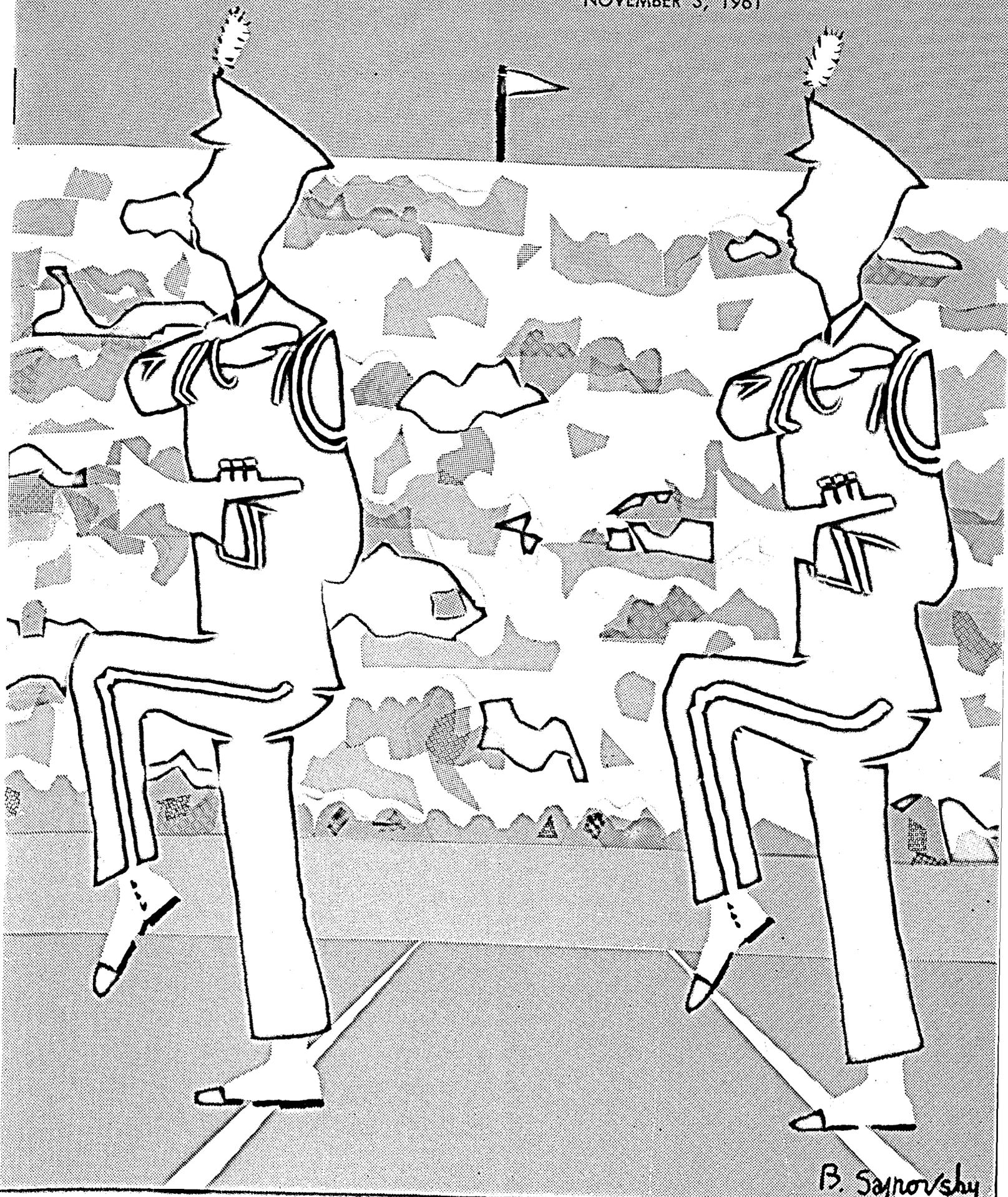


The SCHOLASTIC

NOVEMBER 3, 1961

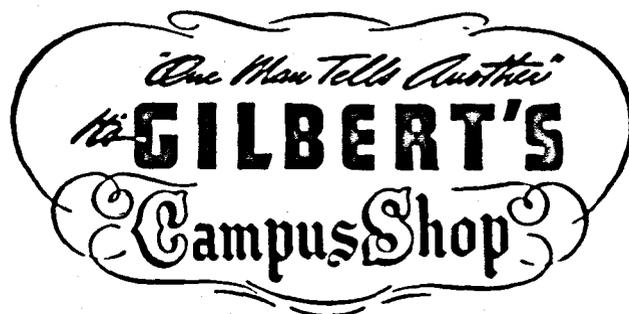


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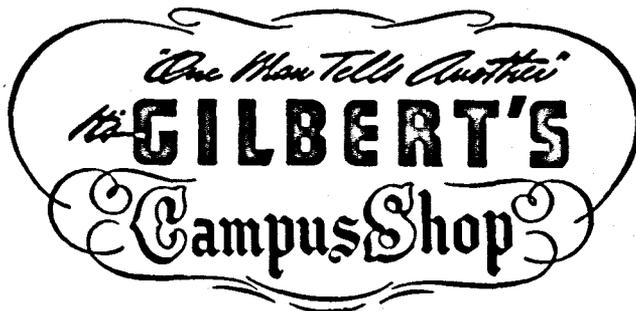
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On the Campus—Notre Dame



HUSBANDS, ANYONE?

It has been alleged that coeds go to college for the sole purpose of finding husbands. This is, of course, an infamous canard, and I give fair warning that, small and spongy as I am, anybody who says such a dastardly thing when I am around had better be prepared for a sound thrashing!

Girls go to college for precisely the same reasons as men do: to broaden their horizons, to lengthen their vistas, to drink at the fount of wisdom. But if, by pure chance, while a girl is engaged in these meritorious pursuits, a likely looking husband should pop into view, why, what's wrong with that? Eh? What's wrong with that?

The question now arises, what should a girl look for in a husband. A great deal has been written on this subject. Some say character is most important, some say background, some say appearance, some say education. All are wrong.

The most important thing—bar none—in a husband is health. Though he be handsome as Apollo and rich as Midas, what good is he if he just lays around all day accumulating bedsores?

The very first thing to do upon meeting a man is to make sure he is sound of wind and limb. Before he has a chance to sweet-talk you, slap a thermometer in his mouth, roll back his eyelids, yank out his tongue, rap his patella, palpate his thorax, ask him to straighten out a horseshoe with his teeth. If he fails these simple tests, phone for an ambulance and go on to the next prospect.

If, however, he turns out to be physically fit, proceed to the second most important requirement in a husband. I refer to a sense of humor.

A man who can't take a joke is a man to be avoided. There are several simple

tests to find out whether your prospect can take a joke or not. You can, for example, slash his tires. Or burn his "Mad" comics. Or steal his switchblade. Or turn loose his pet raccoon. Or shave his head.

After each of these good-natured pranks, laugh gaily and shout "April Fool!" If he replies, "But this is February nineteenth," or something equally churlish, cross him off your list and give thanks you found out in time.

But if he laughs silverly and calls you "Little Minx!" put him to the next test. Find out whether he is kindly.

The quickest way to ascertain his kindness is, of course, to look at the cigarette he smokes. Is it mild? Is it clement? Is it humane? Does it minister tenderly to the psyche? Does it coddle the synapses? Is it a good companion? Is it genial? Is it bright and friendly and filtered and full of dulcet pleasure from cockcrow till the heart of darkness?

Is it, in short, Marlboro?



What should a girl look for in a husband?

If Marlboro it be, then clasp the man to your bosom with hoops of steel, for you may be sure that he is kindly as a summer breeze, kindly as a mother's kiss, kindly to his very marrow.

And now, having found a man who is kindly and healthy and blessed with a sense of humor, the only thing that remains is to make sure he will always earn a handsome living. That, fortunately, is easy. Just enroll him in engineering.

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Joining Marlboro in bringing you this column throughout the school year is another fine product from the same makers—the king-size, unfiltered Philip Morris Commander. Here is pure, clean smoking pleasure. Try a pack. You'll be welcome aboard!

GLANCES

The people speak in "Repercussions" . . . page 6.

A golden age in Notre Dame literature, when "creativitie ranneth amok," is recalled to us by John Bellairs. His poetry contest appeared in the *Scholastic* April 24, 1959 . . . page 7.

Chief item amid "News and Notes" is tonight's Sophomore Cotillion . . . page 9.

Going to Pittsburg? Find out where to go, what to see, night and day; read "From Dome to Triangle" . . . page 12.

Here's the latest on the Dining Halls, for those of you who eat. It's "Gastronomics?" on . . . page 11.

Plus Art Graham's report on the Senate along with comments on the letter from SBP Buckley in today's "Repercussions" . . . page 11.

"In Town and Around," the local entertainment scene . . . on page 15.

Our University Theater's first production of the season, *The Cocktail Party*, by T.S. Eliot, is explained to the millions on . . . page 16.

Find out what that Band of ours really does . . . page 18.

The Student-Faculty Film Society presents "Cinema Sixty-Two," a series of fine films . . . page 20.

Well, how's chances of picking up the pieces and beating Navy tomorrow? A preview . . . page 25.

And George Sefcik answers the campus-wide question "wha-happen?" . . . page 26.

Still another view of the Irish performance is offered as "Cary Calls 'Em" on . . . page 27.

All that political ruckus about Pope John XXIII's *Mater et Magistra* is bewailed by YCS head Al Killilea and John Gorman in today's "Forum" . . . page 33.

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NEW DIRECTIONS: Since Freddy was unable to satisfy his proclaimed thirst for blood in the stadium last week end, it appears that he decided to take matters into his own hands by attacking *en masse* the Northwestern band. We stand in some awe of the aberrant mass mind that can so easily transfer its animosity from the team which defeated us to the band which merely entertained. The freshmen who participated in this unwarranted aggression are to be commended for their maturity and bravery against a most formidable enemy — one that had been warned not to resist in order to avoid further trouble. We hope that their spoils — the hats of many of the band members — and their conquests — one NU band member hospitalized will satisfy them, at least for a while. Too much blood might tend to make the campus terribly messy, even for Freddy.

A REASONED REPROACH: Now Marching Band may be thought of in two ways. On the one hand, there is Marching Band insofar as it performs the art of moving and making music in unison. On the other hand, there is Marching Band in its essence as a participant in Student Body. It is evident to all who will consider the matter that these two aspects must be kept in essential subordination, the one to the other; that is to say, Marching Band as participant in Student Body is prior to Marching Band as artist.

Further, if it be objected that Marching Band is in substantial measure artistic performer, we answer that all characteristics of Marching Band, uniform, military organization, bearing, occasions of performance, indicate that Marching Band is, on the contrary, in a primary sense preserver of what the student calls "spirit." It follows that whenever Marching Band as performer is out of harmony with Marching Band as preserver of spirit the higher function should be given priority.

It remains to consider the past football game. Some would say that the playing of "Sugar Blues" after Saturday's game was in harmony with Marching Band as preserver of spirit and participant in Student Body. *On the contrary*, we answer that this is errant balderdash. For by all the principles that we have considered, it is plain that he who pretends to the role of keeper of spirit becomes *linked* to spirit. Further, that the playing of "Sugar Blues" is contrary to the substance of post-game spirit, in its present accidental form.

QUESTION! Well, last week's hall elections certainly don't seem to bear too much resemblance to a new approach to hall living. Perhaps, in connection with this year's rampant "increased awareness," the majority of the student body finally became aware of the real significance of the hall elections i.e., next to nil. Let's face it, the hall officer system as it operates today is sick, if not ludicrous. Last year's Do-Nothing Party in Walsh Hall was at least representative of a serious opinion about the situation. But even serious attacks against the system were hard to discern this year. Instead many simply didn't even pretend to take the whole business seriously. Aside from the fact that just about one-third of the offices were won by uncontested candidates, it seems that, with the possible exception of the hall senator's office, the offices just don't have a sufficiently important function to justify all the institutional trappings which surround them. It appears that we are so unthinkingly bound to democratic form that we can't think of an official system of administration without resort to an unwieldy procession of four neatly catalogued offices, intense election campaigns, get-out-the-vote drives, etc.

Perhaps when we have a working stay-hall system there will be something for a recognized structure of hall leadership to do, thus making all this election frippery relevant. But for the foreseeable future, it might be a better idea simply to elect or appoint some sort of hall chairman for each hall, to take care of passing out all those flyers and such. The present arrangement is becoming more of a joke each year.

— W. & Z.

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REPERCUSSIONS

REBUTTAL

Editor:

For years the Notre Dame Student Senate has been criticized for the amount of time it has spent on motions of a “controversial” nature, motions which, practically speaking, never seemed to mean much more than the paper they were printed on. I for one am determined to make the Senate a body of action, not of words.

If the writer of the article “Afraid of Controversy” which appeared in the Oct. 20 SCHOLASTIC is disappointed with the way Senate meetings are being conducted, chances are he will be unhappy for the rest of the year. It seems that the only person who attended last week's meeting and was dissatisfied with it was the SCHOLASTIC representative, a non-voting member without speaking privileges. Rather than turn itself into a miniature debating society, the Senate will adjourn each Monday as soon as its work is done during the coming months. We do not plan to have three and four hour meetings just for the sake of having them.

