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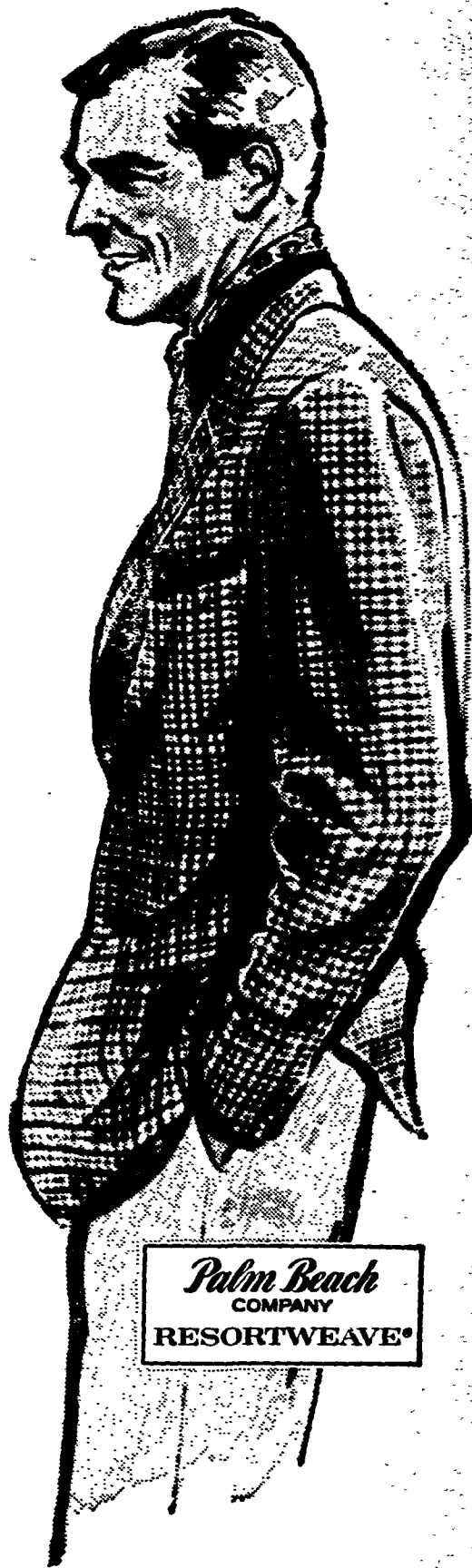
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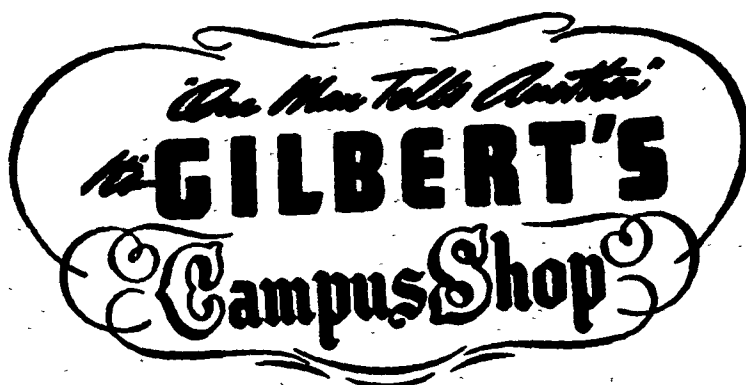
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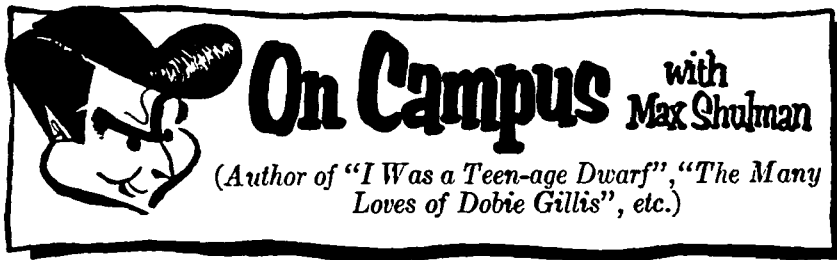


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On the Campus—Notre Dame



HAPPINESS CAN'T BUY MONEY

With tuition costs spiralling ever upward, more and more undergraduates are investigating the student loan plan. If you are one who is considering the "Learn Now, Pay Later" system, you would do well first to study the case of Leonid Sigafos.

Leonid, the son of an upholsterer in Straitened Circumstances, Idaho, had his heart set on going to college, but his father, alas, could not afford to send him. Leonid applied for a Regents Scholarship, but his reading speed, alas, was not very rapid—two words an hour—and before he could finish the first page of his test the Regents had closed their brief cases crossly and gone home. Leonid then applied for an athletic scholarship, but he had, alas, only a single athletic skill—balancing a stick on his chin—and this, alas, aroused only passing enthusiasm among the coaches.

And then, huzzah, Leonid learned of the student loan plan: he could borrow money for his tuition and repay it in easy monthly installments after he left school!

Happily Leonid enrolled in the Southeastern Idaho College of Woodpulp and Restoration Drama and happily began a college career that grew more happy year by year. Indeed, it became altogether ecstatic in his senior year because Leonid met a coed named Salina T. Nem with hair like beaten gold and eyes like two squirts of Lake Louise. Love gripped them in its big moist palm and they were betrothed on the Eve of St. Agnes.

Happily they made plans to be married the day after commencement—plans, alas, that never were to come to fruition because Leonid, alas, learned that Salina, like himself, was in college on a student loan, which meant that he had not only to repay his own loan when he left school but also Salina's, and the job, alas, that was waiting for Leonid after graduation at the Boise Raccoon Works simply did not

pay enough, alas, to cover both their loans, plus rent and food and clothing.

Sick at heart, Leonid and Salina sat down and lit Marlboro Cigarettes and tried to find an answer to their problem—and, sure enough, they did! I do not know whether or not Marlboro Cigarettes helped them find an answer; all I know is that Marlboros taste good and look good, and when things close in and a feller needs a friend and the world is black as the pit from pole to pole, it is a heap of comfort and satisfaction to be sure that Marlboros will always provide the same unflagging pleasure, the same unstinting quality, in all times and climes and conditions. That's all I know.

Leonid and Salina, I say, did find an answer—a very simple one. If their student loans did not come due until they left school, why, then they just wouldn't leave school! So after receiving their bachelor degrees they re-enrolled and took masters degrees. After that they took



doctors degrees, loads and loads of them, until today Leonid and Salina, both aged 78, both still in school, hold doctorates in Philosophy, Humane Letters, Jurisprudence, Veterinary Medicine, Civil Engineering, Optometry, and Dewey Decimals. Their student loans, as of last January 1, amounted to a combined total of eighteen million dollars, a sum which they probably would have found great difficulty in repaying had not the Department of the Interior recently declared them a National Park.

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* * *

You don't need a student loan—just a little loose change—to grab yourself a new kind of smoking pleasure from the makers of Marlboro—the unfiltered king-size Philip Morris Commander. Welcome aboard!

Liberals Arise!

Editor:

I notice regretfully that you have, in recent issues, turned your Back Page over to the presentation of the politically conservative viewpoint. Assuming that this viewpoint does not necessarily represent the vast majority of Notre Dame students, I would like to suggest that you either put such opinion pieces on a page labeled "editorial page" or that you have opposing viewpoints represented in the same, or in two successive issue, of the magazine.

And please tell Mr. Mark Thompson that according to Webster, "democrat" is a noun only, and that the adjective is still "democratic."

(Mrs.) Eva Eliel

(Ed. Note: The Back Page, by its very nature, represents the elements on campus who happen to be the loudest and most persistent in the statement of their beliefs.)

Explanation

Editor:

Due to editorial cutting, I feel that the thought which I tried to express in my essay "Justice for All Men" has been to some degree impaired. I write this letter in order to express my full thought, to correct an addition and to correct a change made by the editor.

First, on the question of a worker lacking a financial reserve to weather a depression, the original manuscript contained this: "A worker is fortunate to earn \$6,000 a year. Which one of you students would be satisfied with and feel able to support a family on \$6,000 a year." Let us realize that the workingman has to meet the same necessities of food, shelter, clothing, and medical care as do other segments of the population.

In regard to the attitude of the courts toward the united action of workers in the 1930's, the printed version says "the courts were not, in general, favorable to the worker." I wrote, "the courts were not favorable to the worker." The fact is that the workers were prohibited from effective group action by the continual threat of court injunctions forbidding actions such as strikes, picketing, and distribution of literature which were made legal by the Wagner Act. It was only after the passage of the Wagner Act that the worker was able to speak up for his rights and not be called a criminal. This political action was vital in the worker's struggle for dignity.

In regard to the centers of power in
(Continued on page 25)

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The Scholastic

The Notre Dame

Scholastic

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THE GREAT DEBATES: Though open season on SBP candidates hasn't officially been declared, the campaigners, Chris Buckley and Tom Colleton, have been far from idle, and both have been active for several weeks now in building the machines that seem so necessary for an electorate in the throes of "political" apathy. Beyond this, however, little besides motherhood has been staunchly pushed in the campaigns. No doubt the platforms will be forthcoming shortly after Easter; if previous experience is any guide, the real issues dividing the opponents—if they exist—will be submerged many times in a flock of concrete proposals and projects. If we may be allowed, we would suggest several problems dividing Student Government people that deserve public notice.

One problem the Senate has focused upon this year is the question of Symposia, Lectures, and Student Fora. The candidates certainly must express their views on the value of these projects. Are the projects worth the large sums spent from the Student Treasury? Is student attendance large enough to warrant Student Government subsidy? To what extent should this last be a consideration?

The second issue that will gain considerable attention in next year's Senate is the proposal of Permanent Hall Residence—or Interclass Residence. Presupposing a workable system, the candidates will be called upon to state their agreement or disagreement in principle. And preliminary reports coming from the newly formed residence hall committee indicate that the candidates will be met by a wide variety of questions brought forth by this proposal. Foremost among these will be that of discipline—its role, its severity, and its method of enforcement in any interclass residence proposal.

As a third issue, there looms the perennial Big Name entertainment policy. To what degree should the Treasury be used to underwrite this; or should programs be restricted to a pay-as-you-go budget? And will the Administration be persuaded by the elected candidate to approve the plans?

FELLOWSHIP: As reported in last week's SCHOLASTIC, Notre Dame's undergraduates have again been awarded their usual high number of Woodrow Wilson Fellowships, and according to some sources this week, the awards by the National Science Foundation to the graduating science and engineering students are reaching record totals. As a further item of note, the Notre Dame team captured seventh place in the national competition sponsored by the American Mathematical Society—a mark that ranks this year's team with those from Harvard, California, Cornell, and Cal Tech. The staff's congratulations go to all these students.

CHURCH AND ART: This week's SCHOLASTIC presents another article in the series from the *Alumni* magazine. This insert is a discussion by Rev. Anthony Lauck, C.S.C., head of the art department, on the use of modern art in today's churches. We would again like to thank the editors of the *Alumni* for making this series available to us.

ENCOURAGEMENT: We have just been informed by Father Hesburgh that questions regarding race and color will be omitted from application forms in the future; this announcement is in response to a vigorous exchange that took place in our "Letters" column several weeks ago. Although there have been no serious problems caused by the past Administration policy, it is refreshing to see forthright affirmation of the principles of equality in this era of racial bickering and violence.

FIRE: A few days ago we had occasion to wend our way down the fire exit of Washington Hall. Fortunately it was a matter of convenience rather than necessity. However, we were surprised to notice that the steel stairs were designed in the form of a grill. This of course provides a better grip and also eliminates the problem of snow removal, but it does not take into account the presence of women and their high heels. One need only notice a young lady picking her way across a cobblestone street to envision the difficulties she would face in clambering down a steeply inclined set of grilled stairs. At best, she would be considerably slowed down; at worst she would catch her heel. In either situation, others might be trapped behind her. To eliminate this difficulty we suggest a rough-surfaced, but ungrilled, set of stairs. These would require a sweeping after each snowfall, but this is a small inconvenience when measured against human life.

FUTBOL: It has come to our attention that quite a few of the Latin American students at Notre Dame are very interested in expanding the soccer team which they have formed among themselves. Last fall they received a small appropriation from the Senate and challenged a few of the nearby schools. Now they are approaching the Senate for a larger appropriation in order to set up a bigger schedule. We hope that the Minor Sports committee, with its increased budget, will see fit to grant the request of the South American football team.

— R & R



AN UNPAID TESTIMONIAL



Napoleon Bonaparte says:

I'd never have lost
to Wellington*

...if I'd

been wearing a

Jockey
® BRAND

POWER-KNIT
T-SHIRT

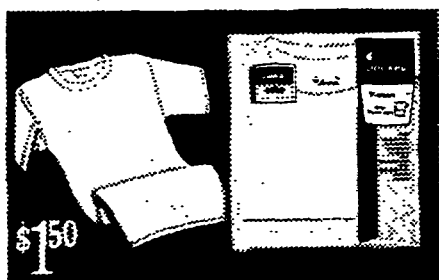
Q: You mean...?

A: Oui! I spent so much time tugging at my baggy, saggy T-shirt... I couldn't concentrate on the battle.

Q: I see. Well do you realize that Jockey's new T-shirt is *Power-Knit* with a quarter again as much resilient combed-cotton yarn to stay soft and keep its perfect fit, even after countless washings? The new Seamfree® collar won't sag; the full-proportioned body won't bag. And the deep-tuck tail stays every inch as long as the day your Jockey Power-Knit T-shirt came fresh out of the package.

