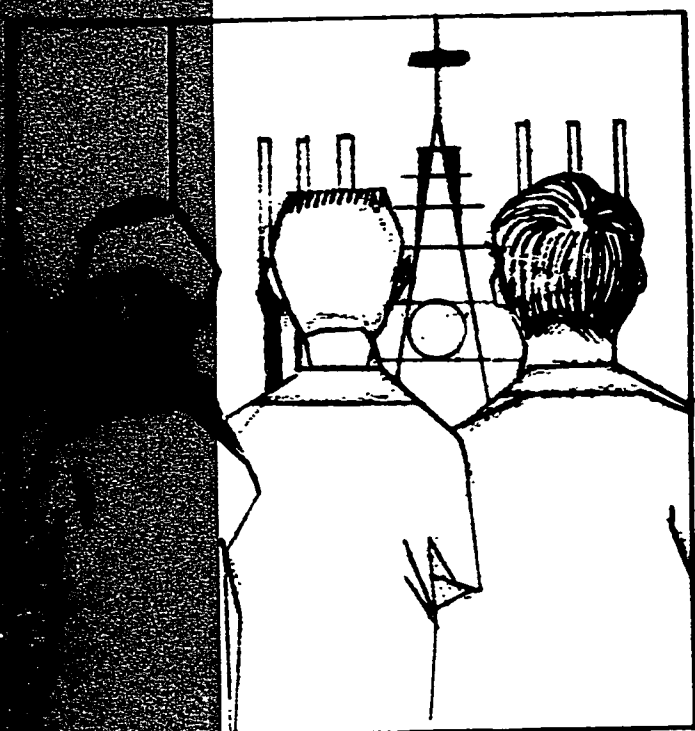
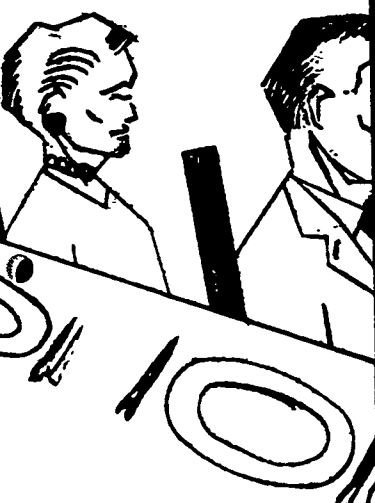
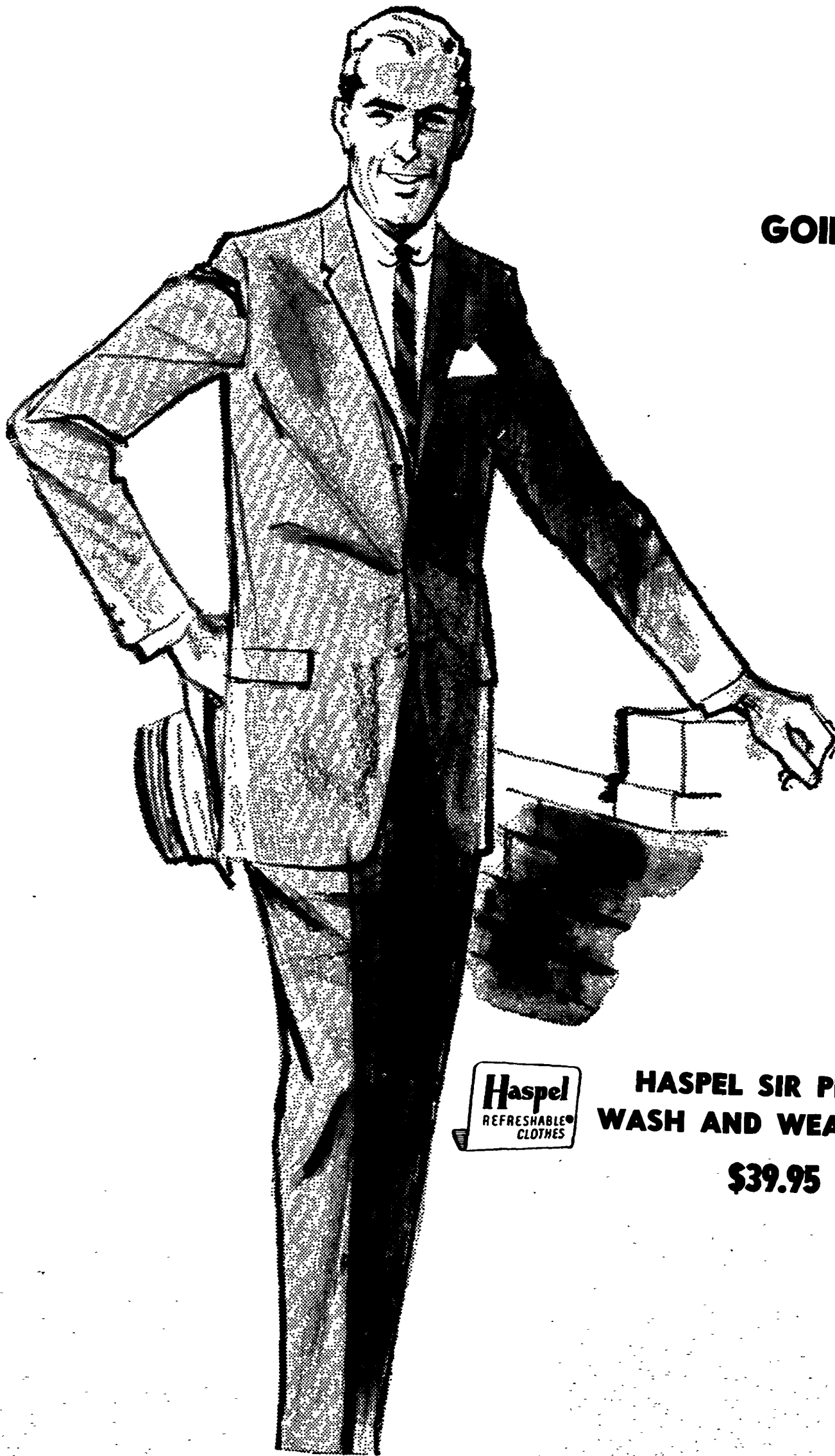


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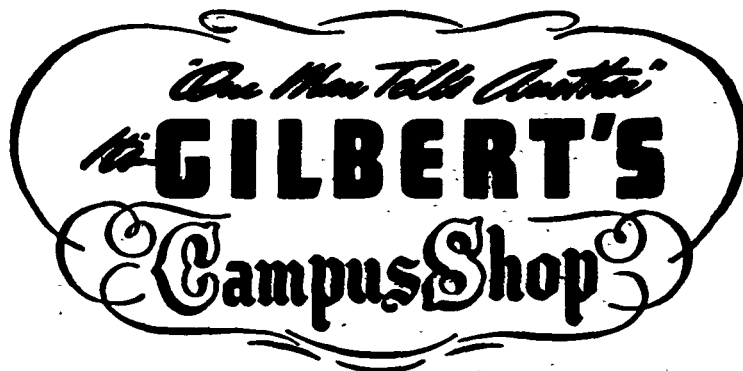
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*On the Campus—Notre Dame*

## I WAS A TEEN-AGE SLIDE RULE

In a recent learned journal (*Mad*) the distinguished board chairman (Ralph "Hot-Lips" Sigafos) of one of our most important American corporations (the Arf Mechanical Dog Co.) wrote a trenchant article in which he pinpointed our gravest national problem: the lack of culture among science graduates.

Mr. Sigafos's article, it must be emphasized, was in no sense derogatory. He stated quite clearly that the science student, what with his gruelling curriculum in physics, math, and chemistry, can hardly be expected to find time to study the arts too. What Mr. Sigafos deplores—indeed, what we all deplore—is the lopsided result of today's science courses: graduates who can build a bridge but can't compose a concerto, who know Planck's Constant but not Botticelli's Venus, who are familiar with Fraunhofer's lines but not with Schiller's.

Mr. Sigafos can find no solution to this hideous imbalance. I, however, believe there is one—and a very simple one. It is this: if students of science don't have time to come to the arts, then we must let the arts come to students of science.

For example, it would be a very easy thing to teach poetry and music right along with physics. Students, instead of merely being called upon to recite in physics class, would instead be required to rhyme their answers and set them to familiar tunes—like, for instance, *The Colonel Bogey March*. Thus recitations would not only be chock-full of important facts but would, at the same time, expose the student to the aesthetic delights of great music. Here, try it yourself. You all know *The Colonel Bogey March*. Come, sing along with me:

*Physics*  
*Is what we learn in class.*  
*Einstein*

*Said energy is mass.*

*Newton*

*Is highfalutin*

*And Pascal's a rascal. So's Boyle.*

Do you see how much more broadening, how much more uplifting to learn physics this way? Of course you do. What? You want another chorus? By all means:

*Leyden*

*He made the Leyden jar.*

*Trolley*

*He made the Trolley car.*

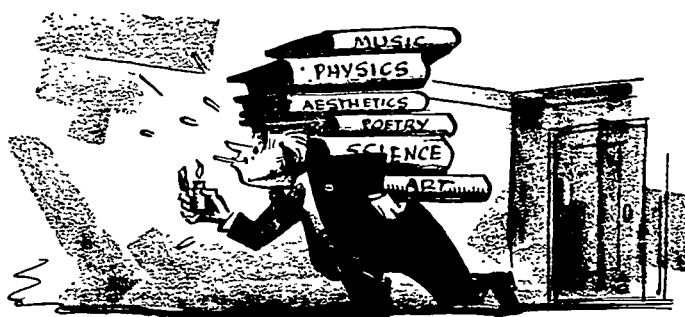
*Curie*

*Rode in a surrey,*

*And Diesel's a weasel. So's Boyle.*

Once the student has mastered *The Colonel Bogey March*, he can go on to more complicated melodies like *Death and Transfiguration*, the *Eroica*, and *Love Me Tender*.

And when the student, loaded with science and culture, leaves the classroom and lights his Marlboro, how much more he will enjoy that filter, that flavor, that

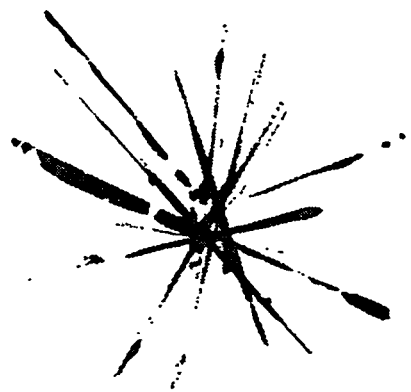


*He will know that he is a fulfilled man...*

pack or box! Because there will no longer be an unease gnawing at his soul, no longer a little voice within him repeating that he is culturally a dolt. *He will know*—know joyously—that *he is a fulfilled man*, a whole man, and he will bask and revel in the pleasure of his Marlboro as a colt rolls in new grass—content, complete, truly educated—a credit to his college, to himself, and to his tobacconist!

\* \* \*

*And while he is rolling, colt-wise, in the new grass, perhaps he would stop long enough to try a new cigarette from the makers of Marlboro—unfiltered, king-size Philip Morris Commander. Welcome aboard!*



## LOUD MOUTHS

Editor:

There is a situation developing on campus, and off campus too, which has reached the point of scandal. Some members of our student body are laboring under the impression that to be a big man on campus it is necessary to use public profanity and even obscenities to demonstrate their manliness.

Our first experience with these students was in the stands at the football games. They were a source of embarrassment—a better word would be shame—for anyone who ever attended a Catholic university. It is natural that enthusiasm and excitement should run high at a contest between schools. But profanity, vulgarity and crude insults have no place at a sporting event. At Notre Dame they are heard too often.

This type of behavior is not confined to the sports arena. In many cases even the presence of ladies seems only a slight deterrent. One would expect the Huddle to be off limits for rough language, yet this is one of the places where nuns, students' wives and visitors are most likely to be unwillingly subjected to it. It is not uncommon to hear profanity, not always in its milder forms, shouted across the grounds. If women and children are nearby—too bad.

Even the desks in O'Shaughnessy and Nieuwland Halls suffer from this contemptible behavior. The scribbling of vulgarities on the furniture of public buildings is of high school caliber and a poor reflection on the literary attainments of some of our students.

You came to Notre Dame because it has always had a good reputation. The very name of Notre Dame has always commanded respect. This heritage will belong to you as alumni. It is your responsibility to protect it, not to see it degraded.

If more reason is needed, then as

(Continued on page 24)

The SCHOLASTIC is entered as second class mail at Notre Dame, Indiana, at a special postage rate authorized June 23, 1918. The magazine is a member of the Catholic School Press Association and the Associated Collegiate Press. It is represented for National Advertising by National Advertising Service and by Don Spencer, College Magazines Corp., 420 Madison Avenue, New York 17, N. Y. Published weekly during the school year, except during vacation and examination periods, the SCHOLASTIC is printed at the Ave Maria Press. The subscription rate is \$5.00 a year. Please address all manuscripts to the Editors, Box 185, Notre Dame, Indiana. All unsolicited material becomes the property of the SCHOLASTIC.