The Senate is far from *being afraid* to take stands on controversial matters. Concerning national and international issues, I do not feel that the Senate can take any stand unless absolutely necessary and until the student body has been made thoroughly aware of these issues. Our responsibility in this area is to make the students aware, not to try to represent them when they themselves are not acquainted with the issues involved. Let's not put the cart before the horse and say controversy and taking “stands” causes awareness. In our case, it should be vice versa.

Campus problems can be solved in many other ways than by taking stands which often only aggravate the situation and do nothing to solve the difficulties involved. To be sure, we will represent the student body on campus matters, but we don't necessarily have to take stands to do so. We will be a body of action, not just of words. Let's not forget the meaning of the word *diplomacy*. There are more ways to get over a wall than by butting one's head against it. If we cannot receive the desired cooperation from administration, faculty, or students on any campus issue, however, then we may be forced to take a stand.

We are trying to remake the Senate into a body which takes action on issues and problems instead of merely talking about them, and in so doing

we hope to regain the student respect which has drifted away from us in past years. We have a lot more to do this year than that which takes place in Senate meetings, a lot more than to declare ourselves on any unimportant issues or problems or those that can be solved more quickly in other ways.

Chris Buckley
Student Body President

JUXTAPOSITION

Editor:

Gentlemen, where oh where did you ever get that elegant picture of Jacques Maritain? (*Scholastic*, Oct. 27, 1961, p. 13) Also, the title of the article was indeed most clever (“Maritain on the Human Condition: They All Want Paper Mate Pens”).

Jules A. St. Pierre
South Bend.

SCIENTIFIC EDUCATION

Editor:

Often a sign of pedantry, criticism of semi-technical curricula is as unfounded as a criticism of the apparent purposelessness of general or liberal programs. It is true that the technical mind often lacks interest and talent for examination of philosophical hypotheses; analogously, there are those liberal arts students who cringe at the mention of the word *science*. Lest we fall into the error of Messrs. Rhodes and Barton — that of overgeneralization — we would add that these liberal students are in the minority, as are these same science students.

Note well, that the Notre Dame science school programs rarely require more than sixty per cent of one's necessary credits to be taken in the sciences. This affords ample leeway for the “total applier.” However, the criticisms of the co-authors are valid when applied to the four-year engineering curriculum, in which a student must often enclose himself in a shell, devoting all his time and effort towards the successful completion of his courses in order to survive. Yet, in both cases, the pursuit of truths on the philosophical level depends more upon the individual than on the curriculum.

That the science major regards those questions which are not germane to his immediate interest “as inferior, trivial, and meaningless” is too sweeping a statement and hence invalid. It is safe to say that an upperclass history major is no more

(Continued on page 15)

creativitie runneth amok

by JOHN BELLAIRS

On reading the last few issues of the *Juggler*, and on discovering that my Pierian spring had been poisoned, I decided to revive a noble idea of William M. Malloy (one of the few literate men who formerly wrote this column). That idea is the poetry contest. I had formerly intended to institute the George Eliot-Felicia Hemans Contest for Florid Phraseology, but Charles Bowen columns would make any competition in that field a joke. In fact, he has already been presented with an engraved bust of Mrs. Hemans and a stuffed owl, the coveted symbols of literary pomposity. At any rate, I have already received several contributions which will get the *melee* off to a running start.

The first poem in this collection was wrenched from the restless soul of Bob Vonsackbut, a young artist who first stood in the garish light of fame when his critique of Longfellow's *Evangeline* was published. He is the first critic known to have found a salacious meaning in this poem. I quote from his essay.

Note the satyrlike suggestiveness of lines such as this:

"Stand like harpers hoar, with beads that rest on their bosoms."

It is no wonder, then, that this young poet was catapulted into a literary career. He is now a senior at this university, and majors in Cosmic Truth. He has written several notable essays other than the one from which I quoted, among them being: *I Admire the Universe*, *My Tragic Vision and How It Grew*, and the completely original *The Problem of the Artist in the Modern World*. I feel certain that his latest poem, *Anapestic Anhydrides*, is as cosmic as anything he ever wrote. In speaking to me of it, Bob once said, "My bravura technique (not unlike that of W.H. Auden) has produced a poem full of symbols drawn from my personal cosmology, which is known only to myself and a young woman in whom I confide while dazed. I don't expect anyone to *really* understand my poem (giggle) because I'm an (simper) obscurantist." With this introduction, then, I present the poem:

ANAPESTIC ANHYDRIDES

*The green wind whistles o'er the golden weir,
Clear creaking anent the whiggish wharf,
Brass bagpipes peal in pterodactyl ptunes
While wheeling wharf rats warble wierdly.
Restlessly riffling in a tumdrum tavern
A plum-cheeked drum-woman at my side,
I cast aloft my burning soul
And uttered thoughts most aside.
"There is no luck in cards," cried I,
Plucking at my lute,
Therefore I build a pastoral:
Come prance ye to my flute.*

The second poem in this rapidly disintegrating collection was written by the only neo-Chaucerian poet of my acquaintance, Slingsby Bethel. This gifted youth may be found of an evening at the Tabard Inn in Elkhart, Ind., where he downs draughts of corn-ripe ale and composes poems in a style which has all but vanished from the earth. He has revived the acrostic and combined it with the subtly indefinable music of Chaucer to produce a poem which both delights and instructs:

ACROSTIC FOR ST. SWITHIN'S DAY

*Syken bryennen Marbrindde frae the oot blibs
I hae naught friOnden swylke ye clyster pipes,
Butte knowe ye thaT mye bargen bee nicht mit
Der OberbraumeisterHausen und nicht unter den
Lindenstrasse, but wEre I to speake wythe tonges
Of fyre, the paypere Really wolde bee a divil of a messe.*

The third poet I shall consider represents the Homespun or Aphoristic School which flourishes in New England, where a quaint dialect lends an air of profundity to almost anything that is said. My source of such rock-bound wisdom is Mrs. Zechariah Clagblaggett of Pocumtuck Cereimonial Hills, Vt. She lives on a house-

boat in the middle of a large pond of surplus maple syrup, and utters homely truths as she rocks to and fro on her imitation cane-seated rocker. I camped before her door one day and gathered these granite-hard chips of Yankee wisdom:

*Them as has, gets.
Them as ain't should of been.
Them as didn't belonged to the wrong pahty.
Them as don't care can go away.
Them as ain't, is.
Them as reads old New England proverbs is teched, I 'low.*

My last selection was penned by a member of the vital and significant Beat Generation, young Bisbee Snarl. This Angry Young Poet first achieved fame during a three-day brawl at the Ginsberg Saloon in San Francisco. He performed the feat of reading "Howl" backwards in elegiac octameter while fighting off well-wishers with a broken beer bottle. When the tavern burned to the ground during an especially feverish reading of Rexroth, all of Snarl's works were lost, a calamity not unlike the burning of the Alexandrian library. "I like to think of myself as an angelheaded hipster wandering the Negro streets at dawn looking for an angry fix." He said once, in a burst of beery enthusiasm. The poem which I present now was first written on a table-top in the basement of Frankie's. It cries out against the cruelty of modern society. It cries out for a reawakening of the soul. When all else fails, it just cries out.

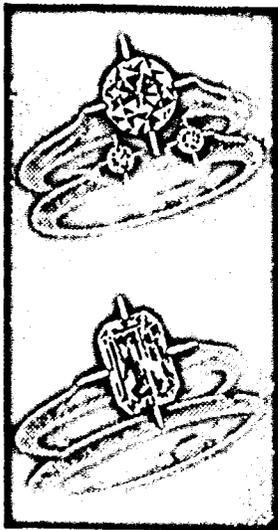
THEM DIRTY COPS

*I hate cops.
You heard me dirty stinkin-cops!
I think cops represent all which is socially unsatisfactory in this world of rumsoaked sad and dope filled slumping lumpsters.
Sneer! Hatred! Social Unrest!
And other intellectual but banal statements.*

With this beginning the contest should produce an incredible volume of erudite trash. Those who wish to climb on the bandwagon which slowly climbs the grassy slopes of Mt. Parnassus should send manuscripts,
(Continued on page 15)



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News and Notes

SOPHS DANCE IN VENICE

Tonight in the ballroom of the La-Fortune Student Center Don Belloc and his Orchestra will provide the entertainment for "Venezia di Notte," this year's version of the Sophomore Cotillion. In the Rathskeller from nine until one Al Van Overwaele with his strolling accordian will serenade some of the 550 couples attending this fall function.

Decorations chairman Tom Connelly and John Trelease have made arrangements to bring a bit of Venice to the Student Center with the aid of some strategically placed gondolas, peppermint striped barber poles and a facsimile of the Cathedral of San Marco. The couples will enter the dance by the way of a bridge surmounting the "canal" at the entrance of the Rathskeller.

Queen of the Cotillion is Miss Margaret Grace, a 19-year-old sophomore from Oklahoma City, Okla., and St. Louis University. Miss Grace will be escorted by Carl Bartone, and later in the evening will be crowned by Fr. Hesburgh. Members of the Queen's Court are Alison Fry, Sandra Fuller, Barbara Koch, Ceil O'Brien, Betty Ann Rice, Sue Thomas, and Carol Ann Unwin.

Other plans for the weekend include the Navy game and the Victory Dance on Saturday, while Sunday afternoon the Monogram Club is presenting the Harlem Globetrotters in the Fieldhouse. The official end of



MARGARET GRACE

Sooner queen for Venezia di Notte

November 3, 1961

the festivities, however, will be at the annual Communion Breakfast Sunday morning when Fr. Hesburgh will address the sophomores and their departing guests.

Assisting general chairman Carl Bartone are John Denney, executive chairman; Jim Shay, executive secretary; John Wolf, business manager; Tom Dumit, tickets; Tom Connelly and John Trelease, decorations; and Chuck Bragg, publicity.

THEATRE THROWS "PARTY"

The first University Theatre presentation this year will be T. S. Eliot's *The Cocktail Party*, playing Nov. 9-11 and 16-18.

Major roles in the play, under the direction of the Rev. Arthur S. Harvey, C.S.C., will be acted by Joe Harrington as Edward Chamberlayne, and Dick Kavanaugh, president of the Dramatic Society, as Sir Henry Harcourt-Reilly.

Jeanne Klein will play Celia Coplestone; Angela Schreiber will appear as Julia Shuttlethwaite and Pat Gallagher as Miss Barroway.

Other cast members are Bill Cook, Jim Strahs, and James McGovern.

The University Theatre will present two more plays this year.

BROTHER READS POEMS

Brother Antoninus, O.P., the author of the recently published book of poems, *The Crooked Lines of God*, will read from his poetry in the Art Gallery of O'Shaughnessy Hall next Tuesday at 8 p.m.

A convert to Catholicism, Brother Antoninus expresses in his poetry the immensity of his religious experiences, his conversion, integration, and progress in the Catholic Church.

Brother Antoninus was converted to the Church through the zeal of his wife, a fallen-away Catholic struggling to return to the Church. They separated to enter the Church, and in 1951 he joined the Dominican order as a lay brother. His contemplative withdrawal prepared him for his spiritual re-emergence in 1957. *The Crooked Lines of God* is the result of his years spent in contemplation.

As a recognized leader of the San Francisco Renaissance, Brother Antoninus has been identified with the "Beat" movement. He has this to say about his readings: "My method is to begin reading a poem, then start free

associations, delving down into the roots of the mind for spontaneous correlations, groping into unexplored areas within *myself*, to probe the unknown, find new leaders and terminals, intuitions, smoky conjectures, to *risk* to suffer exposure, to find the cross, the moment of agonized realization. And in the end to *be*. Nothing else."

PIANIST PLAYS HERE

Concert pianist Theodore Ullmann will present a recital of works by Frederic Chopin in another of his concerts in the University Art Gallery. The recital will be given at 10:30 a.m., next Tuesday. Mr. Ullmann has been on campus many times before, each of his concerts proving a popular success. For this concert he has chosen the following Chopin compositions: Prelude in B-flat minor, Opus 28; Nocturne in F-sharp major, Opus 15; Polonaise in A-flat major, Opus 53; and Sonata in B-flat minor, Opus 35.

In recent years Ullmann has endeavored especially to bring music to college audiences. A graduate of Wyoming, New York, and Columbia Universities, the Sorbonne, the Conservatoire de Paris, and the Juilliard School of Music, he has won more than a score of competitive awards in music and has taught at Biarritz American University in France. Ullmann concerts have been heard on every continent of the globe, as well as in each of the fifty states. He is also an eleven-times decorated veteran of the Army.

The concert, sponsored by the Grace Fund through the Music Foundation Artists Bureau, will be free and open to all students.



THEODORE ULLMANN

HOLD AT ARM'S LENGTH FOR BEST RESULTS

PARLIAMENTARY TWISTS

These are the times that try men's souls. In the course of our excellence, the students have rallied bravely whenever the rights of man have been threatened. Today a new crisis has arisen. The Student Senate, better known as the Peppermint Lounge, has threatened to levy burdensome legislation



on the students in the form of a ban on The Twist. Students hear me out . . . this could happen to you:

A student named Charlie, a twister of old,
Was twisting away at LaFortune I'm told,
When a responsible, mature, intelligent lad,
Said, "My boy, what you're doing is very bad.
We don't allow our students you know,
To twist away in a vulgar show."