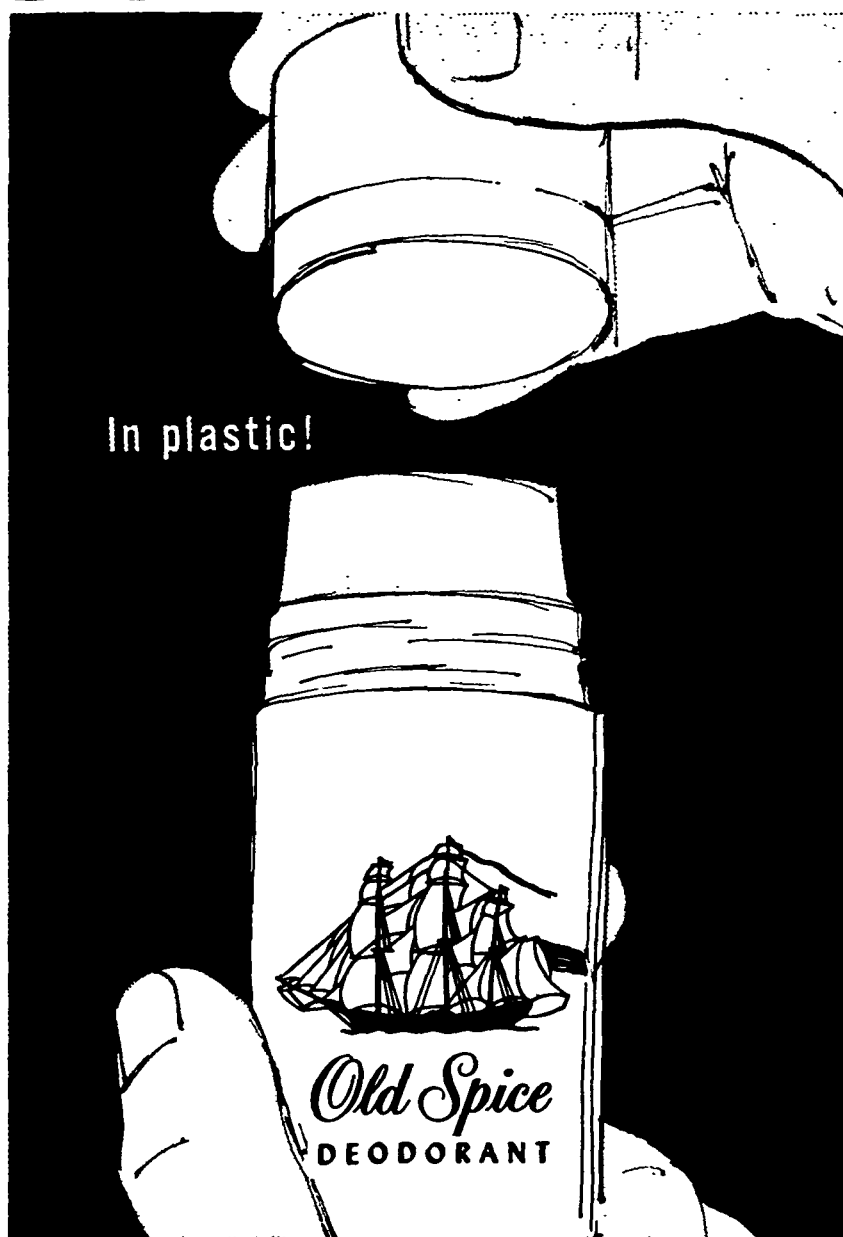
A: NOW he tells me!

*Napoleon's final defeat came at the hands of the Duke of Wellington in the Battle of Waterloo, June 18, 1815.



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ANNOUNCE FOUR DOME AWARD WINNERS

Select Top Graduates For Exemplary Ability

John Engler, Tony Chessick, Charles Sacher and Jay Whitney have been announced as recipients of the Dome Award for 1960-1961. This Award is presented annually to outstanding seniors who have contributed to Notre Dame in the academic, extracurricular and sports areas and possess high qualities of personal character.

The winners were named by a Selection Committee, headed by John Schuster, which included a board of nine juniors representing the four colleges and various major campus student organizations. It is the highest honor that can be conferred upon an undergraduate by his fellow students.

Engler is president of the Wranglers, associate editor of the Juggler and has been a member of the Bookmen for two years. Holder of the top average among the AB seniors, he is secretary to the chairman of the Committee on Academic Progress and a member of the NFCCS Literary Study Committee.

Sacher has a 5.5 average, the highest senior in the College of Commerce. Recently he received the Cavanaugh Theology Award for exemplary character and theological achievement. Also he has been given the Haskins & Sells Award for excellence in accounting, and, for ROTC proficiency, two Chicago Tribune Awards and the Quartermasters' Association Award. He has been awarded a full scholarship to the ND Law School. For two years Sacher played varsity football. This year he was on the Patriot of Year Committee; he has been a Florida Club officer for three years.



JOHN ENGLER



JAY WHITNEY

Possessor of a Dean's List average in electrical engineering, Chessick has been station manager of WSND for the past year. He was named WSND technical director in his sophomore year and held that post throughout his junior year. A member of the engineering fraternity Nu Delta Epsilon, Chessick has contributed articles to the *Technical Review* and participated in the Engineering Open House. He is an NROTC regular and is scheduled to be interviewed for a position with Admiral Rickover's nuclear propulsion division of the Bureau of Ships. Last year he received the Junior Engineer of the Year award.

Presently, Chessick is working on plans for Notre Dame's Peace Corps project, a radio station in Chile.

Whitney is presently the president of the debate team. As a sophomore he was freshman coach for that organization and last year was its vice-president. He is the only Notre Dame debator ever to participate in over 200 intercollegiate debates, winning 80% of his 250 forensic engagements. Named as one of the top ten speakers in over 20 tournaments, he recently took best speaker honors at tournaments at Notre Dame and the University of Maryland. As a freshman he represented Notre Dame at the National Championships at West Point, finishing 23rd in the nation as a speaker. He is president of the Notre Dame chapter of the Tau Kappa Alpha, national honorary debate fraternity and a member of the Evaluation Committee in the Engineering College.

A member of the Blue Circle, Whitney has worked on Freshman Orientation week, pep rallies and is co-chairman of the Blue Circle's leadership training program. He is an NROTC regular and company commander, and is also scheduled for an interview with Admiral Rickover's organization. Majoring in chemical engineering, his Dean's List average places him among the top ten senior engineers, and he has been awarded a National Science Foundation fellowship.

In speaking of the criteria for Dome Award recipients, Rev. James Norton, C.S.C., former vice-president for Student Affairs said, "They should as a group represent those who in the judgment of the students and of the faculty as well as the administration would be the outstanding members of their graduating class. . . . They should in general be graduates of whom their classmates and the University would be proud and of whom they would be proud in the years to come."



CHARLES SACHER



TONY CHESSICK

Science College Unveils Displays Tomorrow; Fair Also Shows High School Student Works

Science exhibits by Notre Dame and regional high school students and industrial films and displays will be featured in Notre Dame's fourth annual Science Open House which is open tomorrow and Sunday afternoons from 1 to 6 p.m. in Nieuwland Science Hall, Wenninger-Kirsch Biology Building, and the Geology Building.

This year the Dean Henry B. Froning Memorial Award of \$50 and an engraved plaque will be given to the outstanding exhibit of the Science Fair. High school students from Elkhart, LaPorte, Marshall, St. Joseph and Starke Counties will compete for a \$10 top prize in each of three divisions: biology, chemistry and geology, and physics and mathematics. After selection of the best display in the divisions, Dr. Frederick Rossini, Dean of the College of Science, will name the best exhibit of the Fair. The Award will be presented at an Award Convocation on Sunday at 3:30 p.m. in 127 Nieuwland.

"Life Without Germs" will be shown continuously on the half hour in 112 Biology Bldg. In 101 Geology Bldg., a film on volcanic eruptions will have continuous showings. "Bikini Radiological Laboratory" and "The World Nature Forgot" in 127 Nieuwland are among films received from DuPont and the Atomic Energy Commission.

The germfree technique used at Loebund will be demonstrated in 114 Biology. Tours of the Physics Department's Van de Graaff electron accelerator will leave 118 Nieuwland on the half-hour. Extraction of perfume oils and shock waves in inert gases are among the

Notre Dame science students' projects.

General Chairman Roland Galindo and Assistant Chairman Fred Weigand are aided by the following department chairmen: Alex Beranek, chemistry; Tom Dina, biology; Bob Kunzler, geology; Harry Hanson, high school fair; Pat Mallory, audio-visual; and Susan McDaniel, St. Mary's.

The Open House is sponsored by the Student Government and the Science Advisory Council, not by the Physics Club, as was erroneously reported in the SCHOLASTIC March 3.

Contemporary Compositions Featured by Little Symphony

Tonight Harold Newton will conduct the Little Symphony of Chicago performing a program of contemporary music at 8:30 in Washington Hall.

Featured among the contemporary works will be an overture by Rev. Carl Hager, C.S.C., head of the music department here at Notre Dame. Works by Robert Kelly, an Associate Professor in the University of Illinois' music department, and Maurice Weed, of Dekalb, Ill., winner of a recent competition, will also be presented. Other composers included in the program will be Gunther Schuller, Alan Schuller, Darius Milhaud and Jacques Ibert.

Formerly a violinist with the Chicago Symphony Orchestra, Newton founded the ensemble with players from the Chicago Symphony including Louis Kohnop, pianist, and George Weber, clarinetist.

Sell Senior Ball Bids On First Come Basis

Bids for the Senior Ball to be held May 12 will be sold from 8 through 10:30 this evening. They will be sold on a first come first served basis in the Navy Drill Hall. The bids are priced at \$10.

The theme for the ball, "Something Elegant," will be suggestive of regal grandeur. The Senior Ball Committee, headed by Jack Whitaker, has obtained the services of the "Music Makers of Harry James." The "master of the golden trumpet" should provide a fitting musical background for the final great dance for the graduating seniors.

"Something Elegant" begins at 10 p.m. and ends at 2 a.m. Permissions until 3 a.m. and car permissions until Sunday noon have been granted. The dance, as the theme suggests, is a formal affair.

The committee has left Saturday to be filled by the seniors as they wish. The Old-Timers Game will be played that afternoon and there is a possibility of a concert sponsored by the Social Commission. The University production of "Babes In Arm" is to be presented in Washington Hall on Saturday night.

Communion Brunch at 12 noon will be held in the Grand Ballroom of the Pick-Oliver Hotel on Sunday, May 14. Opportunity to eat breakfast, dinner or both will be afforded to those attending for the price of \$5.

Members of the committee, charged with avoiding the financial fiasco in which last year's ball lost close to \$2000, pointed out that for many the week end will begin on Wednesday, since Ascension Thursday falls on March 11. Besides Chairman Whitaker, the committee is composed of Bernie Craig, Pat Hickey, Dick Lochner, Don Vekerelli, Bob Brown, Tom Regan and Dave Wochner.

ND Math Team Scores High In Annual Scholastic Contest

In the recently announced results of the twenty-first annual William Lowell Putnam Mathematical Competition, the University of Notre Dame's math department placed seventh among the 160 other colleges entered. The team, composed of Robert Burckle, William O'Connell and James Wirth, won honorable mention for their efforts in the Dec. 8 contest.

First prize and \$500 was awarded to the University of California at Berkeley. Second prize and \$400 went to Harvard University, while M.I.T. and Michigan State received third and fourth places respectively.



SCIENCE OPEN HOUSE EXECUTIVE COMMITTEE
A Bikini Laboratory for science-minded students.

Notre Dame Readies for Peace Corps Action; Rev. Hesburgh Prepares Chilean Aid Proposal

Art Graham

As President Kennedy's Peace Corps begins to jell, the University of Notre Dame is beginning to initiate its pilot program.

Still in the infant stage on the national level, the Peace Corps is the fulfillment of a campaign promise of former campaigner Kennedy. Through the International Cooperation Administration, it aims to place Americans in capacities to teach, build and work in newly developing areas of the world.

50,000 watts power. Rev. Theodore Hesburgh, C.S.C., President of Notre Dame, has formulated a proposal now

Notre Dame for the preparation of the participants. The Spanish language and dialects must be mastered, especially by the announcers.

Expensive air waves. An estimated \$1.5 million will be needed to set up the program and run it for a year. Though this is very costly in relation to the small number of workers involved, Father Hesburgh points out that the cost should be figured on the basis of people reached, in which case, it would seem to be a worthwhile investment.

Tony Chessick, head of WSND and coordinator of the student activity,

To Imitate Initiative

Here's what happened Monday:

A motion was passed allocating \$100 to finance the attendance of four members of the Senate at an NSA conference on the Peace Corps. The Conference will be held in Washington, D. C., March 28-30.



Tom Colleton's five pages of summer storage policy were passed. The policy eliminated many legal loopholes formerly present. Joel Haggard evidently has been doing his home work. He offered five friendly amendments to Mr. Colleton.

Don Rice arrived at the Senate meeting wearing sneakers and in a truly leisurely fashion spent most of his time drinking a coke and toying with his ring before taking the chair from John Keegan, SBP, who proposed amendments to the Constitution.

To his proposal of last week Keegan added the stipulation that Article III be filed as a separate policy concerning the Student Court. The amendments were passed unanimously.

Tim Haidinger, Freshman Class Coordinator, reported that the freshmen are planning a cross-country run. Mike Hartnet, chairman of the Hall President's Council, reported that his organization intends to bring Arthur Murray dance instructions to the Student Center, and implement them with St. Mary's girls.

Some senators were under the impression that the Tri-Military Council had seceded from the Senate. Secession is contrary to Senate law and since the Council had not yet registered with the Senate this year, Joel Haggard proposed a motion mandating the Director of Student Organizations to write a letter to the Council asking them to register.

Since the Director of Student Organizations cannot be mandated, John Keegan said he would ask the Director to write the letter.

A short time before adjournment, Keegan said, "I wish that the enthusiasm and initiative of Mr. Haggard will be imitated." Haggard on a point of clarification said, "I have been inspired by Mr. Keegan."

Let no one say that the Senate is lacking in generosity. They have long financed the long distance phone calls of Notre Dame men to their sweethearts. The Senate phone has no key and has been used illegitimately for as much as \$500 a year. Is this to continue?



being worked on. The project calls for the construction and operation of a 50,000 watt transmitter in central Chile. This country was chosen because the University has good relations there. The central portion is particularly poor and illiterate. The radio station would reach 200 miles north and south in the long, narrow country and would broadcast educational programs to the people.

In this pilot plan, the colleges of Indiana will supply about 60 graduates to staff the station. Three major branches of operation will be included: the running of the station, that is, announcing and engineering; the preparation of material; and the field work. In the last category would be about 40 students who would use 20 jeeps in distributing 10,000 receivers and keeping them in operating condition. They would also be responsible for setting up arrangements for assembling audiences.

A summer program is planned at

points out that the life will be rigorous and unrewarding in a material sense. "Only the most gifted and motivated students are wanted," he commented. As a result, the requirements are strict and the life hard. Only a small allowance for living expenses will be granted, with a severance sum upon completion of duty. Draft deferments will be available, but not draft exemptions.

This program is limited on the national level because of the limit of funds and the absence of appropriate legislation. Although the Peace Corps is now a sub-organization of the ICA, Congress is expected to enact legislation enabling it to expand.

Additional problems are expected in the selection of the Peace Corps candidates due to the abundance of workers and the scarcity of qualified men and women. A further risk presents itself if these representatives do not conform to the set standards.

Notre Dame Supplies Specimens for Satellite; Shot to Study Intensity of Van Allen Radiation

A U. S. earth satellite soon to be launched will contain, among other things, a million mosquito eggs from Notre Dame's biology laboratories as part of a project to investigate the mysteries of atomic radiation in the Van Allen belt around the earth.

After spinning through the earth's outer radiation area for about three months, the satellite will return to earth and the mosquito eggs will be brought back to the Notre Dame laboratories. Here the eggs will be cultured and allowed to grow into adult mosquitoes. These adult mosquitoes, which are of the yellow fever type (*Aedes Aegypti*) will then be compared to an-

LEADERSHIP TRAINING PROGRAM

The Blue Circle Leadership Training Program will be held on April 14 and 15. Speakers at this two-day symposium, entitled "Leadership in the University," are the Rev. James Maguire, Dr. Willis Nutting, and Professor Frank O'Malley. Any interested Freshmen and Sophomores at Notre Dame and St. Mary's are urged to participate, sending applications to 315 Sorin.

other colony of mosquitoes which have been given carefully measured doses of atomic radiation from the University's radioactive cobalt 60 source.