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**The Notre Dame**

**Scholastic**

Vol. 102 No. 17  
March 10, 1961

**Founded 1867**

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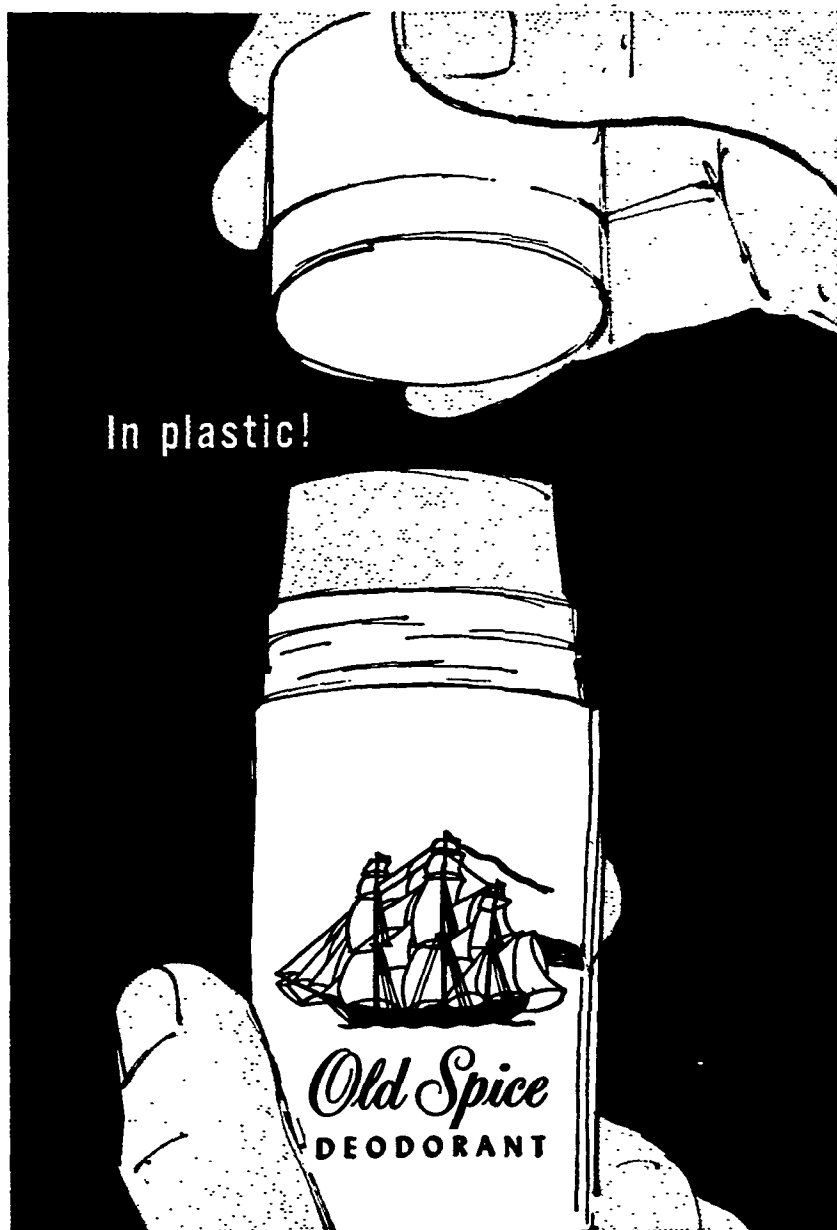
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# JUNIOR PARENTS MEET ON CAMPUS AS ANNUAL FAMILY WEEKEND BEGINS

Event Will Introduce Guests to Offsprings' Campus Life;  
Attendance Will Top 1000, Chairman Buckley Estimates

by LARRY KAVANAUGH

Junior Parent Week End starts officially this evening, with registration in the lobby of the Morris Inn. After that the annual swarm of parents should all but overrun the campus for the next two days.

Chris Buckley, general chairman for the event, estimates that well over a thousand parents will be on hand. Their schedule of events has been arranged so that they will have an opportunity to meet everyone, from Father Hesburgh on down to their son's roommate.

**In dubious luncheon.** Registration will continue tomorrow morning until 11:30. During this time tickets may be purchased for the luncheon and dinner. From 11:30 to 1:00 p.m., parents may dine with their sons in the Old Dining Hall. Off-campus students and their parents may use the Old Dining Hall then also.

At 1:30 receptions will begin in each of the four colleges. Deans and faculty members will be present. During this time Army, Navy and Air Force ROTC instructors will hold similar receptions. This part of the day's activities will continue until 3:30.

From 3:00 until 5:00 Pangborn, Badin, and Dillon Halls will be open for rector and prefect receptions. While these are being held, a continuous show-

ing of the movie "Campus Life" will be going on in the Student Center.

The highlights of the week end will be reached at 7:00 with the President's Dinner in the Old Dining Hall. Father Hesburgh will speak and the Glee Club will entertain. Chris Buckley, in his other capacity, as president of the junior class, will act as toastmaster.

**The busy palms.** The dinner will conclude at about 9:00, and it will be followed immediately by an Open House in the student center. Here parents will have the opportunity to meet the University President and the vice-presidents. Saturday's program will conclude at 10:00.

On Sunday morning, a special section will be reserved at 9 o'clock Mass in Sacred Heart Church for juniors and their parents. Breakfast will follow in the Old Dining Hall.

Assisting Chris Buckley in planning the Big Week End were Terry McGlinn, executive coordinator; Paul Schellhammer, publicity; Paul Sica, tickets; Rich Jalovec, accommodations; J. T. Phillips, presidential dinner; Jim Smith, presidential reception; Paul O'Brien, A.B. school; Dick Meece, commerce; Bill Long, engineering; Tom Smith, science; Tom Eiff, Lou Schirano, and Greg Risch, ROTC; and Al Hamilton, breakfast and lunch.

## Realize \$30,000 Profit As Mardi Gras Gain

A consolidated net profit of about \$30,000 will be realized from the 1961 Mardi Gras according to preliminary figures released by Bernie Craig, general business manager for the festival.

Friday night's ball with Peter Palmer and his Orchestra netted \$350. Shelley Manne's Saturday afternoon concert, however, lost nearly \$400. Pushing the profit figure up was the success on the raffle tickets. This item contributed approximately \$23,500. Carnival booths in the Drill Hall accounted for \$6,500.

Three halls received cash prizes for their high sales of raffle books. Stanford, which had sold 92.5% of its quota, was awarded \$75. Keenan and St. Ed's tied for second at 90.5% and each hall received \$25. Sorin finished third with 81.1%. A hall's quota was based on two books per man.

Dave O'Connor from Sorin and George Anderson of Dillon sold books as a team and were each given a \$25 prize as the top salesmen.

Freshmen led the other classes in selling 75% of their quota based on two books per man. Sophomores followed with 60% and were trailed by the Juniors and Seniors at about 50%.

Student Affairs Commissioner Mike Nash commented, "This was the finest Mardi Gras ever, both for charity, Student Government and the student. Congratulations to all concerned."

General chairman Rich Jalovec was assisted by Dave McCann, raffle chairman; J. T. Phillips, carnival chairman; Tom Conneely, dance chairman and Bernie Craig, general business manager.



TERRY MCGLINN, CHRIS BUCKLEY, PAUL SCHELLHAMMER  
Shuffling parents from point to point

## Northwestern U. Takes First In Annual Debating Tourney

Northwestern University emerged the victor last week end to capture the three trophies awarded the winner of the Ninth Annual Invitational Debate Tournament here at Notre Dame. King's College of Wilkes-Barre, Penn.; Southern Illinois, and the University of Miami, Miami, Florida were second, third and fourth runners up in the contest in which forty-four colleges across the nation participated.

Notre Dame failed to advance beyond the preliminaries due to an unexpected three win and three lost record in the first round. Though engaged in some of the finest debates in the tournament, the host team placed eighteenth. Nevertheless Jay Whitney received the First Place Best Speaker Award and Guy Powers the second place individual speaker prize. Both were awarded marble and gold desk sets.

# Dome to Receive New Gold Leaf Covering; Expect to Complete Project Next September

A long overdue regilding job is in store for the University's symbolic Golden Dome. The last such undertaking was carried out in 1948. In addition to a renewed gold leaf surface, the Dome will receive a new and improved metal base.

The first step will be to remove the remains of the old gold leaf. Then, off will come the underlying sheet metal to be replaced with sheets of heavier, stronger, more corrosion-resistant, more expensive Monel, an alloy of nickel and copper; the new type of base will also tend to expand less in hot weather.

**The better to stick.** When the Monel

## CALENDAR

### SATURDAY:

All day — Junior Parents week end; college ROTC and hall receptions; President's Dinner at 6:30.

8:00 p.m. — Dave Brubeck Quartet Concert, Morris Civic Auditorium.

8:15 p.m. — THE KING AND I, O'Laughlin Auditorium.

### SUNDAY:

9:00 a.m. — Communion Breakfast, Junior Parents Week End, Old Dining Hall.

1:30 p.m. — Contract Bridge Tourney, Student Center.

8:15 p.m. — THE KING AND I, O'Laughlin Auditorium.

### MONDAY:

8:00 p.m. — Bengal Bouts, Fieldhouse.

### TUESDAY:

7:30 p.m. — Junior Prom bids sold in Drill Hall.

8:00 p.m. — William D'Antonio, "The Catholic Role in the Race Issue," 104 O'Shaughnessy.

### WEDNESDAY:

7:30 p.m. — Marriage Institute, Washington Hall, Dr. Louis Leone.

8:00 p.m. — Bengal Bouts, Fieldhouse.

### THURSDAY:

All day — Finance Forum, Morris Inn.

### FRIDAY:

All day — Finance Forum, Morris Inn.

8:00 p.m. — Bengal Bouts, Fieldhouse.

## FOURTH MARRIAGE TALK

Dr. Louis B. Leone will discuss "The Doctor's Viewpoint" at the fourth Marriage Institute lecture on Wednesday, March 15, at 7:30 p.m. in Washington Hall.

A graduate of the University of Illinois Medical School, Dr. Leone has four children and lives in Morton Grove, Illinois. He has been an active member of the Cana Conference movement and will make his seventh visit to Notre Dame. The concluding talk of this year's Institute, Mr. and Mrs. Robert Christin's "Romance in Marriage," will be March 22 at 7:30 p.m. in Washington Hall.

base is in place on the wooden frame of the Dome, it will be covered with an agglomeration of special compounds, which will receive and hold down the thin gold surface to be applied.

The gold itself is in the form of 23-karat foil sheets one ten-thousandth of an inch in thickness. The rolls of foil are three-quarters of an inch wide and 67 feet long; one roll covers approximately 16 square feet of the Dome's 3500 square feet of surface.

According to Rev. Jerome Wilson, C.S.C., University Vice-President for Business Affairs, bids for the work are being scrutinized at the present time, and work should begin within the next few weeks. It will probably take until next fall to complete the entire job.

The present Dome has been standing since 1882, when it was erected under the supervision of Rev. Edward Sorin, C.S.C., founder of the University. Since that time the structure has been regilded eight times, in 1886, 1891, 1904, 1913, 1923, 1934 and 1948.

**Glitter comes high.** Cost of the regilding job in 1934 was \$8000. In 1948, about \$20,000 was spent on the job. Father Wilson expects that this year's bill will total close to \$50,000, including the cost of the new base and of repainting the top floors of the Main Building itself. Only about \$7000 will be spent for the gold leaf. University officials expect that this year's increased cost will pay returns by obviating a new regilding job for another 15 or 20 years.

## Set Joint Language Club Meeting at Little Theater

On March 14 the combined Modern Language clubs of Notre Dame and St. Mary's will offer a program on Andre Malraux which is to include his film, "Visage d'ecrivain." At this time Professor Charles Roedig and Professor Louis Chatagnier will lecture in St. Mary's Little Theater at 7 p.m. The club will initiate a foreign film series on March 16 with a showing of "Mr. Huliot's Holiday" and "The Red Ballow." Both of these French films are scheduled for the Little Theater.

Directed by Professor Grupp, head of the University's language department, and club president John Clark, the organization has been conducting a study of the Peace Corps. Presently they are studying the possibility of establishing a radio network in Chile.

Working with the A.B. Advisory Board, the programs of the club have been cited by Tom Colleton, A.B. senator, as an example of what departmental clubs can achieve with proper planning. To further popularize the club's functions, it intends to be co-educational whenever possible.

# Open 'The King and I' In St. Mary's Theater

"The King and I," Rodgers and Hammerstein's hit musical setting of the book "Anna and the King of Siam," opened last night for a four-day run in St. Mary's O'Laughlin Auditorium. Performances are at 8:15 p.m. with an additional matinee on Sunday.

