers.

For our first lesson in language we will take up French. We will approach French in the modern manner—ignoring the tedious rules of grammar and concentrating instead on idiom. After all, when we go to France, what does it matter if we can parse and conjugate? What matters is that we should be able to speak *idiomatic conversational* French.

So, for the first exercise, translate the following real, true-to-life dialogue between two real, true-to-life Frenchmen named Claude (pronounced *Clohd*) and Pierre (also pronounced *Clohd*).

CLAUDE: Good morning, sir. Can you direct me to the nearest monk?

PIERRE: I have regret, but I am a stranger here myself.

CLAUDE: Is it that you come from the France?

PIERRE: You have right.

CLAUDE: I also. Come, let us mount the airplane and return ourselves to the France.

PIERRE: We must defend from smoking until the airplane elevates itself.

CLAUDE: Ah, now it has elevated itself. Will you have a Philippe Maurice?

PIERRE: Mercy.

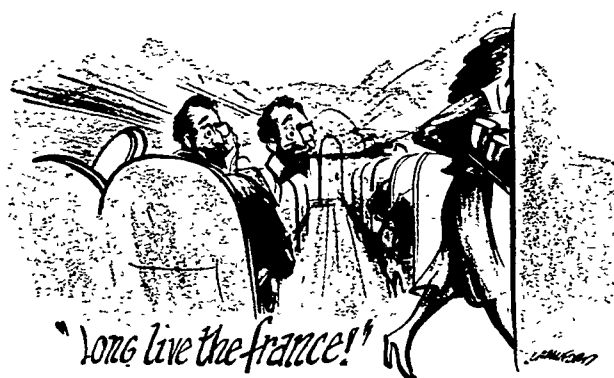
CLAUDE: How many years has the small gray cat of the sick admiral?

PIERRE: She has four years, but the tall brown dog of the short blacksmith has only three.

CLAUDE: In the garden of my aunt it makes warm in the summer and cold in the winter.

PIERRE: What a coincidence! In the garden of *my* aunt too!

CLAUDE: Ah, we are landing. Regard how the airplane depresses itself.



PIERRE: What shall you do in the France?

CLAUDE: I shall make a promenade and see various sights of cultural significance, like the Louvre, the Tomb of Napoleon, and the Eiffel Tower... What shall you do?

PIERRE: I shall try to pick up the stewardess.

CLAUDE: Long live the France!

© 1959 Max Shulman

* * *

Et vive aussi les Marlboros et les Alpines, les cigarettes très bonnes, très agréables, très magnifiques, et les sponsors de cette column-là.

Repercussions

REBUTTAL

Editor:

Last week you published a letter from Mr. Fred Gade, in which he complained vehemently that the St. Mary's production of *Shadow and Substance* had suffered an unprovoked assault in my review. Among the things which Mr. Gade thought "were better left unsaid," (to use his phrase) is the fact that he played a small part in this show and was among the elements found to be lacking. Perhaps his feelings have been hurt. If so, it is unfortunate, though it puts his letter in its correct perspective.

Only one of Mr. Gade's verbal javelins found its mark; the one which charged that I was looking for "a Broadway production for a pittance." This is untrue and I resent it. The gap between the professional and the amateur in any endeavor is so great that if one were to judge amateur work by professional standards, one could have a field day. As I am sure any one reading my reviews a little more dispassionately than Mr. Gade will attest, I do not have field days. I judge any production by the standards that its producers set for themselves. The people at St. Mary's undertook a difficult task, apparently feeling they were capable of it. They engaged the services of a star for the female lead and cast the male lead not with a student but with a drama teacher who has had years of experience in the professional theater. I was not expecting professional quality, but I was expecting good amateur work. I do not think that the group lived up to their potential, and this is essentially what I stated in my review.

No doubt Mr. Gade still feels my pen has offered him an affront. But I would like to draw his attention to the fact that the only people who can offer anything approaching a valid criticism or evaluation of a play are those who view it from the nether side of the footlights.

Bernard P. McElroy
121 Fisher

ENJOYING LITTLE THINGS

Editor:

Congratulations to Edward P. Kears on his fine short story "Little." I found it one of the most interesting stories in the *SCHOLASTIC* this year. It would be nice to see more of his kind of writing in future issues.

Don Baker
364 Alumni

(Continued on page 33)

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Scholastic

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NOVEMBER 6, 1959

Founded 1867

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PROPHECY FULFILLED: Not too many weeks ago we made the comment that this year's *Juggler* would be "one of the best seen on campus in quite a few years." Upon receiving our copy this week we realize what an understatement this was. Not only have the editor Jim Yoch and his staff made a few technical alterations, they have changed the entire magazine including the cover. All these changes serve to make the NEW *Juggler* an even more valuable publication not only to the students, but to the general public as well.

The entirely new cover of glossy white paper set off by a rich brown lining is adorned by a simple but pleasant design which gives a hint (but only a hint) of what is to be found inside. On the initial page an alert eye can catch the famous black boxes which have followed the editor from the features pages of the SCHOLASTIC to their newly found home. Looking further, the reader can see from the table of contents that the autumn issue contains a wide selection of fiction, poetry, essays and book reviews which have always been regular features in the literary quarterly. Among the names on the list one can detect some familiar contributors as well as several newcomers. Highlighting the fiction section of the magazine is a substantial cut from *Yesterday's Children*, the excellent prize winning play of Senior Bernard McElroy. Perhaps the most exciting of the many improvements in the *Juggler*, however, is the addition of artwork. Certainly the fine arts share equal rank with the various forms of literature and belong in the *Juggler*. This year they are. A selection of drawings and paintings by Ou Mie Shu and James Carney which are featured in the first issue constitute a very delightful addition to the magazine.

Perhaps we can be accused of using too many superlatives in describing the new *Juggler*. We think not. When one considers that the cost of publication of the new issues is three times that of the price, the real achievement can more readily be realized. With the first issue off the press, we are looking forward very much to see what Messrs. Yoch, Banchoff, Christian and the remainder of the staff have in store for the anniversary edition coming up. We are certain that we won't be disappointed. If anyone has not yet subscribed, he had better do so very soon.

WEEK-END MANNERS: On the fall week ends it is not uncommon for the campus to be filled with a number of young ladies from places far and near. Most of these girls have been invited down for the week end by a Notre Dame man and were escorted by him to one of the big dances of the fall season. The fellow usually wants to impress "his girl" with the beautiful campus, the dance, the game and his friends. However, there seems to be a small group of students who are out doing their best to foul him up. Either they have never seen a young woman before or else they think it terribly clever to gawk and stare and toss "smart" remarks about like a comedian in a burlesque. Now certainly we realize that young women are not usually found at Notre Dame and anything different is likely to get a few stares; but, in all due respect to the girl and her escort, we think that those numerous 'stags' should show a little courtesy and treat the girl as they would their own date.

APOLOGY AND A QUESTION: At the outset we would like to extend our apologies to WSND for an unfortunate error in the last issue. Channel 2, the new campus voice, was delayed in its starting date for ten days due to the steel strike. Target date is now November 15, not February 15. In reference to the radio station, however, we would like to discuss the programming on Channel 2. According to early reports the new station would offer classical music of the type formerly heard during examinations, over 640. Last week, however, we were surprised to be presented with a questionnaire which asked if all sorts of programming should be included on the new station. It seems to us that such things as lectures, fora, poetry readings, jazz and mood music are the proper type of listening for the present WSND. Certainly it would be most unfortunate if the students elect to make the new channel a rival to the established station. This year the campus voice has already raised the level of programming from its former preoccupation with rock n' roll to a decent level of college listening. Lectures, fora and the like would fit in well here. Let's leave Channel 2 for those who wish to listen to uninterrupted good music.

IVAN AGAIN: That famous artist Ivan Osorio has another rare treat in store for his fans this week end. Big week end that it is — the Military Ball, Georgia Tech and all — Ivan is going to sponsor a special display of his paintings and drawings. The display will be held on Saturday and Sunday in the Exhibition Room of the Architecture Building. Ivan wishes to emphasize, however, that this display will feature more than cartoons. He has a good cross-section of his work ready with the intended purpose of showing his critics and fans that he is really a talented artist as well as a talented cartoonist.

— B. T. & T.

light
up
in
style!

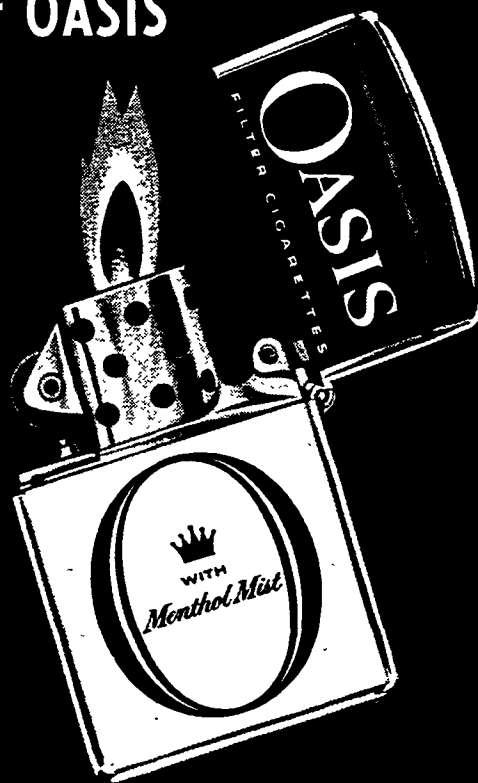
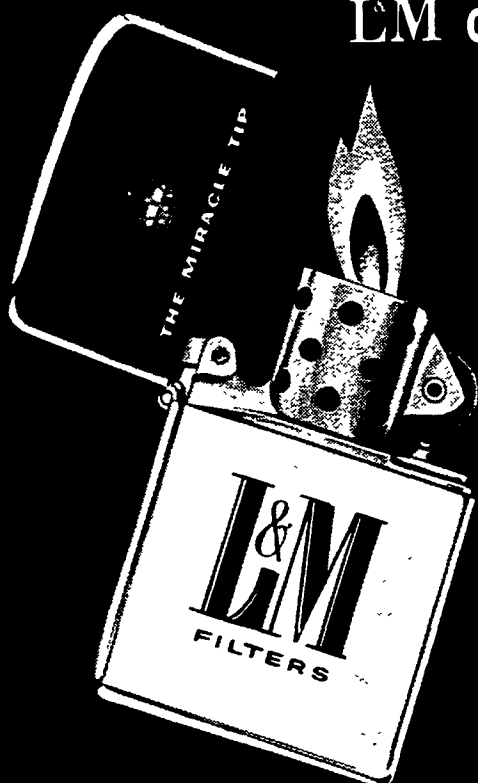


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the nomination

John Kennedy? Stuart Symington? Lyndon Johnson? Adlai Stevenson? Hubert Humphrey? Who the 1960 Democratic candidate will be no one knows yet, but speculation about the identity of the eventual candidate is certainly a popular topic around the country and across our campus. Probably even our friend Nikita has his own guess.

It is our duty as future citizens to have more than a guess in this particular matter. What more enjoyable way could there be to learn about the candidates and convention politics than to contribute in Notre Dame's version of the political madness, the Mock Political Convention, which the Academy of Political Science will sponsor April 3-6 in the Drill Hall.

At the Mock Convention, delegates from all of the 50 states and their alternates will participate in determining the Convention's Democratic candidate for the 1960 race. There is no guarantee that the Convention's delegate will be the one that actually represents the party, but the Mock Convention has been wrong in its selection only once in six times. The Convention will be the largest event held on campus, from the standpoint of the number of participating students, during your four years here. The delegates will number 1251, and 760 alternates will be required. Then there will be the campaign managers of the various candidates and those who are concerned with the handling of the Convention itself.

Not all of the close to 2500 participating individuals, however, will be Notre Dame students. The keynote speaker will definitely be a nationally prominent speaker. At the last Convention in 1956, former Democratic National Chairman Paul Butler delivered the keynote address. This year's convention committee, headed by Larry Turner and Bill Mapother, is seeking the Tennessee ex-governor Frank Clement, who delivered such a magnificent keynote address to the 1956 Democratic National Convention.

Also, Turner expects close to 400 girls from St. Mary's to take part in this year's Convention. At the one held four years ago, 200 girls participated but Turner expects to double that figure this year. One of the main reasons he is optimistic about a larger St. Mary's contingent is that the girls will have first choice in selecting the state delegations with which they wish to be affiliated. Because of the large numbers of students from certain states, some students will have to join delegations from other than their home states in order to complete the rosters of states that will not have enough resident students to fill their quotas.

Next Thursday the students may demonstrate their interest by indicating the first two delegations on which they would like to serve. As many as can will be given their first choice. The reason the students are asked to fill in their second choice is that those who do not receive their first choice, normally their home state, will have something to say about the delegation in which they participate.

Any student can serve in a delegation without knowing anything beforehand about the candidates or the mechanics of a convention. All those participating will be briefed on seating arrangement, how to handle roving microphones, how to receive recognition from the floor, and other matters of convention protocol.

Even the chairmen of the state delegations need not know much about the candidates but need know only the sentiments of their respective delegations. Naturally, the campaign managers for the different candidates will be expected to be familiar with the men they represent and will be expected to be able to conduct a strong campaign.

This mammoth gathering is one of the four or five best collegiate mock conventions in the country. It has always in the past provided real enjoyment and a sense of achievement for all connected with it. Certainly it deserves the immediate and prolonged backing of all the students. Only with such backing can it develop into the huge success it should be. Give it your support. It deserves it.

— T. T.

a closer union

As most of our readers settle down to look at this column they will have doubtless noticed the four-page color insert in the center of the magazine. This insert is the first of four such articles to be published in the SCHOLASTIC this year and it has been made available to us through the generosity of the *Notre Dame Alumnus*, the official publication of the Notre Dame Alumni Association.