Scientists hope that a comparison of the differences between the mosquitoes exposed to the Van Allen radiation belt and those irradiated by the cobalt 60 source here will help them learn more about the nature and effects of the doughnut-shaped Van Allen belt. The research project has been approved by the U. S. Department of Agriculture. Launching date for the egg carrying satellite will probably be sometime during June, the exact date to be set by the National Aeronautics and Space Administration.

The mosquitoes used in this research were originally collected from widely scattered parts of the globe. Last fall, Dr. Craig travelled through Africa collecting new varieties of the species for

research here. He and his staff are presently working with a total of 70 different strains of the yellow fever mosquito.

In carrying out the irradiation studies on the mosquito, Dr. Craig places male adult mosquitoes close to the cobalt 60 source for eight seconds. The irradiated males are then mated with nonirradiated females. Several generations later, mutations show up among the descendants and can be studied under the microscope. Working on such projects, Dr. Craig and his staff have produced mosquitoes born without a proboscis, the tubular part of the head which the mosquito uses to suck blood from the animal or person it bites. Also produced were mosquitoes with a portion of a wing missing. Over 50 different mutations have been distinguished by Dr. Craig and his staff in the descendants of the irradiated mosquitoes.

Besides mosquitoes, fruit flies, frogs and salamanders are also undergoing radiation research using the cobalt 60 source. The fruit fly irradiation projects are directed by Dr. Harvey Bender, while the studies on frogs and salamanders are headed by Dr. Kenyon Tweedell and Dr. Robert Gordon.

Glee Club Concert Set With Civil War Theme

The strains of historic Civil War songs, some familiar and some near-forgotten, will be merged in a colorful medley arrangement by Director Daniel H. Pedtke and initially performed by the Glee Club in its traditional Spring Concert at Washington Hall this coming Monday at 8:30 p.m.

Commemorating the centennial of the great War between the States, the medley will reflect the patriotism, sentiment and spirit, the very laughter and tears, that so characterized the divided nation both in the Union and in the Confederacy. Of even more patriotic significance, the concert program will include a unique musical adaptation of certain selected writings of Thomas Jefferson. This latter work, entitled *The Testament of Freedom*, was most recently performed at the Presidential Inauguration of John F. Kennedy.

The incorporation of these major works into this year's Glee Club repertoire has been in special preparation for the group's forthcoming Easter concert tour to the West Coast. The scheduled 5400-mile venture, to be the longest in the organization's history, is to be marked by engagements in Phoenix, Las Vegas, San Francisco, Los Angeles, San Diego, and Long Beach — with even a brief "session" at Disneyland planned en route.

Theater Sets 'Babes' For Spring Showing

The University Theater will present Roger's and Hart's *Babes In Arms*, in Washington Hall on May 4, 5, 6, 11, 12 and 13. Joe Harrington and Myrna Walker have been cast in the leading roles of Val and Susie. The production will be directed by Rev. Arthur Harvey, C.S.C., and Mr. A. Owen Klein as the technical director.

Tom Karaty and Jane Sazama will have the dancing leads, Gus and Terry, and Peggie Hess will play Bunny. Greg Weismantel has the role of the aspiring Southern playwright, Lee Calhoun and Sally O'Brien will appear as Jennifer, the would-be star. Jennifer's mother, Phyllis, will be played by Mary Walsh, Bill Cook will be seen as Steve Edwards, the producer, and Jim Breitenbach has the role of Fleming, the theater manager. Joe Gannon will play the press agent. In addition to playing the role of Gus, Tom Karaty will do the choreography for the show.

Choral direction will be done by Rev. William McAuliffe, C.S.C., and Dr. Charles Biondo will direct the orchestra.

Members of the dancing chorus will be Tony Mileto, Bob Oberkoetter, Dave Deka, Jan Zihlerle, Judy Jackson and Sue Stuckman. The singing chorus will consist of Joe Gannon, Phil Jones, George Kerin, Bob Koches, John Lalli, Mark Laboe, Mike Sennott, Bill Viviano, Phil Rudy, Joan Dorgan, Patty Ferrara, Susan Shalagos, Ginger Tiernan, Ellen Keusch and Nadia Merritt.

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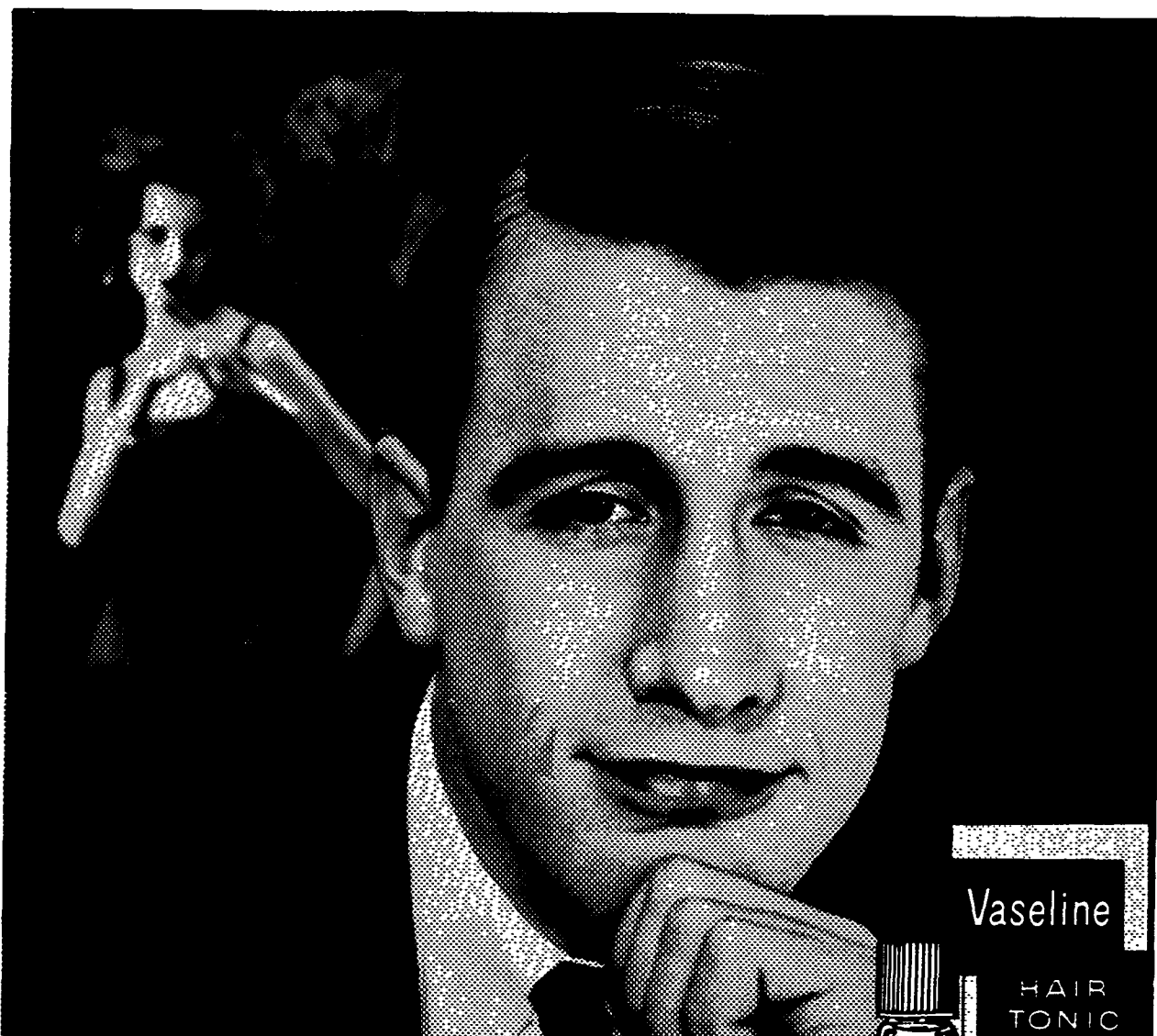
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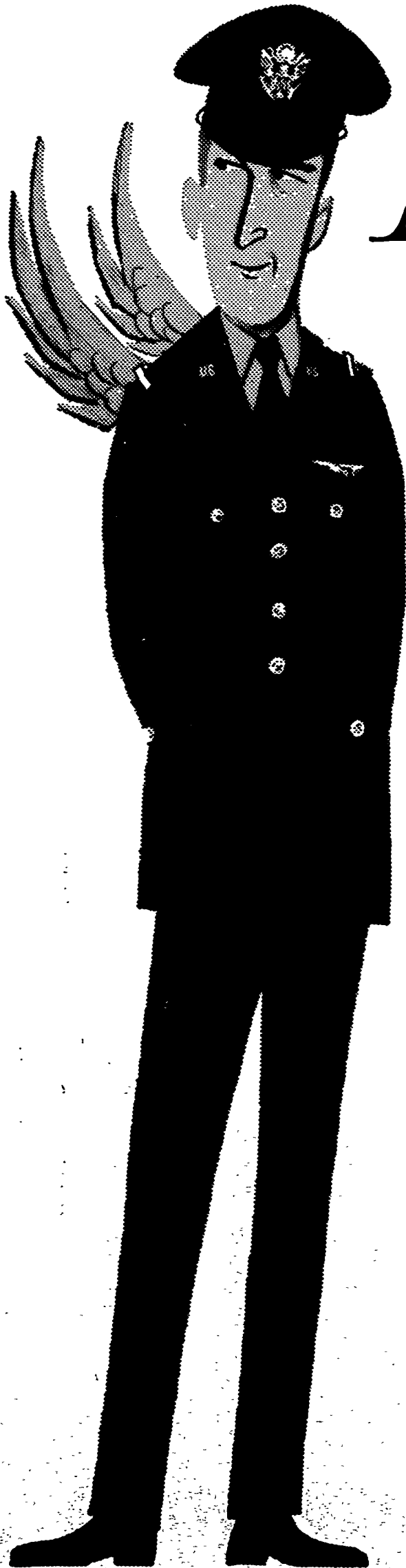


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the little symphony of chicago

CONTEMPORARY MUSIC will be emphasized in the program of the Little Symphony of Chicago in Washington Hall, March 24.

Works by Robert Kelly, a young composer on the faculty of the University of Illinois; Maurice Weed, of DeKalb, Illinois, winner of recent prizes for composition; Rev. Carl Hager, C.S.C., of the University of Notre Dame will be played. Kelly's work is a little symphony, Weed's piece is a modern mood piece and Father Hager's is an overture in the contemporary style.

In addition, a work by Gunther Schuller in the atonal style, "Little Fantasy," will be heard, and one by Alan Shulman, commissioned by Artie Shaw, called "Rendezvous, for clarinet and strings."

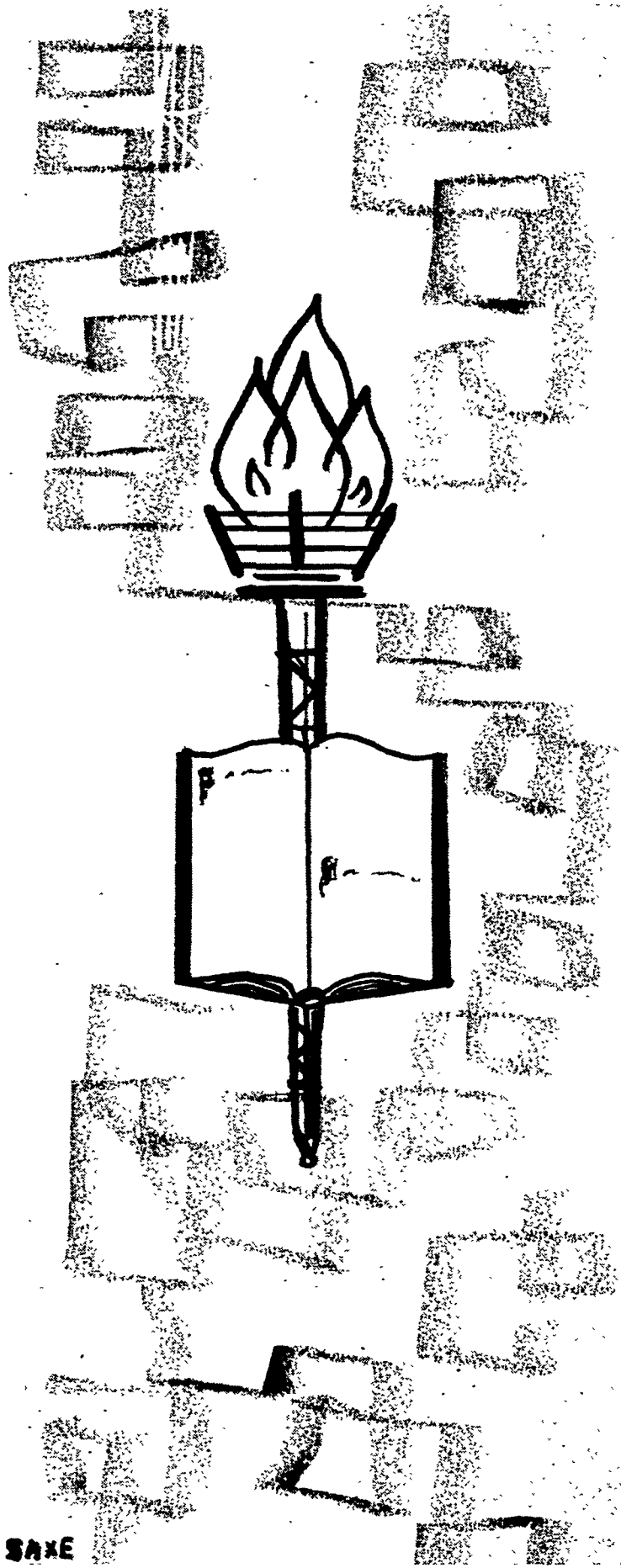
Works by modern masters Darius Milhaud, the most famous of living French composers, Jacques Ibert, father of much modern music, and the great English composer, Ralph Vaughn Williams, who died last year, will round out the program.

The Little Symphony of Chicago, is conducted by Harold Newton, former violinist of the Chicago Symphony Orchestra, who founded this ensemble. The orchestra numbers 20, including strings, woodwinds, brasses, percussion and piano. Most of its members are from the Chicago Symphony, notably the pianist, Louis Kohnop, and the well-known clarinetist, George Weber.

The concert will begin at 8:30. Admission is \$1.



The Time Is Out Of Joint



In our feverish search for ways of improving education, especially as reflected in our efforts of "inquiry and testing," we hope, of course, for nothing less than the ideal. However, it is an anomaly to me that despite our tremendous desire to participate actively in the theater of positive performance we still remain standing lackadaisically in the foyer of general criticism. The abnormality of our time, though here I mean to concern myself only with its educational phase, bears striking resemblance to that of Hamlet's day, so much so that we too advertently exclaim:

The time is out of joint: O cursed
spite,
That ever I was born to set it right!
Nay, come, let's go together.