Myrna Walker, who made her college musical debut last year in Notre Dame's production of "Most Happy Fella" plays

## JUNIOR PICTURES

Any junior who has not had his picture taken for the yearbook or who has not made an appointment to do so, is asked to make an appointment during the coming week. The photographer for the Dome will be in room 2-C of the Student Center from 10-5 on Mon., Tues., Wed. and Fri. and on Thurs. from 12-8. This will be the last week for pictures. Proofs of the pictures will be returned starting March 6, 1961. A representative will be in Room 2-C of the Student Center from 11-6 Monday thru Friday to advise students on pose choice and to accept orders for more pictures.

the role of Anna, a part created on the New York stage by the late Gertrude Lawrence.

Norman Ornellas, a Notre Dame senior who has appeared in a number of Notre Dame and St. Mary's productions, plays the king.

In the other two top women's roles are Barbara Piedme as Tuptium and Mary Kay Vrancken as Lady Thiang. Notre Dame students in secondary male parts include Tom Karaty as Lun Tha, Tom Kohl as Louis, John Rammel as Prince Chululongkorn, Tony Bill as Phra Alack, Philip Jones as Sir Edward Ramsey and John Patrick Hart as Kralahome.

Choruses of royal wives, royal dancers, priests and sailors and more than a score of the royal children compose a cast numbering more than 75.

Oriental colors of orange, yellow, red and various shades of brown are being stressed in the production as is costuming. Costume director Suzanne Stemnock, of South Bend, and assistant Virginia Benton, also of South Bend, have used more than 1,000 yards of material in preparation of the 179 costumes needed. Principals have eight costume changes.

Working with Director James Cronin are Donald Rathgeb, technical director for set design, and Rocco Germano, musical director. A 22-piece orchestra accompanies the production. Tom Karaty who danced in the professional production of "West Side Story" is assisting with the choreography.



# 

Ralph Marterie and his Marlboro Men, a favorite on college campuses across the country, has been engaged to play at the Junior Prom, "Vereda Tropical," on Friday night, April 28, announced committee head Greg Weismantel.

With South Seas Paradise theme, the dance will be in the North Dining Hall from 9:30 to 1:30 a.m. with late permissions extending until 2:30 a.m. As usual, the prom will be a formal affair; car permissions will last until Sunday noon.

**And lower prices.** Bids will be sold Tuesday night, March 14, from 7:30 to 9:30 in the Drill Hall on a first come basis. Bid prices have been cut to \$7 by the committee; the \$3 reduction was made possible by dropping the favors for the prom.

*Downbeat* and *Cash Box* award winner Marterie is currently making musical excitement with his Mercury album, "Music for a Private Eye," which includes all the swinging themes of famous TV whodunits — "Perry Mason," "Peter Gunn," "M Squad," "Richard Diamond," "77 Sunset Strip," "Alfred Hitchcock Presents," "The D.A." and "The Thin Man." Among Marterie's many LP album hits are "On Bandstand No. 1," "Dancing on the Downbeat," "Marterie's Mood" and "One Night Stand."

**Smorgasbord style.** Mark Marquart is completing plans for a \$5 a couple dinner dance Saturday night at the new Moose Lodge on Lincolnway West. A

buffet dinner will be served with continuous dancing starting at 8 p.m. Space problems will limit the number of dinner-dancers to 225 couples.

Sunday morning a Communion Breakfast with \$3 tickets will follow the 9 o'clock Mass. Father Hesburgh and possibly Danny Thomas will attend.

## 

Three students now or formerly engaged in the University's Department of Fine Arts have successfully competed in the Second Biennial Michiana Art Exhibition to be held in the South Bend Art Center from March 12 till April 2.

Robert DiGiovanni, a teaching fellow in the fine arts department, was given a \$100 cash prize for his painting in the abstract division. A former student here, Dick Sessler was awarded a like prize in the representation class, and Tony Doctor, another graduate student, gained an honorable mention in the expressionistic competition. Tony Sorce, though not among the several winners, did have two works accepted for this exhibition.

The three-week display was judged by Donald Mattison, director of the John Herron Art School of Indianapolis, Ind. According to Harold Zisla, head of the South Bend Art Center, these and 127 other oils, waters, and prints will be on public display at the usual hours of from 2 to 5 p.m. daily.

*Art Graham*

## 

Monday night's Senate meeting was the kind of meeting most senators dream about. It was short. Taking over



for absent President Keegan, Vice President Don Rice had no qualms about making Monday's session the shortest of the year. The meeting began promptly at 8:15 p.m. and by 8:45 the senators were on their way back to the halls,

laden with the familiar pack of fliers they are asked to disseminate.

After Jack Clark had called the roll, Rice commenting on "President's Report No. 12" reminded the senators to pick up the fliers for the week's lectures.

Tom Colleton informed the body that a revised summer storage policy would be sent to the senators this week for their consideration and would be voted on next week. At last the senators are receiving information in time to do some serious thinking about the matters they vote on.

Except for the weekly "President's Report," Senate publicity to its members and to the student body has been pitiful. Many times senators do not know when meetings are being held and almost always are ignorant of the motions being presented, until the time of the meeting.

The "Informer" has given anything but consistent news coverage. Rich Catenacci, Pangborn Hall Senator, suggested that it might be discontinued, since it is usually distributed long after Senate news is no longer news. Don Rice assured Catenacci that an effort will be made to have the "Informer" printed promptly in the future.

Dave Sommer reported on the progress of the Jazz Festival and assured the Senate that "Guy Lombardo will not be a judge at the Festival."

Chris Buckley reported that the dining hall opinionnaire was well received with a response in the neighborhood of 90%. Buckley said that the results will be tabulated and presented to the administration.

Two years ago, the student body voted three to one for permanent hall residence. The administration did not act on the plan.

Simon St. Laurent, Badin Hall Senator, reported that the Senate is planning another referendum. Rich Catenacci asked Father Bernard what the administration's view on the subject might be. Father Bernard said that the last plan was so complicated that few could understand it and that he was never presented with the final results.

Although the referendum may not result in any immediate changes, it could eventually be influential in determining policy.



**RALPH MARTERIE AND FELLOW HORNBLLOWERS**  
Flip-Top and a Tropical Week End

# Initiate National Architecture Honorary Here; Local Sigma Chapter To Select Top Students

Tau Sigma Delta, national collegiate honor society of students of architecture and design, has granted the University of Notre Dame's department of architecture a local chapter in this selective fraternity. Elections will be held April 15 to incorporate the 20 or so eligible candidates into the society.

To gain admittance into the local chapter, designated as Sigma at Notre Dame, the applicant must have completed at least five-eighths of his technical and professional requirements toward his degree. Further, he must have a cumulative scholastic average not lower than the minimum grade of the highest 20% of such students. The candidates, however, must gain the approval of both faculty and fellow students before their acceptance into the fraternity. Honorary and graduate memberships are allowed under charter laws to broaden the scope of the organization.

Formed in 1913, the fraternity elects students regardless of race, creed, color or sex. At present, approximately 15 chapters are recognized by the Grand Master, Dean Philip Youtz, Dean of the school of architecture and design, University of Michigan. Under its constitution no national dues are required, although a nominal initiation fee is collected. Social functions are only incidental to the more important duties of improving the standards of member chapters. Affiliated with the American Institute of Architects, Tau Sigma Delta issues their own publication, *The Craftsman*, to provide a means of inter-chapter information.

The April 15 elections at Notre Dame

will be conducted under the direction of both local and national officials to insure the necessary qualities of charter, initiative, leadership and creative ability are present in the new members. Due to the size of the University's architecture school, these students will be drawn from the fourth and fifth years. After the selections, the several names are to be submitted to Dean Youtz for final approval and acceptance. Permanent membership is thus afforded them as well as the traditional gold key of the society.

## Association Invites Seniors For Marketing Interview Day

The Chicago Chapter of the American Marketing Association invites senior marketing majors to a marketing interview center at the Palmer House in Chicago on April 14 and 15. Representatives of about 200 firms will attend the week-end conference.

Student participants will be furnished with booklets on job interviews, resumé writing, as well as data on all firms that will be attending. Interviews will be held on an individual basis, with the invitations coming from the companies.

Since there is a limit on the number of students who will be taken, those interested should send their names and addresses to: Mr. Peter Karanbelas, 820 N. Michigan Ave., Chicago 11, Illinois.

A small registration fee not over \$5 will be charged to cover material and other secretarial expenses, rent and meals.

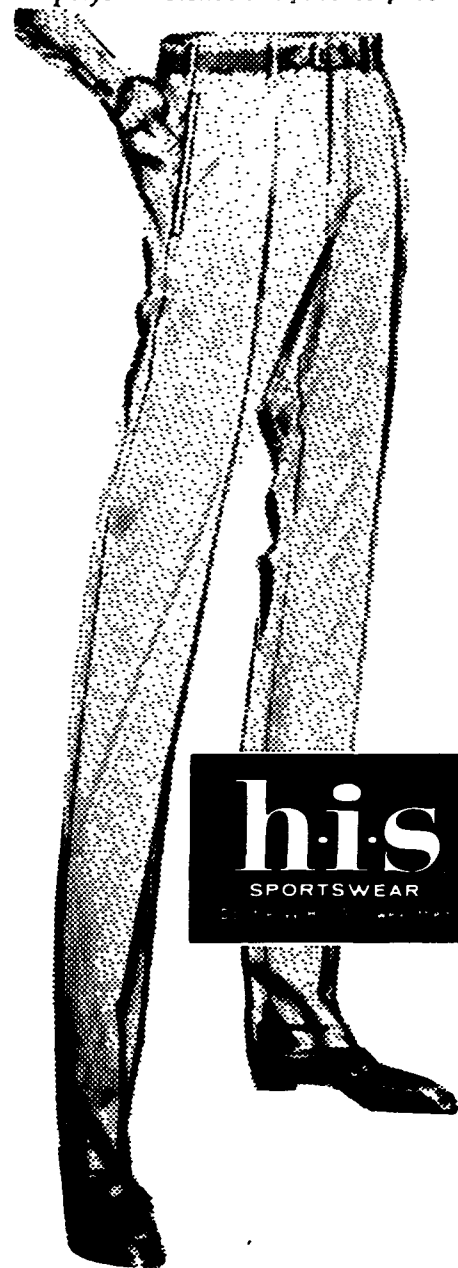
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**TOMORROW NIGHT ONLY**  
**The Greatest Jazz Combo in The World**

# THE DAVE BRUBECK QUARTET

featuring  
**PAUL DESMOND**

**8:00 P.M.**  
**MORRIS CIVIC AUDITORIUM**

TICKETS AVAILABLE AT BOX OFFICE

# the weatherman's *Opinionnaire*

This opinionnaire is an attempt on the part of the State of Indiana to ascertain student opinion concerning the operations of the weather. The information gathered should be of invaluable help to the Management. **NEEDLESS TO SAY, ONLY THOSE ANSWERS WHICH SEEM TO BE A SINCERE EFFORT TO HELP WILL BE TABULATED.** (You may use the margins for additional writing space.)

## QUESTION 1—Rain

- (a) Is the Indiana rain wet? (check one)

All of the time ..... 50% of the time .....  
Most of the time ..... Infrequently .....

- (b) Is the rain cold? (check one for each item)

Sprinkles: Most times.....  
At least 50% of the time..... Infrequently.....

Storms: Most times.....  
At least 50% of the time..... Infrequently.....

Typhoons: Most times.....  
At least 50% of the time..... Infrequently.....

When not cold, in my opinion it is due to:

Cumulus clouds..... Strato-cumulus clouds.....

Other comments: .....

- (c) Keeping in mind that the State of Indiana has weather which is U.S. Choice or better, are the rains usually soft? Yes..... No.....

Comments: .....

## QUESTION 2—Weather in General

- (a) Do some kinds of weather occur too frequently?

Yes..... No..... If yes, which ones?.....

- (b) Are there some kinds of weather which you feel should be dropped from the year? Yes..... No.....

If yes, which ones? .....

If the weathers in the above (b) were to occur only every other year, would you withdraw your suggestion to drop the items you have listed above?

Yes..... No.....

- (c) Most large neighboring states do not have tornadoes, monsoons and droughts, and they serve many of our spring items in their winters. Should Indiana adopt such a policy in order to give you a chance to enjoy other, lesser kinds of weather? Yes..... No.....

- (d) In most large neighboring states no hail storms occur except on Sunday mornings. This, of course, gives them more opportunities for afternoon and evening weather. Would you favor such a change in Indiana?

Yes..... No.....

## QUESTION 3—Sunshine and Clouds

- (a) Would you prefer sunshine at *noon* time? Yes..... No.....  
If yes, how many times per week? .....  
Sunshine suggestions: (please list) .....

- (b) Would you prefer eliminating cirrus clouds at noontime and substituting high humidity? Yes..... No.....  
Or another kind of cloud? Yes..... No.....  
If yes, please list your seven favorite kinds of clouds: .....

- (c) Would you prefer several kinds of clouds when they occur, knowing that the more popular ones are bound to dissipate considerably before they reach the Ohio border? Yes..... No.....

- (d) Realizing that adding another day of sunshine each week would cost the Management from  $3.97 \times 10^{100}$  ergs to  $3.98 \times 10^{100}$  ergs annually and that it would, without a considerable decrease in entropy, be added at the expense of something else in the year, are you in favor of an extra day of sunshine per week? (This is not a rhetorical question) Yes..... No.....  
Would you prefer two days of weak sunshine in place of one day of intense sunshine? Yes..... No.....