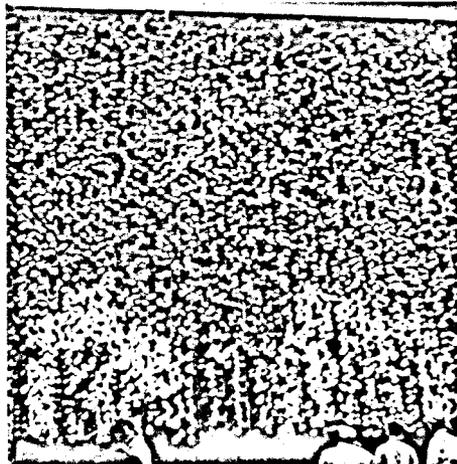
Two weeks ago this columnist suggested that Senate meetings were becoming dull and that there was a lack of controversy. Monday night the Senate will hold a meeting that may be the most controversial of the year. Subject for debate: Should The Twist be banned from the Student Center?

There are no solid grounds for passing such a ban. Either you ban it because it is immoral, or because it is vulgar and in bad taste.

Granted, The Twist can be immoral and very suggestive when carried to the extreme. When not carried to the extreme, (as would be the case in the Student Center), it is an energetic dance, an outlet for excess energy, and a welcome change from the intellectual effort.

Most Notre Dame students have the moral sensibility to disapprove of any indecent interpretation of The Twist. This moral persuasion is sufficient to prevent any excessive displays in the Student Center.

The Twist is now too universally accepted to be considered in bad taste. Rather than vote to ban The Twist, the Senate should advise its dance commissions to dissuade students from excessive versions of The



KEENAN HALL

The visiting Northwestern Wildcats came out ahead on the football field Saturday, but they found themselves tossed and torn at many points around the rest of the campus.

The dark deeds were perpetrated by many famous Americans. The Wildcats were run over by numerous trains engineered by Casey Jones, skinned alive by Daniel O'Boone, and driven MAD by the famous non-worrier — all in the hall homecoming displays following the theme of famous American heroes.

Over two miles of string, 1,600,000 cubic inches of air, and 6,800 balloons went into the first place Keenan Hall display. The balloons formed a por-

Twist without formally forbidding them.

At the meeting of Oct. 25 Chris Buckley, CBP, read a letter to the Senate which he had submitted to the SCHOLASTIC (See Repercussions). The letter disapproved of the article written by the Senate columnist entitled, "Afraid of Controversy?"

The Senate columnist (that's me) does not disagree with the philosophy of student government as expressed by Mr. Buckley, he merely wishes to point out that no controversial stand or formal action was taken during the first three Senate meetings, and that stands and formal actions are necessary if the Senate expects to form campus opinion.

At this time, the Senate has under consideration at least three matters of a controversial nature and is evidently not afraid of controversy.

(Continued on page 13)

trait of Knute Rockne on the side of the building.

The second place winners at Farley used their main entrance to create a waterfall of aluminum foil, with banks of evergreen branches on the sides. At the top, beneath the sign "Tip a Canoe and Swamp NU," stood an Irish player pushing a Northwestern player over the falls in a canoe.

"The Paper Palace Presents Senator J. J. Blaine," read the large sign in the third place Badin Hall decoration. Blaine, a senator from Wisconsin during the thirties, introduced the amendment for repeal of prohibition in 1933. A 14-foot whiskey bottle stood beside the tombstone of Sen. Blaine upon which was inscribed, "First in War, First in Song, and First in the Toasts of His Countrymen." An inebriated wildcat, later thrown in the lake, lay at the foot of a singing leprechaun.

Fisher received honorable mention for their presentation of "Bring 'em Back Alive" with Frank O'Buck leading a string of subdued Wildcats.

The least organized display was that of Sorin where someone was chasing a pig around the front of the hall when the judges arrived.

The judges were Prof. Francesco Montana, head of the Department of Architecture; the Rev. Anthony J. Lauck, C.S.C., head of the Department of Art; and Terry McGlenn, chairman of the Homecoming Hall Decorations Committee.

McGlenn said that the displays showed a great amount of interest and group effort, especially notable in the winning decoration.

FARLEY HALL



GASTRONOMICS

by JOE CASPAR

Last spring, when the dining hall questionnaire was circulated, there was some hope for improvement in the meal routine at Notre Dame. Except for one significant change, no progress has as yet taken place.

The one major change, that of allowing unlimited milk at meals, was a logical move in view of students' desires as expressed in the opinionnaire. Ironically, this move has not greatly increased milk consumption.

Exact figures are not available, but purchases of milk have not increased, apparently because many students still take only one glass of milk.

By a nearly unanimous vote students also favor fewer servings of potatoes. However, a check of the menu for Oct. 26 to Nov. 1 shows that of the 14 lunches and dinners potatoes found their way onto the plates thirteen times.

In this same questionnaire soups

ments. It has been estimated that allowing each student an additional pat of butter a meal would up the ante about \$4. Therefore Mr. Ford contends that so long as the campus residents are not willing to absorb the extra fees involved in a more varied menu, no drastic improvements can be made. If the price is to remain stable, then it is the view of the dining hall management that for every increase in quality or quantity at one point a necessary decrease in quality or quantity must follow at another.

An example of this give and take method was the suggestion to eliminate meat at the first meal to allow more quality in the last two. This idea didn't find favor with a majority of



and "closed" cold cut sandwiches were high on the list of those dishes most liked. In line with this apparent demand for more of these two items David Ford, director of the dining halls, said that more soups and sandwiches have been placed on the menu. Again a spot check shows that soups were offered only twice, and this included the traditional Friday soup offering. In the same week sandwiches were given just once, and in the form of an "open" tuna fish salad sandwich. Not only is this nothing new, it is not the type the students indicated they preferred.

It seems the greatest hindrance to the execution of the questionnaire motions was the universal unwillingness of the student body to pay more for board privileges. As of last year each meal averaged around \$.42 for food alone, and somewhere in the vicinity of \$.50 for help and overhead. Thus a dining hall card costs \$285 a semester under the present arrange-

those polled however. Also vetoed was an item proposing the dropping of choice meats for a greater selection of other dishes.

It should be noted here that not all such measures were defeated, yet no positive action has been recorded. With the understanding that a late coffee and doughnut line could be set up if meat were dropped from the breakfast fare, the poll showed a slim majority, but nevertheless a majority advocating such a system. Likewise substituting cold sandwiches for hot lunches cost no more, but little if anything has been done about it. In both cases no added expense is involved.

On a more general level the questionnaire revealed that just 58% of the men eating at the South Dining Hall thought meals were reasonable. At the North Hall, which is conceded to be the better place to eat, a mere 68% expressed this opinion.

(Continued on page 20)

Parliamentary Twists

(Continued from page 10)

Father Hesburgh addressed the Senate on Oct. 25, and told the body they "could create any kind of campus they wanted to create." He told the Senators to "take themselves seriously," and said that "student government goes as far as its own sense of responsibility."

Broad changes in student life will occur in the next few years and Father Hesburgh emphasized that responsibility would be gradually shifted from the administration to student government. Ideally, the regulations of old would be gradually replaced by a social expectancy and image formed by student government and the student body.

A freshman on entering his stay hall would find more demanded of him because he was a Notre Dame man. He would find an honor system and upperclassmen who were gentlemen and who expected him to act like a gentleman. The incoming

freshman would be impressed with the idea that Notre Dame is both different and better.

Advising the senate for the future, Father cautioned them "to avoid explosions, to put responsibility on good men and to work together with other campus organizations."

The second half of the meeting was spent in passing the first part of the budget which involved the allocations from the student government fund to the Blue Circle, Hall Presidents' Council, Joint Engineering Council, A.B. Advisory Board, Class of '65, and the Commerce Activities Council.

The original proposals of the cabinet were somewhat altered after a lot of sharp questioning, half of it by Dick Meece.

Last Monday the rest of the budget was passed with no opposition except for some debate over the relative merits of the international commission, which received \$1100. The total income and expenditures for the first semester were about \$8,500.

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NOVEMBER 9

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BELL TELEPHONE COMPANIES



Creativite

(Continued from page 7)

as the St. Ogmus Day School is having a paper drive next week and I am sorely in need of money.

HOW TO WRITE A THESIS WITHOUT TRYING

I have always prided myself on my ability to do several things at once. For instance, I have been known to attend classes while apparently being asleep, and I continue to write this column while remaining an English major. But my most spectacular recent feat was my attempt to re-write my Senior Thesis or Onus while listening to a baseball game. (Please note: J.D. Jr.) These results were forthcoming:

"Conrad has many symbols which are doubtless significant, especially his predominant foul ball imagery."

"Marlow is especially successful in avoiding the natives when he hook-slides around second to avoid the tag."

"Kurtz's evil tendencies come out — Out, my foot! He was safe! — when he..."

My next attempt will be the typing of a final thesis draft while listening to Ravel's *Bolero*. Don't fail to miss the results.

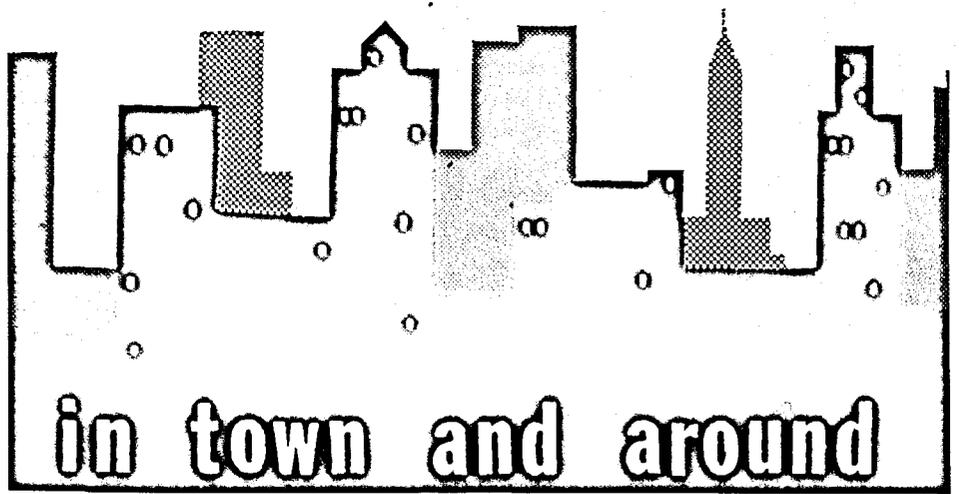
Repercussions

(Continued from page 6)

concerned about the origin of the English ballad than an upperclass English major is concerned about who was president, when. The point is that a degree of specialization is necessarily present even among our A.B. upperclassmen (excluding G.P.).

Many science students more than appreciate the classic and creative arts. The science student is free to attend an Artists' Series presentation, take the one-credit art and music appreciation course, or stroll through the Art Gallery. By comparing the large enrollment in the liberal arts college to the relatively small number of seats in Washington Hall, and considering the fact that the Artists' Series and similar presentations have been poorly attended in the last two years, one wonders where the fault lies; for, as Messrs. Rhodes and Barton imply, the AB curriculum should afford ample time and proper stimulation for the attendance of such functions.

Jack Walker
421 Badin
Tom O'Connor
423 Badin



Of Special Interest. Peter Pan flies o'er the O'Laughlin stage for three more nights. I mean they have the real thing . . . the original Broadway apparatus, et al. And the cast is as good as its equipment. Don't be sorry that you didn't go. It's playing through Sunday night . . . at 8:15.

For those who wish that they were back in New York and able to take in a "real Broadway play" the opportunity is yours. *Short Happy Life*, from Ernest Hemingway's short story, is playing at South Bend's own Morris Auditorium before it hits the Great White Way. Why, we might even determine its quality — though it's reputed to be great even before big stage production.

The Music Man comes to the Morris soon after. It's still on the road and worth seeing, though I know little of the current cast. It runs from Nov. 10 to 11 — so get your tickets now.

The Campus Theater goes big time this week, too. It is the stage season, I guess, at least in South Bend. The Notre Dame thespians are going to present the *Cocktail Party* and tickets will go on sale from 4 to 6 P.M. at the Washington Hall Box Office. The play will be given both this weekend and next.

And the Music Department brings back Theodore Ullmann for an all-Chopin recital. Ullmann has been received very popularly in the past and has returned frequently to the campus through acclaim — rather than tradition. He will appear in the Art Gallery next Tuesday at 10:30 A.M. The admission is free.

The Importance of Being Oscar will be presented by the South Bend Civic Music Association and Saint Mary's in the O'Laughlin Auditorium. It is a membership series but individual tickets are available to ND students. If you are interested call the O'Laughlin ticket office. The single performance will be staged on Nov. 6 at 8:15.

Avon Art. The Avon will definitely replace *Never on Sunday* with the unarty double feature that this reporter debased last week. And I trust that they haven't booked in worse since, as if they could. It isn't even good dirt. And less of a story. The reviewers haven't bothered to review them at all — why should I? The show, in case you might be interested (who knows?): *Night of Shame* and *The Lowest Crime*.

Colfax. *Greyfriars' Bobby* runs for a second week. Much to my surprise it is hardly as childish as one would suppose. It is by all means sentimental — but then that is a Disney trade mark. It has a story and it is done up in Scotch trappings the likes of which you haven't seen since last you caressed a Cutty Sark bottle. It is tender, it is heart warming, it is very well done. It is not an action film. Not swashbuckling at all. It reminded me a little of *Lassie Come Home*. All wrapped up in a highland brogue . . . and the cutest dog since Mickey Rooney. Donald Crisp and Alexander MacKenzie provide the burr — the dog hasn't any accent at all.