Believing that faculty-authored articles dealing with liberal arts subjects such as political science, literature, history and sociology would be of great interest to the alumni, the association decided to incorporate such material into each of its quarterly issues. While mulling over the value of the series, the directors soon came to the conclusion that such articles might be of interest to the students as well as to the graduates and so they offered the series (free of charge) to the SCHOLASTIC with no stipulations attached. They did not even request that we give them credit for it. Naturally, we were quick to accept the offer.

Aside from the obvious advantages of incorporating the series into the magazine, we feel that this gift has far-reaching implications. We see it to be a step in a direction long neglected at this University, namely, toward more alumni-student cooperation.

We have often wondered how many students know the name of their local alumni club president, much less know him personally. How many students even know where the office of the Notre Dame Alumni Association is located here on campus? The answers to these questions would probably be somewhat indicative if not completely shocking.

Why? Why do students know so little about their alumni association and moreover, why do they care so little about it? Certainly, they must be aware of the fact that they will soon be joining that organization and the outstanding fact remains that in most cases, the only tie the young graduate will retain with his University and his college friends is through this group.

The alumni must obviously realize, on the other hand, that today's student is tomorrow's alumnus and that if their organization is to have any meaning it must be built around 1959 graduates as well as those from the Class of 1929. The organization should surely appreciate the fact that the recent grad is often the more dynamic and is more likely to succeed in the work of meeting freshmen and informing them on the various aspects of Notre Dame life and education.

Yet, both of these groups of Notre Dame men seem to carry on their work completely oblivious to each other. The only thing most students know about the Alumni Association is that it hands out a date book each fall in the Drill Hall. We hesitate to guess how little the alumni know about the current Notre Dame students.

At some universities these two groups seem to work closely and effectively. Those members of the student body who applied to Yale University are quite cognizant of the fact that a member of that alumni association visited them and interviewed them as an integral part of the admission procedure. Does such a program exist at Notre Dame? No! Why?

Notre Dame is our university. It belongs to the alumni and to the students. In fact, we are the only reason for its existence. Surely, we have enough in common to warrant the mutual action that it will take to secure the goals we believe to be essential if Notre Dame is to continue its rapid rise to national prominence.

Students: the alumni have taken the first step. Let us match it more than half way.

— R. B.

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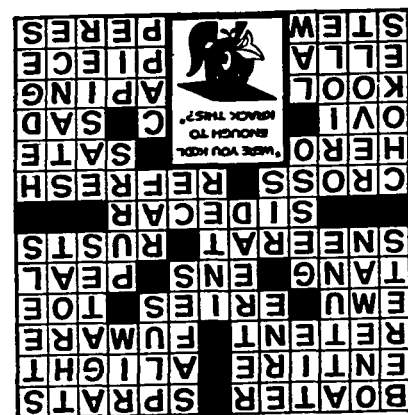


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OUR COVER: The bonny lass with the worrisome look appearing on the front of today's SCHOLASTIC signifies the return of the University Theater series for another welcome season. The play in which our two cover personalities appear is a drama concerned with a dying Scottish soldier and an army nurse in World War II, and lest we spoil the story for you, we will leave it at that, so you can enjoy the production at Washington Hall this week. As for the cast, artist Jerry Florent sends his best wishes for a successful run.



Kool Answer

KOOL CROSSWORD

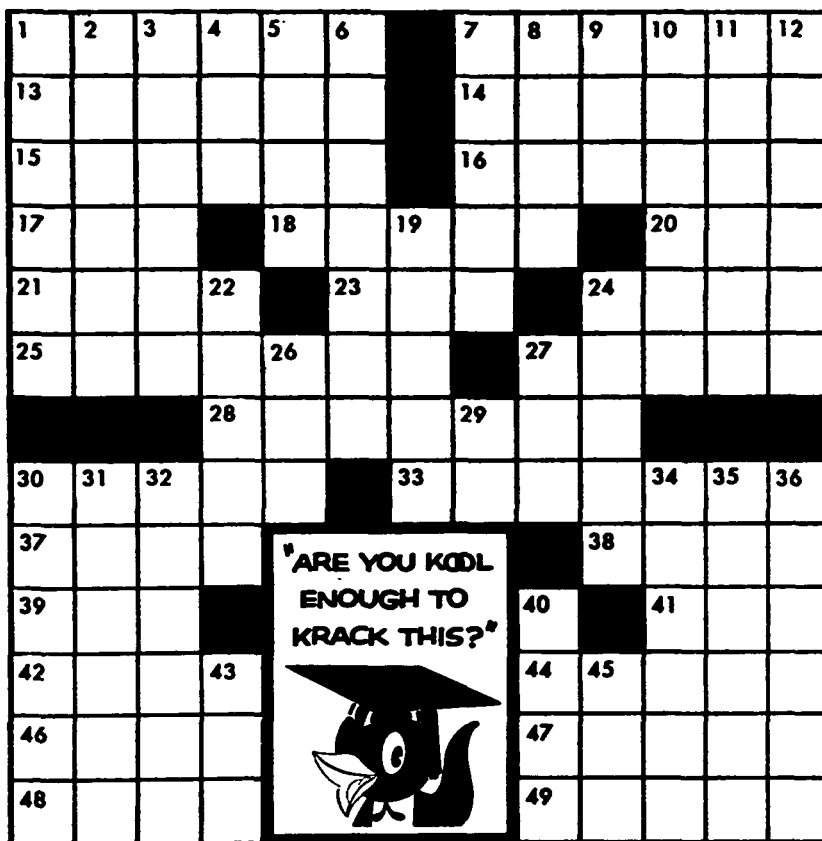
No. 6

ACROSS

1. Straw hat for yacht wear?
7. Jack and his non-dieting wife
13. All
14. Come down for a Kool?
15. That which is retained
16. To smoke (a Kool) in Italy
17. Bemused bird
18. Indians who sound weird
20. Place-kick tool
21. Start a tangerine
23. Small ensign
24. Ring, not for engagement purposes
25. Curl the lip at (2 words)
27. What too much water does
28. Motorcycle appendage
30. It's Holy in Worcester
33. What Kools do all day long
37. Heroine's boy friend, Leander's girl friend
38. Fill up with eats
39. Eggy prefix
41. Kind of Sack
42. This has Menthol Magic
44. Making like a monkey
46. Miss Fitz
47. Song, or a part
48. Inebriate
49. French pops

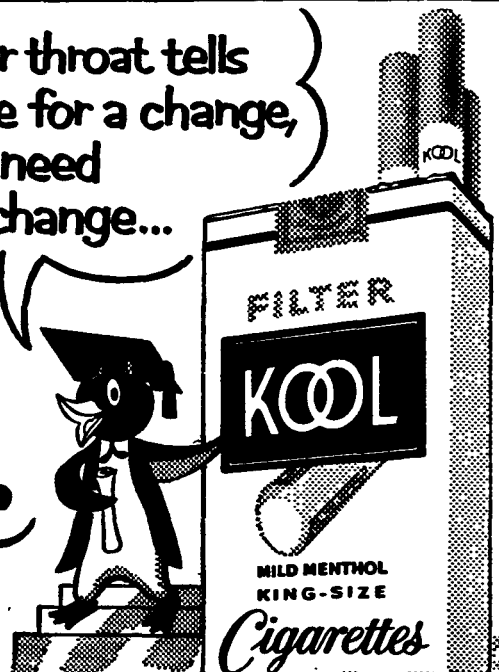
DOWN

1. French head covers
2. Kind of band
3. Make harmonious
4. Old school
5. Bird of the sea
6. Flat tire's reincarnation
7. They're for your protection
8. A little extra
9. This is edgy
10. Got all your marbles?
11. When your tells you, switch to Kools
12. Hardens
19. Kind of collegiate
22. Plaster of Paris
24. Sounds of happy cats
26. Start to rise
27. British fly-boys
29. Chemical Engineer (abbr.)
30. Talented vegetables—Arti
31. What some guys grow beards to do
32. Bird from Baltimore
34. Opposite of harder
35. Take it at the tee
36. Equivocal foliage
40. Sadie Hawkins' real daddy
43. It has a long arm
45. It's easy and edible



When your throat tells
you it's time for a change,
you need
a real change...

YOU NEED THE
Menthol Magic
OF **KOOL**



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letters,

by CHRIS FOLEY

we get letters

NOTHING is quite so welcome here at Notre Dame as a letter from a loved one at home. Yes, a letter can mean a lot of things. It can arouse a lot of emotions; joy at some happy event at home — tears when the girl you left behind finds someone new — surprise when the old man finally forks over with some cash — vomit when the blind date you signed up for on the student trip sends her picture — all sorts of things.

But not everyone, even those of us who can read, gets many letters. Shut-outs at the mailbox are all too frequent. This week, therefore, I have rescued a few discarded letters which I hope will lift the spirits of those of us who have been neglected by the post office.

A LETTER FROM MAMA

The first letter I have selected to share with you comes from a little old lady from the south side of Chicago whose son left his position as president of the "Purple Assassins," a very prominent juvenile gang, to come to Notre Dame. She begins:

Dear Son,

I just thought I would write a few lines before I go down to the grocery. My, but it's lonely around here this week. Your father will be gone for two weeks, (business trip) and your brother Bill won't be around for ten days (drunk and disorderly). It's so quiet with you all away.

Halloween was last week, and all the kids came around trick-or-treating. I had to pistol-whip several of the more rambunctious tots after the scalding water treatment didn't work, but we didn't have any trouble with them after that. The Purple Assassins had a big Halloween as usual. Old man Mosely figured he had them beat this year when he moved everything inside and boarded up all his windows, but they fooled him. Burned his house down right to the foundation.

Actually though son, the Assassins aren't the same without you. With Red Forbes in reform school and you away at college, they just don't have a leader. They have to content themselves at night by wandering around slashing tires and rolling drunks and newsboys, and there hasn't been a decent rumble in the neighborhood since you left. Take the other night, for example: the boys wanted to knock over the filling station down the street, but without you here to plan the

job they had to give up the idea. I told them to wait until you were home for Thanksgiving, and it would be a push-over.

I was talking to your probation officer last week, and he said that you were reporting every month just like you're supposed to. I'm so happy that you're taking my advice to wait until you're off probation to bash his head in like you want.

The flatfoot on the corner said to tell you that he hasn't had much to do since you left. Guess you'll take care of that at Thanksgiving too, eh son?

Well, I must close now, for I just heard some shots in the back alley and I guess the kids are at it again. So long for now son.

Love,
Mom

THE FEMININE TOUCH

The next note comes from a damsel who was here last week for the Sophomore Cotillion. She writes:

Dearest Tommy,

I can't thank you enough for the simply fantabulous time I had last week end. Everything was just so super that I can't describe it. Dancing with you is so divine anyway, but with those scrumptious surroundings and glorious music it was just too wonderful.

I hope your black-eye is healed by now, and you know how sorry I am about it. I guess I just lost my head when you tried to kiss me good-night, because you know I wouldn't hit you with my shoe even though I don't approve of kissing when we've only known each other these few short months.

You aren't mad at me for not going to the Victory Dance with you, are you? I mean I just simply forgot for a minute about you when that other guy asked me, and I couldn't back out then, could I? He said that you probably had a lot of studying to do anyway, so I hope you're not angry, Tommy dear.

Well dearest, thank you again for a divine week end. I simply can't wait for you to come home at Christmas. You're on my mind every moment of the day and I wouldn't dream of dating anybody but you even though my mother forces me to go out with Herbie Blat so much that the kids at school think we're going steady when we're really just good friends. Good-bye for now my love, I must run answer the phone.

All my love forever,
Bathsheba

TALK FAST: YOU CAN'T AFFORD NOT TO

Next we have a little epistle going the other way; i.e., from a Notre Dame man to his father in Wilkes Barre, Pa.

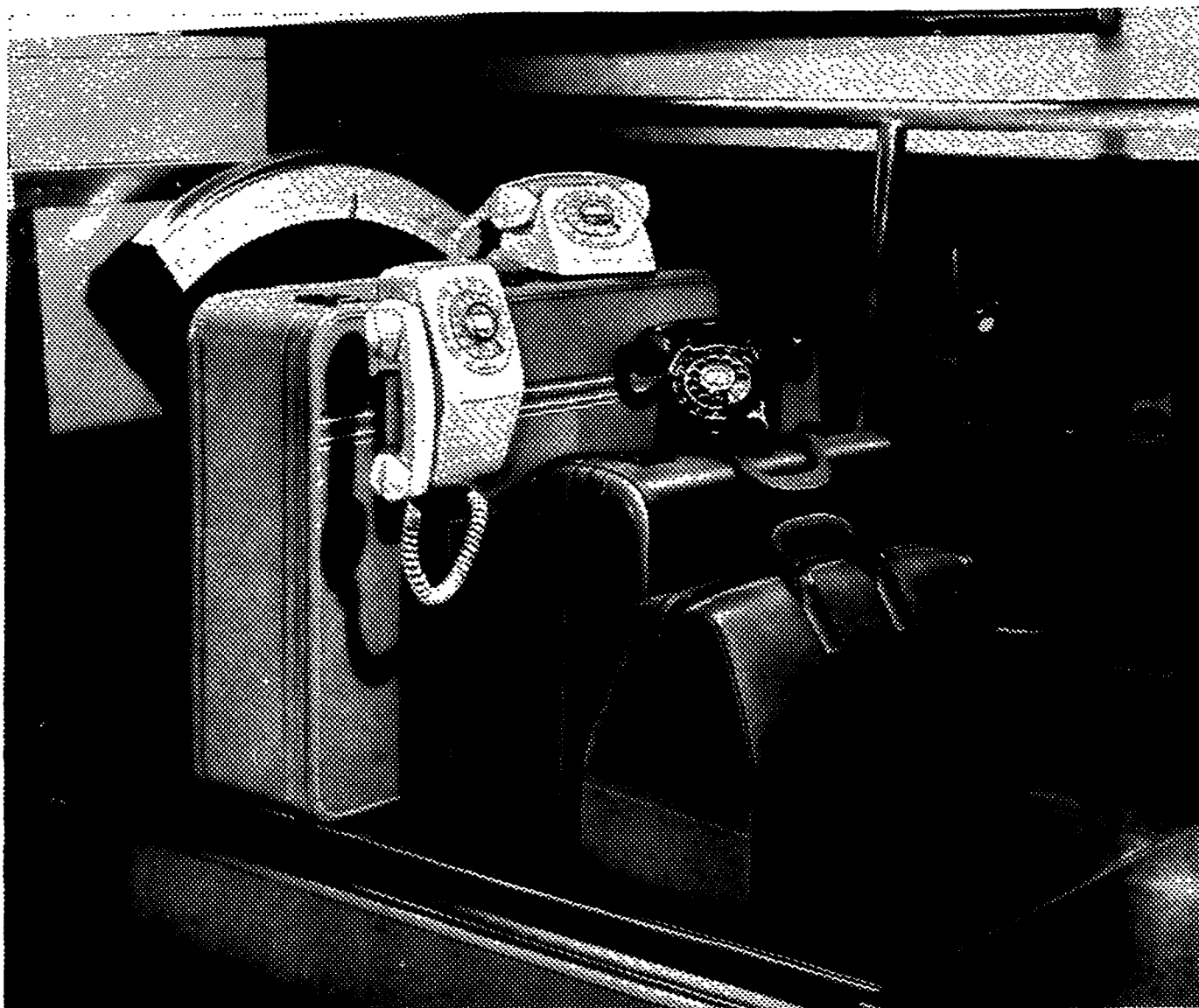
Dear Dad,

How are you and mom? I sure hope you and she are feeling well, because you know I think about you all the time. I mean you two are so understanding and all that I think you're just the greatest parents a guy ever had.