I, v, 189-191.

The need of setting "right" "the time [that] is out of joint" was voiced strongly by various English Professors at the NCTE Convention held in Chicago this year. Administrators, Faculty, and Students on all levels—elementary, high-school, and college—showed not only an interest but a willingness to get together, without further postponement,

to improve and possibly even to change views and ideas as well as methods of teaching English. They agreed almost unanimously that unless the continuous spate of attacks upon current methods and views of teaching English cease, there will result neither improvement nor change but rather truncation and perhaps even the total pulverization of traditionally sound educational policies.

The aspect of the NCTE Convention which at least to me seemed highly significant was that which concerned itself with the excessive emphasis placed on "campus" scholarship publication in institutions of higher learning. Those of us, of course, immediately associated with college and university education, are certainly aware of the demands recently pressured upon both professors and students to publish. I have felt the need for some time now of a student openly declaring his state of mind concerning the increasing demand put upon him to publish, but I was content simply to put that need "behind." Now that I sense a national concern about this issue, I feel that one can no longer remain satisfied with saying merely that he does not "like" the kind of higher learning he is receiving these days, or worse still that he is not entirely "happy" with it. I feel that the time has come when one must once for all abandon the ranks of these academic Philistines, who, aware of the need for a change, refuse to act to realize it. The time has come when one can no longer remain satisfied with a languid announcement that "the time is out of joint," and yet be sluggish about setting it "right."

I, as a student engaged in higher learning, hope, therefore, to declare a definite state of mind concerning the current feud between emphasis on scholarship publication and emphasis on academic instruction. At the outset, I wish to state that I am not skeptical of the wisdom of the perspective higher learning has lately assumed, but rather of the pressures exercised by those engaged in higher learning. The almost excessive concern on the part of both professors and students to publish is becoming not only a campus menace but also a threat to the whole design of intellectual pursuit. The "academy" function of the university is yielding to a "publication" zeal. I do not hereby declare open warfare against all publication effort; on the contrary, I believe in it sincerely as a way of expressing one's independent convictions and of contributing to the general fund of knowledge. However, a balance must be assured between scholarship publication and instruction values in order to resolve the warfare between the "new" emphasis and the "old" in a truce of true academic excellence. To measure academic excellence by the "yards" or the "pounds" of print one produces is sheer folly. Neither the money nor the prestige attendant upon publications must, and cannot, outweigh the true values of learning. Yet I am afraid that the persistent cry of "Publish or Perish"

(Continued on page 17)

Beauty in Exile

*Catholics Have Excommunicated Beauty From Their Lives
And Have Made the Artist a Stranger in Our Churches*

BY REV. ANTHONY JOSEPH LAUCK, C.S.C.

READING the eighth chapter of St. John's Gospel is like reading a story about our contemporary artists. The chapter, as you may know, tells about Our Lord teaching in the temple, and the hostility of the Jews and Sanhedrin there. The Lord tries to bring truth to them, but they reject it. In the same way the artist tries to bring beauty to the church in our day, and he, too, is often rejected. We might say the artist is cast out of the temple.

I hope that the reader will forgive the making of this parallel between the Holy One of God and poor, wretched artists. Nevertheless, there is a strong parallel, however vast the unlikeness. Our Lord was stoned and driven from the temple. Contemporary artists, too, have often been verbally stoned and their works literally cast out of the temples.

A few years ago a modern church was built in the East. An artist decorated the ceilings with a series of distinctive angel patterns, made from brass tubing. They were meant for decorations, not likenesses. (Likeness! Who ever photographed an angel?) Those who know about such things agreed that the angel patterns were handsome, animated decorations. But some of the parish people felt that they seemed to be caricatures. And so they were removed from the church.

A certain well-known sculptor carved and cast a large, simple statue of St. Jude for a church in New Jersey. To give the design more interest and variety, the artist shaped the body from a beautiful, dark tropical wood, and the head and hands in polished metal. It was not a realistic image of St. Jude. There were no crystal eyes or pink cheeks. It was a strong, virile sculpture. This St. Jude looked as though his prayers might have weight in heaven. However, some children in the school called the image "old steel-head"! I hope it was not because of a few irreverent children—but the image was taken from the temple.

There are other examples like these, but we need not elaborate further. The contemporary artist has been cast out of the temple many times and in many places. That is the point to be made. If his work has not been removed, perhaps it was never allowed inside.

How have artists reacted to this treatment? Many of them simply turn to secular subjects and sell to secular patrons. We have an example of this group in northern Indiana, Harriet Rex Smith. Mrs. Smith wrote her views in an excellent article, a few years ago, which appeared in the *Catholic World*. Zealous at first to put her talents to use for the church, she found nothing but resistance and discouragement for her efforts. Before we can put much beauty in a church, she said, we must take a lot of ugliness out of it. *In most cases, that means taking almost everything out of it.*

It was such an impossible task that Mrs. Smith for a long time abandoned the idea. She devoted what time she found from homemaking to secular art, such as landscape painting. Not long ago a large landscape of hers won the Grand Prize at the Indiana State Fair in Indianapolis. So far as I know, this artist has had few opportunities to add beauty to some church.

OTHER artists interested in religious subjects continue to produce them, but sell them to those outside the Church. In St. Louis a few years ago I met an artist from the South. She has set up a small shop there where she sells her own

Father Lauck, a prize-winning sculptor and a member of the Notre Dame faculty since 1950, became head of the University's art department September 1, 1960. In addition to his sculpture in stone, wood and other materials, Father Lauck has specialized in stained and mosaic glass. He designed the stained glass walls for the chapel and library of the new Moreau Seminary on the Notre Dame campus.

A native of Indianapolis, Ind., Father Lauck received a professional diploma in fine arts as a layman from The John Herron Art Institute there in 1936. Before joining the Notre Dame faculty, he received a diploma in advanced sculpture from the Corcoran School of Art, Washington, D.C. He also has studied under Carl Milles, the late Swedish sculptor, and Ivan Mestrovic, who is now teaching at Notre Dame. Father Lauck has received many national and regional awards for his sculpture. His walnut sculpture, "St. John Beside the Cross," won the Fairmount Park Purchase Prize and can be seen at the Pennsylvania Academy of Art in Philadelphia. His "Monk at Prayer," a limestone sculpture, won the Widener Gold Medal. Other honors include the Leonard Cantor Award for Sculpture, the Myron Feinberg Prize for Sculpture, and the Distinguished Citation of the John Herron Art Institute.

Father Lauck has served as an art consultant and a member of several art juries. He has lectured on sacred art at several colleges and universities. He is a member of the Audubon Artists, the Indianapolis Art Association, the Provincetown Art Association and the Newport Art Association. He contributes to many periodicals, including Ave Maria magazine, from which much of this material is taken with the kind permission of the editors.

handicraft. It is religious work, but Catholics do not seem to appreciate its beauty. This no longer bothers the artist. "Catholics are asleep," she told me simply, "so I sell my work to Protestants."

There are many good painters and sculptors today who produce nothing of a sacred nature. Whether they are Catholic, Protestant, or pagan, some of them are capable of creating fine images, handsome designs appropriate for our churches, chapels or homes. But they do not. They have looked into church goods display windows and stores; they look into the churches of their towns, and they see little or nothing to indicate that the church is interested in art. They feel that the church is indeed asleep to the growing, blossoming movements in art today, asleep to the vast possibilities for putting new materials and new forms to work in the house of God.

Our best office buildings, bridges, homes, and even factories, are of the 20th century. Our churches, in most instances, are still of the 13th century! The artist is discouraged at this. In the great periods of art, it was religion that prodded beauty out of the artist for its temples. This was so in the grand periods of the Byzantine, Romanesque and Gothic. It was true earlier in the Egyptian and Chinese too. But today we are not even curious to visit the studios of the artist. We go to the corner store instead, and buy factory-made ware. So our artists are castaways. They go to church on Sunday and work for Mammon on Monday.

Some Catholic artists do not go to church any more. One such artist, whose name you know if you know your American art, belongs to this unfortunate group. He told me that his reason for falling away was that the Church seemed to hold a careless, antiquated attitude toward art and beauty. It is a silly reason perhaps, but it is the reason this man gives, and he is a serious man. Beauty to an artist, after all, is a serious purpose.

We tend to forget the artist's feelings on another score. We have heard people complain now and then that they cannot look at such and such a picture in a church. These people forget that there are many artists who go to church too. These artists must look at many a painting and statue and ornament there which makes them wince. They have had to look at these unlovely objects, denials of all their noblest ideals, for years. Let us hope the experience has not weakened their pity!

LEST we weep for unworthy victims, let us define the contemporary artist. The contemporary artist is one who is living in our times, and creating good vital work, work that is of our time. A contemporary work of art ought to reflect our way of life, and our way of treating matters spiritual and holy, our way of serving and loving God. In any sincere definition of a contemporary artist, there is the idea that he is genuine, creative, personal, original. What such an artist produces, I think, will be of our time, and will reflect our spirit. His character and his paints will somehow merge upon his canvas. Not every good artist of our time will become immortal in the annals of art history. He will not always possess that touch, that fingerprint of the muse, which sets him apart as genius. But if he is good, he will have judgment, taste and honesty. He will design well, draw with an understanding of structure, let his feelings overflow into his work, and produce painting or sculpture which stands up. This artist need not grow long hair or a beard. Instead of the traditional smock, he may wear overalls.

What is meant by "contemporary artist" may become clearer if we mention what he is not. He is not a man who paints from a pattern. He is not one who copies what someone else has done, no matter how accurately. You will seldom or never find him in the shops which produce church goods.

Where shall we find a good contemporary artist? You may have to search for him, but there are a few in almost any sizeable town. When you find him, he will probably be surprised that you want him — poor fellow. But he can be found. Perhaps he is not far away.

Placing the artist in the role of a castaway, we are, of

course, taking to task those who have cast him out. Obviously, there are many works of art which have no place in the church, either because they are inferior as art, or inappropriate as sacred art. We do not blame anyone for the rejection of such work. The difficulty comes in deciding what is art and what is not, or what is fitting in the church and what is not. Of those who decide what shall be placed in the house of God, too many are not competent to make such decisions. Whether they are the reverend pastors, religious superiors, building committees, or altar societies, they may have no valid judgment in matters of art. They are too seldom willing to go forth in search of such authority.

Those who buy for the church or chapel usually take the simplest means. They go to the nearest store and select some ready-made bauble. This is why so few churches have character or distinction. St. Michael's looks pretty much like St. Agatha's or Holy Angels'. Now, without any doubt a church would have more character, more of a personality of its own, if the painting and sculpture that went into it were originals. And this is desirable for another reason, a more important reason: obedience to the Holy See.

In the Instruction on Sacred Art which came from Rome not long ago (July 1952), the Holy Office rules that there was to be no "stereotyped art" in the churches. If we go from church to church and find little or no difference between the statues of, say the Blessed Virgin, surely we must classify these statues as stereotyped. Hence they may be reprehensible in the eyes of the Holy See. The obedient buyer, who wishes to follow this direction from the Vatican, will deliberately seek out works of art which are original, especially created for it by first-rate artists, regardless of additional expense.

In nothing that I say, do I wish to imply that our good pastors and superiors are neglecting their churches. On the whole they are most solicitous. They are careful about furniture and furnishings, as well as the condition of decorations. They spend as much as, maybe more than, they can afford to keep the holy places tidy and trim. The linen, vesture, and furnishings are always of good quality — as they should be — and often the finest. But there is, of course, a difference between a well-kept building and a beautiful one. Expensive decoration is one thing. Beautiful decoration is quite another.

Who can decide whether a given painting or sculpture has any real artistic merit? Almost no one is competent to do this except artists, museum people, and perhaps a few experienced

A BASIC LIBRARY F

BARR, ALFRED H.

Masters of Modern Art. Garden City, N.Y., Doubleday, 1959. (Mus. of Modern Art). \$16.50

BELL, CLIVE

Art. N.Y., Putnam, 1959. (Capricorn) paper \$1.25.

BERENSON, BERNARD

Italian Painters of the Renaissance. Garden City, N.Y., Doubleday (Phaidon) 1957. rev. ed. \$8.50.

CHENEY, SHELDON

Story of Modern Art. N.Y., Viking, 1958. \$7.95

FRY, ROGER

Transformations. Garden City, N.Y., Doubleday, 1956. (Anchor A 77) \$1.45 paper.

Vision and Design. N.Y., Meridian. n.d. (Meridian M 33) paper \$1.45.

connoisseurs and *bona fide* dealers in art. Surely if any house deserves the best, it is God's house. The best decoration belongs there today, just as it belonged there in the great ages before our time. Then it is surely wise and prudent to bring this matter of art selection to the attention of competent judges.

The buyer has been led to believe that church goods manufacturers know a work of art when they see one, and so he appeals to them. The best commentary on the dealers' judgment is what one finds in their windows and catalogues. These commodities reflect their want of discernment or taste.

IN speaking of the dealer in religious articles, I do not refer to the retail dealer, but rather to producers who design and market the multitude of sugar-coated horrors for us. The small dealer is manacled. Both the manufacturer and the customer have him handcuffed. He can buy only what is available to him. If the catalogues contain nothing but aesthetic rubbish, rubbish he must sell. The customer is often just as bad and blameworthy as the manufacturer. If the dealer found objects of beauty, the customer might not buy them anyhow. The customer is so habituated to seeing images of Our Lord, Our Lady, the saints and angels, which look like painted dolls, that he cannot imagine finding anything else there, much less asking to see it.

Is this rejection of the artist justified in our times? Is there good reason for refusing his work? In many cases there is not. Here are a few reasons for rejection that an artist often hears—his work is said to look unnatural, or it is accused of being awkward, or it is termed irreverent. Other causes for condemnation may boil down to these. Let us weigh these condemnatory words, "unnatural," "awkward," and "irreverent."

Is it wrong to allow a picture of some saint in our church which looks unnatural? An image is usually called unnatural when its proportions or features differ from normal anatomical ones. Maybe the eyes are larger than usual, the face a bit longer or flatter. But this is not what makes a painting bad. Too many of us still have the incorrect idea of the artist's function. It is not to copy nature. That is the proper function of the camera.

The artist's job, rather, is to see beyond the superficial appearances, to go beneath the surface, to probe into the substance of things. He may therefore distort, or exaggerate, or simplify his image. He emphasizes what seems important about

his subject. He ignores and discards what seems irrelevant. If a hand is seven inches long, but his idea is better expressed with an eight-inch hand, he may *stretch* it. The idea is the thing, the expression, the design. On the walls of the catacombs, the early Christians used to love to paint Our Lord's eyes two or three times as large as normal eyes, to bring out the truth that nothing was hidden from His sight.