(*Bobby*: 1:30 — 3:30 — 5:25 — 7:20 — 9:15.)

Granada. *Back Street* is also going to be held over for another week. It is a mature and modern adaption of an old story . . . but then again what isn't? Susan Hayward falls in love with a rich married man — but the two are destined not to love because of a train schedule, and time must take its course. Which leads the heroine to Rome and to Paris. And tows the hero (John Gavin) there too. Where he meets Susan, and their love rekindles, and

(Continued on page 22)



in portraying accurately what Eliot termed the area "beyond the namable classifiable emotions and motives of our conscious life . . . the fringe of indefinite extent, of feeling which we can only detect out of the corner of our eye, so to speak, and can never completely focus."

Eliot believes that prose was incapable, or at best, inadequate to express this feeling, and so *The Cocktail Party* was written in verse. Eliot said there were times when "we touch the border of feelings which only music can express," and so concluded that verse drama, which would combine the aspects of the dramatic and musical orders, would be best suited to his purpose. This form requires no special effort on the part of the reader or listener, and its effect on him is unconscious.

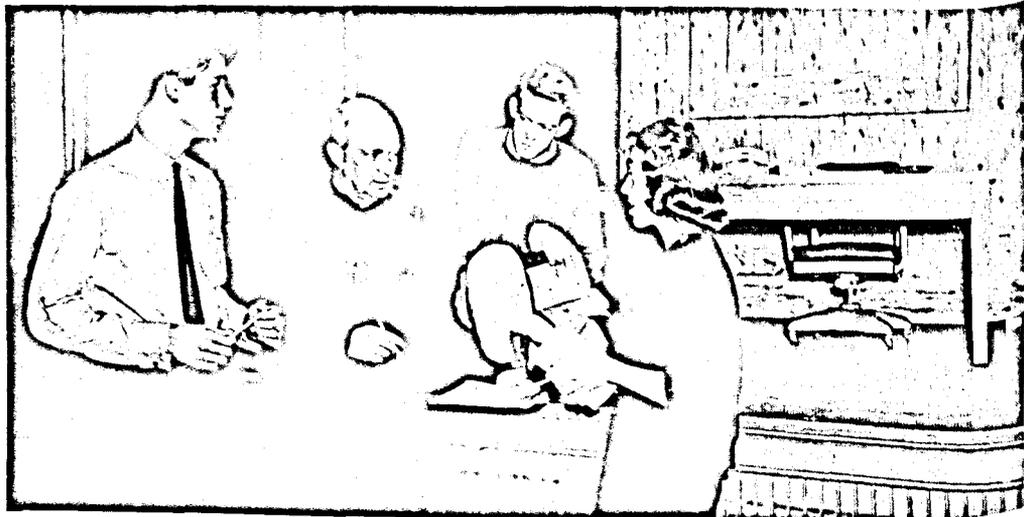
The feelings with which Eliot is dealing in this play are the shadowy

The Cocktail Party

It is the plan of the University Theatre to offer each season productions from the contemporary, classical, and musical departments of the theatre. This year's contemporary drama is T. S. Eliot's *The Cocktail Party*, a play chosen for both its significance in modern drama and for its connection with a play previously done at Notre Dame.

The assistant director, Prof. Fred W. Syburg, explained, "We had already produced a tragedy by Eliot, *Murder in the Cathedral*, which dealt with Christian sacrifice and redemption in an ecclesiastical setting. *The Cocktail Party*, though of a different theme, gets across the same message in a laical and comic setting. *Murder in the Cathedral* was explicitly religious; this play, implicitly religious, is the other side of the coin.

The Cocktail Party was a very popular play when it was first produced a decade ago, and was a hit both in London and New York. Its importance, however, does not lie in its popular success but in its success



The pictures accompanying the article are of the rehearsals for the University Theatre's production, "The Cocktail Party," directed by Father Arthur Harvey, C.S.C.

problems of human communication and malformed impressions. His characters, bound up in their own interests, do not understand or know each other. When each one realizes this, he must make his own adjustments. He may either continue, complacent in his emptiness, or may act to fill the emptiness. Here the moral courage or the lack of it in each individual will come to the surface.

The narrative within which Eliot weaves this theme is the familiar situation of entangled loves. Edward Chamberlayne's wife Lavinia leaves

each other. His explanation puts him in a new light before Celia, who sees that what she had loved was not the man but the image of what she thought was lovable, the image of the ideal man.

During this scene with Celia, Edward too becomes aware of his failure to understand one with whom he had believed himself to be in love. When Lavinia returns the following evening we see how his selfishness kept him from a more than superficial knowledge of his wife through five years of marriage. Lavinia's conversation

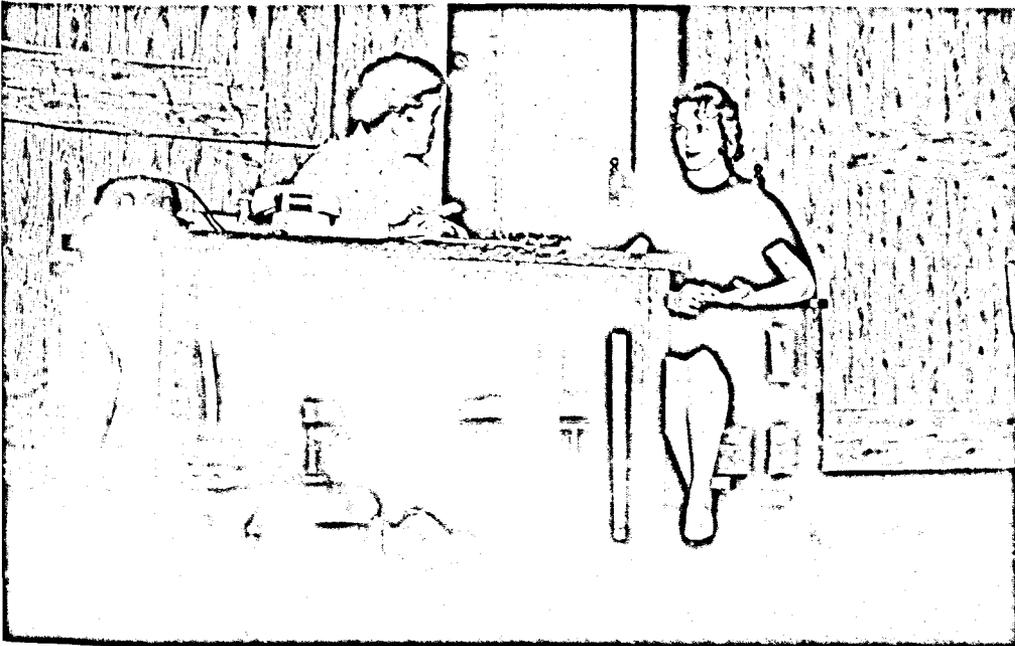
with him shows that she is in the same situation.

The fourth character entangled in these circumstances is Peter Quilpe, who has been Lavinia's lover and who has fallen in love with, but lost, Celia. He too is unable to communicate with or understand those with whom he comes in contact. Peter's failure is brought out clearly when it becomes apparent that, had he understood Lavinia, he would not have loved her, and had he understood Celia, he would not have lost her.

The role of the mysterious guest, later identified as the psychiatrist Sir Henry Harcourt-Reilly, (played by Alec Guinness in the original play) is throughout the play that of counselor and director. It is he who brings the characters to a knowledge of themselves, which is necessary before they can learn to know others. His part as a savior and his establishment of ideals for the characters to strive after have led some critics to identify him as a Christ symbol.

But after the scene is set, and the four people involved must proceed to make their own adjustment to the situation in which they see themselves, any understanding of the play becomes subjective. How well the University Theatre succeeds in its presentation must be determined by the individual.

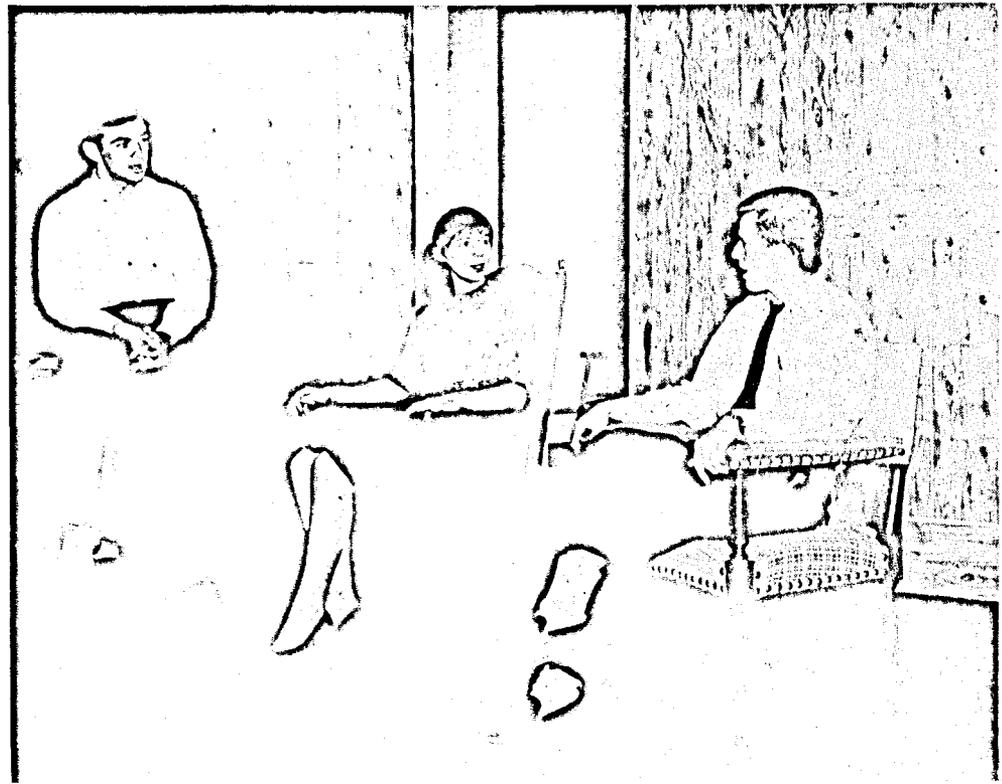
— Matt Cosgrove

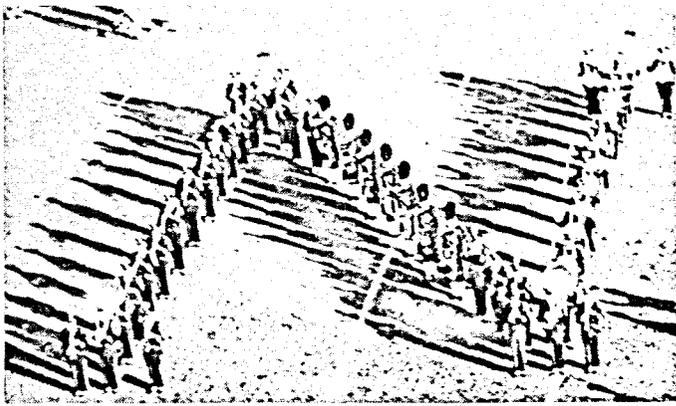


him one morning, and Edward scarcely has time to reflect on the situation before he must host a cocktail party which his wife had scheduled for that evening. In the play's opening scene the party is beginning to break up and soon all but one unidentified guest leaves.

He had realized his host's situation earlier in the evening when Edward tried to cover Lavinia's absence with a glass lie, and, though he is a stranger to Edward, this guest presumes to counsel him. Under the stranger's probing, Edward admits his need for his wife, and, though he does not love her, his desire to have her back. The guest says he will arrange Lavinia's return on the following evening, and departs.

One of the other guests returns, a young woman named Celia Coplestone, whom we discover to be Edward's mistress. He explains to her that his wife is coming back, and that they will have to discontinue seeing





A trumpeter raised his horn to his lips and blew a long sneering bray, a chorus of howls went up, and the sharp steady beat of the drums told every student in the north end of the campus that the "Band of the Fighting Irish" had hit the road for the practice field again. A few seconds later the familiar strains of the brassy Victory March started fingers tapping, voices humming, and resurrected hopes of an upcoming Irish victory from Stanford Hall to Rockne Memorial. This process has occurred during the week before every home football game since a time no one cares to remember back to.

In choosing a single adjective to describe the band, the most apt is "unique." It would be almost impossible to enumerate all the ways in which the marching band of Notre Dame is different from the other thousands of marching bands playing in the United States today. The Notre Dame Band is one of the oldest university bands in the country. It was one of the first, and is still one of the few, to use the high, quick step which often reaches a speed of over 220 steps a minute. While many marching bands are composed exclusively of music majors, the Notre Dame group lists as music students

Band leader Dutch Heil

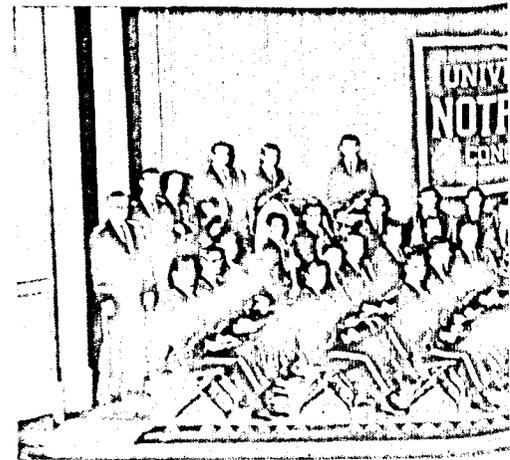
only twelve of its one hundred twenty members. The rest of the band personnel is drawn from arts, pre-med, commerce, and science. These students, along with their directors, manage to put a total of over three thousand man-hours into every show.