Pink slips come out next week, dad, and just thought I'd tell you that there's a slight possibility that I might get a few. I mean I'm doing fine in all my subjects and everything, but you know how the profs are around here, always trying to scare you and everything, so don't be surprised if they send out four or five "pinkies" because they don't mean a thing. You see what happened was I caught a cold last week and missed a WHOLE DAY of classes and it really screwed me because it's just impossible to catch up when you get behind like that, although I've really been killing myself studying.

Another thing, Dad; last week a bunch of us guys went into town for dinner and we got into a little bit of trouble. I wasn't drinking, dad, because you know I don't touch the stuff since that little scrape in Ft. Lauderdale, but the cops around South Bend are really bad — they hate Notre Dame guys and are always trying to make trouble when we want to have some fun. Anyway they brought us back to school and darned if that rector of mine didn't think I had been drinking too even though I told him that I hadn't. He made me do all sorts of things like walking a straight line and such, but I got real nervous like I sometimes do and I fell down a couple of times and right away he's convinced I'm drunk. He was real nasty about it too, even though I told him we were going to pay for the stuff we busted in the restaurant, but he's unreasonable anyway and I don't know how he ever got to be a rector in the first place. Anyway they're talking about "suspension" and "dismissal," but I'm sure when we talk it over we can work something out. Don't worry about a thing dad, I'm really studying hard so you and mom can be proud of me.

Your loving son,
Abelard



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DECLARE CEASE FIRE FOR 'BLUE MOON'

Laine Band to Provide Musical Mood for Ball

Interservice rivalries among the campus military cease temporarily as the Tri-Military Council tonight presents "Blue Moon," the annual Military Ball, in the LaFortune Student Center, from 9 p.m. to 1 a.m. Notre Dame's cadets, midshipmen and their dates will dance to the music of Buddy Laine and his ten-piece orchestra, beneath an array of moons and stars, with the dance floor flooded by blue lights.

"We Three Queens." There will be three queens for this dance, one for each ROTC branch. Miss Ann Fischer, NROTC queen, a student nurse from Buffalo, New York, will be escorted by Tony Liotti, a senior engineering student who is general chairman and Navy chairman for the ball. The Army queen, Miss Peggy Ann Sieghardt, a freshman at Rosemont College, Philadelphia, will be escorted by Ed Paulsen, Army chairman and a senior in arts and letters. Miss Beth Lehman, a freshman at St. Mary's College, will be AFROTC queen. She will be escorted by Tom Medland, Air Force chairman and engineering senior.

As the three queens and their escorts enter the ballroom they will pass through a human aisle, formed by the drill teams, to three elevated gold thrones set up for the queens. The queens of each service will be crowned by the respective ROTC commanders.

On Saturday afternoon the Fighting Irish will oppose the Yellow Jackets of Georgia Tech in the Notre Dame Stadium.

A Victory Dance in the Drill Hall, with Dave's Band will top off Saturday's activities. The band, from Indiana University placed first in last year's Midwest Collegiate Jazz Festival here at Notre Dame. Dave Baker is the director of the band, which has six trumpets and five trombones woven into it. The Jazz Festival, held here in April of last year, brought together approximately twenty of the best collegiate Dixieland and progressive bands of the Midwestern United States.

A Communion breakfast in the South Dining Hall, following the 8 a.m. Mass in Sacred Heart Church, will round off



BETH LEHMAN
Flying high



PEGGY SIEGHARDT
Marching along

the week end. Joe Boland, one of the Seven Mules of Notre Dame's Four Horsemen and Seven Mules team and announcer for the Irish football games, will be the guest speaker.

More Chairmen. Besides the three service chairmen, Liotti, Paulsen and Medland, other chairmen are Joe Roehrig, entertainment; Frank Moorman, tickets; John McReynolds, publicity; John McNeil, business manager; Don Chmiel, decorations; Ted McCourtney, accommodations; John Gehl, refreshments; and Peter Crotty, Communion Breakfast.

Two a.m. residence permissions will be granted to those attending the dance, and car permissions, extending from noon Friday to noon Saturday, can be obtained.

—Philip Larrabee

Econ. Round Table Hears S.-P. Relations Manager

Thursday evening, October 29, the Economics Round Table, campus club for economics majors, held its first meeting of the school year. The affair, a joint meeting also attended by the members of the Labor Management club, featured a talk by Mr. C. M. MacMillan, director of industrial relations for the Studebaker-Packard Corporation.

After being introduced by Rev. Mark Fitzgerald, C.S.C., Mr. MacMillan spoke on "The Management Aspects of the Labor Problem," discussing the background of industrial relations and briefly delineating the industrial relations policies now in effect at Studebaker-Packard. He concluded his talk by presenting his own ideas on the way to achieve labor peace in our present economy. Among the points stressed by Mr. MacMillan were the need for mutual trust and confidence between labor and management, and the necessity of maintaining worker morale by prompt settlement of all grievances, major and minor.

A number of special activities are also being planned by the Round Table for the near future. A committee under the chairmanship of Jim Adams is now concluding plans for a trip to Mundelein College, on November 22, where the economics majors of both schools will discuss their majors and various topics of current economic interest. Mundelein will then host the group to a dinner. Also in the planning stage is a banquet for members of the Round Table.



ANN FISCHER
Anchors away

Festival of the Arts Begins Sunday Evening; Williams College Prof. to Give Initial Lecture

The Festival of the Arts, Notre Dame's annual program on world art, has been scheduled to begin this Sunday evening, November 8. At that time S. Lane Faison, Chairman of the Department of Art at Williams College, Williamstown, Mass., will present a lecture entitled "The Great Century: Nineteenth-Century French Painting."

The following evening will bring Professor Wallace Fowlie of Bennington College, Bennington, Vt., to the campus.



COMMUNICATOR STRITCH
Chairs AB Festival

He will lecture on "The Impact of the Painters on the Poets in Nineteenth-Century France."

Finally, on Wednesday, the Rev. Patrick Maloney, C.S.C., tenor, and James Bastien, pianist, members of the Notre Dame faculty, will present a recital of French songs and keyboard music of the nineteenth century.

With the completion of the Sunday night lecture, the doors of O'Shaughnessy Hall's Main Gallery will be opened and an exclusive exhibition of nineteenth-century French paintings will be presented to the public. They will remain at the university for five weeks.

Several months have been spent assembling the exhibition by the faculty Festival committee composed of Thomas J. Stritch, chairman; Rev. Anthony Lauck,

C.S.C. and James Key Reeve, curator of the University Art Galleries.

Characterized as "the most ambitious exhibition the Festival has presented," by Professor Stritch, the display is expected to become a landmark among art exhibitions at private colleges of the United States.

"I was very doubtful whether good examples of this, the most famous and most valuable school of painting since the Renaissance, could be secured," stated Stritch. "Museums and private collectors are loath to part with their most precious works, but we have been most fortunate in securing the cooperation of some of the country's finest collections."

Top Galleries. Lenders to the exhibition include the National Gallery of Art of Washington, the Metropolitan Museum of Fine Arts of New York, The Art Institute of Chicago, the Philadelphia Museum of Fine Arts and the Toledo Museum of Fine Arts.

The lecturers are experts in French art. Professor Fowlie is best known for his studies of the French poets of the late nineteenth century. Foreign editor of *Poetry* magazine, he is perhaps the foremost of those who seek to link French and American culture.

Valedictorians Eligible For New Scholarship

High school valedictorians from anywhere in the country will be eligible for five new full-tuition scholarships to be awarded by the University of Notre Dame each year beginning next September.

According to Rev. James Moran, C.S.C., director of admissions and scholarships, many high school valedictorians apply to enter Notre Dame each year, some of whom are in need of financial aid. The new scholarships will assure that five of these outstanding students will be able to obtain their higher education at Notre Dame. Father Moran pointed out that after four years, 20 valedictorians who have won the grants, will be enrolled at Notre Dame. Three of the new grants have been designated the Rev. Matthew J. Walsh Scholarships in honor of the President of Notre Dame from 1922 to 1928. Father Walsh, observed the 50th anniversary of his ordination in 1957, lives in retirement on the campus. Another of the scholarships has been established in memory of Dr. Albert Zahm, a pioneer aeronautical scientist, and a former faculty member and student, winner of the University's Laetare Medal in 1925. The fifth grant honors the late Frank E. Hering, former Notre Dame professor, football coach and president of the Notre Dame Alumni Association.

1959 Yearbook Wins A.C.P.A. High Honors

Imagination and energy showed their worth as last year's *Dome*, Notre Dame's yearbook, received one of the four highest ratings awarded by the Associated Collegiate Press Association.

The award was the final layer of frosting on the praise that has already covered last year's *Dome* editor, John Thurin and his staff.

It was Thurin who had pulled the sparkling "new look" out of his hat and spread it on the pages of the *Dome*. Discarding the stamp collection of professor's pictures, segregated academic, social and sports highlights and predominated portraits of the administration, he and the staff went to work on the new *Dome*. A month by month coverage of Notre Dame events, set off by new approaches to the senior section and the air of informality brought about by quality photography, resulted in the alive and flashy style of the six revamped sections. The "new *Dome*" was born.

A copy of the *Dome* reached the Associated Press Association in Minneapolis early in the summer. There, with the use of a fine tooth comb approach, ten committees went into action judging, giving points and knocking them off again for everything from content to design. The contents, sparkling words and lively pictures, and the design slipped with ease between the teeth of the committee's comb, as comments on the *Dome* were written down on the judge's guidebook.

Receiving the highest praise was the Academic section. Although rather conservative, the committee commented that "One can only say that this is extraordinarily complete and beautifully executed . . . one of the finest we've seen . . . outstanding . . . excellent."

Top comments were also given to the other sections and the *Dome* ranked high in a possible five ratings. The final overall comment by the committee rated the *Dome* as "a lovely book — outstanding in concept and execution."

The "new, attractively modern look" of Thurin and his staff — born in September, introduced in May, and judged in July — met the test and won.

DON'T PANIC. IT'S COMING.

The date for the debut of Channel 2, WSND's station for classical music and cultural programming is November 15, not February 15, as was erroneously reported in last week's *Scholastic*. Previously Channel 2 was slated to go on the air November 5, but delivery of necessary equipment was delayed by the steel strike.

SMC STAGES CHARITY BALL

The Saint Mary's College Mission Club announces the 1959 Charity Ball, under the chairmanship of Carol Koch. On Friday, November 13, couples will dance from 8 to 11 p.m. to the music of Dick Anderson and his orchestra, at the Indiana Club.

Rose's 'London House' Slated to Open Soon; Shop to Serve Espresso Coffee in Art Setting

L. David Otte

A much-needed cosmopolitan touch is in store for South Bend in the form of the city's own "London House," soon to open its doors at 228 N. Michigan Avenue, a few doors from the Granada Theater.

The new London House, by no means as pretentious as its Chicago namesake, will be a coffee house and art gallery operated by Jim Rose, an off-campus senior in Liberal Arts from Hamburg, N. Y. Espresso coffee, cider, tea, hot chocolate, pastries and other delicacies will be sold. The artistic creations of students, faculty members and local artists will be featured in the gallery, and many of the paintings and drawings will be on sale to the public.

Casual Cleaners. For more than two weeks painting, plastering, cleaning and redecorating has been going on, and the coffee house has become a sort of community project. Friends of the proprietor, casual acquaintances and even complete strangers have stopped to help complete the extensive work necessary to comply with the building, health and fire codes of South Bend. It is hoped that the work on the building can be completed by this Saturday, in time for the football week end crowds.

Lest anyone draw any mistaken conclusions envisioning the birth of a new Midwestern "beatnik hangout," proprietor Rose hastens to point out the intended nature of his establishment. "Unfortunately," he says, "many people today automatically associate coffee houses with 'beatniks,' but this association is due to sensationalistic publications which



COFFEE MAN ROSE
"The non-Beats"

exploit the few 'beat' coffee houses of California.

"Traditionally, a coffee house has been a refuge where sober men (literally and figuratively) could meet and talk over their business and converse on important subjects. Lloyds of London, the world-famous insurance company was originally an English coffee house. Samuel Johnson, James Boswell and Joseph Addison frequented the London coffee houses. In fact, the *Tatler* was originally written as a summary of the news from the coffee houses.

"My own hope is that the London House can become a meeting place where people interested in serious discussion can meet in a pleasant atmosphere."