So long as we cling to the notion that our art must copy and imitate nature, we are cheating ourselves. We limit and cripple our appreciation of art. We are walling ourselves off from gardens that we might enjoy. And if we have anything to do with religious art, we are preventing beauty from entry into our church, our family shrines, or at least our religious thought. An artist can bring us a richer, more vivid existence. We ought not curb and restrain him. We ought not insist that every detail of art be a mathematical copy of nature, or the deceptive superficiality of many of its faces.

Decorations in the catacombs and ancient shrines were often symbols, simple patterns which signified something big and important to the Christian. They were a sort of code language, a doctrinal shorthand. We still use these symbols, like the fish or the Chi Rho. There would be nothing wrong with adding to our collection of symbols. It is natural in every age for old words to take on new meanings, or for new words to be added to the language. If a language is alive, it is always changing, developing, growing. Read a page of Shakespeare, or even an old newspaper from the "roaring 20's" and you will prove this to yourself. So too, if Christian art is to come alive and live in health, it must be permitted to change and develop and grow. Our artists today are brimming over with new thoughts, new ideas, new forms. Many of them might make living symbols, fresh figures, significant types and emblems to connote and indicate the truths of our Faith.

In this role of symbol-making, our artists of today may prove strongest of all. Perhaps it is in this category of the symbol or sign that contemporary art best fits. Contemporary art belongs *somewhere* in the church. It is too good to be totally cast out. These craftsmen have an exceptional command of geometric pattern and abstract design. They may create a series of lines and shapes which, while they do not exactly represent human anatomy, still do suggest and resemble. It is conceivable at least that such shapes and lines may be so drawn and related together in a pattern that they look very busy and alive and active and energetic. They might so suggest a saint who was busy, active, energetic to spread the word of God and the love of Christ to all nations. It is entirely possible that a well-arranged abstract design, composed of mere lines and shapes, might tell us a lot more about some saint than some of our pale pink, lifelike but lifeless, images of him. This geometric shorthand might leave a more lasting impression upon us, too.

The second reason given for rejecting contemporary art from the church is its apparent awkwardness. I am afraid we are talking about anatomy again, when we use the term "awkward" or "clumsy," lacking grace or ease of posture. Often it is not so much that the image lacks grace, as that our minds lack judgment about art. Either we have addicted ourselves to seeing certain poses and gestures in our church statuary, or we are too demanding upon physical grace in the attitudes of the human figure. But there is a grace and ease and rhythm in art, which has nothing to do with physical movements or pose. The artist may detach himself from the demands of anatomy—bones or muscles or body contours—and arrange his figure rather so that it forms a balanced design, a harmonious arrangement of parts, perhaps an arrangement which exalts the mind above nature.

LET us consider one more reason why the artist is rejected. His work seems irreverent. Maybe the work to be considered is a sculptured figure. All of us have seen paintings and sculpture which seems irreverent, which seemed to lack the dignity befitting sacred subjects. Some of these works did belong outside the church. They may be good but they belong in an art museum, rather than the house of God. It is true,

ART APPRECIATION

ARITAIN, JACQUES

Art and Scholasticism. London, Sheed & Ward, 1930, 1954. 8 s., 6 d.

Creative Intuition in Art and Poetry. N.Y., Pantheon, 1953. \$7.50. N.Y., Meridian, 1955. (Meridian—M8) paper \$1.55.

MUMFORD, LEWIS

Sticks and Stones. N.Y., Dover, (no date) 2d ed. paper, \$1.60.

READ, HERBERT

Philosophy of Modern Art. N.Y., Meridian, 1952, paper, \$1.45

WILENSKI, R. H.

Modern Movement in Art. N.Y., Yoseloff, 1957. \$8.50.

(Plus several books in print on Italian, French, Flemish painting, etc.)

Recommended but apparently out of print are *Beauty Looks After Herself* and other books by Eric Gill.

however, that this quality of reverence is to some extent a personal thing and a local matter. For example, we may stand in a certain position which we consider noble or graceful, and a foreigner with his foreign background and customs might disagree with us. Again, the images one finds in the temples of India represent deities and noble personages to the Indian. To our eyes some of them are quite undignified or downright irreverent. Now it is well for us to put paintings and sculptures into our churches which show Our Lord, Our Lady, the saints and angels in a reverent and dignified way. But we may be too demanding, too confining. Perhaps we confuse affectation and formality with inherent dignity.

Sometimes the image of a saint possesses features or takes a pose that calls our attention to it insistently. We are accustomed to images so weak and dull, perhaps, that we never bother to look at them, once we know they are there. So, an image which jolts our consciousness, strikes our eyes, prods us, arrests our attention, disturbs us a little, may seem inappropriate in church. We are not used to this encroachment upon our private thoughts (and maybe our distractions) in church. But if we were more patient, perhaps such an image would profit us. What might at first appear merely disturbing might in time come to be a very effective and compelling image, effecting repeated remembrance of this holy personage, compelling prayers and petitions from us.

We must always remember the function of the image in the church. Why do we put images in church? Apparently the iconoclasts forgot the reason. Iconoclasts did a lot of damage, and marred a lot of beauty! The picture or statue in the church is not *somebody*, but an image of somebody. *We are not praying to the picture. We are praying to the person it represents.* The statue is a reminder, an aid to piety. It is not an idol.

What I am trying to suggest here is this. Most of us in the Church have misunderstood and neglected today's artists. The reasons for this neglect are not always good ones. In many cases the artist does not mind. But the Church is the loser. The artist has something to give to the Church. He is producing things of beauty. He could produce a lot more, specifically for the Church, if that institution would encourage him and show him sympathy.

How can we bring about a closer tie with religion and art? Who can help us? What shall we do? Three elements will be very helpful—books, works of art, and artists.

Books can help us a lot. Read more about art and artists. I do not suggest much biography. Those who write the life story of an artist feel constrained to look for neurotic or coarse interludes, incidents to suggest that the artist was especially odd or queer or indecent. An artist can be just as normal and sane as those in other walks of life. Read good books about art, or magazines, those which are profuse with pictures. Find the ones which discuss the work, and tell you about it. There are essays which tell you why a thing is good—or bad. Bernard Berenson is a good writer in this vein. So are Clive Bell and Roger Fry, Lewis Mumford and Alfred Barr. Some of the younger writers are less clear.

AFTER a few good books, you may find your interest growing. You may want to see some examples of art firsthand, not reproduced in the pages of a book but in the original—the real painting in oil hanging on a wall, the real bronze sculpture standing in space before you. Then you are ready, as never before, to go to an art museum! You will probably enjoy the experience. You can develop a fair judgment by visiting local museums, enjoying works of art by people in your own locality. I once heard a citizen of our town call it an "intellectual desert," a place barren of any appreciation of the finer things. I do not think that is true in our generation. There are good competent artists near to you and near to me. It is quite possible that some of them can create for us good creditable works of art for sacred purposes.

If you should enkindle a deep, live interest in art, reading about it in books, looking at good examples of it, you yourself could be useful to God as an instrument of beauty. In

time you would refine in yourself the kind of selective judgment which can discern what is art from what is not. You could in time procure sacred art for your home at least, if not for the church. For in your pursuit of beauty you will have learned where you can find it, you will have become familiar with the names of certain artists of our time, with museum people, teachers of art, or those who possess a genuine love for the subject.

I do not mean to insist that you must go through a long, time-consuming process of study before you can get some beauty into your hands. Some of us are far too busy to open many books in a year. Some of us have few hours for the museums and galleries of art. But all of us can do a little. All of us can improve our interest in real art. All of us can find a friend or acquaintance whose judgment in art is better than our own, when the time comes to choose a religious picture or statue for our home, club, or church.

Suppose, for instance, you wanted a painting of St. Peter for your home. You have never seen one in an exhibition. With such people as I have mentioned, you can discuss your desire. You can outline the life of Peter to your artist, what impresses you most about him, and what you would like to see in his image. Of course, he is a saint. Somehow the statue ought to have a certain dignity, not sweetness or sentimentality. It ought to have an air of sanctity about it. From such a description, you and your friends might pick out an artist. And in time you may have something most desirable and most rare—a sacred subject which is also a work of art.

One thing more. We have tried to be practical in this article. To be eminently practical, we must mention also cost and expenses. A work of art is more expensive than factory-made ware. It costs an artist more, too, in thought and talent, in time and effort. The prices attached to paintings sometimes raise one's eyebrows. But the price is normally an honest one. When we consider how much has gone into it, we can realize the intrinsic value of such a work. Here is something more than a commodity off some production line. It is the careful, loving work of a *person*, a creation formed from the best that he has. Years of learning and feeling and labor are poured into a work of art. It is usually the only one of its kind. It will never take this same form again. It is, as the curator puts it, "an original." An artist gives something of himself to you, with his handiwork, so intimately does his personality enter into what he has done. The ready-made statue can be flopped out of a mold and tinted in a few hours. A good painting may be labored over for a week or a year. The genuine artist cannot possibly compete with factory prices. But the factory cannot compete with the artist in the matter of quality.

Surely, anything as noble as art—above all, art in a sacred vein—is not to be measured in terms of price. Art is more like jewelry. If it is precious, it is also costly. And in a family home, a work of art should become one of the most treasured of heirlooms, passing down from generation to generation.

The artist is a kind of castaway in our time. He is either misunderstood or ignored. Our Lord once said the laborer was worthy of his hire. But this man's labor, a most refined and painstaking labor, is set at little value. Worse, he is simply not hired. He cannot compete with that monstrous maker of wares without beauty, the production line. He thirsts in a desert of frustration, while the church thirsts in a drought of ugliness. Only the artist can open the fountains of beauty. If only these two, the church and the artist, came closer together!

No doubt a happy ending can be added to this story one day. I hope we shall see this happy day, glorious day for art, when there comes a renaissance and awakening to true beauty, when the churches of America will be radiant with a lavish Easter of creative design, harmonious color, resplendent form, and expressive decoration.

Then, when we recite with the Psalmist, "I have loved the beauty of Thy house," its meaning will dawn upon us like the dawn of an Easter, and we shall say it with fervor and gladness!

THE JUST WAR: A Study in Contemporary American Doctrine (by Robert W. Tucker) Johns Hopkins Press, \$5.00, 201 pp.

Anyone basking in the warm, lethargic complacency of the innate justice on which the American theory of defense is allegedly built should find time to read *The Just War*. For under this light, contemporary doctrine loses much of its sunny, unthinking righteousness, and a chill doubt replaces the complacency.

Briefly, the book's argument asserts that in American eyes the only just war is a defensive war. Now this is a perfectly reasonable and morally correct thesis; in the development of this, however, Mr. Tucker finds serious flaws. For the American interpretation of the defensive war is a strict black-and-white interpretation: a war is defensive only if it results from an act of "overt armed aggression" on the part of another country — in other words, if the other fellow shoots first. This, of course, makes immoral any "preventive war," i.e., a war initiated by a country when it can see no other way to protect its national security. The author attempts to show that it can be possible to justify such a war as defensive.

The second major point takes up the length to which the defensive war doctrine is pushed by the American interpretation. Once the war has been started, according to this doctrine, the object is to win it, which is equated with the unconditional surrender of the enemy. Yet a truly defensive war should be concerned only with restoring the *status quo*. Once this is achieved, any further war effort becomes offensive, aggressive, and — most important — unjustifiable. It is here that the most serious moral questions arise, questions which are either unseen or disregarded by most people. For it is rather embarrassing for us Americans, who live in the belief that our policies are always and unquestionably moral and right, to have to answer ob-

jections asking how a defensive war can take on such proportions as the enemy's unconditional surrender and/or total destruction.

As a final point of discussion, the author relates this doctrine to the crucial contemporary question of nuclear deterrence. Here again the dilemma of how far a defensive war can be justly extended comes up, but with a far more serious addition. Now it has become possible literally to annihilate whole nations, and our policy has been to threaten potential aggressors with just this annihilation. As long as this prevents aggression, it is an acceptable doctrine; but what if it fails? What if a nation chose to call our bluff? If we then carried out these threats (or attempted

to), we would contradict our own defensive war policy to wage what can only be considered an aggressive, immoral war with more terrible consequences than could be dreamed of before.

If the ideas contained in this book have much merit, there is still something to be desired from the standpoint of technique. Two exasperating features stand out: first, the book is over-footnoted. On a considerable number of pages the footnotes almost crowd the text out, and scarcely a page goes by that the author does not use the footnotes for comment that could have been worked into the text. The reviewer found this extremely distracting and time-consuming. Secondly, the style is not exactly conducive to swift reading. At times the sentences become extremely involved grammatically; and this, coupled with the philosophical nature of the subject, makes for rather plodding reading. But as a serious, persuasive, thought-provoking work, *The Just War* is well worth reading.

—Thomas A. Luebbers

BOOKS RECEIVED

BARNES AND NOBLE (University Paperbacks)

Form and Meaning in Drama, by H. D. F. Kitto, dramatic analysis, 341 pp., \$1.95, paperbound reprint.

LIPPINCOTT

The Limits of Love, by Frederick Raphael, fiction, \$4.95, 401 pp.

PANTHEON PRESS

The Brothers M, by Tom Stacey, fiction, 512 pp., \$5.95.

PYRAMID BOOKS (paperbacks)

World So Wide, by Sinclair Lewis, fiction, 191 pp., 35c, paperback reprint.

SCRIBNER'S

Invest Smartly, by Morton Yarmon, investment guide, 148 pp., \$3.50.

The Magic of Their Singing, by Bernard Wolfe, fiction, 247 pp., \$3.95.

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

DARK LAUGHTER, by Sherwood Anderson, Liveright: \$3.95.

The most impressive thing about "Dark Laughter" is that it achieves success as a work of art despite its numerous faults.

The title seems too simple in a way and too limiting for this book. It is obvious in reading *Dark Laughter* that Sherwood Anderson feels that the white man has lost something in his sterile metropolitan civilization that the Negro still has. This something is symbolized by the easy, public laughter of the Negro, his "dark laughter." Anderson sets out to demonstrate that American industrial life does not bring satisfaction to the individual except insofar as he can keep it at a distance.

But happily, as all good writers manage to do, Anderson says much more than he intended or probably than he was aware of. Fine writers have an ability to write better than they know,

in a way to write "over their heads." Anderson has said much in *Dark Laughter* that can't be formulated into a proposition such as the one he set out to delineate. Had Anderson succeeded in his purpose and nothing else, he could be considered a hack. The title *Dark Laughter* tends to make the reader concentrate on this one theme and possibly miss what the author has to say. Anderson is much clearer about what he doesn't want and what isn't good, than about what is better and desirable, but there are many messages here, such as the idea that art is ruined if it is talked about too much.

Anderson conscientiously and consciously tried, and succeeded, in expressing "Middle America," the Ohio valley, the small Indiana town. In this respect, Sherwood Anderson was striving, as he frankly admitted, for a James Joyce effect, a moral history or commentary about a culture. The trouble is that Anderson was incapable of Joycean effect. He hadn't the education or background and was of the culture he attempted to depict. He was limited to the flat simple language of his community.