The term "University Band" includes not only the Notre Dame Marching Band, but the Concert Band and Varsity Band as well. As soon as the football season is over, the process of organizing a concert organization is begun. Approximately sixty of the most accomplished applicants are chosen for the concert

FIFING



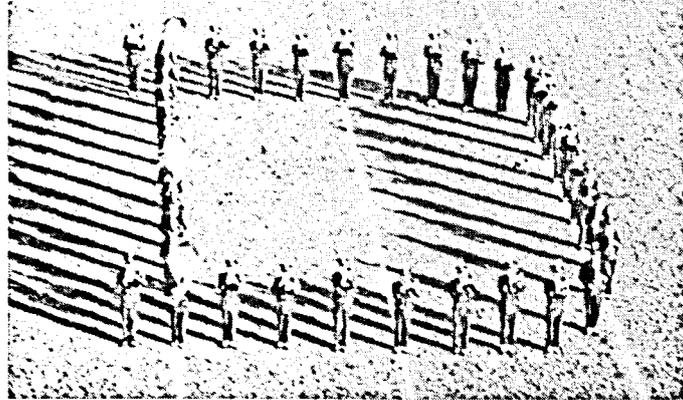
Top: A Band Practice; Bottom: Robert O'Brien, B



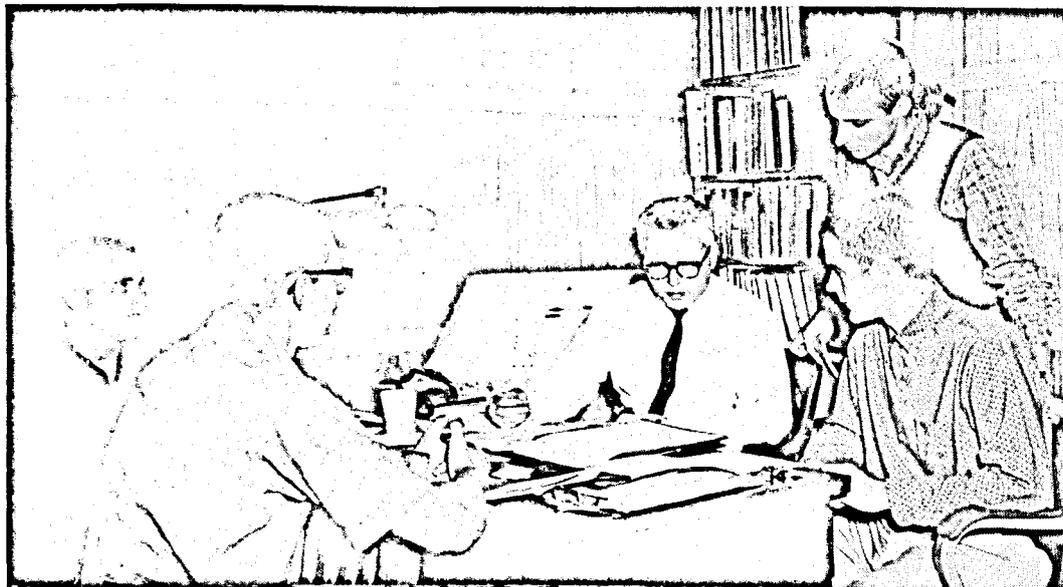
The Concert Band Pos

IRISH

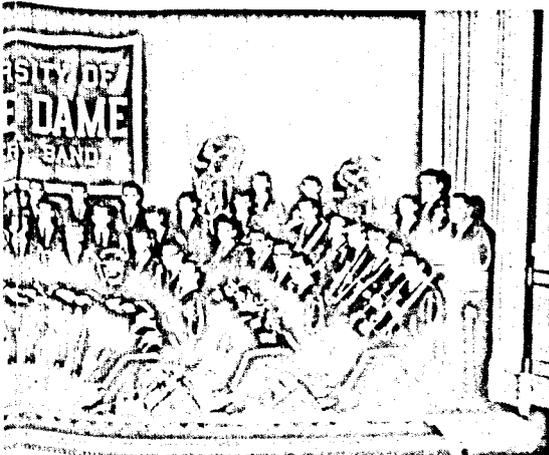
by Tom Cullen



nd Director



Left to Right: Pete Dempsy, social chairman; Ivan Gradisar, vice-president; Robert O'Brien, director; Con Nolan, president; Varnum Harris (with sweater), librarian.



s For A Group Photograph

group through a series of taped auditions. The instrumentation is carefully selected to provide a well-balanced ensemble. With the varied instruments in the band, the group is capable of presenting authentic performances of all band scores, and to give audiences ample opportunity to hear the wide range of tonal colors available in the modern symphonic band.

The University of Notre Dame Concert Band is unusual in the college band field in its extensive concert tour work. It is estimated that the four-year concert band member travels at least fourteen thousand miles. The policy of the band is to play a different section of the country each year. It was a joke (although not very funny) in the days of Rockne that any student who failed to make the football team immediately tried out for the band so that he could still see the country.

Musicians who are not selected for the concert band often play with the

varsity band. Students are familiar with this group as the band which provides the music for basketball games. In addition to these strictly musical parts of the Band, there are the colorful Irish Guards, each of them towering eight feet tall in authentic Irish costume. These Band members provide color and close order drill for the marching band's home performances.

In the Notre Dame bands, perhaps more than in any other group on campus, history and tradition play a very real part. The band was formed in 1846 by Father Gouesse, C.S.C. Throughout its history, the band has had talented and dedicated directors. Perhaps the most outstanding of these men is Mr. Joseph Cassanta, director of the band from 1919 to 1941, and author of the "Hike Song," "Down the Line," "Irish Backs Go Marching By," and the official Alma Mater, which was written on the occasion of Knute Rockne's death in 1931.

(Continued on page 31)



The Notre Dame Student-Faculty Film Society is trying a few new things this year. A theme has been added: all the feature films in this year's series were honored by the International Catholic Film Office (OCIC from the initials of the French title). The Film Society admits that this will probably cut down drastically on the expected sales of series tickets. Although this is a Catholic university and most of the students are members of the Church, the association of the word "Catholic" with such a popular art form as the cinema automatically puts the Catholic "intellectual" on his guard.

In many instances his suspicion may be justified. Often semi-official Church agencies in evaluating the movies for the masses tend to place all the emphasis on the

immediately moral (or immoral) qualities of the films and to disregard their technical and artistic aspects. This is not the case with the OCIC. The OCIC has avoided all this — maybe because it is a European outfit and has thus escaped the Puritan influence America was raised with; but more likely because its work does not directly concern the masses nor is its task to classify films according to moral tone — or any other way.

The OCIC was organized about 33 years ago to coordinate the activities of the hundreds of *cine-clubs* (film study groups, such as the Film Society) which were popular in Europe at that time. It has since included in its work all types of film agencies and organizations all over the world interested in promoting films of quality.

Since 1947 it has sent its jury to the many annual film festivals in Europe and South America and has awarded the OCIC prize to the film which "by its inspiration and quality contributes best to spiritual progress and development of human values" and by some miracle has found just that type of film. It has rejected the piously sentimental films and has sought instead the honest, artistically-made films.

A brief glance at the list of some of the more familiar films they have honored recently will give some idea of their standards: *Diary of a Country Priest*, *The Last Bridge*, *On the Waterfront*, *La Strada*, *Marty*, *The Roof*, *Pater Panchali*, *Nights of Cabiria*, *A Hatful of Rain*, *The 400 Blows*, *The Diary of Anne Frank* and several others. By showing films honored by the OCIC and by giving more written information on it, the Film Society hopes to stimulate some interest in this organization and, perhaps, create a demand for an increase in the activities of the OCIC in this country.

But that isn't all that is new in this year's series.

Detailed program notes will be distributed at each of the ten programs. These will contain all necessary

Gastronomics

(Continued from page 12)

In a private poll several thought the meats and vegetables tasty at least half the time. . . . "But, oh the other half of the time. . . ." exclaimed one disgruntled sophomore.

Some students objected to technical deficiencies of the dining halls. Many suggested a larger variety of soups to go along with their supposed greater frequency. Practically all those interviewed said they desired medium and soft boiled eggs to be medium and soft boiled and so labeled.

CINEMA SIXTY-TWO

Series tickets for Cinema Sixty-two may be purchased for \$4 in 328 Walsh, 324 Pangborn, 311 Dillon, or 403 Farley. Faculty members may mail orders to Prof. Donald Costello, Department of English, Notre Dame. Series tickets will also be sold at the door at the first showing on Dec. 3. However, since there are a limited number of tickets available (due to the limited capacity of both the Engineering Auditorium and the Little Theatre) it would be advisable to purchase the series passes early.



"AND I... I DIDN'T YELL 'WE'RE NUMBER ONE!' AT THE PEP RALLIES."

technical information about who made the film and who acts in it, background material on the director and significant critical comments on the film by noted film critics. A series of questions will be included to provide a starting point for the informal faculty-led discussions after the evening showing of the films.

All the evening showings, by the way, will be held in the Engineering Auditorium at eight. The afternoon showings at three will be held in the Engineering Auditorium or in the Little Theatre at St. Mary's. The exact place of each showing will be announced. (The afternoon programs on Dec. 3, Feb. 4, Apr. 1, and Apr. 15 will definitely be at Notre Dame.)

The feature-length films to be presented this season are *God Needs Men*, *Cry, the Beloved Country*, *Home of the Brave*, *La Strada*, *Diary of a Country Priest*, *The Great Adventure*, *The Prisoner*, *Intruder in the Dust*, and a ninth film which will be announced.

God Needs Men (*Dieu a besoin des hommes*) is, perhaps, a strange movie with which to start a series featuring a Catholic organization in its theme. This film has been called irreverent, sacrilegious and anticlerical and was at first denied admission to the 1950 Venice Film Festival because of these charges. When it was finally admitted it captured not only the Grand Prize of the Film Festival, but also the OCIC award. It concerns a group of hardy islanders who, experiencing the fundamental impulse to worship, "elect" one of their own group to serve as their "lay priest," a role which the poor fisherman assumes with reluctance. Jean Delannoy, one of France's outstanding directors, uses original cinematic symbols to great effect in this film.

The story and the photography are the outstanding parts of Zolton Korda's *Cry, the Beloved Country*. Alan Paton, author of the widely acclaimed novel, worked closely with Korda on this film, which centers in the slums of Johannesburg, so that the important points of the book are retained while still making full use of the film medium.

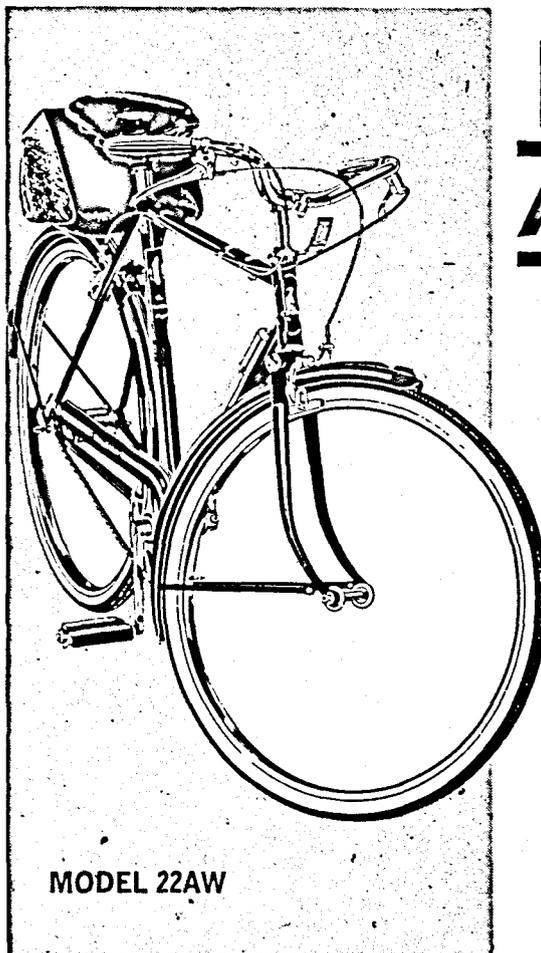
Home of the Brave was an important and daring film in its time (1949) since it dealt boldly and realistically with racial hatred, a subject that was almost "taboo" to the screen then. The subject will no longer seem quite as daring to today's audiences, having been exposed to dozens of "bold" films on racial prejudice (although few will ever measure up to *Home of the Brave*), but the film's brilliant direction by

Mark Robson and its honesty will always count it as a work of film art.