—Tom Weiss

HELP YOUR FELLOW MAN

Cloudy skies, the campus monsoon season, and a big November page on the calendar signal the coming of "pinky time" — a rather popular student function on campus. With the arrival of the pink slips student tutors are given the opportunity to pick up an extra \$1.50 an hour during leisure time tutoring all courses, especially math, physics and accounting. Applications for tutoring may be picked up in the Y.C.S. office in the student center. A grade of 5 or 90% is the only prerequisite.

Students seeking tutors may also apply to the Y.C.S. for approval forms, which must be signed by the teachers. A tutor will then be assigned.

Two Extremes — Too Extreme

Two extremes were touched by the Senate Monday night, and their dissimilarity is confusing. The Senate's teeter-totter of attitudes is weighed on one end by gross lethargy and lack of nerve, and balanced on the other end by lively and overdue activity. The latter is incredibly more appealing and looks good for a change.

It was the Senior Ball budget that brought the Senate to life, and well it should have. At first glance it appeared immense, but apparently it was adequately explained because the Senate okayed the \$6000 amount. There was a bit of to-do, however, about the price of the bids.

The \$10 price was quoted by Bill Scheckler as being the Senate dance policy maximum, and moved it be changed to \$9. The matter of the \$1 difference seems petty, but this was clearly a case where the principle was involved. Ed Butler and Tom Moran joined on the side of Scheckler, but John Christen, John Clark, Ted Dudley, Dennis Murphy and Jim Wysocki took the other view. After all the pro and con arguments had transpired, a 10-8 vote defeated the motion, and the bid price remained at \$10. Obviously, the Senate was swayed by Senior Ball Chairman Dudley's promises that the bid price would be well worth it, and the dance would be a fine memory. Good grief, at \$10 I would hope so.

The Senior Ball budget, a report on progress toward procuring big name entertainment, and a promise of a new guide for dance bid selling were the only bits of newness and life offered at the meeting. The other extreme also existed.

Ed Butler said, "This group is lethargic." Tom Moran said, "If you want any motions passed, just present them to the Senate." Both are well-considered opinions, and very true. So many of the motions put up for consideration are merely passed, without consideration. Jim Naughton, vice-president and the one who ably ran Monday's meeting, pointed out that most of the work should be done outside of the meeting. Fine, but should everything receive a unanimous "aye" once it gets to the meeting?

New ideas are what is needed, and wanted. John Christen asks for them for his social commission, Andy Lawler asks for them for his academic commission, especially for the Student Forum, and Ed Butler for his student affairs commission. These are the administrators, but they need something to do. Ideas please?

Anyway, it was a stimulating meeting. It got off the ground for a while.

Banchoff Offers Tickets To Chicago 'Gioconda'

Due to the success of the opera program of the Arts and Letters Student Advisory Council last year in which 30 Notre Dame students and their dates attended the Chicago Lyric Opera performance of *Aida*, the Council is again cooperating with the Illinois Opera Guild in making choice seats available for the showing of *La Gioconda* on Saturday, November 28, in the Lyric Opera House. An excellent cast will play in Ponchielli's work, including Eileen Farrell in the title role and prima ballerina Maria Tallchief in the famous ballet, *The Dance of the Hours*.

Chairman Tom Banchoff has announced that a number of tickets at \$6 apiece still remain. Interested students should leave word in 141 Fisher Hall, specifying the number of tickets desired. Since the performance is scheduled for the Saturday of the Thanksgiving week end, there will be no organized group trip, but the students will assemble at the opera house. Formal dress is not required.

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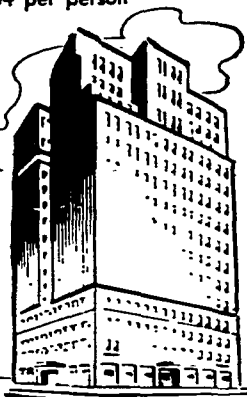
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VICTORY DANCE
"THE HASTY HEART"

Today begins the last big social week end of the football season. It will be full of activity that you and your friends will want to remember. To get the real spirit of Notre Dame, you can't beat the first floor of the Bookstore for an appropriate memento. And don't let your family or friends leave campus until you take them to browse through the wide selection of books and prints now on sale on the second floor of the Bookstore. Stop in either Saturday or Sunday. We're certain you'll find just what you want to complete the perfect week end.

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FESTIVAL OF THE ARTS

Sunday evening, November 8 at 8:00 P. M.: **"Nineteenth Century French Painting,"** a lecture by S. Lane Faison, Jr., Professor of Art at Williams College. This will be followed by a reception marking the opening of the Festival.

Monday evening, November 9 at 8:00 P.M.: **"The Impact of French Painting on French Poetry in the Nineteenth Century,"** lecture by Wallace Fowlie, Professor of English at Bennington College, Vermont.

Tuesday evening, November 10 at 8:00 P.M.: **"French Songs and Keyboard Music of the Nineteenth Century,"** recital by Rev. Patrick Maloney, C.S.C., tenor and James Bastien, pianist.

Wednesday evening, November 11 at 8:00 P.M.: Gallery Tour by James Key Reeve, Curator of the Art Gallery.

Thursday evening through Saturday evening, November 12-14 at 8:30 P.M.: **The Hasty Heart** by The University Theatre.

Tuesday, November 17, 24 at 8:00 P.M.: Gallery Tour by James Key Reeve.



city

Centuries ago, the wandering Aztecs founded a great city at the site where they saw the sign of the gods, an eagle clutching a serpent in its beak and talons. Centuries later, a small band of Spaniards captured the city and watched with horror as human blood ran from sacrificial altars and they then leveled the massive stone pyramids and from the rubble built edifices for the Sacrifice of the Mass.

It was a summer afternoon; an aged Indian woman dropped a worn copper coin with the same eagle and serpent symbol engraved on it into the metal box and carefully lit a candle. The old Indian knelt humbly beneath the picture of "La Virgen" while wax candles flickered in red glass and people moved slowly in and out of the dark cathedral. A white-bearded man in a worn coat moved down the aisle on his knees striking his breast, and at the entrance a barefoot girl of seven or eight years wearing a ragged dress held a string of lottery tickets with a pleading look on her face.

Thick evening clouds blotted out snow-topped volcanoes and drifted low over the valleys, and lights streamed down tree-shaded avenues past fountains where the wind sent misty spray across the pavement. Large raindrops began to crackle on the pavement like hot grease. The center of the city, an airy looking array of layer cake architecture and vivid colors, seemed to reflect the character of the people who made it — vivid, unconventional, and often clashing. Beyond, the streets narrowed, and solid adobe buildings crowded close against them. Farther out, on Insurgentes, on a low lava hill spread a great group of mosaic covered skyscrapers and low glass buildings, "La Universidad Nacional." Here lay the heart of the nation's hopes to weld a great industrial and technical leader out of two common denominators, race and religion.

country

An old narrow road wound along the river and little was visible in the early dawn except silhouettes. Burros piled high with maguery leaves for the tequila makers moved slowly along the road behind white-shirted men. An old man waved a red lantern to motion cars onto the narrow wooden railroad bridge across the river and directed them across to where the road began on the other side. Deep ruts in hard dried dirt led to the small plaza at the center of the town. Discordant church bells were beginning to ring and flocks of birds began a shrill chirping in the trees around the plaza. Black-veiled women moved toward early Mass, and men climbed slowly toward the mine shaft at the end of a street.

Behind the small, twin-towered church wide stone slabs descended to the market place enclosed by buildings. In a corner papayas, mangos and bananas were piled in triangular

heaps, and along a wall were hung halves of large fishes and great slabs of meat covered with flies. In the center serapes were piled in neat stacks and pottery bowls were spread out on the stones.

The church bells began to ring again as the sun filtered through the passes and moved upward. A small procession appeared at one end of the plaza; in front came a man carrying a crude wooden cross, then came six men in black carrying a wooden coffin on their shoulders. Behind them walked a small group carrying bouquets of limp, wilted flowers. The procession moved slowly into the church.

When early afternoon came, canvases covered the market place, the small sidewalk cafe closed and bulky black thunderheads began to fill the sky. When showers had cooled the air off and evening set in, business would resume.

ocean

The stone streets were wet and lightning flashed low behind the sharp outline of mountains. Over the sea a few scattered lights twinkled in the dusk and the damp salt air moved slowly inland. Up the steep street, a woman followed by a child carried a large wicker basket on her head, and her stooped profile moved slowly under shiny, dripping leaves. At the top of the hill white lights spelled "El Mirador" and rhythmic music flowed into the night.

At ten-thirty the music stopped and floodlights flared over the sea cliff. A small, bronzed man climbed carefully up the sharp cliff and knelt for a moment before a small, blue lit shrine; then balanced on the edge of the cliff and leapt in a long arching dive into the foaming sea below. The onlookers applauded and watched fixedly as the diver struggled against rushing currents, disappeared from sight, and bobbed up at the foot of the cliff. Five minutes later he stood at the entrance to the bar accepting tips from onlookers. People lined against the bar looking out at the sea as it surged back and forth against black rocks and then returned to dancing.

Early dawn-fishermen looked to the sky trying to discern whether the day was clear or cloudy, and a few drunks and pickpockets made their way through the streets. Along the docks scattered lights came on and motors sputtered. Fishing boats faded into the horizon and out where the bay widens into ocean, fishermen waded into the rolling surf with their long nets and felt smooth sand being sucked seaward from beneath their bare feet.

The hot sun slanted off white beaches and midday bathers from the resorts began to fill the beaches, water skiers slid across the waves and skin divers moved beneath clear waters along the edges of the little islands offshore.

by Tony de Haro

The Scholastic

AT THE GALLERY:

The Great Century: France 1800-1900

French art of the nineteenth century has had probably more influence on following styles than any previous period of art outside the Italian Renaissance. The century also witnessed the first major break with that same Renaissance tradition which had held such a firm hand on the development of art. For these reasons alone it merits special attention. However, in addition, the nineteenth century also saw the rise of the art patronage and museum system which we enjoy today, thus making it doubly important for investigation.

The problem which arose in the nineteenth century, and was eventually solved, was manifold. In the first place, a strong and dictatorial Academy grew out of the ruins of the old Royal Academy, given the republican name of *The French Academy*, was instituted to give the young and untried artist a place to exhibit in the Academy's annual exhibiting Salon. At least this was the original idea as set up by such Revolutionary artists as David. But after the fall of Napoleon, the French Academy became dominated by a singularly powerful and dogmatic man, J. A. D. Ingres. A former pupil of David, Ingres developed a style of flawless perfection in detail and technique. He believed that all art stemmed from either the Renaissance or the Classical world, or from both, and that, therefore, artists should conscientiously pattern their styles after these earlier ones. If any artist dared to do otherwise he could expect absolutely no cooperation or notice of his art by way of the official Academy.

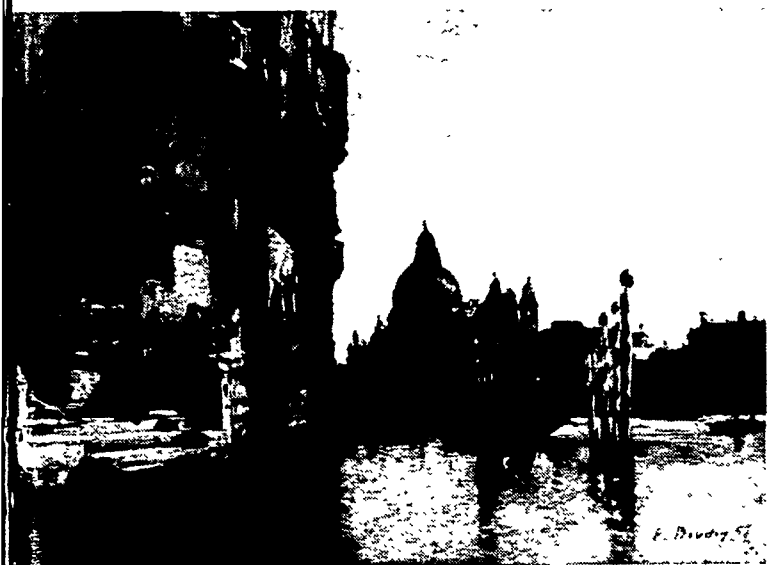
To modern observers this may seem trivial, but to understand the full impact it must be realized that there were simply no other showrooms or galleries

where an artist could exhibit his work. In order to make a living by selling his work he had to have some sort of recognition from the Academy so that he could exhibit in the Academy's annual Salon. There were exceptions to this for the illustrator who could publish drawings or political cartoons in weekly papers, or for the very few who had friends placed so highly in the government that commissions were granted directly to the artist, by-passing the word of the Academy. Most artists were not that fortunate and so had to acknowledge the power of the Academy in some way in order to live by their art.

Another part of the problem was that the Academy member-artists each operated a sort of art school or studio where future academicians were taught the rigid and somewhat deadened principles so dear to tradition. If a man wished to learn independently from the approved studios, he had to either teach himself through studying the Old Masters in the Louvre, or to align himself with one of the already established, but unapproved "independent" artists, thereby greatly lessening later approval for himself.