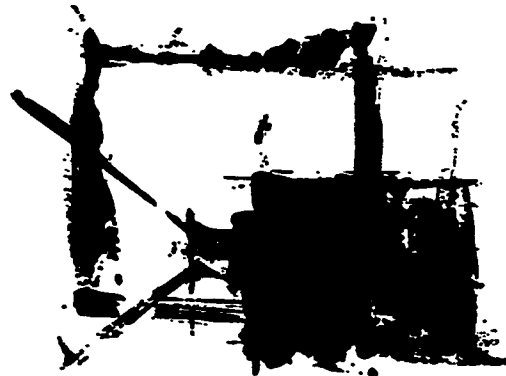
Anderson's choice of diction raises a question about who the narrator of the story is or what his relation to the story is, which might be irritating to the reader. The nasal Western twang can be heard plainly in the crude and virile language of the impersonal narrator, which borders on local color. Lawrence Slattings of the *New York World* called it a "stentorian barbarism."

Anderson has more in common with Joyce than his attempt at a similar effect. Anderson's style is discursive, stream-of-consciousness, and associational, but he lacks Joyce's discipline and control. Anderson makes no attempt at a formal plot and the story roams about like a conversation, with no distinction among flashbacks, narration, meditation, action, or description. Time is only an impression. Present events unlock long chorus of memory, in the manner of William Faulkner. Anderson's sentence structure is often like Joyce's, lacking formality and sometimes very arbitrary and elliptical.

The plot hardly makes a good paragraph. Bruce Dudley works on a Chicago newspaper. He leaves his wife Bernice and travels to New Orleans finally returning to the town of his boyhood in southern Indiana. There he gets a job in a factory and in the end runs off with the wife of the factory owner, we know not where, in a slice-of-life type of ending. Minor characters exist only for this central theme. But there is more than sheer disorder to the plot. All its elements are introduced in proper dramatic order, with some foreshadowing, and with consummate skill.

Despite its simple framework or perhaps because of it, despite the seeming disorganization or perhaps because of it, Sherwood Anderson's imagination has created a real work of art, a magnificent literary estimate of American life.

—Carl Wiedemann



At the Theaters

As I was coming over to the Student Center last Saturday, I chanced to see a most interesting performance in front of Washington Hall. Apparently the place wasn't burning down, because everybody wanted to get in very badly. After much shoving and shouting and pushing, the mob scrambled into the building and all that was left were some lonely teeth scattered on the sidewalk, a few hairs here and there, some articles of clothing, and some stray fragments of flesh. Enough of that performance is way too much, gentlemen.

On to better things, the Colfax is hosting one week of *Sanctuary*, the screen adaptation of one of William Faulkner's more torrid heroines, the infamous Temple Drake. Several things are lacking in the movie, notably the half-wit Popeye, and that is why the censors allowed it. Lee Remick is extremely good as the heroine-villainess and Bradford Dillman is more than adequate as her husband, but poor Yves Montand still has to master that Southern accent. Those of you who liked previous adaptations of Faulkner's works will like this one, though I must say he loses a lot in the translation.

And still, especially after March 17, *The Grass is Greener* at the Granada. This is a very funny movie, though not always quietly funny. The slapstick shows here and there, but the principals manage to come out on top. Cary Grant, Deborah Kerr, Robert Mitchum, and Jean Simmons should get together oftener. The movie also has some of Noel Coward's best and funniest songs, including "Mad Dogs and Englishmen." Only one more week of this one, and we'll be heading home on Tuesday anyway.

More on *The Alamo*. Almost anybody who wants to, can end up writing about a 30-page review of this epic, little of it in praise. Maybe John Wayne overdid things a little in his plans for what can be the movie to end all movies. The magnitude of the mistake compares favorably only to *Spartacus*, which is so bad it's incredible.

The screenplay shows once and for all how flexible history really is, and how unreal past heroes can seem. Colonel Crockett (John Wayne) does wear his coonskin cap for a few scenes, but is otherwise presented as a man just short of brilliant. It's a little unsettling to hear him and Colonel Bowie (Richard Widmark) philosophizing their ideas on the eternal struggle between tyranny and democracy. Perhaps they were like this, I never met the men, but it isn't necessary to play up a battle of intellects. When these men holed up in the mission, they did not expect to form an example on how to approach the closing of the "missile gap." They just wanted to live their own lives.

Of all the characters, only Colonel (isn't everybody one?) William Travis is completely believable. This is due to two things: the portrayal by Laurence Harvey and the cliché we have about the proverbial Military Man. Then there's Chill Wills, who was given as a gift an Academy Award nomination for his part in this movie. This should never had happened, unless equal time were given to Pa Kettle. Linda Cristal is, well, all right. She's on for the first half hour (which isn't so long in this movie) and manages to suggest very strongly a romantic entanglement with Wayne. There could be one reason for her part in the movie: Wayne wanted the

movie to be long enough to warrant an intermission. As you know, this is the chic thing nowadays, only it doesn't operate at the State. The "version" shown here is abbreviated (to about 2½ hours) and without intermission, which means that you either take your eye-glasses with you or have some aspirin instead.

You know, it's kind of funny the Mexicans win this one, after seeing the way they charge the mission. Their leaders turn around and give the command to charge with as much enthusiasm as they would use to ask: "Coffee, tea, or milk?"

And more on the Oscars, though the telecast will be on the 17th of April. This is the last SCHOLASTIC until April 21. A rundown: Best motion Picture, *The Apartment*; best performance by an actor, Spencer Tracy *Inherit the Wind* with some competition from Jack Lemmon (*The Apartment*); best supporting actor, Peter Ustinov (*Spartacus*); best actress, Greer Garson (*Sunrise at Campobello*) with some trouble from Shirley MacLaine (*The Apartment*); best supporting actress, Glynis Johns (*The Sundowners*); best direction, Billy Wilder (*The Apartment*); best screenplay adaptation, Nathan Douglas and Harold J. Smith (*Inherit the Wind*); best original screenplay, Billy Wilder and I. A. L. Diamond (*The Apartment*); best scoring of a musical, Nelson Riddle (*Can-Can*); best scoring of a drama, Ernest Gold (*Exodus*); and best song, "The Green Leaves of Summer" (*The Alamo*).

Hope this is better than last year. See you after Easter, and remember that Lauderdale is passé.

Tony Wong

"Out of Joint"

(Continued from page 14)

has already victimized an overwhelming number of both students and professors.

There is, for example, nothing less sane and more distressing than a group of goggle-eyed youth literally swept up in a whirlpool of adulation at the news of a colleague's or a professor's latest appearance in the latest print. Students, particularly, find themselves pitched helplessly between the Scylla of the "old" with emphasis upon their immediate grasp of knowledge and the Charybdis of the "new" with emphasis upon the number of publications they might realize before graduation. Being thus made constantly conscious of publication productivity, they ejaculate lamentably, "How wonderful, but I could never do it!" when they read the scholarship of their colleagues. The result, of course, is inevitable: a total misapprehension of academic excellence.

Despite the misgivings I voiced concerning the recent direction of higher learning, I still see the present situation as a brilliant opportunity for blending the "old" and the "new" emphases so that the final product will be not the student, not the scholar, but rather the scholar-student. The scholar-student means simply the whole "living" man, (Continued on page 24)

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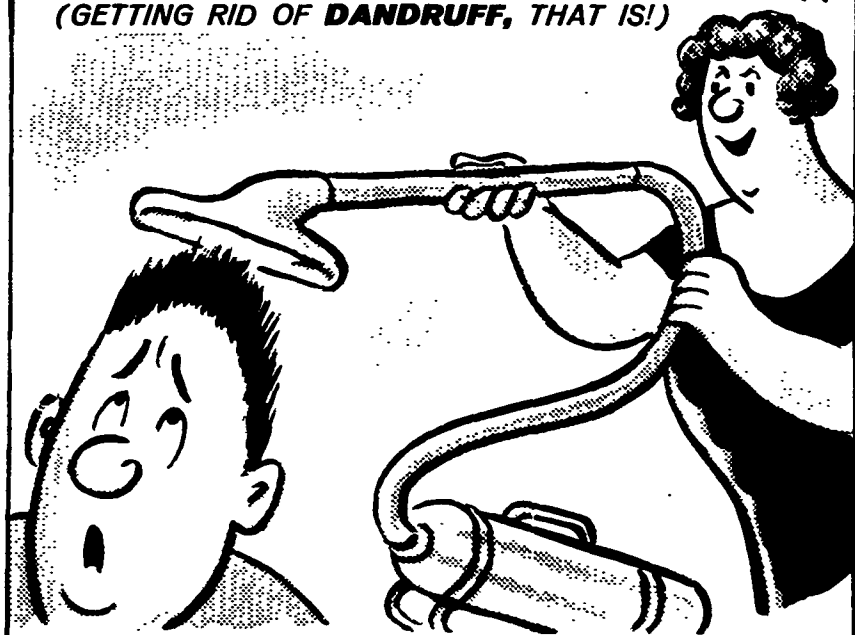
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BASEBALLERS GO ON WESTERN TOUR



CAPTAIN JACK GENTEMPO
Moves to shortstop

baseball:

The Captain

by TERRY WOLKERSTORFER

Notre Dame's baseball fate in 1961 is dependent on one individual more than any other: as Jack Gentempo goes, so will the team go.

With this in mind, Irish fans can be assured that the diamondmen will enjoy a considerable measure of success this season. For in Captain Gentempo, the Green have a capable, dependable, and inspirational leader; a clutch hitter; and an agile glove man.

Indications are that this will be a good season for both the team and Gentempo. Gentempo will make the move back to shortstop, where he played sophomore year and in high school. Asked if the transition from second to short would be difficult, he said: "It shouldn't be any problem. In fact, I like short better."

Gentempo had the best stick mark on the squad last season at .383, with 36 hits in 94 at bats. In 25 games, he picked up a double and a triple, no home runs and 34 singles. Not at all a power hitter, Jack said: "I hope to get the average up a little this season. I would like to play some pro ball, and good hitting is essential."

Gentempo is rabidly enthusiastic over this year's ball club. Said he: "This is the best club I've played on in three years. Pitching could be our strong point, with Nick Palihnich, Jack Mitchell, Jim Fitzpatrick, and Mike Brennan. Not only that, but this is the best hitting college club I've ever seen. Everybody can give that ball a ride over the fence. Brutvan, Hagan, and O'Leary can really kill the ball."

He continued his comments: "The team has more spirit and unity than..."
(Continued on page 22)

Notre Dame's baseball team, opening the 1961 season with optimism, embarks on its annual spring vacation trip tomorrow. This year, Notre Dame officials ambitiously planned the airplane trip to the West Coast instead of southward; the reason behind the planning is that the 1961 Irish anticipate a fine season, having lost only two regulars from the 1960 team which won 19 and lost only seven. At the same time, it must be remembered that the West Coast teams are already well into their schedules and will therefore, have valuable game experience over their Irish visitors.

Sunday opener. The rugged 12-game schedule opens this Sunday in Candlestick Park, home of the San Francisco Giants. The opponent is a California team which has already met seventeen of its 44 opponents. The Golden Bears are strong again this season with 16 monogram winners returning.

Pacing the Coast team will be All-League outfielder Bob Millinich and catcher Bob Milano. Third-baseman Kevin Scarpelli, Terry Johnson at second and shortstop Dennis Brewich are other monogram regulars expected to give the Irish trouble. The California team will use aces Ted Falk and Ray Rohde on the mound to slow down the Green power.

Notre Dame then travels to Sacramento where they will meet the Bears in a second encounter, this time at night, Tuesday, March 28. Fresno is then the next stop for the Irish wanderers. Here, the Notre Damers will be occupied with a two-game engagement against the Fresno State nine.

The Fresno hosts will counter the Irish power with plenty of their own. Pacing the Fresno offensive attack will be centerfielder Augie Garrido, a .339 hitter in 1960. Second baseman Bob Paul, the club's top hitter at .346 last spring, and sophomore right fielder Jerry Pritchett are the other leaders in the attack.

San Jose is the next stop on the Notre Dame itinerary. Here the Irish battle Santa Clara in an afternoon game on

April 2. By the time they play the Green, Santa Clara will have participated in eleven contests.

Their offensive attack is paced by shortstop Ernie Fazio and third baseman John Boccabella; both of these men hit over .400 last spring.

No easy games. The Irish have no rest; their next game on the following day, April 3, could be the most difficult on the trip. The opponent in this Los Angeles afternoon contest is a formidable Southern California unit. The Trojans, who placed second behind Minnesota in the NCAA last year, have potentially their strongest team ever in 1961.

They lost only two lettermen, Bill Heath and Bruce Gardner, (admittedly, both of the above are a *big* loss). Also to the USC advantage is the fact that they will have completed 21 of their 43 games.

April 4 brings no relief for Notre Dame; the competing host is another fine team, UCLA. The Bruins will be meeting Notre Dame on their home diamond and have a typical representative team again this spring. The Irish have one more game in the Los Angeles area, this one the following night, April 5, against Loyola at Long Beach.

The final California appearance for Coach Kline's representatives will be at San Diego University on April 6. Here, the Green faces a unit which started the 1961 campaign slowly but then gained steadily in prominence. The Californians are paced by Captain Dick Wilbur, a .352 batter last year. Shortstop Jim Fiorenza, proud owner of a phenomenal .431 average in 1960, and right fielder Dave Melton (.329 in 1960) are other hitting stars.

Notre Dame closes its western tour in Tucson, Arizona on April 7 and 8. Here, the opponent in a three game series is a fine University of Arizona team, presently 8-1. Leading the Tucson team's attack this spring has been Captain Chuck Shoemaker; he is currently slapping the ball at .415.

—Jay Kilroy



NOTRE DAME BASEBALL TEAM — BATTING ORDER FOR 1961

Left to right — Captain Jack Gentempo, ss; George Sefcik, 2b; Dan Hagan, 3b; Bill Brutvan, cf; Chuck Lennon, rf; Dick O'Leary, 1b; Dave Hanson, lf; Walt Osgood, c; and Nick Palihnich, p.

outlook:

FOOTBALL

by J. C. HIGGINS

With the May 13 Old Timers Game set as the target date, the 1961 edition of the Notre Dame Fighting Irish begins the annual four-week conditioning period known as spring practice on April 15. Coach Joe Kuharich, now in his third year as head man at Notre Dame, will welcome 110 candidates, including 26 lettermen and 54 freshmen, for the spring drills which begin daily at 4:00.

CAPTAIN-LED

Led by Co-Captains Norb Roy and Nick Buoniconti, the squad has been working out at the Rock and Stadium since early February. Conditioning has included weight-lifting, calisthenics, hand-ball and a little basketball; the players have displayed a strong spirit and determination.

First Assistant and End Coach Bill Daddio is hoping spring drills "will produce some good solid citizens" and is especially looking forward to the April 15 starting point. This year he feels he has the best group of ends since he came to Notre Dame; they average more than 200 pounds.