La Strada is the series' star attraction. It has won an Academy Award, the Grand Prize at the 1954 Venice Festival, the New York Film Critic's Award, etc., etc. — in short, just about every highly coveted award the world has to offer a film — more than 50 the world over. It is one of the consistently masterful works of director Federico Fellini whose other films include *I Vitelloni*, *Nights of Cabiria*, and *La Dolce Vita*. Anthony Quinn and Guilietta Masina (Mrs. Fellini) star as the circus strong man and the simple-minded waif who trudge along "the road (*la strada*) of life."

Robert Bresson, it has been said, is one of the few directors alive who know how to use the medium of the film to best advantage. Rather than filming a story, he constructs a story with film, through an intricate use of editing and composition of sequences. *Diary of a Country Priest* (*Journal d'un curé de campagne*) is one of the best examples of Bresson's work. It has been awarded several prizes both in France and abroad. Adapted from Georges Bernanos' sensitive novel, it concerns a well-

(Continued on page 32)



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'In Town'

(Continued from page 15)

they have an illicit romance in the Parisian back streets, and spend money like just the dickens. John Gavin plays his role well! A very representative performance. Susan Hayward is good . . . sometimes as low as adequate. The story seems to dislike the perpetuality of marriage, and permits forgiveness without remission. (That's why it is separately classified.)

(*Back Street*: 1:15 — 3:15 — 5:15 — 7:15 — 9:15.)

River Park. Next Wednesday the River Park will present the third in its Indiana University Film series: *Hiroshima Mon Amour*. It is a French picture and was produced and directed by Alain Resnais. "No more genuinely moving motion picture has been produced in years . . ."

And the weekend show at the R.P. will be *The Guns of Navarone*. It is a tremendously well done picture of the British struggle on the Greek

coast during the Second World War. Anthony Quinn, Gregory Peck, and David Niven head a very impressive cast. Gia Scala and Irene Pappas add interest. German armament, the rocky Aegean cliffs, and the conflicting personalities of six men make a seemingly impossible mission even harder. Extremely well done.

(*Hiroshima*: 7:30 — 9:30.)

State. *The Hustler* has at last given sway to *The Devil at Four O'Clock*: an adventure story about, sigh, the South Seas. Spencer Tracy and Frank Sinatra head a cast that is supported by Kerwin Mathews and a bunch a luscious island beauties. It's a priest's tale . . . of an island mission and its temporary invasion by transient convicts who are goodhearted and kind under their savage exteriors. The conflict is supplied to Sinatra and Tracy. The former is a flip con, the latter is an aged priest. The eruption is a volcano . . . the solution is Columbia's . . . the scenery is nature's.

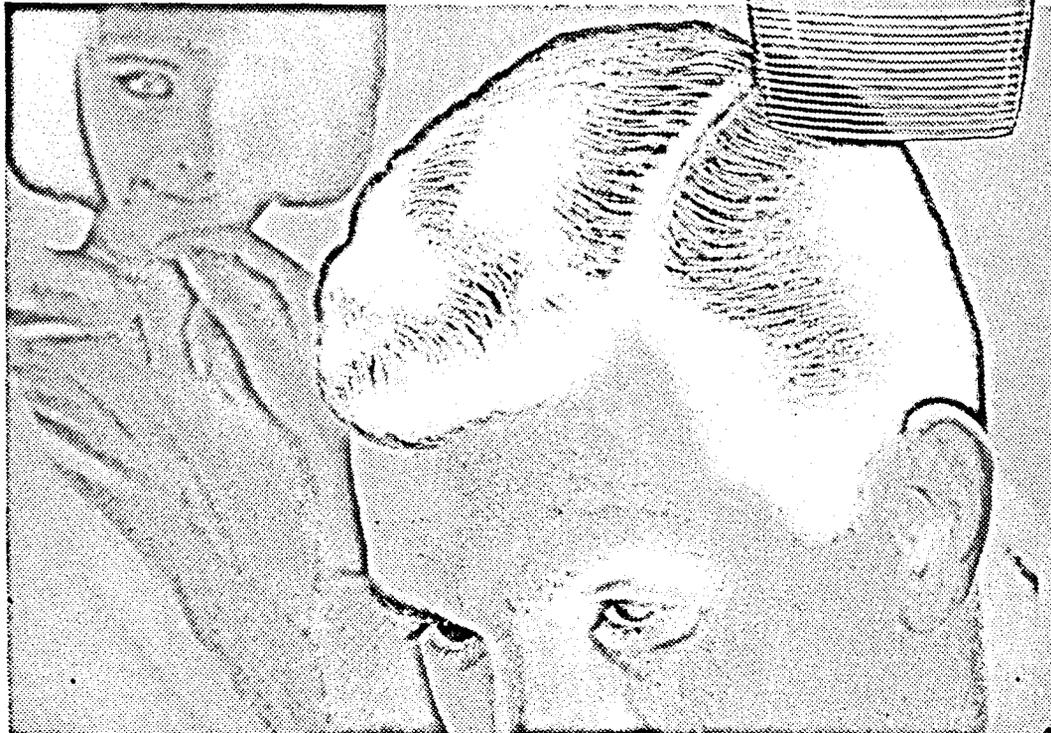
(*Four O'Clock*: 1:20 — 3:50 — 6:20 — 8:50.) — *John McGuire*

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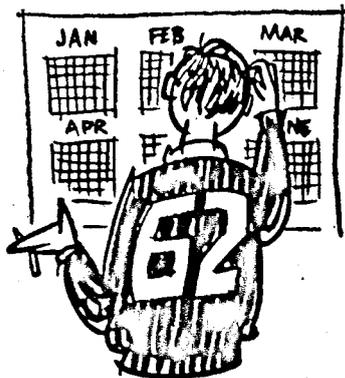


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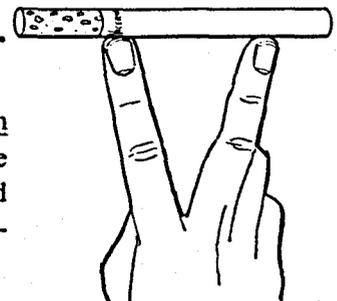
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IRISH IN COMEBACK ATTEMPT vs. NAVY

by JOHN BECHTOLD

Notre Dame faces a determined Navy eleven tomorrow afternoon in an attempt to recover some of the prestige lost in their past two "exhibitions." Until the Michigan State encounter, tomorrow's game with the Midshipmen was considered to be one of the easiest on the Irish schedule. Now, however, one of the most exciting games of the year is predicted in many quarters.

The closeness of the game probably will depend on the health of Navy passer Ron Klemick. Klemick, only a third stringer last season, has developed into one of the finest passers in the nation. Klemick did not play in last week's game against Pitt and the Middies were defeated, 28-14. Before this, Klemick had led Navy to four straight wins. With the ineptness of Notre Dame's pass defense shown in the last two games, the Irish could go down to their third straight defeat if Klemick is fit.

If Klemick does not play, Bob Hecht will guide the all-rookie Middle backfield. Jim Stewart and Carl Fink, up from the jayvees, are slated for the halves. Stewart is rated the top runner on the Navy eleven. Veterans Al Hughes, Vic Meyer, and soph John Sai will also see much action at the halves.

Sophomore Nick Markoff has been battling holdover Ron Bell for the starting fullback spot. Markoff, although only 186 pounds, is considered a "power-runner" in the Joe Matalavage tradition.

With the absence of Navy's greatest player, Joe Bellino, and the powerful Matalavage, the Irish will be facing the greenest Middle backfield in recent years.

Anchoring the Navy line is sharp-blocking guard John Hewitt. Captain Hewitt and Center Steve Hoy are the only returning starters from last

season's Orange Bowl line. Hoy was moved from the guard position upon the graduation of Frank Visted and Tony Lucci. Tackles Ron Testa and Larry Graham and Guard Vern Von Sydow also are returning in the line.

End Greg Mather, famed for his theft of a Missouri lateral in last season's Orange Bowl, will handle the place-kicking and punting for the Middies. Mather was named "Lineman of the Week" by the Associated Press when he booted a 42-yard field goal with only seconds remaining to upset Washington last year.

As evidenced above, this is an inferior Navy team.

Sports Illustrated summed it up best: "The taut ship that carried Navy to the Orange Bowl last year came apart at graduation." Coach Wayne Hardin says, "A coach can't lose 17 lettermen, including Player of the Year Joe Bellino, and not feel those losses."

However, two years ago, an "inferior" Navy team came to South Bend and played Stickles, Izo, and Co. to a standstill until a last-second Stickles field goal pulled it out for the Irish, 25-22. This has been the rule rather than the exception in the 34-game series, longest inter-sectional rivalry in college football. Last season the then unbeaten Middies were almost upended by a spirited Irish squad which finally bowed, 14-7, due to some strategic errors.

On paper the Irish must be given a decisive advantage. Unfortunately for Notre Dame, games are not won on paper. Northwestern's Wildcats did not have an accurate passing attack on paper. This, however, did not stop the Wildcats from completing aials at will against the Irish.

It is ironic that the inventors of the forward pass,

coached by a pro coach, should possess one of the weakest passing attacks and pass defenses in the country. If the Irish hope to finish the season in the "top ten," they will have to remedy this. Navy will provide Notre Dame followers with the first indication.

In the later stages of last Saturday's game, Wildcat coach Ara Parseghian moved his linebackers in tight, forming an eight-man line. The Irish can expect the same tomorrow unless they can develop a varied offense early in the game.

It cannot be said that Notre Dame does not have a passer. Thus far the Irish trio of Daryle Lamonica, Frank Budka, and Ed Rut-

kowski has not been put to a real test. Starter Lamonica has never tested his arm to a great extent because of the potency of Irish runners Lind and Dabiero. He showed some promise in the Purdue and Southern California games, but had two passes intercepted against the Spartans of Michigan State. Those key interceptions could be the result of either ineptness or inexperience. The simple truth is that no one knows for sure.

This last observation applies even more to soph Budka. Budka's main trouble seems to be the big buildup he received after his fine performance (Continued on page 27)



LAMONICA TACKLED BY EAGER WILDCATS



AS WE SEE IT

By TERRY WOLKERSTORFER

Miscellany:



Green Bay's Golden Boy, Paul Hornung, is rumored to have received an indefinite deferment from Army doctors. Reason: a pinched neck nerve, which though sufficient

to keep him out of the service, will not prevent him from rolling to a new NFL scoring record. Notre Dame sophomore Frank Carver may be the greatest cross-country and distance runner in the school's history. . . . Halfback Angie Dabiero plans to marry infirmiry nurse Pat Dobecki this coming summer. His future plans also include a college teaching-coaching job and work on his master's degree in physical education. . . . Unless the Irish pass defense tightens considerably, it could well be riddled by Navy passer Ron Klemick, a bullet-throwing quarterback.

As Others See It:



AL KALINE, American League Comeback-of-the-Year-player: "I felt that I had a pretty good year. My goal each season is to bat in at least 100 runs; that was tougher this year,

batting third. I just tried to get on base for Rocky."

NORM VAN BROCKLIN, ex-Eagles quarterback and now rookie coach of the Minnesota Vikings: "We gave up experience for youth this year. We're playing for two or three years from now. . . . The transition from quarterback has been easy for me. Actually, I think that during the game, the quarterback has more responsibility than the coach. . . . We're going to win a few more this year, and anybody who isn't willing to give everything he's got might as well pack his bag."

GARDNAR MULLOY, former Davis Cupper: "As long as the U.S. picks meatheads like Dave Freed as Davis Cup captains, they're bound to keep losing. What the hell does Freed know about tennis, anyway?"

SEFCIK: WE MADE MISTAKES

by GEORGE SEFCIK as told to BOB CHIAPPINELLI

It's hard to say what effect this loss will have on the team, but I think that we will come back and have a good season. We don't want another season like last year.

I expected a letdown after the game with Michigan State, but not as big a one as we experienced last Saturday. Actually, we didn't have that letdown until after Mike Lind scored our first touchdown.

Northwestern moved pretty well on that first drive, but when we stopped them and moved in so easily for our score it seemed to hurt us. We began to think that we could score as we pleased against them. Although we continued to fight as hard as ever, this attitude took something out of us.

We weren't surprised by anything they did. We expected them to pass quite a bit and they did. That short pass to the end moving toward the middle is very difficult to defend against. If you come up too fast the quarterback can delay and then throw the ball as his end goes behind you.

There was, in my opinion, no key play which lost the game for us. Of course, most people will point to the fumble just before the game's end, but we had done a lot to beat ourselves before that happened.

By the way, that play on which we lost the ball was a good one. Frank Budka had just completed two passes

in a row and we thought that they would be looking for another one. The coaches wanted us to move the ball in a little closer so that Joe Perkowski would have a better shot for the field goal.

As far as standout performers, I think that Nick, Norb, and Angie played their usual fine game and that Les Traver gave us a terrific performance.

As far as I know, Navy is not a very big team, or a really fast group. But they do hustle and will give us a good game.

At present we don't plan anything really new for this upcoming game. Our attack will probably concentrate on the ground again. Although passing is the easiest and quickest way to score, it is also the most dangerous phase of the game.

Right now it is hard to believe that we really lost to Northwestern. Although they were a good team, they did not have the speed, depth or skill of Michigan State. They got a few breaks, such as the touching of the punt by one of our linemen and their unusual scoring play on the first touchdown, but we also received a good break when their safety was nullified by a penalty.

But there's nothing which we can do about that now so we'll just have to right our mistakes against Navy.