The pressure between these two opposing groups was far greater a hundred years ago than it would be today because, 1) communication at that time depended highly upon the artist to interpret sentiments and current happenings; 2) the various governments were each so unstable in their power that any sort of scandal could ruin them; 3) without radio, television, and world-wide, near instantaneous news coverage the artist assumed the task which today is handled by the news photographer, the weekly news-

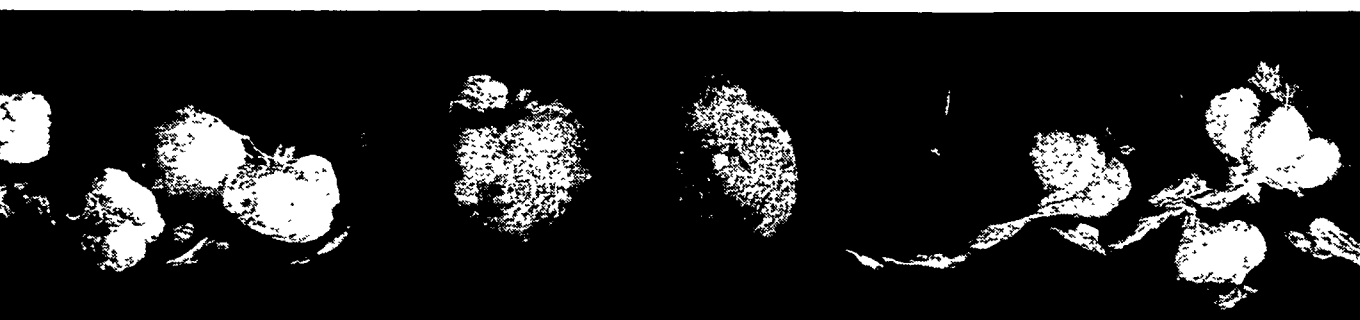
by James Key Reeve
Curator, University Art Gallery



The Grand Canal,
Venice
by Boudin, 1894



Tiger Hunt
by Rousseau, c. 1895



Still Life, Fruit
by Courbet, 1871

picture magazines, and the tabloids; 4) it is possible to believe that if the people of nineteenth-century France were offered equally, without benefit of critical praise or derision, the chance to assess both Academic and Independent work, they might have seen more merit in an art which grew and progressed than in an art which had little originality, was saccharine to the point of nausea, and was absolutely fearful of any change and 5) the Academicians feared this very possibility (No. 4) to the extent that toward the end of the century, after public opinion had softened somewhat toward earlier Independent styles, certain Academicians incorporated these very styles into their own.

A third very real part of the problem, and one which men solved helped greatly to solve the rest of the problem, was the lack of exhibition space for any but a member of the Academy. The official Salon's annual shows were juried by a strongly reactionary group of Academicians. Only by a fluke, or through pressure exerted from a highly placed government official, could an Independent hope to win even a Third Medal (third prize), which would then assure him future entry without being juried. All others went through long sessions of scrutiny, and, if Independent, were usually rejected on grounds of radicalism — that is, being unsafe for viewing by the people of an unstable government.

One of the few times that the reactionary jury did not judge was in 1850 when Courbet was awarded a Medal, thereby assuring him admission to all future Salon shows, much to the annoyance of the normal juries, and in 1863, after 3,600 works were refused from the Official Salon, Napoleon III ordered the refused works shown at a special "Salon des Refuses." This he did because the agitation against the official jury was so great as to threaten the Throne itself.

The problem of a place to exhibit, other than the Salon of the French Academy, was first solved with an exhibition in 1874 of a group of works by artists who called themselves Impressionists. Annual shows followed this first one which was held in the studio of the photographer, Nadar, and eventually the name was changed to the Independent Salon d'Automne. By the first years of the twentieth century this Salon held most of the power that had once been in the hands of the Academy. In addition to the annual shows various art dealers appeared, and offered showrooms to young artists for display of their works at regular intervals. This is primarily the system through which an artist exhibits today, although there are still important local, national, and international competitive juried exhibitions.

In looking at some of the individual artists represented in this exhibition, it must be pointed out that the show includes a mixture of both Academic and Independent work. It is best to begin with the work of Ingres, the man who held such an overwhelming grip on art in the first half of the century. Trained briefly in the Neo-Classical tradition of David, he fell under the strong influence of the Italian Renaissance, particularly the works of Raphael, from whom he unblushingly lifted

compositions. There are two works by this master in our exhibition, one a beautiful study piece of heads, hands and feet prepared for the work, "Jesus Among the Doctors." This truly shows the complete technical perfection Ingres developed. The other painting, entitled "Romeo and Juliet," is a sample of the kind of work for which he was held in awe by the other Academicians, and against which artists like Delacroix and Courbet fought. The "Romeo and Juliet" shows the young lovers standing in a richly appointed palace chamber, stiffly posed as proper models rather than expressing any emotion which might link them with the subject title. This kind of work has been referred to as "Troubadour" painting because the subjects dealt with historical anecdotes of the Middle Ages and the Renaissance much the same as a troubadour's songs. The work dates (1824) from a time when Ingres was living in Rome. The figures have vaguely classical features (e.g., clean, precise profiles and idealized beauty), while the background is a riot of Renaissance architectural detail. Ingres was also capable of creating some of the most exacting and perfectly detailed portraits ever seen, but his favorite subject was the female nude which he popularized in nineteenth-century France and which was copied stylistically by nearly every following Academic painter.

In order to appreciate the place Ingres occupies in the history of painting, he should be compared with Delacroix. Delacroix was a member of the Romantic School, a movement which painted emotional subject matter, not for the sake of the subject but for the sake of the emotion involved. The usual scene consists of a tiger hunt, soldiers, an Oriental scene, or, in rare instances, a religious subject. This exhibition includes three works by Delacroix, a religious scene, an oil study of a French count in soldier dress, evidently intended to be used in a North African scene, and a lithograph of a tiger hunt. All three evidence a sense of excitement — the paintings through their use of color, and the lithograph through its use of movement and chiaroscuro. Typical of Romantic work is the assymetric composition which provides an element of uncertainty and dramatic action. Delacroix did not receive official notice from the Academy until five years before his death, when he was sixty-two years old. He was fortunate, however, in having a very influential friend highly placed in the government who could send commissions his way.

Examining the events by mid-century, the Independents seem to have even a harder time getting their work before the public eye. On the Academic side of the story there were such artists as Meissonier, Detaille and Gerome while foremost among the Independents stood Manet. Manet was one of the artists whose works were exhibited at the famous Salon des Refuses. His "Luncheon on the Grass" was the most laughed at work in the show and even the Emperor thought it so awful as to threaten to slash it with his umbrella. The painting today is one of the proudest works in the collection of the Louvre! Manet is represented in our show with one oil painting and two lithographs. The oil is in his marvelous still-life style, entitled

"Quatre Mandarines" (Four Oranges). Of the lithographs, one, "The Death of Maximilian," was a favorite subject of Manet. He did many studies of the subject for a painting now in Mannheim, Germany. This one is closest to the finished painting. Notable in Manet's style is his lack of shadow which renders his figures flat and two-dimensional looking. The other lithograph is one of his series of cafe scenes. In this work one is extremely conscious of the thick black line contrasting with the empty white voids; a beautiful pattern is evolved.

The works of the Academic artists of this time are reminiscent of some of Delacroix's subject matter, but without his intense emotion. Gerome in particular adhered to the sentimental side of Ingres's work and is represented with a work entitled, "The Slave Market," wherein we see a row of figures, some clothed, others unclothed, awaiting to be sold. The subject matter stems from the Romantic School, but the method of rendering is strictly Academic. Although the draftsmanship is technical of very high quality, the artist is simply showing how capable he is at painting flesh, draper, architecture, and details. Every surface is so realistically treated that one has the feeling he is looking at a beautiful collection of textures rather than at a scene which will bring untold horror and agony for the subjects. All emotion is omitted; an emotional scene would not be proper for the placid French household to own and Gerome was extremely popular (and hence rich) with the buyers.

By the last quarter of the century the Academicians became less popular. However, the newer crop of Independents still had a hard time getting favorable notices from the public. By the time Manet's work was officially accepted (approximately 1875) Impressionism was just getting started, and was referred to by the critics as accidental smears and daubs. During the 1870's Renoir sold a painting for as low as \$11.50 (two years ago, in 1957, a Renoir sold in New York for \$200,000.00) and other members of the Impressionist group were trading their works for bread and paints. Our exhibition includes six works by Renoir, two Pissarros, one Sisley, one Manet, and one Morisot to give a comprehensive coverage of the Impressionist movement.

The post-Impressionists are represented by three Degas, two Cassatts, two Cezannes, two Gauguins, one Van Gogh, and two Lautrecs. The post-Impressionist artists vary greatly in their individual styles. Each was trying his own method of solving the problem of the Impressionistic dissolution of form by controlling nature through readjustment of natural elements. The prototype for Cubist art is found in the work of Cezanne. Expressionism can be seen emerging from the work of Lautrec and Van Gogh, while the origins of the decorative style developed later by Matisse can be seen in the works of Gauguin. A very delightful and pleasing work of this period is the "Three Dancers" by Degas, one of the pastel studies

(Continued on page 31)

Dance at Bougival
by Renoir, 1885



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by Gericault



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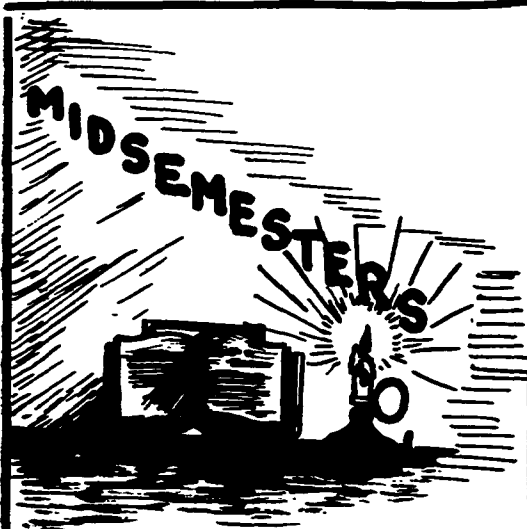
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AT THE THEATERS

Due to circumstances beyond my control, here I am after an unscheduled vacation, once again to tell you what gems the South Bend Cinemporiums have in store this week.

The Avon Art Theater is offering this week *Room at the Top* (Nov. 1-11), an excellent British movie starring Laurence Harvey and Simone Signoret as an ambitious and ruthless young man and his aging mistress respectively. As can be expected, there are quite a few turns of the plot and the ending is the usually bitter one. All this makes it the MOVIE OF THE WEEK. Now, if the Avon could only keep from falling back to shoestring-budget shows. . .

Somewhat off Michigan Avenue stands the Colfax, theater laureate. And showing there now is *The Best of Everything* (Oct. 30-Nov. 12), whose title is a little sarcastic, to say the least. Aspiring actress Suzy Parker plunges to unseen death from a fire escape as a direct result of a flash-fire affair with Louis Jourdan; unwed mother Diane Baker is offered a trip to the doctor instead of to the preacher by Robert Evans; professional editor Joan Crawford gets the old heave-ho from her married lover; Martha Hyer gets tangled up with still another married man and gets her blouse torn off by aging, flaming Brian Aherne, who spends his working day pinch-testing the office females — in short, this is a delightful movie, especially suited for cerebral palsy victims. The only white-collar girl who does not lose her head during the course of the movie is Hope Lange, and that establishes her as the heroine. Stephen Boyd helps her preserve her honor and thus becomes the hero, even if he is a little on the alcoholic side and has addiction-heavy eyelids similar to Bob Mitchum's. A word must be put in about Suzy Parker, though. Instead of her usual stone face, she exhibits a new, putty-soft and limestone-colored one. Thus she has earned the White Owl award of the week. Have a White Owl, Suzy. To sum up, if this show makes its point, New York will very soon feel the pangs of a shortage of honorable secretaries.

The Granada, as always, is in an aw-

ful fix. If they can get rid of *They Came to Cordura*, perhaps they can start showing *Pillow Talk*. However, I will not commit myself as to dates, so their telephone number is CE 3-7301. Call up to be sure. *They Came to Cordura* is a strange movie which perhaps has not hit home with many people. Its lesson is simply complex: what is courage and who has it? Gary Cooper, soldier turned chicken, is hell-bent on finding out, with the help of a much-abused plantation owner, Rita Hayworth. All he manages to spew out about heroism is a lot of chickenfeed, however, and his question is finally but tragically answered by his own actions. *Pillow Talk*, on the other hand, is a delightful farce which puts a light touch on men, women, sex and consequences. Doris Day repeats almost to the letter her performance in *Tunnel of Love*, and the result is as candid (for want of a better word) and definitely as hilarious. Sex is the theme, and casualness is the keynote. Rock Hudson is hailed as a new comedy discovery; it seems he wants to give Clark Gable a run for his money in that category also, now that the King is at last acting his age comically and without pretenses. Tony Randall, fresh out of another straight man-woman farce (*The Mating Game*), provides just the right amount of his personal spice to this triple-entendre.

The Palace has gone legit. The South Bend Committee for Turning Michiana into Broadway is said to be the prime force behind this movement. All that remains to be said is: better luck this time.

A voice crying in the desert has materialized. It isn't a bird, it isn't a plane; it's the River Park. This week end, they feel we need Sinatra's acting like we need *A Hole in the Head*. So Frank and Company (Eleanor Parker, Edward G. Robinson, Eddie Hodges and Carolyn Jones) are ready and willing to add countless hours to our hopeless boredom. And, who knows? They might succeed. Everything's in their favor.

The old reliable State Theater, after a
(Continued on page 32)

the
WRANGLERS
have five openings.

Interested sophomores, juniors, and seniors are invited to submit their qualifications before Monday, November 9 to:

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PLACEMENT INTERVIEWS

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All interviews are held at the Placement Office.

NSA Student Tours Offered At 2 Foreign Vacation Spots

For those who missed last night's meeting with the National Student Association's representative, Jean McConochie, information on NSA's travel plans may be obtained from Tom Kurt in 309 Alumni Hall.

Through its travel office in New York the NSA offers students extensive tours of Europe or Bermuda for economical rates. Reduced rates are possible since the NSA works through similar student organizations in foreign countries rather than through travel agencies. The organization aids students from 360 colleges and universities across the nation.

Students on the association's trips are not restricted as to where they go and

what they do. Meals, accommodations and entertainment are provided, but are not mandatory, for those who wish to find their own. Guides are provided in each of the cities visited.

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OLD RIVALRY TO BE RENEWED IN STADIUM

Georgia Tech's Highly Regarded Footballers Battle Young and Unpredictable Irish Eleven

by JAY KILROY

Riding high on the strength of a 25-22 comeback win over Navy last week end, the Notre Dame football team will be presented with a difficult task again tomorrow afternoon when they host a strong Georgia Tech eleven in the Stadium.