## QUESTION 4—Wind, Precipitation and Forecast

- (a) Do you feel the wind blows fast enough considering the great distances to be covered? Yes..... No.....  
If no, what remedies can you suggest? .....

- (b) Do you think the State should install a cloud seeding system on the Illinois border to do away with excess precipitation in the mid-state area? This would mean a tax increase of some 800%. Yes..... No.....

- (c) Do you feel that most of the Indiana weathermen do the best they can to serve you? Yes..... No.....  
Comments or suggestions: .....

- (d) Do you feel that most of the Indiana weather reporters do their best to serve you? Yes..... No.....  
Comments or suggestions: .....

## QUESTION 5—Water Conservation

Considering that the "cyclic system" demands the use of each molecule of water an innumerable number of times throughout the progress of the world's weather and that drinking water slows things down, do you feel that citizens should refrain from drinking water? Yes..... No.....

Suggestions about drinking: .....

## QUESTION 6—Rainbows

How many times a week do you miss the *Reignbeaux*?.....  
Why? .....

## QUESTION 7—Wednesday Morning Weather

Have you any suggestions for early morning Wednesday weather (1:00 a.m. to 4:00 a.m.)?  
(please list): .....

## QUESTION 8—Suggestions

Suggestions on any phase of the weather operation: .....

## QUESTION 9—Rating of Weather

In my personal opinion the weather that occurs is:

Good..... Reasonable..... Fair..... Poor.....

## QUESTION 10—Entropy

Would you be willing to suffer whatever decrease in entropy is necessary so that unlimited weather of all kinds might be had? (except tornadoes, monsoons and droughts):

Yes..... No.....

THANK YOU

# Elegance

by PHIL COLLINS

Those students of Notre Dame who desire success, happiness, and social acceptance, I implore thee, lend me thine attention whilst I convey to you latest briefings of campus body garb. Before commencing, allow me to pay due homage to the source of the knowledge which I shall impart to you. That source being none other than Gilbert's Campus Shop — the greatest boon to discriminate "domers" and the most lenient of credit extenders.

Most of us have witnessed the transgression of clothing styles and fashions which has taken place over the past five or six years. Call to mind those roaring years of high school when the vogue was the one button, low roll coat, fifteen-inch pegged pants, and Mr. "B" shirts. Charcoal and pink were the colors, and the tie was nothin' but thin, man. Any lad who appeared at the hops clad otherwise was not "cool"; he was "square," "cold," and left. But by our senior year most of the "neat guys" had adopted the two button suit and eighteen inch cuffs.

We may chuckle while thinking back to the prevailing taste then, but once aware of the similar situation present (though luckily not to a grave extent) on this very campus, we should all be most appalled. I know you'll find this hard to believe, but there are still many dolts lurking around this ivy-enhanced campus in those same two button suits. It's true! And, as if this crime were not paramount in itself, their pants are pleated. Imagine, pants with pleats — like our fathers wear! Pity them; they are never happy, satisfied, or remotely successful. In fact, recent statistics inform us that ninety per cent of them will flunk out of ND, the other ten per cent having been converted to IVY in the nick of time. Those of you unfortunates who may at present be scorning me, cease. I am your friend. I want to help you — save you.

Let us consider the model Notre Dame man. The student enjoying the greatest temporal success and most likely to achieve even greater heights upon graduating. We shall intrude upon his privacy on a typical football Saturday on the campus, and endeavor to arrive at the primary means of his success.

(1)

Clyde Livewell's first public appearance is in his ten-thirty class. Of course he's been up since seven, enjoyed a "light" breakfast in the dining hall, and has already read most of the *Tribune*. He is well-prepared for the challenge of class, but more important, he is properly attired for the occasion. Khakis and bulky crew neck sweater set the pace, and loafers, white wool hose, and ivy sport shirt complement. Professor

is naturally impressed with Clyde's appearance and inevitably prejudiced by it. Note how untidy and unkept Clyde's classmates are in comparison. Thanks to his proper apparel Clyde can rest assured of a six in his class.

(2)

After classes Clyde has an hour to kill, so he heads down the quadrangle to Gilbert's (his second home) for counseling and news of latest fashions. To his pleasure, there is a new twist in style. It's the return of vests. Dazzled by his elegant appearance in a vest, he promptly buys one suit of every color and pattern. While Ludwig is marking his suits for alteration, one of the salesmen holds Clyde in a state of semi-ecstasy as he tells of a forthcoming style of suits. "The newest yet," explains Jim, "is the *Continental* look." Similar to ivy, the *Continental* features a high cut, two button coat, the lower button removed and the jacket cut-away. The trousers are still pleatless, but, no belted back and *no cuffs* — plain bottomed trousers. The jacket length will be somewhat shorter and the shirt worn with the suit will be high collared, allowing more of the collar to show. Clyde is further pleased to find that Gilbert's will feature the *Continental* look soon.

(3)

Minutes before kickoff finds Clyde looking a bit perplexed — but casually perplexed. Arrayed in a Loden coat, Velour center crease hat, and grey suede gloves, Clyde is sure to enjoy the game. He'll be the best dressed spectator in the stadium. Actually he's a bit worried that he may not push all the tickets he has been scalping. You see, it's the only means he has of paying his clothing bills. But what a small price for elegance!

(4)

Over indulging in post-game activities, Clyde forfeits a free meal in the dining hall, and must suffer the blow of an extravagant forty-nine cent supper of weiners and kraut in the cafeteria. Again displaying his impeccable taste, he wears a conservative sport coat, pressed khakis, and pinched stingy brim hat. Always prepared, he carries a new iridescent rain coat, noticing it was a bit hazy out as he left the hall. How much tastier are wieners and kraut when one is elegant!

His irrepressible desire to prepare himself for the big dance influences Clyde to leave over half of his gelatin dessert. Time is running short. He has but two hours to shave, cleanse and dress in his newest evening outfit. These are the happy hours. Meticulously select-

ing, comparing, and deciding, Clyde arrives upon the perfect outfit. But hasten, Clyde, hasten!

(5)

Clyde has chosen a classical outfit to complement his vintage automobile, and contrast with his twentieth century date. A Chesterfield, herringbone top-coat, black silk scarf, and matching leather gloves are highlighted by the derby which is Clyde's "crowning" glory. How pleased Joanne must be. How lucky she is to be escorted by Clyde — elegance personified. Overwhelmed by his derby, Joanne realizes that she is helpless, spellbound, forced to yield to Clyde's every whim. And Clyde has the only derby on campus!

After a most successful day, Clyde retires to dream of tomorrow's activities and what he will wear. But the pizza at Frankie's must have overtaxed Clyde's temperamental stomach for he tosses and turns all night and has horrible dreams. Dreams like being caught at a debutant party in a soiled two-button suit, receiving his college diploma in levies, or attending a concert in white bucks. Ghastly nightmares! Finally Clyde awakens and rushes to his closet whereupon after opening the door, reaffirms his self-confidence while gazing in pride over his vast wardrobe. He feels strong now, ready to begin another lovely day.

(6)

Sunday's festive occasion is the Dillon Hall mixer in the Rathskeller, and Clyde decides upon one of his navy blue suits (ivy, of course) to appear just a bit overdressed. After all, this does close the week-end's activities and he must make a grand showing.

Arriving in his navy suit, silk repp tie, and tassel loafers, Clyde feels the epitome of style. Many lovely girls are present, but it's really Clyde's elegance that graces the mixer. How the girls are drawn to him, dazzling to the charm of the Ivy League Pied Piper. Early in the afternoon Clyde was dancing with the queen of the mixer. Embracing him a little too closely she smeared a small splotch of lipstick on Clyde's lapel. Grossly upset over this, Clyde promptly chastised her and decided against dancing through the duration of the mixer. And so, as we look in on him, we find Clyde enclosed by several lovelies (from you know where). He has confined his participation in the mixer to the less rigorous talent of telling "ivy league" jokes. They're really not funny, hardly worth even a sheepy grin, but the girls are compelled to laugh. Hypnotized by his elegance, they have lost all will-power once near Clyde. Thanks to his appearance the mixer was a sterling success, with sufficient fair damsels for all — a most favorable balance of trade!

It's been another successful and most enjoyable week end for Clyde. And now he looks forward to the arrival of a new week which he hopes will reveal newer clothing styles he can feature the following week end.

# THE DAVID BRUBECK QUARTET

When Dave Brubeck's picture appeared on the cover of *Time* magazine, November 1954, it was apparent that this tall "loner" from California had suddenly emerged as one of the few jazz men to capture the interest of the general public. The year prior to *Time*'s cover story, the Dave Brubeck Quartet won the *Down Beat* critic's poll as well as the reader's polls of *Down Beat* and

• *Metronome* magazines. Jazz fans chose Dave Brubeck as the jazz personality of the year in 1954 and 1955. Since then, the winning of polls has become a habit of the quartet and its members — their most recent honor placing them for the second consecutive year as the top combo of the nation in the *Playboy* poll, the largest of its kind.

The now famous Dave Brubeck Quartet was launched in 1951 when Paul Desmond added his alto sax to Brubeck's Trio. In the manner of presentation and in the musical development of the quartet can be found experimentation which anticipated many of the current trends in jazz. The appeal of the quartet is due to its versatility for it successfully combines the classical with popular music and modern jazz. Because it is able to draw upon this vast wealth of music, the quartet has been able to explore a variety of techniques as well as varying emotional experiences.

Jazz is by its very nature the most creative, the freest and the most democratic form of musical expression. It is music freely created before an audience by a group of instrumentalists, each of whom is afforded a maximum of individual expression in a democratically agreed-on framework of rhythms, harmonies and melodies. The musician is able to take a theme or melody and do with it as he pleases, remembering only the discipline of agreeing harmonically and rhythmically with his fellow musicians. The understanding that comes out of jazz begins with the musician. It makes no difference what style he chooses to play, Dixieland, bop, modern or progressive, and it doesn't matter what he thinks he is playing, as long as that ensemble understanding exists among the players.

Though the initial understanding begins with the musician, the audience to whom the musician is performing can and does play a great part in the composition of the music, for a receptive audience can give the musician great inspiration which, coupled with his knowledge, enables him to create the best possible music.

The Dave Brubeck Quartet is just such a group for their one aim is to

communicate through the medium of music. They are dedicated to the playing of good music and will not settle for second best as is indicated by their wide acclaim as the top jazz combo.

Each of the members comprising the quartet has an excellent knowledge of all types and forms of music. Brubeck's early training was in the classical sphere, but his natural heritage was



**Mister Brubeck and the persona of the ensemble**

jazz, and he was advised by Darius Milhaud not to forsake it. Fortunately he heeded this advice for he soon became convinced that the two forms were quite compatible rather than incongruous. His background and training blended so well with that of Paul Desmond that they are generally regarded as the finest team of jazz artists to use counterpoint.

The percussion section of the quartet  
(Continued on page 17)



**WHERE THE AIR IS CLEAR** (by Carlos Fuentes) Ivan Obolensky Publishers, Inc., \$4.95, 376 pp.

According to the short biography of the author on the jacket of Carlos Fuentes' novel, *Where the Air is Clear*, Mr. Fuentes, the son of a Mexican diplomat, has spent much of his life in Europe and the United States. He has obviously profited from this cosmopolitan experience, for his book, a magnificent work, while permeated with the spirit of ancient and modern Mexico, is yet well within the twentieth-century English and American tradition of finely-wrought, poetic fiction.

This is a lyrical novel, and at times a difficult one to follow, for Mr. Fuentes tells his story of Mexico City, not by an integrated, continuous narrative, but by the popular modern device of a melange; that is, by a set of incomplete and intermingled accounts of persons apparently only slightly related to one another. For instance, early in the book there is an abrupt shift in the narration from a description of a cocktail party in the wealthy section of the city to a scene in a small, cheap restaurant and bar where a cab driver named Juan Morales, his wife Rosa, and his children are celebrating Juan's promotion from an all-night to a daytime shift with the cab company. After this short interruption, the author returns to the action at the cocktail party, and then, after some fifteen pages, the single sentence, seemingly related neither to the sentence preceding nor the sentence following it, appears, "While Rosa Morales was looking through the undertaker establishments of her neighborhood for a cheap coffin, and Juan, on a stone table in the Red Cross morgue, his lips crusted with blood and wine, awaited her." The connection between these two events, the cocktail party and Juan Morales' death, only becomes apparent much later in the book, when the reader learns by a passing reference that Juan's wife Rosa, after her husband's death, has gone to work for Norma Larrogoiti, one of the principal persons present at the cocktail party. *Where the Air is Clear* is a 376-page book, and is written exclusively in terms of such interrupted and super-

ficially unrelated vignettes, whose subtle and only gradually disclosed relations and harmonies produce a rhythm, a counterpoint very suggestive of the flux and veiled interdependence of the events of life as it is actually lived. In his own use of this melange technique, Mr. Fuentes shows himself indebted to the John Dos Passos of *U.S.A.* and the James Joyce of *Dubliners*, of course, but he has mastered the technique and made it his own, so that it is in his hands no less original or exciting than it is in the hands of Dos Passos or Joyce.