NU ACTION

Irish in Comeback

(Continued from page 25)

in last spring's Old-Timer's game. Of his performances in the first half of the campaign, it is apparent that Budka is trying to regain his lost luster on one "big play" every time he enters a game.

Unfortunately, Budka had not really been given a chance until the Northwestern game to run the club under pressure. Kuharich appears to have regained the confidence he had in Budka last spring by putting him in against the Wildcats. It appears to Kuharich that Budka is the best passer.

It is hoped that if this is true, Kuharich will put Budka in earlier in the game tomorrow so that Frank will not be in the spot of having to make the "big play" as he was last Saturday. Budka may provide the needed passing attack. Until Budka or Lamonica is given the chance, the Irish will continue to be stopped by eight-man lines.

CARY CALLS 'EM

I said in the beginning of the season that Notre Dame probably would not finish 10-0 nor would it comprise a record similar to last season. Now that the halfway point of the season has been reached, I think it is time to take stock of our investment, namely, the Notre Dame team. The Irish opened in fine fashion with three decisive wins. Then came the loss to Michigan State, but this was no disgrace. State has a fine team. The loss to Northwestern is another thing. Where State won with tough, seasoned, game-experienced veterans, the Wildcats won with equally tough but untested sophomores and juniors. Notre Dame, which was supposed to get stronger as the game progressed while Northwestern weakened, did just the opposite. Northwestern dominated the second half and at the end of the game they were unquestionably the stronger team. How do you explain this? There are some possible explanations. For one, the Irish undoubtedly took a greater mental, than physical, beating from State. For the first time this season they were a flat ball club. They seemed incapable of rising to the occasion as they had done so often in previous games. You don't lose a heartbreaker like MSU and get over it in a week. Secondly, the injuries to key performers which had been conspicuous by their absence in earlier games appeared Saturday. Mike Lind, the stellar fullback, went out in the second quarter with a back injury. Tom Hecomovich reinjured his neck and, although he continued to play, he was not his usual self. Jim Kelly, the leading pass receiver, injured his thigh and missed the entire second half. Nick Buoniconti hurt a knee but continued to play. So did Les Traver with a bruised shoulder. To top off the injuries, Joe Carollo was adjudged too playful by one of the officials and was excused for the rest of the afternoon with 17 minutes to play. Combine these injuries with an Ara Parseghian-psyched Northwestern team which played its best game of the year and maybe you can come up with an explanation for the hard-to-swallow 12-10 loss to the Wildcats. Myself, I can't buy the Irish performance on Saturday as what we can expect the rest of the way. I think that they are much too good a team to repeat against Navy tomorrow another such travesty of gridiron justice. I like to think that they have too much class, besides the obvious talent, to allow a Northwestern repeat. We'll know tomorrow by 4 p.m.

HARD LUCK LIND

Mike Lind, a tremendous fullback when he is healthy (which state he hasn't enjoyed much the past few years), has to be the hard luck boy of the Irish. Lind missed his entire sophomore season due to a knee injury. He missed parts of last season when the knee situation was aggravated. This season he hurt his ankle against Oklahoma, missed the Purdue game, remained healthy for Southern Cal and Michigan State, then pulled a back muscle on defense against Northwestern. The way "The Horse" was running through the Wildcats in the first quarter, it looked like he was on his way to a great day. Then the injury bugaboo struck again. When healthy, Lind is the equal of any college back performing today. When he is injured, the Irish attack suffers. Let's hope that he gets over his back miseries soon and that he stays healthy for the rest of the campaign. A successful season hangs in the balance.

SOCCER TOMORROW

The Notre Dame Soccer Club makes its third appearance at home tomorrow when it plays host to Goshen. The match is scheduled for 10 a.m. so there is no reason why the contest shouldn't be well attended. The team has a 2-1 record and guarantees a good show for the patrons. That's 10 a.m. on the soccer field behind the tennis courts. These boys deserve your support.

PICK OF THE WEEK

Watch the Irish hoist themselves up off the floor against Navy tomorrow and in the process regain some tarnished prestige. We may not be Number 1 but we're plenty good enough to wreck the Middie ship. Make it Notre Dame 24, Navy 17.

... by BILL CARY

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CROSS-COUNTRY

With an 0-3 record in dual competition and a fourth place in its own invitational meet, Notre Dame's cross-country team heads for Indianapolis for today's renewal of the annual Big State Meet.

A field of about 14 teams, including defending champion Indiana, Ball State, Indiana Central, Depauw, Wabash, and Purdue will make up this year's gathering. Alex Wilson, coach of Notre Dame, will send an eight- or nine-man team with hopes of matching last year's second-place finish. Chances of a Notre Dame victory in the meet are slim, however, since the favorite, Indiana, disposed of the Irish three weeks ago by a 20-35 score.

Last week the Wilsonmen had their first taste of a five-mile course in a dual meet here against Michigan State. Though the Irish did better than any previous time this year, they lost to the Spartans 23-36. Durable Gerry Young, with a time of 24:49.4, defeated Notre Dame's previously unbeaten sophomore, Frank Carver, by 21 seconds, as the visitors took five of the first seven places.

Irish captain, Tom Dempsey, looking better every week, was third in 25:45 and Bob Latsko, Ray Wherley, and Tom Butler were eighth, eleventh, and twelfth, respectively. All Notre Dame harriers are improving with every meet, but face the problem of finishing the schedule before they are able to develop into a high-calibre running group.

FUTURE OPPONENTS

Notre Dame's Fighting Irish were not the only team to be upset last weekend, as both Navy and Iowa were upended. Rounding out the list of future opponents, Pittsburgh, Syracuse, and Duke scored victories.

Pittsburgh broke its own four game losing streak and stopped Navy's winning skein at four as they handed the Middies their second loss of the season, 28-14. Navy scored both its touchdowns in the last two minutes of play as the Pitt line held the Tars to two first downs and a total offense of twenty-four yards in the first half. Jim Traficant, Pitt quarterback, led the scorers with two touchdowns.

The Boilermakers of Purdue battled to a 9-0 victory over previously undefeated Iowa in a game played at rain-soaked Ross-Ade stadium. It was the first blanking suffered by the Hawkeyes since Notre Dame shut them out, 27-0, in 1952. In gaining its first Big Ten victory, Purdue was led by quarterback Ron DiGravio's first

period touchdown and Skip Ohl's third period field goal.

Injury-riddled Syracuse, despite the absence of quarterback Dave Sarette, crushed Holy Cross, 34-6, in last Saturday's contest.

Duke University whipped North Carolina State, 17-6, for its fourth victory of the season. Sophomore Jay Wilkinson, son of Oklahoma's coach Bud Wilkinson, led the way with an 82-yard touchdown run.

INTERHALL FOOTBALL

Muddy fields and fired up defenses kept scoring to a minimum last Sunday on the third meeting of Interhall Football teams.

Alumni beat Off Campus, 6-0, on a 45-yard punt return by halfback Bucky O'Connor in the last 90 seconds of the game.

Fullback Jim Bruder was the key man in a Dillon offense which put down Badin-Pangborn, 8-0. In the second half's opening series of plays, Bruder moved the ball up 40 yards, then took it again for a 20-yard pay-off sprint. Bruder received a pass for a successful conversion.

Howard and Morrissey fought to a 2-2 stalemate, but Morrissey forfeited when the presence of an illegal player was discovered.

Zahm scored on the last play of the game with Lyons-St. Ed's to win, 8-0. Two pass plays by quarterback Jim Oliver preceded the fullback draw which sent Dick Russell 60 yards downfield to score. Oliver ran the conversion.

Those two games left a three-way tie for first place in the Sophomore division among Howard, Zahm, and Lyons-St. Ed's.

Cavanaugh edged Stanford, 6-0, on halfback Joe Cacciatori's 40-yard run in the third quarter.

Keenan and Breen-Phillips battled to a scoreless finish. Much of the action took place between the 40-yard lines, and neither team could penetrate its opponent's territory deeper than the 20. Keenan, with one win and two ties (both 0-0) is still in first place in the freshman division.

SOCCER

Tomorrow morning at ten, the Notre Dame soccer club plays host to the booters from Goshen College. The match will be the third home appearance for the club this year. In previous home encounters, the booters have lost to Washington of St. Louis and have beaten Purdue.

In their last outing, ND beat a highly regarded Indiana Tech eleven, 4-0. Tech had been ranked Number 2 in the Midwest.

Tyler Jr.'s Picks of the Week

Tomorrow

Alabama 34; Mississippi State 7
 Arkansas 17; Texas A&M 6
 Army 24; Detroit 14
 Auburn 20; Wake Forest 6
 Baylor 22; TCU 14
 Iowa State 24; Boston College 7
 UCLA 17; California 13
 Clemson 23; Tulane 10
 Colorado 14; Missouri 13
 Michigan 17; Duke 6
 Georgia Tech 17; Florida 7
 Holy Cross 20; Dayton 8
 Northwestern 14; Indiana 6
 Ohio State 24; Iowa 13
 Oklahoma 21; Kansas State 7
 Kansas 20; Nebraska 6
 Mississippi 20; LSU 7
 Penn State 14; Maryland 12
 Tennessee 14; North Carolina 7
 Oregon 20; Stanford 10
 Syracuse 20; Pitt 18
 USC 17; Washington 7
 Texas 33; SMU 14
 Utah State 21; Brigham Young 15
 West Virginia 23; George Washington 7
 Rutgers 21; Lafayette 6

Game of the Week

Michigan State 20; Minnesota 19

Upset of the Week

Illinois 13; Purdue 11

Last Week's Results

17 right, five wrong, no ties
 77.3 per cent

Totals To Date

63 right, 30 wrong, four ties
 64.9 per cent

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ODDS and ENDS

This weekend the national college football champ will probably be crowned. Top ranked Michigan State faces its toughest roadblock to the national title when it invades Minneapolis to meet the Golden Gophers of Minnesota.

Probably the greatest strategic battle of the year will be played tomorrow evening when Louisiana State hosts Mississippi. The game annually is the top athletic event in the South. This year Ole Miss enters the contest with a 21-game unbeaten string, while the Bengal Tigers have a five game win streak after losing to Rice in the season opener.

* * * *

We wish that after a losing contest the head coach of a local college team would not merely pass off the defeat with the trite "they were a fine team" or "we made some mistakes," but would frankly admit "I was out-coached."

IRISH BACK OF THE WEEK

Angelo Dabiero picked up 50 yards in six carries for an 8.3 average. His interception of a Northwestern pass in the closing seconds of the first half halted a Wildcat threat. He almost broke away for a touchdown in the closing seconds after taking a Frank Budka pass.

IRISH LINEMAN OF THE WEEK

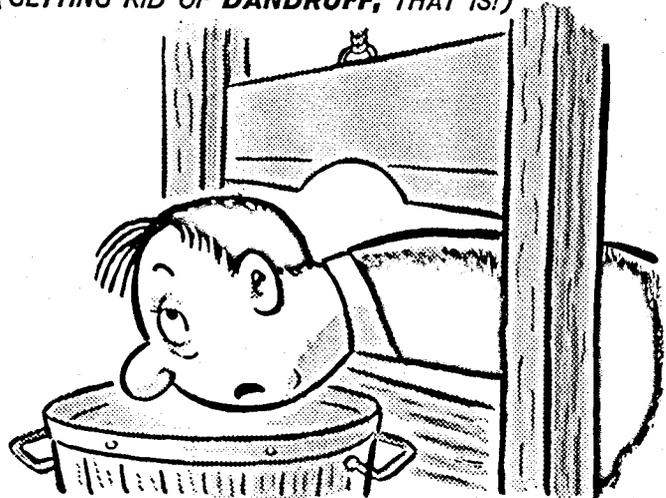
Les Traver, a consistent performer from Toledo, O., played his usual reliable game against the Wildcats, breaking through to spill the Wildcat advance at the most opportune time. He barely missed a touchdown when Lamonica's pass was slightly overthrown.

TIME CHANGE

Because we are now back on Central Standard Time, the game tomorrow afternoon will start at one instead of the usual one-thirty starting time. This is done to combat the early arrival of night.

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MARITAIN TRIP CANCELLED

According to Joseph Evans, professor of philosophy and director of the Jacques Maritain Center at Notre Dame, the scheduled appearance of Jacques Maritain at Moreau Seminary was cancelled a week ago Thursday after a recurrence of an old illness. News of this attack was received too late to correct the report in the Oct. 27 issue of the *Scholastic*.

Maritain had planned to make a special trip to Notre Dame, and made no other arrangements to speak in the United States. Prof. Evans doesn't foresee any re-scheduling of Maritain's talk in the immediate future.

STUDENT ATTENDS CONGRESS

Paul M. Lehner, junior accounting major from South Bend, has been selected to attend the 66th annual Congress of American Industry in

New York City from Dec. 6 to 8.

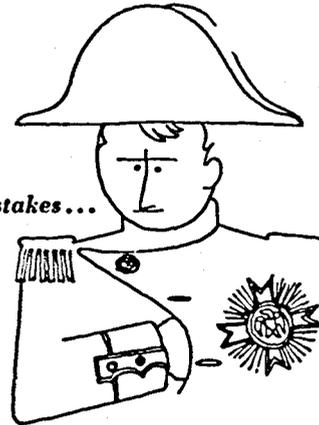
He holds a Navy ROTC Scholarship, is on the Dean's List in the College of Commerce, and is a member of the Blue Circle.