The Yellow Jackets, carrying a 5-2 record into the contest, were upset last week end by Duke, 10-7. Their only other defeat this season came at the hands of Auburn by a score of 7-6. The Engineers have registered victories over Kentucky, SMU, Clemson, Tennessee and Tulane thus far this season.

Rivalry Began in 1922. Notre Dame holds a 15-2 advantage against Georgia Tech in their series which dates back to 1922. In 1953, their last meeting with the southern footballers, the Irish came out on top by a 27-14 score, ending Georgia Tech's 31-game winning streak.

The Yellow Jackets are coached again this year by the affable Bobby Dodd who is in his 15th year as head mentor. Coach Dodd's great record against major competition for these 15 years includes 115 wins, 36 defeats and three ties. His teams have also won in each of the five major bowls. Dodd, who was also appointed the school's athletic director in

1950, was elected "College Coach of the Year" in 1952 by his colleagues.

Total Offense Leader. Directing the Georgia Tech attack for the third straight year will be senior Fred Braselton. Although he is a quarterback who has never performed sensationally, Braselton nevertheless remains a constant threat because he can both pass and run. In Tech's first six games this season, Braselton leads the squad in total offense with 350 yards. In addition, he has completed 26 of 49 passes, four of them going for touchdowns. Backing up Braselton are juniors Marvin Tibbets and Jimmy Sides.

The halfback positions have been handled capably all season long by senior Alternate-Captain Floyd Faucette, sophomores Billy Williamson and Chick Graning and junior Frank Nix. Faucette is Tech's leading rusher for the first six games, having gained more than 200

PROBABLE STARTING LINE-UPS

Notre Dame		Georgia Tech
Stickles (80)	.....lc.....	Burch (86)
Flor (72)	.....lt.....	Shaw (71)
Sabal (65)	.....lg.....	Ericksen (61)
Scholtz (55)	.....c.....	Baughan (55)
Adamson (67)	.....rg.....	Reed (68)
Williams (76)	.....rt.....	Deese (72)
Heenan (83)	.....re.....	Rudolph (85)
White (6)	.....qb.....	Braselton (11)
Sefcik (22)	.....lh.....	Faucette (25)
Scarpitto (37)	.....rh.....	Williamson (30)
Perkowski (38)	.....fb.....	Anderson (41)

Game time: 1:30 p.m. CST
Notre Dame Stadium

yards. His three touchdowns also lead the team in scoring. Williamson, although weighing only 160 pounds, has proven to be especially effective in the Yellow Jacket attack because of his speed. He has gained 96 yards in 27 carries for a 3.6 average and is also a constant threat as a pass receiver. Graning has picked up 91 yards in 24 tries for a 3.8 average.

Junior Taz Anderson, a transfer from halfback, has taken over the top fullback position. The leading pass receiver on the squad with seven for 67 yards, Anderson is also a top running threat as indicated by his kickoff returns totaling 104 yards. He is backed up by junior Ben Smith and sophomore Larry Lafkowitz.

The capable captain of the 1959 Georgia Tech eleven is center Maxie Baughan, rated as one of the finest line-backers in the country. Baughan is a



MAXIE BAUGHAN
Leader of Tech forward wall

quick, hard-driving tackler who can also block with the best. He is relieved by Willie McGaughey, a sophomore who seems to improve with every game.

The right guard position is manned by senior Buddy Pilgrim, a two-year letterman known especially for his defense. Senior John Reed and sophomore Mike Nicholl should also see considerable action at this position tomorrow.

Knee Injury. Bothered by a bad knee, senior Bill McKinney is the probable starter at left guard. He will be supported by junior Stan Goodroe and sophomore Mike Biddle.

The Yellow Jacket tackles are Bill Shaw and Toby Deese, both of whom have played outstanding defensive ball all season long. Sophomores Ed Nutting and Pap Foret have developed quickly this season and also have alternated at the starting position.

Senior Jack Rudolph and juniors Fred Murphy and Gerald Burch have been outstanding at end in Tech's first six games. Murphy has caught four passes for 59 yards, two of these receptions being touchdowns. Burch, an outstanding all-around performer, is a fine punter with a 39.8 average. An alert and tough defensive player, Burch has also blocked an opponent's punt. Sophomore Jim Powell, equally tough on offense and defense, has played well also, having caught three passes for 31 yards.

The Engineers will bring an added weapon in the person of place-kick specialist Tommy Wells. Wells has converted in ten of eleven tries, missing only in the Auburn game. He has also placed two field goals through the up-rights.



FRED BRASELTON
Bobby Dodd's field general

Wrestling at Notre Dame

by Tom Walsh

The history of organized wrestling at Notre Dame is quite brief, but well splashed with color.

Back in 1951, due to an impressive show of student interest, wrestling was formed on a club basis, with Mr. Tom Fallon as the faculty advisor.

Fills Important Gap. Mr. Fallon, always interested in the physical needs of the students, felt then, as now, that wrestling filled an important gap in the University's athletic curriculum. The small but competent athlete comes into his own in this sport, as there are divisions ranging from 123 pounds to heavy-weight. This provides a chance for the

from the beginning. In 1952, Wheaton College invaded the campus for a dual meet in the Fieldhouse. Coach Fallon and his boys had to carry their wrestling mats from the second floor of the "Rock" all the way to the Fieldhouse. It seems that 175-pounder Ed Sarna worked so hard during this "portage" that he became utterly exhausted in his match, losing it in the last ten seconds.

Due to combined spectator, administrative and participant interest, the sport was elevated to a varsity level on Dec. 13, 1955, when the Irish took on Findlay College of Ohio, in conjunction with the Notre Dame-Illinois basketball game.

Sachsel Returns. This year the team will be relatively unexperienced, although we have a number of very good prospects.

In the 123-pound division, Notre Dame is very well set with Jerry Sachsel returning as this year's team captain. Jerry is one of the top collegiate wrestlers in the country and lives in Garwood, N. J.

The 132-pound division will be a close race between Dick Nielsen from Trenton, Mich., and sophomore Carmen Belafonte from Bethlehem, Pa., with one of these boys probably moving up to the 137-pound division. Roger Smith, also from Pennsylvania, will help out in this class.

The only other returning letterman, senior Dick Sapp from Munhall, Pa., will be the big man in the 147-pound division.

There will be a battle in the 157-pound division between Chuck Sawicki and Bill Hicks, from Virginia and Michigan respectively. Sawicki is a senior and Hicks a sophomore.

Gene McFadden and Les Boudreau will be helped by Ed Osowsky in the 167-pound class.

Footballer Jim Kane from Bloomington, Ill., will replace last year's captain, Bucky O'Connor, in the 177-pound class.

Sophomore Tom Slater from Saulte Sainte Marie, Mich., will handle the heavyweight assignment.

The 1959 season opens with a dual meet against the University of Illinois at Chicago on December 8.

Other high spots on this year's schedule are Western Michigan on December 17, Marquette and Northwestern, both away, on February 22 and 24 respectively. The Irish will also compete in the Wheaton Invitational Tournament (Wheaton, Ill.) on February 19-20, and the Four I (Interstate Intercollegiate Individual Invitational) Tournament sponsored by Case Institute of Cleveland.



JERRY SACHSEL

123-pound wrestling captain

small man to compete in organized athletics at collegiate level.

The team, now on a varsity level has come a long way since the early days of its formation.

Financial Headaches. During the first year, the team received no financial assistance from the University to cover its expenses. It was financed entirely by the boys on the team. As interest climbed, the Student Senate awarded the team certain financial allotments to help defray the expenses. These awards, although a step in the right direction, seldom met all the expenses incurred. The club was started on a parliamentary basis, with a president, vice-president and secretary elected by the members. The Wrestling Club operated as such for four years, from 1951 to 1954.

Coach Fallon well remembers some of the obstacles the club had to surmount

ODDS and ENDS

Left halfback Wade Smith of North Carolina called the relentless, 60-yard touchdown drive against Wake Forest two weeks ago "the most fun I've ever had." Quarterback Jack Cummings would ask informally in the huddle whose turn it was to carry the ball, everybody would laugh, then one of the backs would raise his hand and off the volunteer would rip. Wade recalls that one time both he and Don Klochak raised their hands. Apologetically: "You go ahead, Don." "Naw, you go this time, Wade." "No, you Don." "O.K." TOUCHDOWN! . . .

E. E. (Rip) Miller, assistant Director of Athletics at the U. S. Naval Academy, was a member of the "Seven Mules" on the 1924 Notre Dame football team. Miller played right tackle for the Irish line which performed in front of the famed "Four Horsemen" backfield. . . .

Switching to basketball for a minute, Frank McGuire, the very successful coach of North Carolina, has published a new book on the hardcourt sport entitled "Defensive Basketball." In it he covers all the fine points of defensive play and discusses scouting reports, strategy and many other interesting aspects of the defensive side of basketball. He also is the author of the book "Offensive Basketball." . . .

Bill Burrell, the 210-pound senior guard for Illinois, was credited with the unbelievable total of 26 tackles in the 7-7 tie between the Illini and Purdue. He was injured in the third quarter and had to leave the field with a twisted knee. However he returned in the fourth quarter and proceeded to continue his one man destruction of the Boilermakers. Burrell is also the captain of the Illini and is the first Negro to be given this honor at the Champaign-Urbana school. . . .

Junior halfback Ray Ratkowski showed his versatility again Navy by playing both halfback positions. He started the game at right half and when both George Sefcik and Red Mack were forced to retire with injuries, he moved to left half. It was his key block that cleared the way for teammate Bob Scarpitto when Scarpitto scored from two yards out in the early stages of the fourth quarter. . . .

Sailing Team Finishes 2nd at Bloomington

On Friday, October 30, four Notre Dame sailors traveled to Bloomington, Ind., to compete in a regatta hosted by the University of Indiana.

Notre Dame finished second behind the Hoosiers with the University of Michigan and Wayne State finishing third and fourth respectively.

The air was light Saturday morning when the races started, and the Irish were disqualified from two races which hurt their performance badly.

Bud Rose skippered A-division and Art Graham was his crew. B-division was skippered by Jim Kuras with Ed Meyer as crew.

Next week end the sailing team will sail at Purdue.

Scarpitto and Sefcik Leading Notre Dame Offensive Totals

Halfback Bob Scarpitto is the pacesetter in the offensive statistic departments for Notre Dame after the first six games for the Irish this year. Scarpitto is followed by another halfback, George Sefcik.

A junior from Rahway, N. J., Scarpitto leads the team in scoring, rushing and passes caught and is second in punting. His running mate, sophomore George Sefcik, leads in punting, is tied for first in pass interceptions and is second in rushing.

The 5-11, 185-pound Scarpitto has scored 36 points on six touchdowns, and is followed by senior fullback Jim Crotty with 18 points. Scarpitto has caught ten passes for 175 yards and two touchdowns, while sophomore end Les Traver, the runner-up, has seven receptions for 130 yards and a six-pointer. Sefcik also has caught seven passes for 60 yards and one touchdown.

Sefcik, from Cleveland, Ohio, has punted 19 times for 711 yards for an average of 37.2 yards, while Scarpitto has a 37.8 average on 16 punts which went for 604 yards.

Scarpitto, Notre Dame's leading ground gainer, has accumulated 181 yards in 41 attempts for a 4.4 average. Sefcik is second with a 5.5 average based on 122 yards gained in 22 runs.

Don White, senior quarterback, leads the passers with 27 completions in 60 attempts. White's passes have gained 400 yards and one touchdown.

Tyler Jr.'s Picks of the Week

TONIGHT

Miami over North Carolina

TOMORROW

Air Force over Missouri

Army over Villanova

Auburn over Mississippi State

Notre Dame over Georgia Tech

LSU over Tennessee

Iowa over Minnesota

Purdue over Michigan State

SMU over Texas A & M

Ohio State over Indiana

Southern Cal over West Virginia

Illinois over Michigan

Pitt over Boston College

Clemson over Duke

Yale over Pennsylvania

UCLA over Stanford

Harvard over Princeton

California over Oregon

GAME OF THE WEEK

Syracuse over Penn State

UPSET OF THE WEEK

Wisconsin over Northwestern

LAST WEEK

13 right, five wrong, two ties

72.2 per cent

TOTALS TO DATE

64 right, 29 wrong, seven ties

68.8 per cent

TIME OUT

Joe Kuharich and his bandaged gridders continue to struggle forward, taking advantage of opportunities, making mistakes, suffering more injuries, lacking a consistent air attack and giving all they've got each Saturday. They have managed to win three games so far with the season sixty per cent completed and it looks as though the best that can be hoped for is a 5-5 season. This isn't too bad when you consider that there are twelve lettermen, over twenty serious injuries to key players have been sustained since fall practice started, and the schedule doesn't exactly allow for any "breathers."

The subject of the relative difficulty of football schedules always brings up the question of whether or not LSU should be ranked as the number one team in the country since it is hard to evaluate their ability because they never play any teams except those from the South.

RANKINGS MISLEADING

My first reaction to this question is to answer that these rankings are misleading anyway. So much of the voting is by hearsay and purely on the basis of the won-lost record. Most of the sportswriters who vote in this poll (AP) have never even seen the teams play for whom they vote. If a top-ranked team should happen to lose a game on a fluke play, they automatically drop way down on the list, most of the time out of the top ten. On the other hand, if a top-ranked team plays a lousy game against a lower ranked squad and happens to get a few lucky breaks and wins, why this is all that matters, their ranking will not suffer. In my opinion the polls at best are an evaluation of the relative merits, not of the ability of the nation's football teams, but of their won-lost records.