But the 1961 team will be faced with problems and no one realizes it more than the coaching staff. In an effort to bolster the sagging center corps, Ed Burke, sophomore monogram winner who last season played at tackle, and John Slafkosky, another sophomore, may be switched to help out Ed Hoerster.

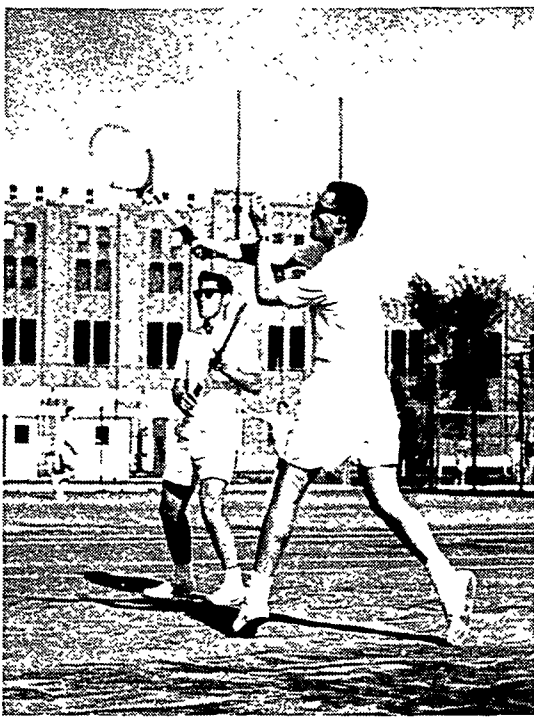
Daryle Lamonica appeared to have the troublesome quarterback position sewn up after the last game of the season, but full consideration will be given to junior George Haffner and sophomore Norb Rascher along with six freshman candidates.

The halfback situation may be improved by the addition of 12 freshmen. Leading the regulars back this year are juniors Angelo Dabiero of Donora, Pa., and George Sefcik of Cleveland, O., along with sophomores Ed Rutkowski of Kingston, Pa., and Frank Minik of Vandergriff, Pa. It is hoped that Denny Phillips, a promising 190-pound sophomore from Pittsburgh, will be able to participate in spring practice. He is still on the doubtful list after a damaging knee injury just before last year's Old Timers Game.

A SURPRISE

In a move to find an adequate replacement for last year's fine punter Bob Scarpito, Kuharich is seeking the services of John Hutton, leader of Dillon's 1960 championship interhall team. Hutton, a junior from Savannah Beach, Ga., has been asked to come out for drills and will receive close attention.

It is believed that this year's team will have more spirit and drive because of the greater balance between seniors and underclassmen.



RALPH AND HEINBECKER
Senior demolition aces

Ralph Guides Returnees Into Rugged Competition

Notre Dame's tennis team has been alternately working indoors and out, but the change of environment has not slackened the hard pace Coach Tom Fallon has set for them. Reason for the early rough workouts: "Our Easter trip promises to be the roughest we have ever undertaken."

The spring trip will include nine matches: Georgetown, the Naval Academy, Indiana University, the Ft. Eustis, Virginia team, Duke, Virginia Polytechnical Institute, Marshall, and an all-star team representing the Columbia Tennis Club of Washington, D. C.

Fallon has a group of fine tennis players on hand, however. Co-Captains Don Ralph and Bill Heinbecker are the number one and two singles. They will also team in doubles. Joe Brown, a sophomore from Seattle, Washington is the number three singles, and will team with Don Doyle, a lean Southerner from New Orleans. He too is a sophomore. Two juniors, Jim Whelan, hailing from Ridgewood, New Jersey, and Maury De Wald of Fort Wayne, Indiana, are the number five and six singles respectively, and are the third-ranked Irish doubles team.

In Ralph and Heinbecker, Fallon has one of the finest one-two combinations in the country. Over the past two years Ralph and Heinbecker have faced most of the top netmen in the collegiate ranks, including many in the NCAA playoffs.

The Green's late spring schedule is like that of early spring—rough. Fallon reports that all the Big Ten teams on the schedule—Michigan State, Michigan, Iowa, Indiana, Wisconsin, Illinois, Northwestern, and Ohio State—will be "very strong." Others include Kalamazoo, Detroit, Western Michigan, Toledo, Southern Illinois, and Marquette.

ODDS and ENDS

THE FINAL FOUR: St. Joseph's Ohio State, Cincinnati and Utah won regional championships in the NCAA tournament last week. So, these four quintets will vie in Kansas City this weekend for the 1961 NCAA crown. Of the four, Ohio State has to rate as the favorite. The Bucks are undefeated this year in 26 games and have a streak of 31 straight the past two years.

Cincinnati and Utah meet in the other semi-final game. The Bearcats have not lost since Bradley turned the trick, 72-53, on Dec. 23. If they get past Utah and its star Billy McGill, they will make it an all-Ohio final with Ohio State come Saturday night. . . .

TWIN TERRORS: The fabulous Van Arsdale twins of Indianapolis Manual, Tom and Dick, scored another first last Saturday when both were named recipients of the Trester award. The Trester award is given annually to the Indiana high school player who combines athletic ability with sportsmanship and academic proficiency. It is the highest individual award that a player in Indiana can receive. This is the first time that the Trester award has been shared by two players.

STAGE STRUCK: Paul Hornung, the former Notre Dame All-American and present Green Bay Packer halfback, made his television debut last Wednesday on the "My Sister Eileen" show. The handsome blond played a policeman who comes to the aid of Eileen and her sister. Hornung himself may need some aid when his teammates and opponents render their opinions of his acting prowess come next football season. The word is that Paul will get a good deal of razzing for his acting stint. . . .

THE OLD MASTER: Bob Cousy, the man generally credited with doing the most to make professional basketball a truly big league sport, may be getting older but he seems to have lost little of his ability. Last Sunday in the first game of the Eastern Division playoffs with the scrappy Syracuse Nationals, the wily Celtic floor leader destroyed the Syracuse press with a great dribbling exhibition. The "Cooz" showed the lads from Syracuse a bit of his dribbling excellence as he wove his way through the entire Syracuse team and then calmly lofted a 30-foot set shot through the cords. Seconds later he sank another long one, much to the delight of the partisan Celtic fans. Cousy finished the game with 24 points, high for the Celtics. . . .

INDOOR FINAL

Notre Dame's cindermen closed their indoor season last Friday evening at the 21st annual Knights of Columbus track meet in Cleveland. The Irish returned home with credit.

John Mulrooney followed three 50-yard high hurdlers to the tape, while Frank Carver, a promising freshman, trailed only three men at the conclusion of his two-mile jaunt.

THE VERDICT

by BILL CARY

1961's version of the 30th Annual Bengal Bouts closed last Friday with champions crowned in ten weight divisions. The final night's program featured technical knockouts in the opening and closing bouts of the evening. In between, the other eight bouts went the decision route but all were hard-fought.

Tom O'Connor of Zahm opened the card with a TKO over Fred Folsom, also of Zahm, in 1:23 of the first round for the title of the 132-pound division.

In the 145-pound final, Art Rutherford of Zahm won a close, but unanimous, decision over Carl Hogan. Hogan floored Rutherford with a right for a nine count in the second round, but the aggressive Rutherford bounced back to capture the decision.

Zahm won its third championship in a row when John Welch decisioned Ed Hagan of Cavanaugh for the 150-pound crown.

Next came the fight of the night, Sam Haffey versus Tim Reardon. Reardon out-boxed Haffey to take the first round. In the second, Reardon was scoring well with left hand shots to the head which hurt Haffey. The third round was the best of the fight, with Haffey trying desperately for a knockout. Haffey won the round and seemed to have Reardon in trouble. The decision was unanimous in favor of Reardon for the 155-pound laurels.

Ross Franco hooked up with Mike McGrath of Stanford in the 160-pound final. Franco was clearly the master as he used his experience to fashion the unanimous decision.

In the 165-pound class, Pat Brennan of Morrissey used a stiff left jab to keep Kevin Connelly off balance in winning the verdict on a split decision. Connelly had few opportunities to throw his potent right as Brennan kept him at long range with his jab.

The 170-pound battle was a real thriller with Tom Romans of Sorin gaining the unanimous decision over freshman Bill Munde. The bout was very close with both boys slugging it out toe to toe.

Jim Gmelin of Badin retained his title with a unanimous decision over Jack DeMarco of Lyons in the 175-pound class. Gmelin piled up points with a persistent left jab. He had DeMarco holding on in the third round and was the superior fighter.

Sophomore Rich DeRosa pounded out a unanimous decision over popular Denny O'Shaughnessy of Alumni in the 191-pound finale. DeMarco floored O'Shaughnessy in both the first and second rounds with solid right hand shots.

In the heavyweight final, Jim Sherlock of Howard hammered Tom Gar-

(Continued on page 23)



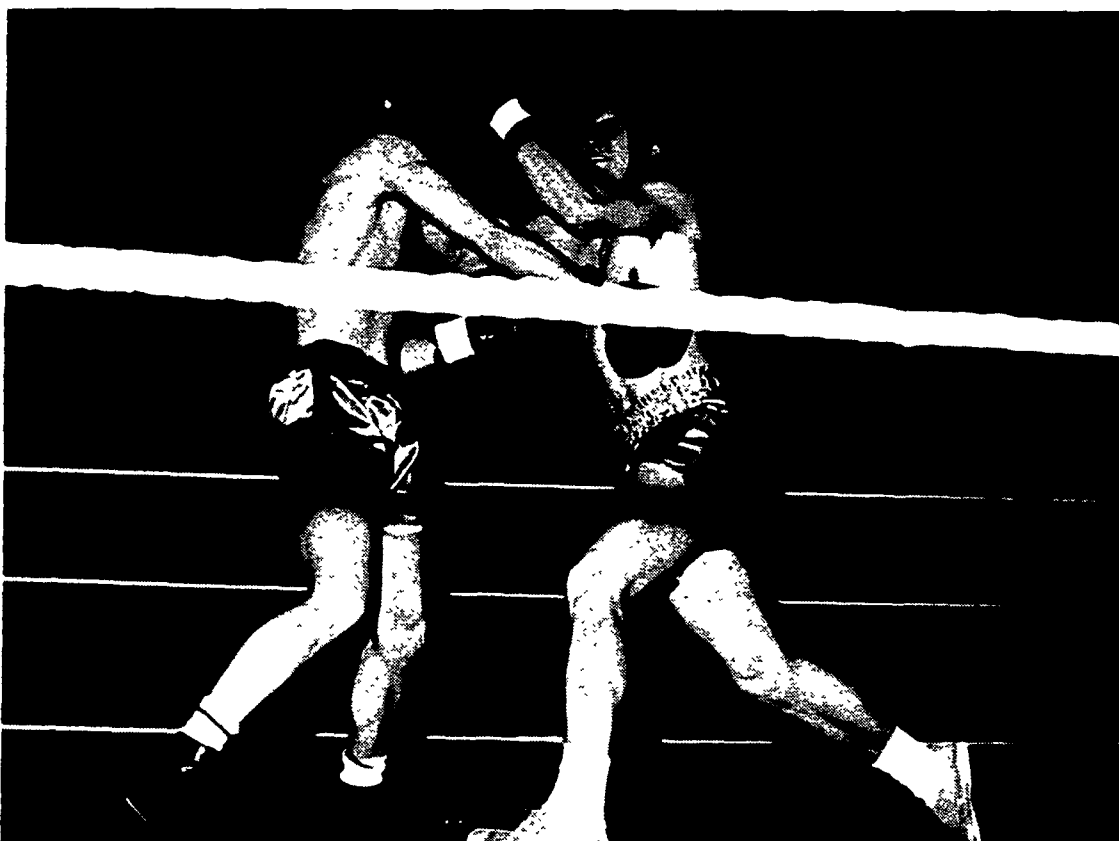
Freshman Bill Munde steps back from a right thrown by Senior Tom Romans as the referee peers anxiously from the corner.



Darkness creates the imagery for these two Bengal battlers.



Ross Franco steps back and awaits opponent's offensive attack.



Two unidentified Bengal Fighters prove that a man's stomach isn't necessarily his first concern.

—Pictures by George Niemeyer

Biddle Speaks to ND Sailors; Team Begins Spring Season

Tonight at 8 p.m. in the Engineering Auditorium the Sailing Club presents John Biddle, nationally known sailor, photographer and lecturer with his latest color film, "Racing Windjammers." Mr. Biddle provides witty commentary as the film progresses. The film shows big, three-masted sailing ships racing across the North Sea. This event occurred last year for the first time in half a century.

Switching from the old to the new, twin-hulled catamarans fly across the screen. The imports from Polynesia, which some people maintain are the fastest sailing vessels in the world, provide a contrast to the clouds of canvas which proceed them.

Finally, the best sailors of the United States compete for the Mallory Cup, emblematic of the men's sailing champion of the United States. Last year's competition held at Lake Geneva, Wis. proved to be one of the best of the year for close, hard racing. The combination of high winds and scows, a class of fast racing machines, produced perhaps the most exciting Mallory Cup Regatta ever held.

Admission is \$.50 for students and \$1.25 for others.

This weekend the Sailing Team opens its spring season of six regattas at Milwaukee in the Marquette Invitational Regatta. Besides Notre Dame, Beloit, Wisconsin and host Marquette are entered. Seven team members, headed by Vice-Commodore Ed Bukowski, Fleet Captain Chuck Finnegan and Secretary John Zusi, left today to compete in the two-day meet. Eight races will be sailed in the meet.

Baseball Captain

(Continued from page 19)

any I've ever played on. It should be real easy to work with these guys. . . . Dick O'Leary has made the adjustment at first base without any trouble, and is doing a good defensive job. . . . Dave Hanson, the only sophomore in the starting nine, is doing a fine job. . . . I think that Nick Palihnich, who went to high school with me, is probably the best college pitcher in the country. We are really loaded, and we should have the best season in several years.

"As for our immediately upcoming games, this road trip through California and Arizona is going to be real tough, especially since they have about a month jump on us. But I think we'll win our share. Our first home game will be with Purdue, and those Big Ten teams are always rough. They lost Bernie Allen, but it should be a real contest. All in all, we play a tough schedule, but I think the team is headed for a very fine year."

TIME OUT

Yes, it's old news now, the Bengal Bout program of 1961. A week has passed and the din, the discordant uproar, from the St. Patrick's Day finals could be forgotten. Such shouldn't and won't be the case; one couldn't witness these many demonstrations of boxing quality and human spirit and then let them wither from memory without voicing appreciation. Ordinary performances merit ordinary tribute. Sensational performances, however, are unforgettable. The 1961 Bengal Bouts were sensational.

While the Monday night fights followed much the same pattern of past Bouts (frequent slugfests and overwhelming victories), Wednesday's classic brought forth the best boxing I've seen at Notre Dame. Victories were obviously more difficult; knockdowns and knockouts were fewer. Most satisfying to the onlooker was the skill of the fighters — seldom if ever matched in Bengal history. Every class manufactured talent; some was unexpected. And this stylishness pervaded the Friday night encounters.