All the various stories of the novel, moreover, are given a unity by the central figure, the mysterious Ixca Cienfuegos. Through Cienfuegos, a Mexican journalist, the lives of the other people of the book, the streetcorner toughs and the dreamless prostitutes, the shallow parvenus and the memory-haunted old aristocracy of Mexico City are related to one another and explored more and more deeply throughout the novel. And while Cienfuegos himself is revealed as an individual only in the last pages of *Where the Air is Clear*, it is nevertheless his personality and his presence that dominates the whole kaleidoscopic action. This action deals principally with three persons: Frederico Robles, an aging millionaire financier who has risen to his position of power from almost absolute poverty; Norma Larrogoiti, a social climber who has married Robles in an unemotional, loveless business alliance; and Rodrigo Pola, Norma's ex-lover, a spiritual derelict who has lost both his vocation as a writer and his sense of belonging either to the world of his art or the world of society through which Norma still leads him. The development of the novel is not so much an exterior plot as the continually unfolding revelation of the isolation of these three characters from their origins, from their original personalities and their real meanings — Robles and Norma from their basic life close to the earth and the mystery of sensual love, and Rodrigo from his art — and of their relation to Mexico itself, also cut off from its ancient Aztec gods of the earth and death by the superimposition of Western culture. And of these characters, it is only Robles who

is saved, who achieves a return to the exuberant life of the senses after his bankruptcy with his blind mistress, Hortensia Chacon. Norma is burned to death in Robles' mansion after she has learned that Robles has gone bankrupt, and Rodrigo is isolated further from his art when he becomes a successful writer of movie scenarios. Again, it is the figure of Ixca Cienfuegos who, (Continued on page 16)

## BOOKS RECEIVED

### THE HENRY REGNERY COMPANY

*The Kohler Strike: Union Violence and Administrative Law*, by Sylvester Petro, social commentary, 118 pp., \$3.00.

*Strategic Intelligence and the Shape of Tomorrow*, by William M. McGovern, foreign affairs, 191 pp., \$4.00.

### SHEED AND WARD

*Movies, Morals, and Art*, by Frank Getlein and Harold C. Gardiner, S.J., social commentary, 179 pp., \$3.50.

### PRENTICE-HALL, INC.

*The Federal Government and Higher Education*, six reports prepared for the Seventeenth American Assembly, sponsored by Columbia University, edited by Douglas M. Knight, 202 pp., published as a Spectrum Book paperback \$1.95, available clothbound \$3.50.

### PYRAMID BOOKS (paperbacks)

*Diary of a Civil War Hero*, Michael Dougherty, with a pictorial history of the war by James Boylan, "first modern publication," 128 pp., \$.50 paperbound.

### WESTERN RESERVE UNIVERSITY PRESS

*Shylock on the Stage*, Toby Lelyveld, dramatic analysis and history, 149 pp., \$4.95.

Listing in the Books Received section does not preclude the possibility of a later review.



# JOHN OLIVER CRITIC at large

On March 13 at 8:15 p.m. the Notre Dame-Saint Mary's Symphonette will present its spring semester concert in the Navy Drill Hall. The program deserves the support of all in that it constitutes the primary effort now being made to bring serious music to the campus on an "our own" basis.

The Symphonette, built on the strong leadership of Dr. Charles Biondo of the Notre Dame music faculty, enjoys at present the largest membership it has known in postwar years. Its struggle to maintain its existence in the shadow of the popular band tradition in a popular band school has been the result of the devoted efforts of Dr. Biondo and his able assistants. String players, for example, have always been difficult to obtain and wind players have been all but monopolized by the band.

To combat these obstacles Dr. Biondo utilized the strong program he initiated in the parochial school system some eight years ago. The program, begun solely on his own initiative, was originally conceived in part as a feeder to the symphonette and has developed successfully through the years, expanding to a band program and incorporating several Notre Dame graduates as instructors. Musicians of sufficient ability in this program and a number of players from Saint Mary's reinforce the Notre Dame strength to bring the membership to its present number of sixty.

Monday night's program encompasses some of the most varied music in the literature, ranging from the Saint-Saens *Suite Algerienne* and Tchaikow-

sky *March Slav* to the seldom done but extremely lovely "*Farewell*" *Symphony* of Haydn. Featured will be Notre Dame violinists Walter Willinhanz and Paul Kochanowski in the Vivaldi concerto for two violins.

Whereas the University Art Gallery has its limitations in its inflexible lighting facilities and piano that is almost devoid of tone in the lower octave and a half, it can be utilized for certain purposes to distinct advantage. In the last few weeks two concerts have been presented in the gallery and despite reservations concerning the actual performances have given us an idea of its possibilities.

The first of these concerts given free of charge by the Music Department, brought Theodore Ullmann back to the campus after a year's absence. His program, considerably more varied than last year's, showed more facets of his musical personality and gave him an opportunity to hold an audience through a chain of differing musical moods.

The Brahms with which he began (*Rhapsody, Opus 119*), though hampered by the small piano sound, was delivered with a good balance of linear delineation and romantic breadth. The opening tempo Ullmann chose damaged the flow of the work somewhat but once he attained the proper speed he gave altogether satisfactory Brahms.

Following the Brahms was Beethoven in the poetic mood of his *Album Leaf*; here we had poetic Ullmann which provided the concert with a high point.

(Continued on page 17)

## at the galleries

CINCINNATUS OFFERING HIS BATON TO A FARMER by Giovanni Battista Tiepolo (Italian, 1696-1770). Tiepolo is one of the most widely known old masters in America, a fact which is probably due to his extremely decorative and flamboyant style. His paintings were avidly gathered by the great American collectors of the late nineteenth and early twentieth centuries, bringing some of the finest examples of his work to America.

He was born in Venice and, after studying under Lazzarini and Piazzetta, worked in Venice, Bergamo, Vicenza, Milan, Verona, Padua, Udine, Würzburg, and Spain, where he died. He was one of the greatest decorators who ever lived, painting walls and ceilings in a multitude of churches and palaces across Europe. His style is superbly theatrical, dazzling and elegant—all integral components of Rocco art at its high point. His subject matter concerns itself chiefly with mythology.

The painting in the University Art Gallery tells the story of the Roman dictator, Cincinnatus, who was sum-

moned by the Roman Senate to save Rome from defeat at the hands of the enemy. At the time Cincinnatus was called forth he was a simple farmer, but renowned for his tactical abilities. After twice defeating the enemy, and when Rome was absolutely safe, Cincinnatus returned to his farm, giving the baton, the symbol of dictatorial power, to another farmer. Tiepolo, in this work, creates a double allegory: at the same time he shows Cincinnatus being summoned and returning the power; both chief figures are that of Cincinnatus. This sort of double byplay is characteristic of Tiepolo's sense of the theatrical. The almost careless ease with which this work is painted illustrates the artist's skill, and subtleties, such as the dramatic lighting, abstracting of minor shapes and facility of handling textures are almost overlooked in the enjoyment one has with each fascinating part. The painting is done in oil on canvas and was presented to the University Art Gallery in 1953 by Mr. Lewis J. Ruskin of Chicago and Scottsdale, Arizona.

James Key Reeve



## 'Stacks'

(Continued from page 14)

like one of the ancient gods of Mexico, engineers the bankruptcy and consequent salvation of Robles, the death of Norma, and the empty success of Pola, and who, at the end of the book, reveals the only final salvation for Mexico itself, a return to the past, to the old gods, and the rejection of European influences. But Cienfuegos' solution is a painful one, the way of sacrifice, and Ixca himself is almost destroyed by it. In the last pages of the book, he cries:

"You think I remember my own face? My life begins again every new day . . . " He was shouting. ". . . every new day, and I never remember what happened before, never, you see, it was all a terrible game, that's all, a game of forgotten rites and signs and dead words . . . "

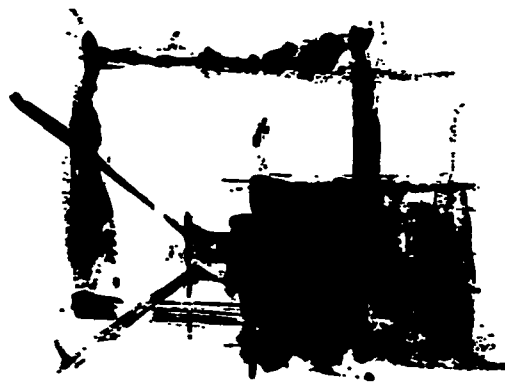
Indeed, the sacrifice does begin again every new day; the first character to appear in the novel was Gladys Garcia, a disillusioned prostitute, walking through the dawn of Mexico City, and it is with her that the book concludes, walking again through dawn, alone, renewing the movement of the novel and giving birth again to the sacrifice and outrage and dislocation of personalities that, for Ixca and for Mr. Fuentes, are the heritage of modern Mexico.

This is a powerful story, and Mr. Fuentes tells it powerfully, revealing the dynamic patterns of his city through perpetual contrast, continual antithesis of the splendor of the Mexican upper classes and the squalor of its poor, the empty pseudo-intellectual chatter of the cocktail parties and the foul, earthy speech of the streets and the brothels.

Mr. Fuentes has a genius for vivid description, whether it is an epigrammatic illumination of the stifled life of the aristocracy ("Speaking from their heavy chairs with their faces of iron, painted to look like flesh") or of the ugly, ill-smelling life of the slums ("The avenue was a cornucopia of refuse: wadded derelict dailies, garbage from Chinese cafes, dead dogs, an old crone poking a boot with a stick"), and his Mexico City lives much as Joyce's Dublin lived, a very real and very definite city which nevertheless becomes a microcosm, a miniature of the world of human life, in which the characters' souls are revealed as the souls of all struggling and dislocated humanity.

A lesser novelist, under the influence of Joyce and Dos Passos, with such a monumental story and such an insight into human behavior, might have failed to create from these materials a valid work of art. But Carlos Fuentes has mastered his subject, and written a novel that is by turns tender and angry, realistic and impressionistic, satirical and compassionate — a fine and, probably, an important, beautiful book.

—Frank McConnell



## At the Theaters

Last week, the Oscar nominations came out and no one knows as of now (last Friday) when the telecast will be. But nevertheless, at the end of the column you'll find my personal picks for the major awards. Let's hope this year my guessing power is good.

Continuing a tour of the world capitals, the Colfax switches from early — A.D. Rome to turn-of-the-century Paris in one easy lesson: *Can-Can*. You really have to see the movie to believe it, it's that good. Shirley MacLaine, who was nominated for her *Apartment*, has never been funnier as the bistro owner, and Frank Sinatra is almost convincing as her boy friend. Louis Jourdan and Maurice Chevalier feel right at home in Montmartre, and contribute much to the sparkle. Juliet Prowse dances as well as she can, and that's a lot of dancing. The movie has been embellished with wide screen, color, and some songs Cole Porter didn't have in the original score, but who cares? Some of the songs: "Let's Do It," "I Love Paris," "Just One of Those Things," and "You Do Something to Me." Don't miss it.

Each year, approximately 20,000 students of both sexes head down to Fort Lauderdale for spring vacation. If *Where the Boys Are* is any criterion, the number should be closer to 200,000. Yes, the Granada has finally brought it, and if you hadn't heard by now you're probably deaf. The only thing wrong with the movie is that the laughing gets so loud you might miss some dialogue, but aside from that there should be nothing to keep you from going to see it. Dolores Hart, with those huge blue eyes of hers, is very droll indeed, and George Hamilton is almost too suave as the filthy-rich Ivy Leaguer. Connie Francis, Jim Hutton, Barbara Nichols, and Frank Gorshin are also funny enough. But the real surprise is Paula Prentiss, a lanky and somewhat homely girl in her first screen role. If the flair for comedy she shows in the movie stays with her, she might turn out to be the best comedienne Hollywood has ever produced. Her lines, the best in the whole movie, are given off the cuff and she gives the impression she thinks this whole thing is a farce. If the rest of the movie were lousy, which it isn't, I'd still recommend Miss Prentiss.

The book was rather cleaned up (naturally) for the screen version, but most of the humor was kept intact. Chill Wills does an extremely good job with the small part of Chief of Police, and Yvette Mimieux stumbles a little bit through her teary scenes at the end. It seems a band of three callous Ivy Leaguers has done a very nasty thing to her and she wanders around the streets until she is hit by a car. The question of whether or not this is attempted suicide is never brought up and, come to think of it, the driver never did stop to find out what he hit. But don't worry, everything smooths out at the end, even though these serious things don't blend in too well with the previous humor.

Well, the State has done it. They're the first to get on the Academy Award Nominations bandwagon. But why, oh why, did they have to get such a poor representative? The movie is *The Alamo*, all three hours, ten minutes worth, produced by, directed by, and starring John Wayne. As you probably know, this movie is up for an Academy Award for best picture of the year. (Whether or not it deserves such a distinction is another story. I'm sure that most reviewers would not

accord it such an honor — especially when a movie like *Exodus* is conspicuous by its absence. *Exodus* has its faults, but they don't compare to those of *The Alamo*.)