In this respect I don't see how LSU, which is 7-0 against Rice, TCU, Baylor, Miami, Kentucky, Florida and Mississippi, can be ranked ahead of Northwestern, which is 6-0 against Oklahoma, Iowa, Minnesota, Michigan, Notre Dame and Indiana. It is true that this view is somewhat biased. I come from the Midwest and regard Big Ten football as the best in the country. This opinion is based upon the phenomenal success of the Big Ten teams in the Rose Bowl and the success which Notre Dame has had against teams from the South as contrasted with their lack of success against Big Ten schools. I confess that I have no first-hand experience of Southeastern Conference competition, especially LSU. But judging from the slim margins by which Paul Dietzel's team seems to slip by their opponents week after week, which is all most of the sportswriters who vote in the AP poll have to go on, LSU does not appear to be head-and-shoulders above the other teams in the conference.

LSU TOUGH UNDER PRESSURE

The amazing thing about LSU to me is not that it is such a great football team, but that it is a remarkably poised team which seems to be able to get itself psychologically "up" for each game it plays and to come up with the important play when needed. Admittedly, this is a form of greatness. But it is a different sort from that of last year's Iowa team, for example, with their absolutely devastating power and precision. From my point of view, Iowa would have run LSU right off the field last year even though LSU was supposedly a better team according to the AP ratings. LSU's performance against Clemson on New Year's day certainly was anything but sensational.

Again this year I think Northwestern is better than LSU even with Billy Cannon who is obviously a great halfback. I doubt if Dietzel could get away with his three-platoon system in the Big Ten. But this can never be really proven. Neither Northwestern nor LSU schedules teams from out of their section, except that the Wildcats did play Oklahoma this year and practically annihilated them, 45-13.

Perhaps here at Notre Dame we are in a better position to judge the football strength of the various sections of the country than most people because our schedule is intersectional.

Georgia Tech is a Southeastern Conference team and supposedly one of the best teams in the nation. Tomorrow all of us skeptics about the quality of football played down South will get a chance to judge for ourselves.

—T. R.

Gregory Leads Harriers In Quest of State Title

This afternoon the Notre Dame cross-country team will be running in the Indiana State meet at Indianapolis, Ind. The seven men who are representing the Irish as a result of last week's performance against Michigan State are: Ron Gregory, Galen Cawley, Dave Cotton, Tom Dempsey, Dennis Johnston, John O'Sullivan and Bob Latsko. Many schools will be in the meet, but Coach Wilson mentioned that he is worried about two in particular, Indiana and Wabash. Indiana has already beaten Notre Dame, and just last week they were tied by Wabash.

Last Friday on the Burke Memorial Golf Course the defending NCAA champions, Michigan State, beat the Irish 17 to 42. Three State runners finished ahead of Notre Dame's Ron Gregory; one of these runners, Crawford Kennedy, was the individual collegiate champ last year. Gregory, who has been hampered by a knee injury this fall, finished fast with a burst of speed that was enough to pass one MSU runner but he couldn't reach the other three who were well ahead of him. The winner's time for the five-mile run was 24:43. Gregory's fourth place time was 25:28. Other Irish performances were: Tom Dempsey in seventh place with a time of 25:45, Galen Cawley eighth in 25:53, Dave Cotton eleventh in 26:27, Dennis Johnston

twelfth in 26:51, John O'Sullivan 13th in 27:12 and Bob Latsko 14th in 27:16.

This loss was the third in four meets. There are now four meets left: the Indiana State meet today, the Central Collegiate Conference in Chicago, the IC4A in New York and then the season ends at East Lansing with the NCAA championship.

Notre Dame Bowling Team Opens Season Here Sunday

The University of Notre Dame intercollegiate bowling team, a member team in the Midwestern Intercollegiate Bowling Conference, will open their season this Sunday against Valparaiso University on the Notre Dame Lanes. The match will begin at 1:30 p.m.

Under the coaching of Jean "Speed" Sheehan, the varsity team of Captain Jim Flannery, Denny Panozzo, Dan Haloran, Ted Nekic, Mike Bentley, Pat Heenan and Bill Lieber will try to better by one their second place finish of last year. Notre Dame has won the annual MIBC team tourney for the past two years.

The ND-SMC Mixed League will not meet this Sunday. The next match will be at 1:30 p.m., November 15.

Classic League

Brunswick Shop	13	3
Dvorak's	12	4
Schwartz's	12	4
Ted Nekic, 256-226-187-669; Ted		

Middendorf, 179-207-200-586; Bob Whelan, 214; Fred Hoey, 212; Denny Panozzo, 204; Jim Flannery, 203; Tom Schroeder, 202; Maurie LeFere, 202; Jim Dippmann, 202; Don Dvorak, 201.

Kampus Keglers—Yellow

Lucky Strikes	16	0
Shady Grove All-Stars	15	1
Emmett Sharkey, 197-189-185-571; Ed Tejeira, 141-187-231-559; Jack Denman, 204; Mike Monaco, 203; Lee Taddonio, 200.		

Kampus Keglers—Green

5 Jokers	9½	2½
Met Club "B"	8	4
Cherry Pickers	8	4
Jim Lewis, 219-193-164-576; Dave Shivell, 147-173-160-480; Dave Akers, 193; Bill Pogue, 191.		

Kampus Keglers—Red

Rochester Club	14	2
5-J's	11	5
J. Millar, 202-205-130-537; R. Stefani, 167-175-185-527; T. Littlefield, 191; T. Gatti, 185.		

Kampus Keglers—White

Sixty-Niners	13	3
Offbeats	10	6
M. Kubiak, 185-229-170-584; D. Panozzo, 171-195-202-568; D. Czulewicz, 210; M. Bentley, 199.		

Kampus Keglers—Blue

Detroit Club "A"	12	4
North Dakota Club	12	4
Jon Roark, 173-196-160-529; Bob Kriner, 151-196-181-528; D. Sweeney, 197; J. Harris, 196.		



UNIVERSITY
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PRESS

What America Stands For

Edited by Stephen D. Kertesz and M. A. Fitzsimons

The issues of American identity and the world's image of the United States are the chief concern of the articles in this volume. The authors' evaluation of American institutions, ideas, and purposes should eliminate many of the stereotypes that so often becloud the world's vision of what America stands for.

Distinguished scholars have contributed to the volume: Jerome J. Kerwin, Chicago; Guy B. Johnson, North Carolina; Don K. Price, Harvard; Karl de Schweinitz, Jr., Northwestern; Clark Kerr, President, California; Charles M. Hardin, Chicago; George N. Shuster, President, Hunter; John Ely Burchard, M.I.T.; and Stephen D. Kertesz, M. A. Fitzsimons, John T. Frederick, Thomas J. Stritch, and I. A. Abell, Notre Dame.

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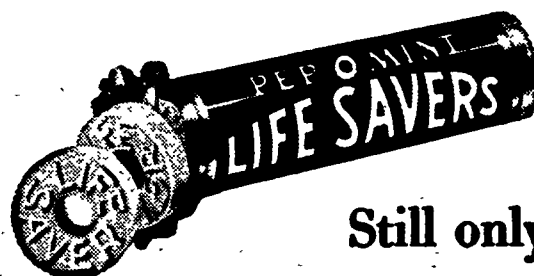
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Herodotians Elect Three At Second Club Meeting

Election of three officers was the highlight of the second meeting of the *Herodotians* held a short time ago. Elected to serve with history club President Charles Tausche were James Fahy, vice-president; David Christian, secretary; and Edward Chaplin, treasurer.

Tausche, a senior, was elected last spring to run the club for the 1959-1960 school year. Seniors Christian and Chaplin were re-elected to posts they held last year. Fahy, a junior, is among the 40 new members of the junior class of history majors.

The *Herodotians* is a club made up of history majors and was organized for the purpose of affording its members a better opportunity to meet the history department faculty. At this meeting, Dr. William O. Shanahan, professor of history, gave a talk on graduate study in the field of history.

The next meeting of the club will be held November 17, when Dr. Vincent DeSantis will be the speaker.

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TUESDAY

NOVEMBER 17

Who said it first?

A column of incidental intelligence
by **Jockey** brand

"THE WORM TURNS"

Shakespeare said it this way:
"The smallest worm will
turn, being trodden on."
But Miguel de Cervantes
beat him to it in "Don
Quixote", Part II, Book 3:
"Even a worm when trod
upon, will turn again."



"MUSIC HAS CHARMS"

The 17th Century playwright, William Congreve,
was the first to set down this classic metaphor
concerning the powers of sound and rhythm.
You'll find the whole quote in "The Mourning
Bride", Act I, Sc. 1:

"Music hath charms to soothe the savage breast,
To soften rocks, or bend a knotted oak."



"RHYME OR REASON"

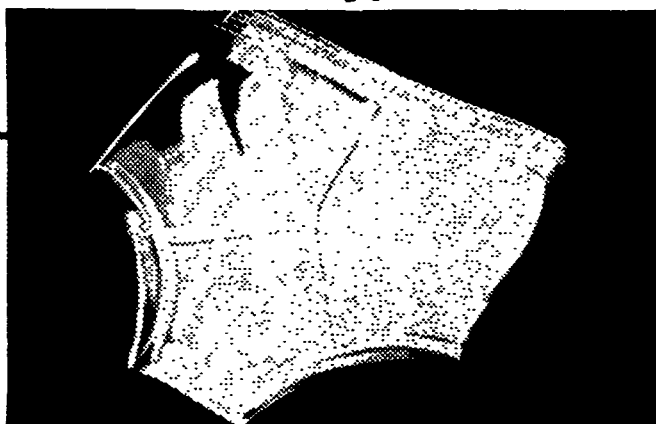
Edmund Spenser, 16th Century poet, expected a
pension. He didn't get it. So he wrote this rhyme:

"I was promised on a time/To have reason
for my rhyme;/From that time unto this season,/I
received nor rhyme nor reason."

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Notre Dame Benefits From Unusual Program

The University of Notre Dame will benefit from an unusual program which helps private colleges replace their financial investment in graduates who work for Connecticut General Life Insurance Company.

Connecticut General's program, Mr. Wilde said, recognizes that students' fees do not cover the full cost of their college studies. Typically, a college will spend a total of \$4000 for each graduate beyond what the graduate himself has paid for his education. This balance is made up from endowment income, thus depriving the college of such income.

The company's grant, offered without restriction as to use, will equal the earnings from \$4000 at four per cent, or \$160. It will go to colleges in the name of each graduate who is a career employee at the company. Connecticut General plans to make the grant each year for as long as the employee is with the company.

Initially, 55 colleges and universities throughout the country will benefit from this program in varying amounts according to the number of their graduates employed by Connecticut General.

This year Connecticut General will make a direct grant to Notre Dame in the name of John D. Gavan, '40.

Fall Enrollment Largest In History of University

A fall semester enrollment of 6,396, an increase by 262 or 4 1/4 % over last year, has pushed the student body numbers to the largest in the history of Notre Dame.

The undergraduate student body has the largest numerical increase, but the smallest gain percentagewise. The enrollment in the liberal arts, commerce, science and engineering schools totals 5,474, an increase of 143 or 2 3/4 % over last year's undergraduate total. The Notre Dame Law School numbers 174 students this semester, a gain of eight students or 5%.

The greatest growth was reported in the Graduate School, which had an increase of 19 1/2 % in full-time enrollment over last year. Graduate enrollment for the current semester is 626 as compared with 525 a year ago. Students attending the Graduate School's part-time evening program increased from 112 to 122, a jump of 9%.

Notre Dame's College of Arts and Letters is the largest unit of the University with a total enrollment of 1,978. Included in this figure are 119 students enrolled in a combination liberal arts-engineering program and 54 studying under a liberal arts-physical education program. The enrollment in the other undergraduate schools: College of Commerce, 1,412; College of Engineering, 1366; and College of Science, 718.

Businessmen Appointed To AB Advisory Council

Six prominent business and professional men have been appointed to the University of Notre Dame's Advisory Council for Liberal and Fine Arts, according to an announcement by Rev. Theodore M. Hesburgh, C.S.C., University president.

They are Terrence J. Dillon, president, Local Loan Co., Chicago, Ill.; William B. Dreux, New Orleans, La., attorney; Francis L. Linton, vice president, Allied Chemical and Dye Corp., New York, N. Y.; Donald H. McGannon, president, Westinghouse Broadcasting Co., New York, N. Y.; Edward J. Morrissey, president, Chicago Rivet and Machine Co., Bellwood, Ill.; and Paul L. Mullaney of Mullaney, Wells and Co., Chicago brokerage firm.

Southern Excursion Planned For Glee Club Easter Outing

The Notre Dame Glee Club is already working hard to make this year a success. The freshmen were afforded the opportunity to hear them perform during orientation week, while the rest of the students were entertained at one of the pep rallies.

Plans are already being made for their annual Easter tour. Last year their excursion covered New York, Pittsburgh and most of the East, while this year a trip to the South is in the making. This will include Mississippi, Georgia, Texas, Louisiana and possibly Florida, among others. Also many week-end trips throughout the Midwest are on the agenda. On the week end of November 22, the Glee Club will travel to Mansfield, Ohio, for a concert. They travel an average of seven or eight thousand miles a year.

There was a fine turnout of freshmen for the Glee Club this year, but, as usual, there was a shortage of tenors.

Although the annual fall concert will not be held due to difficulties in securing Washington Hall, big plans are under way for the Christmas concert to be held several weeks before the vacation.

The men leading the Glee Club this year are John Adams, president; Pat Creadon, vice-president; Steve Murray, secretary; and Frank Loncar, treasurer.