ONE FOR THE BOOKS

It would be difficult to select the best of the 1961 fights because all were of fine caliber. Certainly, one cannot forget Jim Sherlock's thunderous right hand, lifting the crowd to the edge of their seats and lowering Tom Gardocki to defeat in the heavyweight finals. The Tom Romans-Bill Mundee struggle was another great clash; no one expected a "decision" verdict in the 170-pound battle, yet it ended that way with Romans heir to the trophy. There was Jim Gmelin, body-punching his way to victory over a rugged 175-pound opponent, Jack DeMarco; for three rounds; this was a close battle. "Most Outstanding Boxer" Tim Reardon was impressive, of course, dancing and jabbing his way to the 155-pound title and increased amateur respect. 191-pounder Dennis O'Shaughnessy was another surprise victor with an emphatic knockout over defending titlist, Tom Brennan.

But there is one battle that stands out and it wasn't even a final one at that. Sam Haffey had acquired quite a reputation last year for his glove prowess but all knew very little of his opponent, Mike McGrath. McGrath, the freshman, proved he could box with Haffey, the senior, in the Wednesday semi-finals. The crowd responded with a long and loud ovation; Haffey, the tired winner, and McGrath, the tired loser, left the ring knowing they had done the job.

THE ROCKNE MEMORIAL BREAKFAST

This Sunday, the Notre Dame Club of St. Joseph Valley will hold the 30th annual Knute K. Rockne Memorial Breakfast in the Morris Inn. The Breakfast will follow the 9 a.m. Memorial Mass in the Alumni Hall chapel, celebrated by the Reverend Charles M. Carey, C.S.C., Club chaplain. Student

reservations for the Breakfast must be made today, Friday, or tomorrow morning in the Sports Publicity Office, in Breen-Phillips basement. As has been the custom in the past, the Breakfast will be followed by a wreath-laying ceremony at Rockne's grave, Highland cemetery.

Each year, the annual Breakfast has been sponsored by St. Joseph Valley Club to commemorate the untimely death of the famed Irish mentor in a plane crash on March 31, 1931. The principal speaker at every Breakfast has been either a former player of Rockne's or one of his coaching associates. This year's orator is Jack Cannon, former Notre Dame All-American guard who played on the 1927, 1928 and 1929 teams. Now the owner of a floral business in Columbus, O., he is remembered as one of the last players to perform without a helmet.



Jack Cannon

THE EAST-WEST SENSATION

For the men who carry sports facts and figures in their heads, the mention of Cannon has another significance. At the completion of the 1929 campaign, this competitive Irish guard was selected as a member of the East squad that was to meet the West on January 1, 1930. Cannon responded to the challenge in this East-West Shrine game with one of the greatest individual performances ever witnessed on the West Coast. *Chicago American* writer Warren Brown exclaimed that it was the "greatest performance" he had ever seen. The great Grantland Rice thought the same; he chose Cannon on his all-time All-American team. The late Jim Costin, one-time South Bend *Tribune* Sports Editor, paid Cannon perhaps the greatest tribute — naming this fine alumnus on the all-time Notre Dame team.

—Jay Kilroy

The Verdict

(Continued from page 21)

docki of Fisher into submission in 45 seconds of the third round to win on a TKO. A hard right by Sherlock rendered the game Gardocki helpless on the ropes.

Individual awards were won by Tim Reardon, Mike McGrath, Clyde Hightower, Bill Moser and Ross Rosi. Reardon was awarded the Larry Ash Memorial Trophy as the outstanding boxer of the tourney. McGrath was voted the outstanding freshman boxer. Hightower won the Huddle sportsmanship trophy. Moser won the new Dr. Tom Dooley trophy for over-all contribution. Rosi won the Father Ryan award for the most improved fighter.

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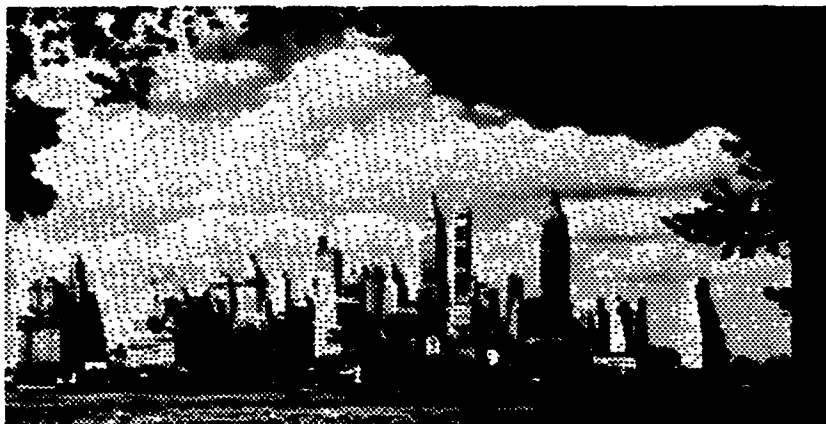
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NEW YORK UNIVERSITY

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"Out of Joint"

(Continued from page 17)

not informed only by the paper logic of printed matter but by other "living" men whose companionship he shares on the university level. The scholar-student will leave the university, informed by

the "old" and prepared to impart the "new." For him, academic excellence will take on a two-dimensional perspective, serving two purposes simultaneously.

Many of the antagonisms that have arisen between scholarship intentions and instruction values could have been

avoided if each initially had been given its due place and recognition. What I maintain is simply that persons fitted by nature and talent for only one direction must not be forced into the other, or worse still into both. This may sound like a contradiction of my own beliefs, but I am making a plea for the essential integrity of each and every student, which I feel must be respected. Our education, then, can and should take on a two-dimensional direction, namely, that of scholarship publication and instruction excellence, but if a student elects to follow only one way, we give evidence of abysmal ignorance to insist that he attempt another. In the proposed scholar-student direction, we aim to make both avenues of learning possible, without pressuring a student to take one or the other. The increasing importance of publications in relation to "research" cannot be overlooked, but that the incompetent as well as the competent ought to be encouraged to do so is sheer nonsense. In the effort to establish the "scholar-student" approach in higher learning only those who "qualify" should pursue publication directly; the others should learn to appreciate intelligently such endeavor. Scholarship and instruction values would thus co-exist mutually implementing rather than destroying one another.

Moreover, whether or not scholarship eventuates in publication ought not to determine its ultimate merit. The pursuit of scholarship for scholarship-sake should be its own merit. Herein lies the skepticism of our time: Scholarship and instruction must be put in the balance; one must not be upgraded with the result of downgrading the other. The fulfillment of academic excellence by a fusion of scholarship with instruction is a large order, but, with the mutual cooperation of Administrators, Faculty, and Students, it can be made possible. Both scholarship and instruction must be respected; yet at no time must one be sacrificed for the other.

It might be well to bear in mind A. C. Swinburne's adage: "The past acclaims the future." Improvement or change is not consequent upon attacks of "old" systems. Both are the result of the addition of ideas rather than the subtraction of them. To improve or perhaps even to change some of our present-day methods and ideas of higher learning, let us be careful not to engage in a "personal" warfare against obviously "impersonal" issues. Let us, once for all, rather dismiss our censorious attitudes toward the past. We all agree — young and old — Administrators, Professors, Scholars, and Students — that "the time is out of joint" and that it must "be set right." But sniping and carping are not means to an end. Education is a matter of reason and not of emotion. Therefore, putting aside all our emotional prejudices, "Nay, come, let's go together" and assure a healthy and sane balance between instruction and scholarship endeavor. We will thus guarantee firmly our rights to the past, strengthen the present, and make more certain the future.



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Letters

(Continued from page 4)

our society the SCHOLASTIC printed, "the two major power centers in our society are economics and politics." I wrote, "there are at least two powers in our society, namely, politics and economics." My intention was not to rule out other powers, such as the power of education and religion; but I did not feel that their relevance could be examined adequately in so short an essay.

Also, I would like to add that in last week's Back Page I was speaking primarily about the giant industries, such as steel, automobile manufacturing, and mining. Although the primary emphasis is on these, I do not rule out any situation where the workingman can not secure his rightful share of his produce and decent working conditions by simply asking his employer for them. As I mentioned last week the latter situation has been seldom found. Employers as a rule do not think of human rights but only of costs. This is probably an occupational hazard caused by the pressures of business, but they are reminded of their obligations toward the dignity of the worker by the union. It has been learned by experience that the worker needs the unions in order to gain a decent living.

Peter Crotty
100 Walsh

(Ed. Note: Due to spacing requirements, the Back Pages — and other articles — are often "cut" by the editors who find themselves caught by deadlines and unable to contact the authors. The editors are forced to determine the least relevant portions of the article. Further, in many instances cutting demands rephrasing of adjacent sentences and paragraphs, to maintain coherency. We extend our apologies to Mr. Crotty if we distorted his thought during the process.)

A Reply

Editor:

Having been called "vicious" by the writer of the "Back Page" in last week's SCHOLASTIC, partly due to a lack of clarity on my part the week before and partly due to his own misconceptions on the nature and proper role of labor unions, I feel that some answer to his remarks is in order.

To begin with, I do not and never have advocated the abolition of labor unions, although I can hardly agree with many of the unsupported generalizations which Mr. Crotty set forth in their support. Also I did not mean to give the impression that unions should get out of politics altogether. This attitude is unrealistic and not justified by present circumstances. If American citizens wish to engage in political activity, then this right should not be abridged simply because they happen to belong to a union. I did object, however, to the political activities of labor organizations as they are now conducted.

In 1950, labor groups contributed 64% of the money used in the campaign by G. Mennon Williams for Governor of

Michigan. Much of this was actually dues money, the payment of which is a condition for working in many establishments, and such activity has been held to be in violation of the terms of the First Amendment to the Constitution by the Solicitor General of the U. S. In the same year, the Political Action Committee of the C.I.O. and other labor groups came up with 88% of the funds used in the unsuccessful campaign to unseat Senator Taft. It is obvious that in both cases, many workers were forced to pay for the campaign of a man whom they did not even support.

If all of the money had been raised by truly voluntary means, then this abuse would have not occurred. But this is usually not the case with unions,

any more than it is the case if the superior of a junior executive approaches him and asks for a political contribution. Mr. Crotty seems to feel that two wrongs make a right in this instance. He also fails to distinguish the differences between governmental and private bodies. Principles, such as the power of government to tax for measures opposed by a minority, do not necessarily hold for other human organizations.

Far from advocating the destruction of unions, writers who share my opinions only wish to see these groups in their proper place in society, fully capable of representing their members vigorously and effectively.

Mark Thompson
333 Walsh

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JEREMY JON KAYE

Modern man exists in a constant state of flux, taken up, as it were, in the whirlpool of loss and gain. He is, however, aware of his unique power among creatures: he is able to interfere with natural cause and effect relationships in such a way as to make them utilizable; within a more or less restricted sphere, he is able to exert his influence to his own or other's benefit. Whence arises activism, the omnipresent and indefatigable concern with action towards the bettering of the material conditions of life. Man, as a qualified master of his survey, proceeds to alter, to alter, and to alter, in order to reduce the gap between the *ought-to-be* and the *is*. Indeed, the existence of man in society requires action. But more. The societal condition demands what might best be termed *fitting action*. Thus, the question remains: What is it about action that causes it to be fitting?

Strictly speaking, only the individual is capable of action; the doings of any group are merely the acts of united individuals. Thus, in the discussion which follows, the primary concern will be with the individual; the extensions to group action will be clear.

Given an individual capable of action and a situation wherein he might act, there are three factors which must be considered: environment, competence, and associations. On these three depend the fittingness of an individual's action.

THREE CRITERIA

Man's *environment* consists in those economic, social, and political institutions which affect him, even though indirectly. These create the situation proper, and the motivation or will to act; they completely determine the possibilities and limits of action. Such institutions are our inheritance from our forefathers; they do not properly belong to any individual, but to the sum total of those who are now living, those who have gone before, and those who are yet to come, so that the individual may not do with them as he wishes,

but, rather, they are his trust: precisely as they were passed down to him, so he is bound to perpetuate them, for they embody what has been termed the "wisdom of the ages," proved by, at the very least, qualified success. But the possibility of improvement and development of these institutions is not to be excluded. And so the criterion of fittingness in this regard is that the alterations produced by the action be not destructive of the present, proven institutions, in order that that which has been obtained over the ages be not lost in favor of some untried, abstract principle. Further, the action, to be fitting, must be within the possibilities and limits set by the institutional situation itself, as was mentioned above. And such action must be objectively and not merely subjectively necessary, which necessity, too, arises completely out of the time and the situation, and not out of an individual's choice.

As regards man's *competence*, the following may be said: he may act fittingly who is intellectually and morally competent to act. As men differ in their mental and moral capacities, so men differ in their fitness to act: he may act fittingly in whom reason rules and the passions are subservient; he may act fittingly whose will is orientated towards a proper or true hierarchy of values; he may act fittingly who has a certain reverence for that which has gone before and a fear of his own limited capabilities. He must be capable of properly interpreting his acts in terms of those social, economic, and political institutions mentioned above, and he must be able to interpret them in terms of himself, whether they are to his moral and intellectual, and not merely physical, betterment.

He must be able to prognosticate what the effects of his action will be as regards himself and his institutional environment. And he must be possessed of the responsibility to act only in the light of these foresights. He must be aware of those underlying understandings only in terms of which his existence amidst these particular institutions makes any kind of sense, and he must act with these principles in view. But most important, he must be aware of

on activism.

his own limitations, his own capacities. And his acts must always embody the utmost of his virtue and wisdom if they are to be fitting.

The third criterion of the fittingness of a man's action is his *associations*: a man who acts must be aware of his act not only in terms of how it will affect institutions, but also in terms of how it will affect other persons. An act must always, if it is to be fitting, be in their objectively better interests as well as his own. Further, an act must break none of those ties with associates out of which arise all objectivity and trust: these are a primary requisite for societal living. He is fit to act who is circumspect, who is able to interpret his action in terms of how others will be affected; and this affection, for an act to be fitting, must always be in their better interest, not only as men, but as persons.

VIRTUE AND DANGER

Man's existence in society requires action, but this action must be fitting. Not all men, as has been pointed out, are capable of such fitting action: He is fit to act who is possessed of a *rational, virtuous, responsive self-awareness*. The responsively self-aware man is able to interpret his actions in terms of how they will affect self, others, and the institutions about him. The virtuous element provides that the actions themselves be good and in the better interest of all persons and institutions concerned. The rational element provides the limitations or extent of the possible, the basis for sound planning, and, most important, the interpretation of life as a manifestation of transcendence. From such a one, there need be no fear of activism: he is properly orientated and possessed of the capability for fitting action, action which is meaningful to society and which works towards its common good. For others, however, activism, with all its possible ramifications of meaningless and ill-founded acts and with its implied divorce from the transcendent, is a real threat to man's existence in society.



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