There is a good line-up of stars in the movie. Besides Wayne, there are also Richard Widmark, Laurence Harvey, Chill Wills (nominated for best supporting actor in this role), Linda Cristal, Richard (Paladin) Boone, and (for our friends across the road) Frankie Avalon and Pat Wayne. Now, I like to watch John Wayne, his family, and his friends as much as the next person — but this is too much, especially in Lent when you have to fast. So if you've got an extra 190 minutes, you're welcome to visit the State. Just say Tony Wong sent you, and they'll double the price.

In previous tries, my luck hasn't been too good in selecting Oscar winners, but here I go sticking my neck out again. For the best picture, there is Billy Wilder's *The Apartment*. For the best performance by an actor, I lean heavily towards Spencer Tracy in *Inherit the Wind*, with perhaps some competition from Jack Lemmon in *The Apartment*. For the best performance by an actress, my vote goes to Greer Garson for *Sunrise at Campobello*, though another *Apartment* entry, Shirley MacLaine, is in there pitching. For the performance by a supporting actor, Peter Ustinov is tops in *Spartacus*, and for supporting actress, Glynis Johns, Ustinov's lady-friend in *The Sundowners*. For best director, the man responsible for the success of *The Apartment*, Billy Wilder. These are the major ones. The others will follow as soon as I can get my hands on a complete list.

One final note: those of you who desire to purchase some cheap salami, contact Tim the Marine.

Tony Wong

### 'David Brubeck'

(Continued from page 13)

is handled by one of the finest and most capable men in the business, Joe Morrello. A great admirer of Gene Krupa and Buddy Rich, he began taking drum lessons at the ripe old age of sixteen and has since played with the Stan Kenton Orchestra and the Marion McPartland Trio before joining the quartet in 1956. He is also the oddity of the quartet for he originally initiated his musical career as a violin student.

The newest member of the quartet is the bass man, Gene Wright. His previous experience was with such noted jazz groups as Cal Tjader's and Red Norvo's. His easy going manner has helped to take the edge off the constant travelling of the quartet's tours.

At the present time, the quartet is preparing to begin a concert tour which will bring it winging westward. One of the intended stops on this tour will be a concert at the Morris Civic Auditorium in South Bend on Saturday night, March 11.

March 10, 1961

## Critic-at-Large

(Continued from page 15)

Luckily Ullmann does not simper over this piece, which is played far too often, but simply allows it to flow out of him. The resultant delicacy and shimmer pointed up a side of Beethoven seldom heard and most welcome. The artist closed this section with Bach's *Fantasy in C minor* and Chopin's *Waltz in D flat major, Opus 64*. The latter suffered, as did the Debussy in the next section, from a lack of clarity, though even here Ullmann played poetically.

Very few pianists include Gershwin on their programs and finding his *C sharp minor Prelude* on this one relieved the tediousness of Bach-Beethoven-Liszt-et cetera. These latter composers are plagued by pianists who use only that part of their vast output which all other pianists use. The result is a never ending string of concerts at which one is forced to listen to the *D flat major Waltz* of Chopin, the *Pathetique Sonata* of Beethoven and about seven other works which would have been battered to death long ago were they not masterpieces. Ullmann delivered the Gershwin with plenty of attention to the quasi-jazz idiom and still maintained a tasteful musicality which prevented it from spilling over.

The pianist concluded with Scriabin's *D sharp minor Etude* and played it well, underlining the lush, broad lines of the piece without sacrificing any-

thing on the technical side. Altogether a delightful morning (February 28, 10:30 a.m.) and another indication of the worth of this year's series.

On March 5, the Art Gallery saw further service and housed the Aeolian Trio of De Pauw University. They played a program of Chamber music which would have been extremely interesting had they been better. The Loeillet *G major Sonata* with which they opened promised more than it should have. Their spirit in the number was warming and they seemed to feel the musical lines fairly well. The *Mozart Trio in G major, K. 496*, which they played next, however, suggested that the quality which I took for *brio* in the Loeillet was merely determination and determination alone makes Mozart romp along at his most tedious.

The second half of the program gave me an opportunity to hear Goosens' *Four Impressions of a Holiday* for the first time. The work is basically a saccharine study of country scenes in an Impressionistic medium; a total waste of time. The trio played it accordingly. The final Trio, the Brahms *C minor, Opus 87*, was in all ways out of their depth and though they showed good will toward it by attacking it with vigor and purpose, they simply were unable to bring it off.

—J. Oliver

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**T**HE 30th Annual Bengal Bouts undergo their 1961 initiation this Monday night with a full evening of boxing. The Bouts should prove just as entertaining as the Ingo-Floyd show at the Granada. Be that as it may, the Bouts in the Fieldhouse continue on Wednesday with semi-final competition. Then, on Friday, the finals, with champions being crowned in the respective weight divisions.

From more than 100 aspirants who went into training for the Bouts will come the gladiators for the three nights of activity. The boxers will be divided into several weight groups. Starting with the 132 pound division, the weight classes are 139, 147, 157, 167, 178, 191, junior heavyweight and heavyweight.

Almost every weight division has at least one outstanding boxer. In the 139 pound class, the runner-up from last year returns in the person of Brian Richardson.

Moving up the ladder a bit in a show of upward vertical mobility we find the 147 pound class. Here the two prime candidates for the crown are Ross Franco and Sam Haffey. This rugged pair will be joined by last year's 157 pound ruler, Tim Reardon. It is still undecided as yet if Reardon will fight in the 147 pound class; he will make the weigh-in on Monday. If the above three do fight in the 147 class, there will be no lack of action or excitement. All three can punch and all are capable of



#### THE FIGHTING BRENNANS PREPARE FOR BOUTS

LEFT: Senior Tom throws a left to the head of Dennis O'Shaughnessy who ducks to avoid the lethal weapon. RIGHT: Sophomore Tim bobs away from left thrown by John Hoey.

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the  
Bengals*

landing the knockout punch, especially southpaw Reardon.

Should Reardon compete for 147 pound laurels, there will be wide open competition in the 157 pound class with everyone a contender. In this class, there are many fine young contenders.

The 167 pound class features a real crowd pleaser in Pete Rosi. Rosi was the runner-up in this division last year and will be seeking the crown this time. Pete's younger brother Ross is also entered in the Bengal competition this year, being a candidate for the 147 pound title.

Jim Gmelin, a hard punching junior who won the 172 pound title, moves up to the 178 pound class this year. Gmelin fought courageously last year in winning his title.

At 191 pounds Tom Brennan, a senior from Alumni Hall, returns to defend his laurels. Brennan showed a good punch in taking the title and should make a successful defense of his crown. But Tom will have stiff competition from football end Jim Sherlock who is another 191 pound candidate.

As usual, the heavyweight division is loaded with heavy-punching lads. Outstanding in this group is senior Tom Gardocki. Gardocki is a veteran of two years of Bengal competition and is familiar with the methods of the ring. He was the runner-up in the heavyweight division last year, losing to Gene Viola. Gardocki spent sophomore and junior years on the varsity football team and likes the rough going.

Another prime contender for the heavyweight crown is sophomore George Stratts. Stratts hails from Chester, Pa. He packs 210-pounds on his six foot frame and has a good wallop with either hand.

—Bill Cary



Squared away: Sam Haffey vs. Ross Rosi



### COACH AND CAPTAIN

Stark and Witchger examine totals

## Cronin Shatters Record As Tankers Close Season

Notre Dame's swimming team closed out their season last week end with a pair of road losses to the strong Bowling Green and Pittsburgh squads. The two defeats brought the Irish final record to 7-5.

The Bowling Green meet was close throughout with a late Irish surge not quite overtaking the hosts, who scored 49 points as compared to the 46 of their guests.

Bill Cronin was the Irish standout as he broke teammate Dave Witchger's school record in the 200-yard individual medley with a clocking of 2:20.6. Witchger placed third in the same event.

Other individual winners for Coach Stark's team were Tony Haske, Jim Grever and Joe Bracco. Haske took the 200-yard butterfly with a 2:26.5 effort; Grever led the field home in 200-yard backstroke turning in a 2:26.9 timing and Bracco covered the 200 yards of the breaststroke event in 2:33.5.

In addition, the 400-yard freestyle relay combination of Gene Witchger, Cronin, Bill Lieb and Frank Dinger chalked up a victory in its specialty.

Last Saturday, the Pittsburgh Panthers hustled to a 54-41 win over the Irish in Pittsburgh.

Cronin wound up a highly successful road trip by bettering his one-day-old school record in the 200-yard individual medley with a 2:18.9 stint.

John Clark copped the 220-yard freestyle in the time of 2:18.9, while teammate Dave Witchger headed the 200-yard breaststroke group by virtue of his 2:32.3 clocking.

The meet marked the final appearance for six Notre Dame seniors. Captain Gene Witchger, Cronin, Haske, Dinger, Chris Lund and Les Duffy closed their careers with fine performances.

## Cindermen Perform in Chi, Milwaukee, NYC

"Just an opportunity for our boys to tune up for this week end." That was Coach Alex Wilson's analysis of last Saturday's Western Michigan Relays. Evidence bears him out, since no team scores were kept in the Kalamazoo meet, and the three biggest indoor meets of the season come this week end for the Irish cindermen.

The Notre Dame team gave a more than creditable account of itself at Western Michigan. Sophomore two-miler Bill Yaley ran the mile for the first time this season, and ran it well enough to take a first place. The only other first for the Irish came in the shuttle hurdles, with the quartet of Lou Lucas, Jim Sheeler, Mike Terry and John Mulrooney negotiating the course in :30.5.

Another relay team took the only second place for the Green. The two-mile relay had Terry Jones running the first half mile, Dennis Johnston running second, Dan Rorke third, and Ron Gregory as anchor man.

Carl Ludecke in the shot, Jim Sheeler in the 60-yard high hurdles, Frank Froelke in the pole vault, Jerry Fitzpatrick in the 60-yard dash, and the 880-yard relay team of Dick Musial, Joe Balistrieri, Steve Schwartz and Jerry Fitzpatrick all took third places for Notre Dame. Mulrooney added a fourth in the high hurdles and Fitzpatrick a fifth in the broad jump.

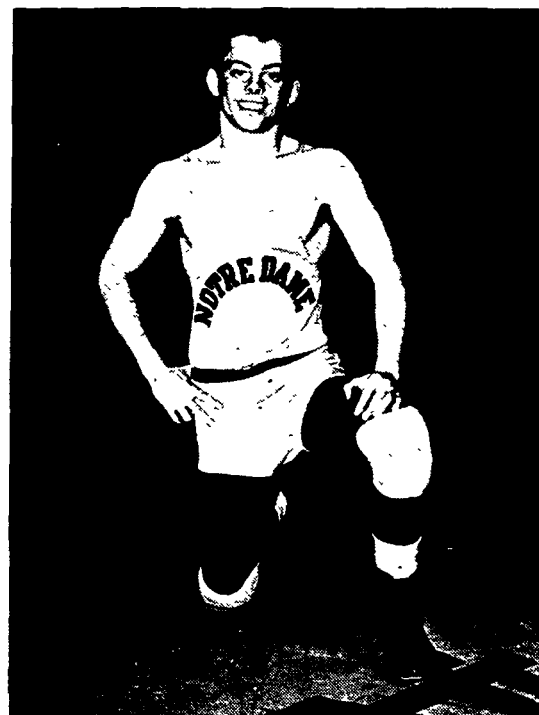
Tonight the two-mile relay team of Jones, Johnston, Rorke and Gregory will take on all comers at the Chicago Daily News Relays in the Windy City; they will also make an appearance tomorrow evening in Milwaukee, at the Suds City's Journal Relays.

Simultaneously, six blue-white-and-gold-clad trackmen will be performing on the boards of Madison Square Garden. Hurdlers Sheeler and Mulrooney, pole vaulters Terry and Froelke, two-miler Dempsey, and sprinter and broad-jumper Fitzpatrick will make the trip to the IC4A meet in New York.

Competition in The Garden will be outstanding. Terry and Froelke will face such vaulters as Bob Verbich of Marquette and Bjorn Anderson of Maryland. Verbich has appeared in the Fieldhouse twice this season, and has registered vaults of 14' 6" and 14' 4"; Anderson has tied a Notre Dame vaulter for first place in the IC4A each of the last two years. He matched Glen Cividin two seasons ago, and tied Tom Reichert at 14' 7" last year. Dempsey's principal competitors will be Bob Lowe of Brown and Tom Laris of Dartmouth, who won the two mile last year in 8:59:00. Said Dempsey: "It should take a time under nine minutes to win." Opposing Fitzpatrick in the 60-yard dash will be Frank Budd and Paul Drayton of Villanova, both of whom have been clocked in :6.1 for the 60.

Conclusion: a tough week end for the Irish.

—Terry Wolkerstorfer



### DICK MARTIN

Participates in 4-1 tourney

## Grapplers At Cleveland For Invitational Tourney

Four of Notre Dame's wrestlers travel to Cleveland today to participate in the Interstate Intercollegiate Individual Invitational Tournament. The tourney, held at the Case Institute of Technology, annually draws the best wrestlers from the East and Middle West.