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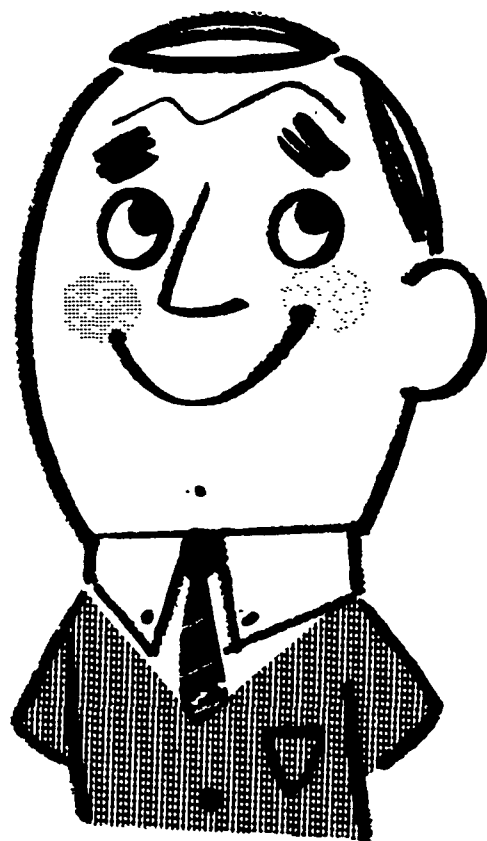
Great Century

(Continued from page 21)

that master did of the ballet. For those people who have fallen under the spell of Paris in the Gay Nineties the two color lithographs by Lautrec will offer great promise.

The exhibition concludes with the work of two artists whose styles have been very influential in the modern development of surrealism, Henri Rousseau and Odilon Redon. The former was a tax

collector who painted in his free time and who had a quiet, simplified style which has the power to enchant and delight its audience. The latter was far more complicated, receiving from his teacher, Bresdin, an interest in Romanticism to which he added a strange and mystical, often times terrifying style of his own. The University Art Gallery is indebted to eighteen museums and private collectors in the United States and Canada for the generous loan of the various works of art to this exhibition.



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At the Theaters

(Continued from page 22)

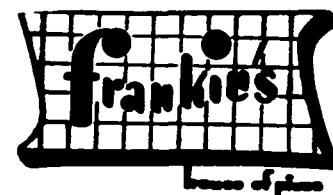
prolonged and unwanted Hallowe'en string of stupid shows designed for morons, returns to big time (relatively speaking) with a movie possessing what is perhaps the most baffling title, —30—. To us in the publications racket, that means "end of the story"; but to Jack Webb — producer, director, "star" — it means money in the bank. The entire action takes place in a newspaper's city room, and even that space is too big for Webb — producer, director, "star" — it cliché for hours on end housed in an ND locker. David Nelson is seen trying to undo what they did to his lily-white (on screen) character in the *Big Circus*. All in all, this priceless offering manages to fall flat on its face and do a good job at it. Accompanying it on its fateful journey to oblivion is a British war thriller, *Yesterday's Enemy*, which may very well be tomorrow's disgrace.

Alas, Washington Hall. The reason there is no mention of what's playing at Washington Hall (actually *The Hasty Heart* is on stage now) is that nobody but nobody knows what the plans are moviewise. That good enough? It will have to do. Besides, who wants to go see a movie over there, when you can get as much enjoyment out of a trip to the zoo? Elephants and laughing hyenas are much more melodic in their screaming.

Another week, another ulcer. South Bend weather permitting and irate managers notwithstanding, I'll be back amongst ye again next week for another one of these crazy columns. See you.

—Tony Wong

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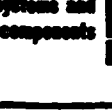
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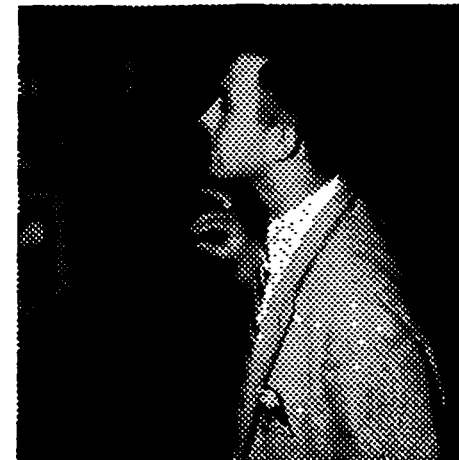
ASSISTANT PROJECT ENGINEERS

Responsible training-program assignments offer varied experience, and a chance to select the work you prefer for long-range growth. For example, let's examine the present training of Larry Wood, class of '58:

Larry chose the Navigational Systems Laboratory for his initial assignment. Here, he is working on the inertial guidance system for the SUBROC missile; he selects components such as networks and gear trains, specifies parameters such as amplifier gain, and is studying possible alternates to the present system.

If Larry requests permanent assignment in this Lab, he will write design specifications, sketch originals, and supervise draftsmen in the preparation of final prints. He will coordinate the efforts of engineers from supporting groups, supervise technicians performing final systems tests and developing required supporting test equipment.

Larry is helping Kearfott grow, and he is growing with it. Similar opportunities exist for this year's EE and ME graduates. Please see your Placement Director for additional information and for an appointment..



Larry Wood, BSEE, University of Maine,
June, 1958

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Repercussions

(Continued from page 6)

OSORIO AGAIN

Editor:

I wish to recant statement Number 2 of my letter which appeared in your Oct. 16 issue.

After casually picking up a recent [Oct. 23] issue of the SCHOLASTIC out of a wastebasket in our dorm, I was moved to tears to find such a magnanimous masterpiece of art on the cover!

Oh what beauty! Oh what reality! Oh what originality! Oh joy!

Yes, yes! You *must* let Ivan continue to sneak around this year! Long live the Echo Yell! Long live the Milk Bars! Long live the surreptitious "Ivanhoe"!!!

Marcia Kuras

Sophomore, St. Mary's

GENTLEMEN?

Editor:

I would like to take this opportunity to comment on the abusive use of that most sacred of names, Jesus Christ, here at Notre Dame during the football games. I have heard many vulgarities, curses, and other epithets used by an alarmingly large number of the Notre Dame students at the games. However, the use of the name of Our Lord in such circumstances as an expression of anger or disgust is in every sense unbecoming to a Catholic and to a gentleman. There are sufficient words in the language to render this unnecessary.

Joseph H. Maguire

Dept. of English

NO GOODY

Editor:

The October 23 article, "Contrast," by L. David Otte abruptly ended with the word, "goody." Webster defines the term as "anything regarded as especially good to eat, as a bonbon." I'm sure Mr. Otte didn't infer this about the National Catholic Youth Week. In fact a good deal of work has been put into the display at the Main Library advertising the event and a number of members of NFCCS on the campus have devoted much of their time to a worthwhile project, however slight its impact on the "small" student body. If anything, Mr. Otte should have lauded the endeavors of the NF representatives for calling the Senate's attention to this matter.

In the future I suggest that Mr. Otte explore his targets for sarcasm a little more thoroughly.

Dave Mayer

236 Fisher

FORGOTTEN CREW

Editor:

I found Mr. Cosacchi's article about the Dixie Ramblers quite interesting. I recognized Kevin McCarthy peeping from the back seat of the Volkswagen; however the other members of the group remain devoid of identity.

J. P. Sweet

339 Alumni

(ED: They are in order of appearance: Jack Carr, Ron Brossard, George Wenz and Charlie Prawdzik.)

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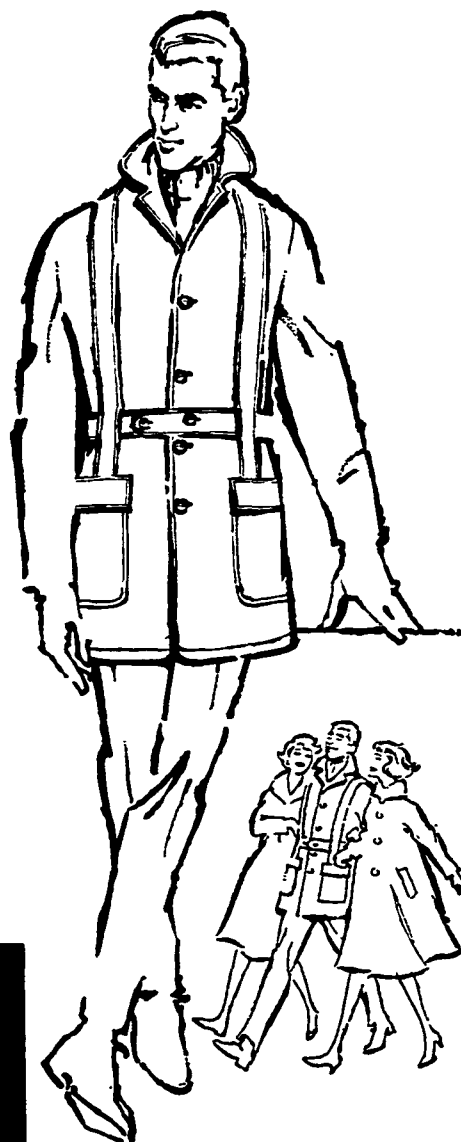
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GO OUT FOR

his
SPORTSWEAR

steel: freedom in danger

by CHARLES TAUSCHE

Charles Tausche, associate editor of the SCHOLASTIC, is a senior history major. In addition to his work on this magazine he is president of the Herodotians history club and vice president of the International Relations Club.

In this article he writes as an individual student, not in his official capacity as an editor of the SCHOLASTIC.

In this space last week, an opinion of the current steel strike was expressed, an opinion which unfortunately failed to take into account the more salient issues in the current strike, and which completely ignored the possible consequences of the remedies which were proposed.

The steel strike has now lasted past its 110th day, and no end is in sight. It is certain that this is not merely a continuation of the same pattern of labor-management relations as set down in the era of the depression. It is rather, an impasse, an impasse based on new and crucial issues which have been brought forth to the bargaining table for the first time. Certainly the United Steel Workers desire wage raises, but this is merely a side issue. The real question, as far as both sides are concerned is the question of "work laws" or "featherbedding" as the companies choose to call it. The steel firms are faced with increasingly stiffer competition from foreign steel producers and domestic rivals (aluminum, plastics, etc.) whose relative infancy to the field has allowed them to use more modern equipment and employ a greater efficiency in production. In order to meet the prices of this competition, the American steel companies desire to introduce more efficiency into their own plants; the USW, in retaliation, is fighting to protect the workers from wholesale mishandling by the companies.

MYTHICAL CONSPIRACY

The author of last week's article asserts that the helpless workers in this strike are victims of a conspiracy of the companies, the government and their own union leaders to let them suffer while the upper echelons struggle against each other. It might be pointed out, however, that David McDonald is suffering a personal financial loss every day the union strikes, as his salary is not paid during the strike period. If he is out to capitalize on the strike, he is certainly not employing a very sane method. Not only this, but studies show that the workers completely support him. (Even *Time* magazine, notoriously conservative, points this out in the article, "Youngstown, Ohio—A Steel Town on Strike" in the Oct. 2, 1959 issue.)

As for management, it is absurd to hold that they cling to the outmoded theory that labor is no more than a commodity. On the contrary, most firms now conduct studies on ways and means of making possible the best working conditions to minimize factory discontent and step up production. The welfare of the laborer is always at least an indirect concern, if for no other reason than that it benefits them. As for the government, the only part in the conspiracy it has played is allowing two private interests to settle their problems without interference, offering only its helpful mediation.

Certainly the workers are suffering somewhat, but one cannot accuse the union leaders or management for their plight. They are behind their union and believe in what it is fighting for. They are on strike, the companies did NOT lock them out. It was alleged in the previous article that management sat back and enjoyed itself while the workers starved. (No supporting evidence was offered to support the fact that workers were starving or were being evicted from their homes.) But the companies are not making money any more than Mr. McDonald or his workers. Last week's author insists that the steel companies have not felt any effects from the strike until recently. Yet Bethlehem Steel managed to lose \$31,926,943.00 by October 30, and U.S.S. showed a record loss of \$31,135,136.00 by the same date. It is obvious that each side is sacrificing monetary concerns for what they believe to be right. Each side is doing so voluntarily.

Finally we reach the basic over-all issue. It is insisted in the previous article that it is the duty of the President to interfere on behalf of the workers. It appears that the days of private enterprise and free collective bargaining which have proved successful so often in recent and past years are anachronisms, that in fact "our economic system . . . proved its utter worthlessness in 1929." The author decries President Eisenhower who "could have forced [italics mine] a settlement before the strike began." He accuses the President of adhering to the side of the companies by not forcing them to give the union everything that it desires. Have we come to the point where government intervention is the only possible solution for industrial problems? This is, I fear, nothing other than indirect socialism, for what is to prevent the government from the next logical step, actual seizure of the industry as was done by the President's predecessor in 1952 without any legal precedent? The courts ruled that President Truman had no right to take over the industry merely because it was

involved in a strike, but in the meantime the government had run the mills, given the workers one cent per hour more than the WSB recommended, dumped the mills back to the companies and promised them an inflationary rise in steel prices, a price increase for which they are now blamed.

SORDID HISTORY

If one follows the ideas of the previous article to conclusion, namely that it is the President's duty to "all of the people" to force a settlement, then we must look at previous attempts in this direction. In 1946, in a railroad strike, President Harry S. Truman seized the railroads. He appeared immediately afterwards in Congress and asked for "emergency power to break strikes in any industry held by the Federal government. [He had already seized the railroads.] His proposal included induction of strikers into the army and imprisonment of officers of striking unions. . . ." (Joseph Rayback, *A History of American Labor*.) In 1952, he followed the same pattern in the steel industry as has already been cited. This is government intervention, stark naked, shown for what it is. Certainly the next step will consist of taking over an industry on a more permanent basis to prevent any strikes. When we come to the point where government nonintervention is considered a failure to fulfill the duties of the presidential office, we have reached a mighty untenable position.

President Eisenhower was merely attempting to let the free process of collective bargaining take its course. When it appeared to be temporarily failing and the steel shortage was affecting our national welfare and military effort, he ordered 80 days of work in the steel industry. He did not attempt to force either side to give in. Each remains as strong as it was before the injunction; each remains adamant on its position in regard to work rules. In his present action the President has been guided by George Taylor, leader of the fact finding board, a man not unfavorable to labor. If George Humphrey has an influence because he has an interest in a minor steel company, then how much more are the shareholders, including the thousands of steel workers who own steel stocks, most vitally concerned? Should not these people also be considered? In his *Pravda*-like attack on the "Wall Street imperialists" who control the government, the liberal has overlooked one crucial point. Does the President's duty to all of the people consist in forcing them to obey his dictates or does it consist in allowing them to settle their own disputes?

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