The Irish grapplers are Dick Martin, 123 pounds, Fred Morelli at 137 pounds, Dave Ames at 167 pounds and at 191 pounds, Ed Rutkowski. Captain Jim Kane, 177 pounds, is unable to compete because of a leg injury. These men have been the leading wrestlers on this season's squad.

The two top individuals entered at Cleveland are Toledo's Dick Wilson, 117 pounds, and Dan Finlay of Marquette, who will switch from his usual 123-pound division to face Wilson at 117 pounds. Other stars will come from the wrestling powers of the East.

In Notre Dame's final dual meet of the season last Friday, the Irish were defeated by the powerful Marquette Warriors, 19-13. This was an odd meet in which four of the eight matches were won by default or forfeit.

Injuries cost the Irish two matches as Captain Kane and Martin were unable to compete. Heavyweight Rutkowski won by default from Dave McCarthy in another uncontested bout while Dan Kiley brought the Irish a forfeit victory at 137 pounds.

167-pounder Ames was the only other Irish victor, decisioning Marquette's Pat Gaeta. Dick Neilson, 130 pounds, was decisioned by Marquette's Bill Tessler; Fred Morelli lost to Jim Trompeter at 147 pounds; and the Warrior's Jerry Rosnak beat Larry Bunchek at 157 pounds.

Rutkowski's match ended sooner than expected when Marquette's Gaeta injured his ankle and could no longer maneuver.



# outlook: BASEBALL

by JIM WYRSCH

With clear skies and soft winds on the way, Coach Jake Kline summoned the baseballers to the opening session more than two weeks ago. After surveying the fortnight's toil, Coach Kline opined that "his operatives will give anybody a strong tussle this season."

Last year's team finished the season by losing to Minnesota, later the NCAA champ, in the NCAA quarterfinals at St. Paul. Back from that star-filled unit are eleven lettermen. A promising sophomore pitcher, Bill Ryan, was induced to sign a \$40,000 contract with the Milwaukee Braves. (Kline said: "We don't pay that much!") Gone are three 1960 starters: first baseman John Carretta, catcher Ed Wojcik and outfielder Frank Finnegan.

The pitching staff is loaded with talent. Seniors Nick Palihnich and Jack Mitchell plus Junior Jim Fitzpatrick are the front-running right-handers. Supporting this trio are Mike Boehm, Paul Petitclair and Mickey Walker. Mike Brennan, Jim Carey and Dick Rustek are the ranking portsiders.

Walt Osgood took the catcher's job away from Wojcik late last year, and is expected to be the starter at that position again. Fred Nemec and Jerry McNamara are his competition.

Dick O'Leary, who lettered as an outfielder last season, has replaced the hard-hitting Carretta at first base. Jack Gentempo, a senior who was the leading batsman for the Irish last year and who is this year's captain, has been moved to shortstop. John McCollough will spell him there.

Two men who participated in other sports, George Sefcik (football) and John Matthews (basketball), plus junior Billy Howard, an occasional starter last year, are candidates for the second base position. Dan Hagan, the line drive hitting two-year letterman from Mexico, Mo., is the third baseman. Jim Woolwine and Dave Cooper are his replacements.

Letterman junior Bill Brutvan will be the centerfielder but Tim Reardon, the left-handed hitting sophomore who is presently engaged with the Bengal Bouts, is expected to give him a tussle for the job.

Chuck Lennon is a letterman right-fielder, with John Tarnowski and John Twardowski engaging him for that position. With O'Leary departed for first base, the leftfield spot has no experienced performer returning. Dave Hanson, from Saco, Maine, and Jim Stouffer, from neighboring Benton Harbor, are the candidates for this position.

# TIME OUT

"Strong bodies fight that weak bodies may be nourished," — this is the attitude representative of the 1961 Bengal Bouts and their purpose. Monday night, the attitude will be given its full expression; Notre Dame students will climb through the ropes and participate in the fisticuffs; paying customers will shake the Fieldhouse with their shouts and whistles. And in the far-off Bengal India, food as well as truth for the thousands of starving people; all reap the rewards.

This year's slate of bouts should at least equal, if not excel, the greatest bouts ever held here on campus. Remembering that many of the men fighting on this year's card are holdovers from the 1960 bouts, one still has to look twice at the sensational 147-pound class. Not only do Sam Haffey and Ross Franco (the two men who battled so well in the finals of this class last spring) return, but tentatively entered are Tim Reardon (last year's winner in the 157-pound division) and two younger prospects, Mike McGrath and Ross Rosi, capable of winning on any given night.

## A RICH HISTORY

The Bengal idea is not new; the fights actually date back to 1850 when the Students Activities Council sponsored an informal intramural contest which drew 20 candidates. The idea of having yearly fights remained just an illusion until Knute Rockne made his presence known in the 1920's. Rockne organized an intercollegiate team which competed for three years before disbanding in 1927. But from then on, interest in the sport increased yearly.

In 1932, the Bengal Bouts became an official annual event here on campus and it was decided by the SCHOLASTIC (the sponsor at that time) to turn all proceeds over to the Holy Cross Missions in the Dacca diocese of Bengal India. The Notre Dame Council of the Knights of Columbus took charge of the promotion in 1946. From its initiation on, the Bengal program has experienced only increased growth, with more than 20,000 persons passing through the turnstiles faithfully for the last ten years.

## GREAT LIST OF NAMES

Many great personalities have graced the fights with their presence through the years. Barney Ross, Billy Conn and Tony Zale are just three in the list of fighters who served as honorary referees at one time or another. Fight luminary Arthur Donovan, the great Arch Ward and former coaches Elmer Layden and Frank Leahy also served in the same capacity. One Bengal champion, Max Marek, achieved a singular distinction after winning the heavyweight title here on campus. Marek participated in the Chicago Golden Gloves in 1934 and defeated Joe Louis — quite an accomplishment!

Beginning in 1949, Bengal officials began to award the Bengal Bout Recognition Award to the men who had contributed the most to boxing during that particular year. The first recipient of the award was Zale, middle-weight champion from 1940-48. Zale was commended for his outstanding work with the Catholic Youth Organization Athletic programs. Ross, Rocky Marciano, Kid Gavilan and just recently in 1957, Carmen Basilio, are other former champions who were honored during the 50's with the award. Chuck Davey, a top welterweight contender whose frequent appearances on TV made him a nationwide personality, was one of the more popular of the honorary referees after receiving the award in 1953.



Tony Zale

## THE FINAL RECIPIENTS

But the list of nonfighting award winners must not be forgotten in the array of popular sports figures. The 1955 award went to columnist Budd Schulberg whose articles in *Sports Illustrated* led to the investigation and correction of underworld corruption in boxing. James Crowley, Pennsylvania State Boxing Commissioner and the third member of the great "Four Horsemen," was the recipient in 1956.

Perhaps the most popular recipient of all was the last, the great Joe Boland. Boland, receiving the award in 1958, always was willing to lend his aid. He passed away just before the Bengals last year and everyone felt his loss. Certainly, Joe Boland will be missed again.

—J.K.

## KEGLERS' KORNER

In a stirring battle for first place in the Midwestern Intercollegiate Bowling Conference, Notre Dame's Keglers won a hard fought 7-4 decision over Loyola of Chicago, last Sunday. The victory put the Irish six points ahead of Loyola and virtually assured them of the championship.

The tightness of the match was clearly evidenced by the third and fourth games in which Loyola first won a four

pin decision and then dropped one by six pins. The scores below will indicate the closeness of the match.

Sophomore Tom Schroeder paced the Notre Dame squad with a 1014 series, followed closely by another soph., Bill Lieber, who rolled a 980 series. Lieber, incidentally, picked up eleven pins in his battle for the MIBC high average award. He now trails Jack Brown, Loyola's star, by a mere fraction of a pin.

The scores:

Notre Dame: 929-972-864-922-895—4582

Loyola: 908-999-868-916-850—4541

Jim Krauser and Freddie Spatz; at half-time their lead had narrowed to 16-14.

As the third quarter ended, the Skiers were still in front, 18-15.

Spatz opened the fourth quarter with a free throw and then converted a layup on the fast break. Maicher added a free throw for Dillon but Krauser hit a corner jump shot to give the champions a 23-16 lead. The Ski Club then switched to a stalling game and padded their lead with five more free throws.

Spatz paced the individual scoring with twelve points.

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## Ski Club Wins Campus Title; Defeats Dillon in Final Game

A tenacious defense which limited Dillon to seven field goals made up for sporadic shooting last Sunday as the Ski Club captured the campus basketball title with a hard earned 28-20 win over the Dillonites. The victory was the tenth straight this year for the Ski Club while Dillon suffered its first loss of the season.

The Ski Club raced to an early 6-0 lead on single baskets by Brian O'Neil,

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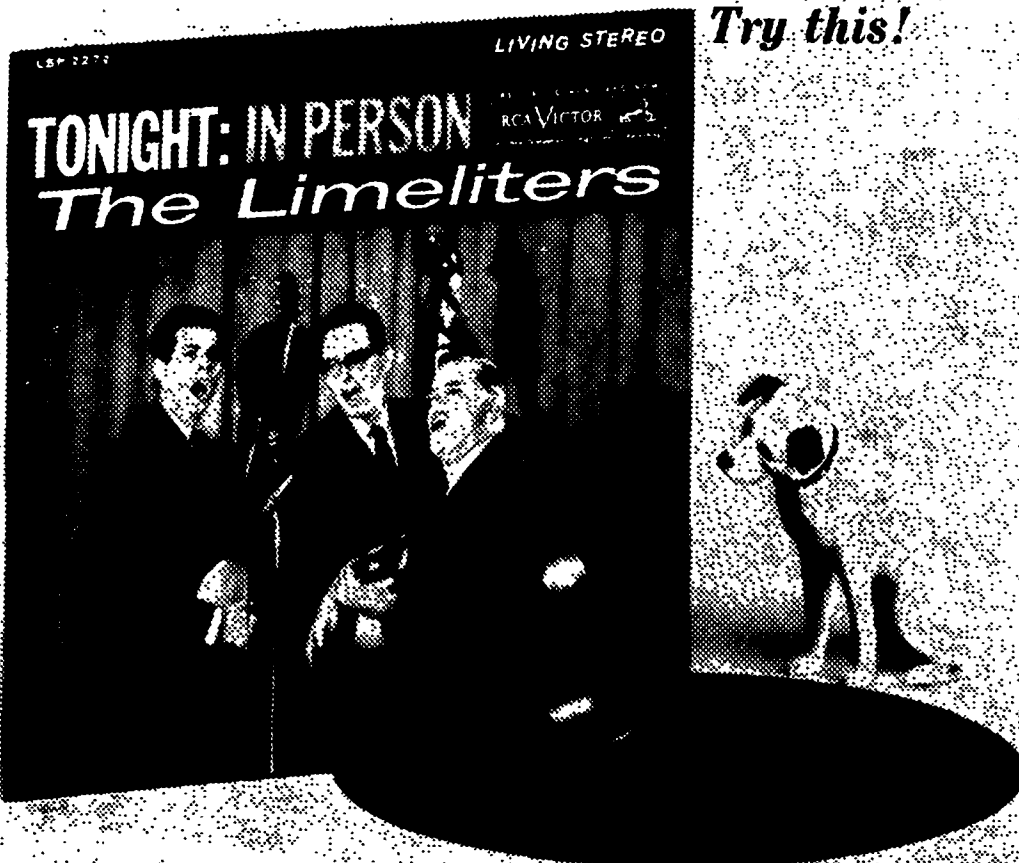
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## ODDS and ENDS

The NCAA basketball tourney starts this week with the Buckeyes of Ohio State strong favorites to cop their second straight crown. But the Buckeyes had better watch out for the high-flying Cincinnati Bearcats, winners of 23 of 26 games and their last 18. Why don't they just have the tourney in Ohio? . . .

Monday night will be a busy night for fight fans with the opening of the Bengal Bouts and that other encounter at Miami Beach. Patterson gets the nod in this corner with a prediction of a seventh round KO. . . .

For the first time in many years the AP and UPI agreed on something; the All-American basketball team. Three Midwesterners were chosen: Jerry Lucas of Ohio State, everyone's choice; the incomparable Terry Dischinger of Purdue; and Bradley's great all-around performer Chet "The Jet" Walker. Roger Kaiser of Georgia Tech and St. Bonaventure's high scorer Tom Stith rounded out the starting five. . . .

Irish cage fans can get another look at three recent Irish stars, Mike Graney, Bill Crosby and John Tully, when the three, on the Hoosier All-Star team, face Marcus Haynes' Harlem Magicians at Mishawaka's high school gym this Tuesday night. . . .

It looks like the end of the road for the man many consider the greatest fighter, pound-for-pound, of all time: Sugar Ray Robinson. Ray was beaten by Gene Fullmer last week in an attempt to win the middleweight title for the sixth time. Fullmer looked much sharper than in last December's draw although there still were some who thought he should have hit Sugar Ray with his purse. . . .

Who said Hank Greenberg is a likable fellow? Not Bob Shaw of the White Sox. Shaw, 13-13 in 1960, obviously did not deserve the 21 per cent decrease that Greenberg first proposed. Nor did the Chicago right-hander merit the giant increase that he himself asked. Ah, the justice of concession. . . .

## Irish Meet Wayne State In Final Fencing Contest

Notre Dame's fencing team puts its 10-5 record on the line tomorrow afternoon in a dual meet with visiting Wayne State. Starting time for the final match of the season for both squads is 1:30.

According to Irish Coach Walter Langford, the visitors are the only remaining undefeated school in the Midwest. However, in the many wins Wayne has picked up, they have not always won with conviction and have come narrowly close to losing on several occasions.

March 10, 1961

Wayne's undefeated slate can largely be attributed to its one-two punch in the sabre: John Miller and Warren Duane. Both these men have standout records this season, and, along with Weinstein in foil and epee, form the nucleus of the visitors' attack.

But Langford feels his lancers have a good chance for an upset provided all of his men perform well. The Irish are closing out the first season since 1935 in which they have suffered as many as five losses. The ND fencers are thus hoping to avoid an unprecedented sixth defeat.

Last Saturday in the Fieldhouse the Green vanquished a previously unbeaten University of Buffalo contingent, 14-13, as they took six straight individual wins in the final weapon. Behind 10-8, the Irish rallied under Foilmen Mike Curtin, Mike Bishko and Tom Dwyer to pull out the close victory.

Rudy Ehrensing achieved the best record for ND with a 3-0 mark in the sabre, bringing his season slate to 25-13. Tom Shipp went 2-1 in sabre as did John Donlon in epee, making the latter's season mark read 33-7.

Indiana Tech, scheduled to appear as a third team in the meet, did not make the trip.

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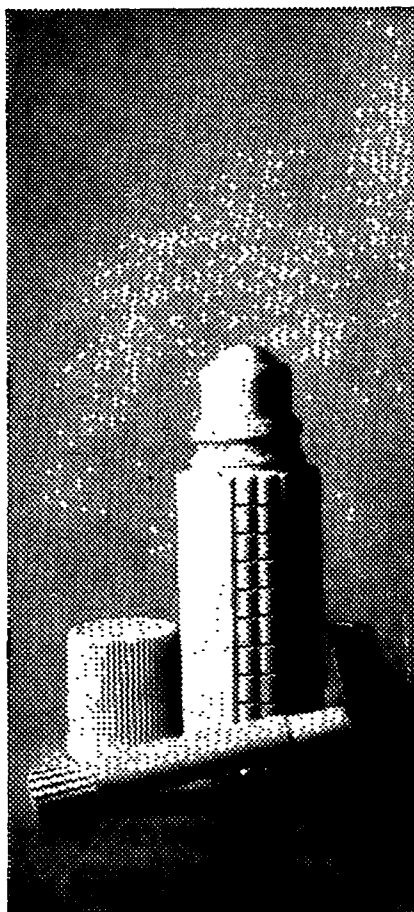
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## Letters

(Continued from page 4)

Christians recall that the moral issue is clear. Any action which unjustly works injury on a person, or institution, is not

only immoral but demands an act of restitution. The giving of scandal is such an action. Therefore something must be done. More than words are needed. What can you do?

First of all, individually, examine your

own use of language. Be sure you are not among the offenders. If you are, Lent is a good time to start reforming.

Many of our Notre Dame men are genuine leaders. These are the truly "big men on campus." To you who are leaders falls the responsibility for public action. Singly or collectively, have a talk with the guy who offends decency in the halls or on the walks, squelch the boor in the Huddle or the stands. Get the cooperation of these people, if you can; at least remind them of the damage they cause.

James W. Wilson (Off-campus)  
Conrad Marquard (Vetville)  
Robert Thompson (Vetville)

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This offer good only in U.S.A. Not valid in states where prohibited, taxed, or otherwise restricted. Offer expires June 30, 1961. Allow four weeks for delivery.

## CORRECTION

Editor:

Last week, when you printed my letter about New Orleans, you attached an ed. note pointing out that race and color are not requested on admission forms to Notre Dame.

Enclosed is an admission form. Please notice that on the first page of the form the applicant's race is requested. I send you this letter not to drag out the question of integration in New Orleans, but only in the hope that from now on you will check your facts before making quick statements.

Larry Kavanagh  
203 Farley

(Ed Note: Our apologies to Mr. Kavanagh for this inaccuracy. We neglected to verify the statement of an Administration source with an actual admission form.)

## OBJECTION

Editor:

Your article "Tribute to a Leader" was downright nauseating!! The reference to its subject as a leader was a presumptuous and gross misrepresentation.

We were under the impression that a leader should typify good sportsmanship as well as ball-playing prowess. While we are quite willing to admit to his fulfillment of the latter, he leaves much to be desired in his capacity of the leader of a team representing this University.

In reference to his "fiery leadership," one has to revert back only as far as the last two minutes of the North Carolina game to see that leadership of this type has its obvious shortcomings.

We "commend" the captain on his job of "holding" (firmly, with both hands, and the conspicuously silent whistle of Mr. Jim Enright) All-American Tony Jackson to his career low of eight points.

Agreed, "players and captains will come and go at Notre Dame" and we sincerely hope "few, if any, will have the color or value to the team" of this year's leader.

Peter J. Kerney  
John E. Regan  
Third Floor, Badin

*The Scholastic*

# Faculty Members Talk at Chicago Conclaves; Top Leaders to Ponder Education, Freedom

Dr. Gerhart Niemeyer, Professor of Political Science at Notre Dame and Rev. Stanley Parry, C.S.C., head of the Department of Political Science here will be among the speakers at the National Military-Industrial-Educational Conference at the Sherman Hotel in

Chicago starting Monday, April 10. Some 2000 officials of universities, public school systems, government, military and business organizations are expected to attend the three-day session.

Military leaders such as Admiral Arleigh Burke, Chief of Naval Operations, and many of the nation's top industrial and government executives will be joined by more than 20 of America's most distinguished educators to analyze "Education and Freedom in a World of Conflict" and to formulate proposals to do something constructive about it.

Chairman will be Lenox R. Lohr, President of the Museum of Science and Industry. The Conference is a project of the Institute for American Strategy, of which Edwin A. Lock, Jr., President of Union Tank Car Company, is Executive Committee Chairman.

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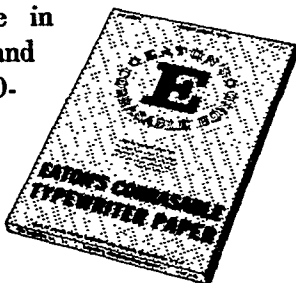


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### SERVICE TEST

Eligible students who intend to take the Selective Service College Qualification Test are requested to file their applications for the April 27 exam. Filing forms and a bulletin of information can be procured in the South Bend Selective Service Board office. The SSCQT, used by the local boards to judge deferment and classification, will be closed as of April 6, 1961.

the Conference, Dan A. Sullivan, managing Director of the Institute for American Strategy, pointed out that President Kennedy has said, "It is most urgent that the American educational system tackle in earnest the tasks of teaching American youth to confront the reality of totalitarianism in its toughest, most militant form, which is communism, with facts and values of our American Heritage."

Sullivan continued to observe, "Thirty years ago, Americans of all ages forgot to do their 'homework' on a matter of life and death. Most of us didn't read *Mein Kampf*. We had never heard of Haushofer, Goebbels or Schacht, the intellectual engineers of Nazi strategy for world domination.

"The danger of 1961 is equally as great to free men as was the danger of 1939.

"Unless we undertake the task of preparing our youth to meet the challenge of a world of conflict, our two thousand years of struggle to build a free society in the name of human dignity may have been in vain.

"Courses illuminating the problem are already being taught by earnest educators in a number of our high schools and colleges. It is one of the aims of this Conference to present some of these models for circumspection in order that they may be expanded and improved upon in school systems across the land."

### NOVALIS TALK

The last in a series of four lectures will be presented by Dr. Elizabeth Sewell at 4:10 p.m. this afternoon in the Engineering auditorium. Dr. Sewell is being sponsored by the English department and her topic is "Novalis and the Images of Love and Death."

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MARK THOMPSON

# labor and politics?

"The nearest thing to a lobby for the people" was the way a labor lobbyist described the work of his office recently. "What's good for labor is good for America," said President Kennedy in a campaign speech in Detroit last year. Both of these statements reflect an attitude held widely today in the United States on the subject of political activities of organized labor. By identifying its welfare with that of the whole nation, labor justifies the expenditure of money and effort which makes it a potent force in American politics.

## LETTER VS. SPIRIT

Reaction to the excesses of labor during and after the war produced the Taft-Hartley Act, which contains a provision forbidding any labor organization, as well as any corporation or bank, "to make a contribution or expenditure in connection with any election at which Presidential and Vice Presidential electors or a Senator or Representative . . . in Congress are to be voted for," or in connection with any related primary or convention. By the time of the passage of Taft-Hartley, labor was firmly committed to the principle of action in the political sphere, and although the courts have never found any wide-spread violations of the letter of the law, considerable violence has been done to its spirit.

The A.F. of L. officially endorsed Stevenson in 1952, the first time it had even taken such a stand for a presidential candidate. Again in 1956 the Democrat candidate received the official backing of the newly merged A. F. of L.-C. I. O., and the election of 1960 was marked by strenuous efforts by organized labor in behalf of Kennedy. As one New York Times story put it, "The A. F. L.-C. I. O. have turned their offices into campaign headquarters for the Kennedy-Johnson ticket." Their publications were dominated by pleas for a Democrat victory, including an endorsement by President George Meany. According to the same story, the Laetare medal winner directed the expenditure of an estimated \$3,000,000 in cash by labor groups for Kennedy, a figure that would have risen to \$7,000,000 if the time spent by paid union representatives in campaigning had been taken into account. While various member unions of the federation staged gigantic rallies

in major cities to demonstrate their support for Kennedy, wide-spread voter registration campaigns aimed at increasing the number of eligible voters were conducted by labor officials. On election day many workers took the day off, were compensated out of union funds, and drove voters to the polls. Political analysts have said that these programs were among the most important factors in the Democrat victory.

One might ask how labor can carry on these activities, all of which seem to warrant prosecution under Taft-Hartley. The answer lies chiefly in an organization known as the Committee for Political Education, which has been set up by labor to carry out its political programs, and is financed by supposedly voluntary contributions from members. This money is usually collected from the individual workers by a shop steward, or some other union official who has close contact with the workers. In many establishments he is more important to those under him than most foremen in matters related to discipline, work assignments, overtime, etc. Any one who considers this money a "voluntary" contribution is ignoring the obvious. Many of the activities of C. O.-P. E. are legitimately education, the registration of voters, for instance, but this type is only one part of its program.

Another obvious question is one on the subject of the worker who doesn't happen to support the same candidates as George Meany, preferring to vote for a Republican, or a Prohibitionist, or a Socialist. He is forced to contribute to the Democrat war chest if he wants to remain in the union, or at least in the good graces of his shop steward. The existence of union shop contracts in most states means he cannot quit the union and continue working, and the power of labor groups at the bargaining almost guarantees the future power of their officials at the shop level. This leaves the non-conforming worker with no recourse, and he must support a cause for which he has no sympathy.

What of the claim that the good of labor is necessarily the good of the nation? The A. F. of L.-C. I. O. represents around 13 million workers, so counting families, the federation *could* claim to represent the political views of as many as thirty-five million people, but only by overlooking a number of factors. Among

them are the presence of minorities within their own ranks, men and women whose opinions are not represented by the leaders of the federation. Also the policies for the labor lobby are generally determined at a national convention, made up of delegates who in theory have been elected democratically. Yet no matter how they are selected, these delegates do not customarily run for office on a program of support for the Democrat Party, foreign aid, or medical care for the aged. The political structure of most unions is oriented to its internal affairs—higher wages at the next bargaining session.

Even if the lobbyist in Washington does represent thirty-five million people, is the good of his group the same as that of the nation? The answer is that it is not. A bill which labor would say is for its good would not necessarily be good for the scores of millions of Americans who earn their living by farming, in the professions, in a small business, or who depend on a pension.

## OUT WITH POLITICS

The answer to these queries seems rather obvious—get labor out of politics. The injustice in their activities from the viewpoint of their members, as well as flaunting the objectives of federal legislation, demand this, even if their claims of benefiting the whole nation were provable, which they are not. This could be done easily by the passage of an amendment to existing labor legislation. Labor would argue that it must remain in politics to protect itself from the influence of business, to which the answer is to restrict the political actions of business also, another easily accomplished task. This proposal does not mean that labor would cease all activities which relate to politics. Lobbying would have to be allowed, to present the views of labor on pertinent issues effectively; but this should only be carried on with contributions which are truly voluntary. In addition, decisions on which issues are to be supported and opposed should be made in a more democratic manner. Finally, staging political rallies, advertising of candidates in both the union and popular presses, and other transparent evasions of already enacted legislation should cease. Only then can a start be made toward the restoration of balance in American politics.





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