He will be one of 13 outstanding collegians at the Congress, whose theme is "A Blueprint for Strategy." Students are invited to the congress at the Waldorf-Astoria Hotel by the sponsoring National Association of Manufacturers, so that they might gain an insight to the problems of American industry and the means to solve them.

THE NEXT HURRAH

Edwin O'Connor will speak on his best selling novels, *THE LAST HURRAH* and *THE EDGE OF SADNESS* at 8 p.m., next Monday in the Law Auditorium. His talk is sponsored by the Academic Commission of the Student Senate.

We all make mistakes...

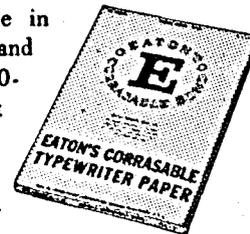


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'Fifing Irish'

(Continued from page 19)

Today the Band is directed by Robert O'Brien, an intensely active Irishman, who is largely responsible for the spirit, talent, and reputation of the Band at Notre Dame.

But the history, the tradition, and the world-wide fame of the Notre Dame Band is better seen through its special song than in a chronology of events. The Notre Dame Victory March was written by a Notre Dame student who was to become Father Mike Shea. He composed it with his brother Jack in 1908 while both were graduate students at Notre Dame. Jack had often arranged Notre Dame words to songs from eastern colleges. The Shea brothers hit upon the idea of attempting an original song for the Irish while watching an Indiana-Notre Dame football game. First played at Notre Dame in 1909, the Victory March has become familiar to alumni and subway-alumni from

coast to coast. When the 36th division hit the beaches at Salerno, several national magazine articles told about the troops singing the march while waiting to land. American troops tell of the children in a Roman orphanage who sang it in English. Avid movie fans will certainly remember that in the movie "Appointment in Tokyo," the Marines were heard singing the Victory March while waiting to go in for a landing. An article in the Chicago Tribune a few years ago told of the time that a traveler in China heard the familiar song echoing from a bar. He investigated but couldn't understand a word of the lyrics—the barroom chorus was in Chinese.

But at all accounts, no few words could completely characterize the image, the spirit, and the history of the University bands. To a school like Notre Dame, where the spirit is said to be the greatest and truest of all schools in the nation, perhaps few activities are as important as the band.

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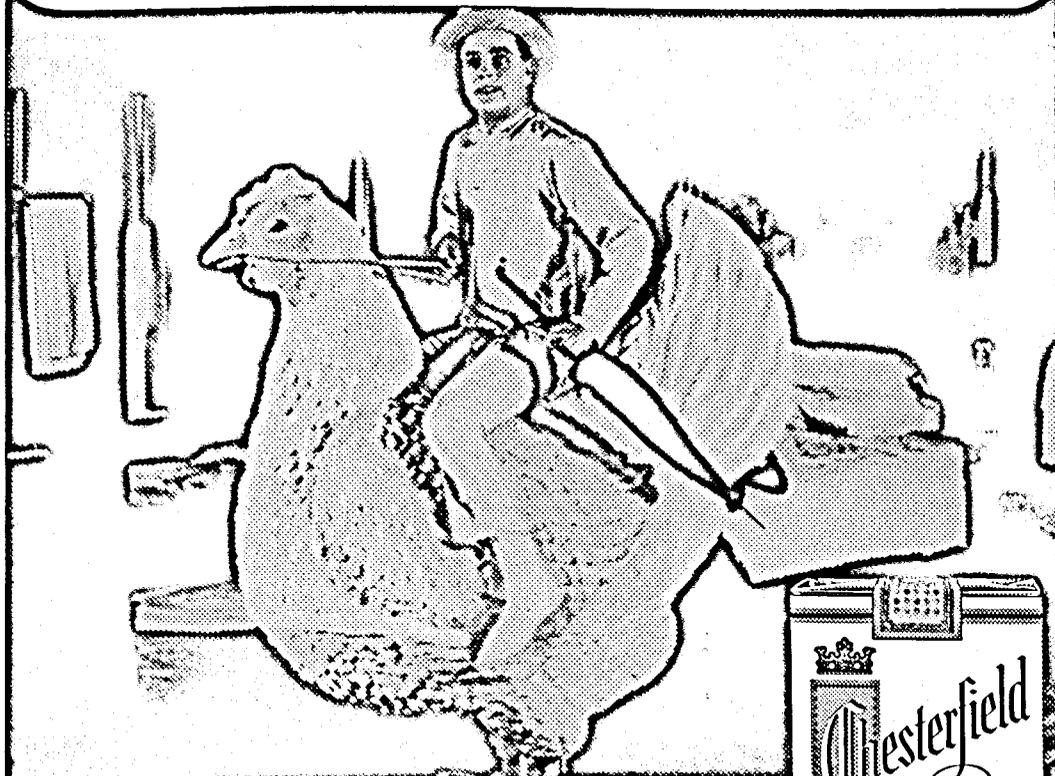
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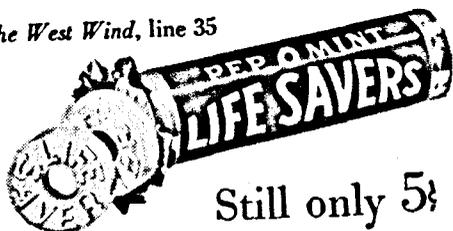
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from *Ode to the West Wind*, line 35



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'Cinema '62'

(Continued from page 21)

meaning but inexperienced country priest who is overcome by the enormous social problems in his poor, apathetic parish.

The Great Adventure is a cinematic poem. It rambles through the four seasons of the year tracing the interdependency of humans, animals and plants on a Swedish farm and the surrounding countryside. Beautifully photographed, it is both cruel and sensitive in its realism. Arne Sucksdorff, Sweden's master of the documentary, produced, directed, photographed, and even acts in the film.

Peter Glenville is relatively new in the movie-making field. With *The Prisoner*, his first film, he shows promise of staying in the field for a long and productive time. Alec Guinness stars as the imprisoned cardinal who breaks under the mental torturing of his captors.

Intruder in the Dust is a rare movie. It combines two very difficult techniques in movie-making: the ability to create suspense and excitement and to show the psychological motivations of the main characters. There have been many movies made about lynch mobs, but none so well done as this one by Clarence Brown. Both this film and Faulkner's novel upon which the film is based have both become classics in their respective fields.

Variety, visual beauty and "off-beatness" were the criteria for choosing the several short color films that will precede some of the feature films. Perhaps just the titles can convey some idea of their "fun content": *Neighbors*, *Moonbird*, *Loony Tom*, *the Happy Lover*, *Color Dances No. 1*; and *A Night at the Peking Opera*. For the tenth and last program, the Film Society is privileged to feature exclusively the short films made by Norman LaLiberté, head of the Art Department at St. Mary's. His films, with such varied subject matter as *The Ark*, *The Alphabet*, and *Graveyards*, are not only valuable contributions to the field of art films, but are also sheer delight to watch.

— John Ohala

COVER

The band in motion and color is the theme of today's cover. Bob Sajnovsky, a junior art major, also in the band, is our artist. Last Saturday our band compared favorably with the highly ranked Northwestern band.

—Tom Hansen

what happened to the encyclical?

by Al Killilea and John Gorman

SOME five months now after the issuance of Pope John's lengthy *Mater et Magistra*, it seems that much of the Christian West can be taken to task for a generally biased and hardly filial reception of a great document. In these five months we have witnessed the unhappy spectacle of a rush to place, indeed to force, the new encyclical and its author into the political spectrum, to label and libel according to political convictions, to accept or reject the papal letter as just another political treatise.

By now everyone is aware of the unending *America-National Review* wrangling, and this "debate" may or may not be exemplary of the addiction to the political sensationalism whereof we speak. What is obvious, however, is that neither side can claim immunity from having immediately reduced a document expressing the authoritative direction of Holy Mother the Church in the ever-changing social order to the level of the statist-individualist controversy. For the liberal to charge the conservative with iconoclasm and with provoking the excited debate is so much straw, for at the same time the extreme liberal himself was hard at work capturing the encyclical, quoting it out of context, and exulting that Romanism could be so enlightened. Nor can the far right be exonerated for its conditioned response to a misconstrued rendition of the encyclical: no sooner was *The New York Times* greeting in grateful headlines the Pope's foreign aid stand than was the brash young Mr. Buckley dubbing the letter a "venture in triviality."

But whence comes this regrettable political duel over the encyclical that seems to have precluded a fruitful consideration of the document in a Christian context? It might be argued that the very tone of the English translation is partly to blame, but what probably most fans the fires of

political polemics over the encyclical is, first of all, an obsession with the Communist conspiracy on solely conspiratorial grounds; secondly, a misunderstanding of the role of the Church and its teaching authority; and lastly, an almost willful misinterpretation of what the Holy Father is saying.

Many people tend to view Communism as by far the most menacing problem of our day. Needless to say, the core of the Communist ideology contains beliefs that are totally destructive of the traditions of the Christian West and the integral human personality. Communism is an ideologically materialistic conception of man's ideas and goals. But there exists also in the world an implicit materialism rooted in the cult of comfort and the moment, not trying to understand the idea as related to actuality, and oftentimes masquerading behind Christianity itself. The division between this breed of materialism and Christianity is not demarcated by the Iron Curtain.

If we suppose for the moment that Communism is the crisis of today and consider the Iron Curtain for what it is, namely, the boundary line between the West and the Communist East, we must fully comprehend that Western culture and tradition are rooted in our common Christian heritage. Therefore, as the ancient warrior girded his loins in the name of his common ancestry, so we too are bound to gird our loins with our Christian heritage. The warrior cared for his body, maintained his weapons, and preserved the accomplishments of his forebears which he announced in battle. In like manner, a true, genuine, lived Christianity must be prior to battle if the West is to combat the Communist menace effectually.

But it is in this, our Christianity, that we are deficient, and it is this deficiency at which the whole encyclical

is aimed: "Today," writes Pope John, "the Church is confronted with the immense task of giving a human and Christian tone to modern civilization. This is a labor that is urged on the Church and indeed is almost begged for by our age itself for the sake of its further development and even for its continued existence free from harm." Here, in capsule form, the Pope pinpoints the acute problem of our day that makes the encyclical extremely relevant "coming as it does at this time in history."

ANOTHER issue that has had its effect in undermining the legitimate acceptance of and filial concern for the urgent problems posed by the Pope is the very teaching authority of the encyclical. Say some, like Mr. Frank S. Meyer, the Pope has little claim to inspiration when applying the wisdom of the Church to "a secular argument." It seems repulsive for many that there should be any such thing as Catholic social teaching. They contend that a papal venture into the City of Man could only result in a warped and impractical interpretation of socio-economic phenomena, and such, they maintain, is the case with the new encyclical.

The Church can more easily sally forth against that notion popular in secularistic circles that the Holy Father is way out of line even pretending to speak about the social and the economic. The Pope himself meets this charge head-on when he insists in the opening lines of *Mater et Magistra* that man is indeed "a composite of the material and the spiritual," and that Christianity is in a sense a joining together of earth and heaven in that it takes man concretely, spirit and matter, intellect and will, and bids him lift his mind up from the changing conditions in which

men dwell together to the heights of heavenly life. Nor is this mere Catholic dogmatism. Paul Ramsey, the chairman of the Department of Religion at Princeton, writing in *The Christian Century*, concurs in Pope John's affirmation of a "profound and imperishable religious exigence" in human nature, and points out with the Pope that by this urgent want, "man is revealed to himself for what he really is — a child of God and incapable of succeeding in the absurd attempt to reconstruct a solid and fruitful temporal order prescinding from God."

And for that Catholic militating to preserve an absolute individualism within the Church, and who would

grounds that they are irrelevant to social and institutional imbalance. Economic maladjustment in the City of Man, they say, will be solved thoroughly not by rearranging the social order, but by effecting the moral conversion of man from the selfishness whence his social institutions are derived. With this we wholeheartedly concur, and so do the popes. Pope Pius XII pointed out: "The persistent selfishness of man is not politically relevant." However, institutions cannot be looked at exclusively as an effect of selfish greed, as they are also occasions which reinforce that same greed. Their influence goes far beyond the cause which provokes them. As much as

"As much as the natural condition of man is an effect of the order of grace, the order of grace builds simultaneously on the natural condition of man. And in 25,000 words the Pope has attempted to define that condition in the City of Man which is most favorable to a flourishing Christianity . . ."

hold out a more formal and spiritually delineated role for the Holy Father, a reference to the perceptive thought of Msgr. Romano Guardini may be in order. Msgr. Guardini censures this very individualism as the reason that for many "the Church has been thought of simply as a means to true religious life, a viaduct of life, but not as life itself." Msgr. Guardini, keenly aware of the crisis involved, deplures subjectivism, which imprisons man within himself, and rationalism, which debases the Church to being a legal institution for religious purposes, which saps the vital mystical element out of her. Msgr. Guardini reminds us that "a mere sum total of individuals can produce only a crowd," and that the personal life of the Christian is engaged to its profoundest depth in the Church and affected by her condition.

Other sincere Catholics, however, who admit the teaching authority of the Church, disregard the recommendations of the encyclical on the

the natural condition of man is an effect of the order of grace, the order of grace builds simultaneously on the natural condition of man. And in 25,000 words the Pope has attempted to define that condition in the City of Man which is most favorable to a flourishing Christianity.

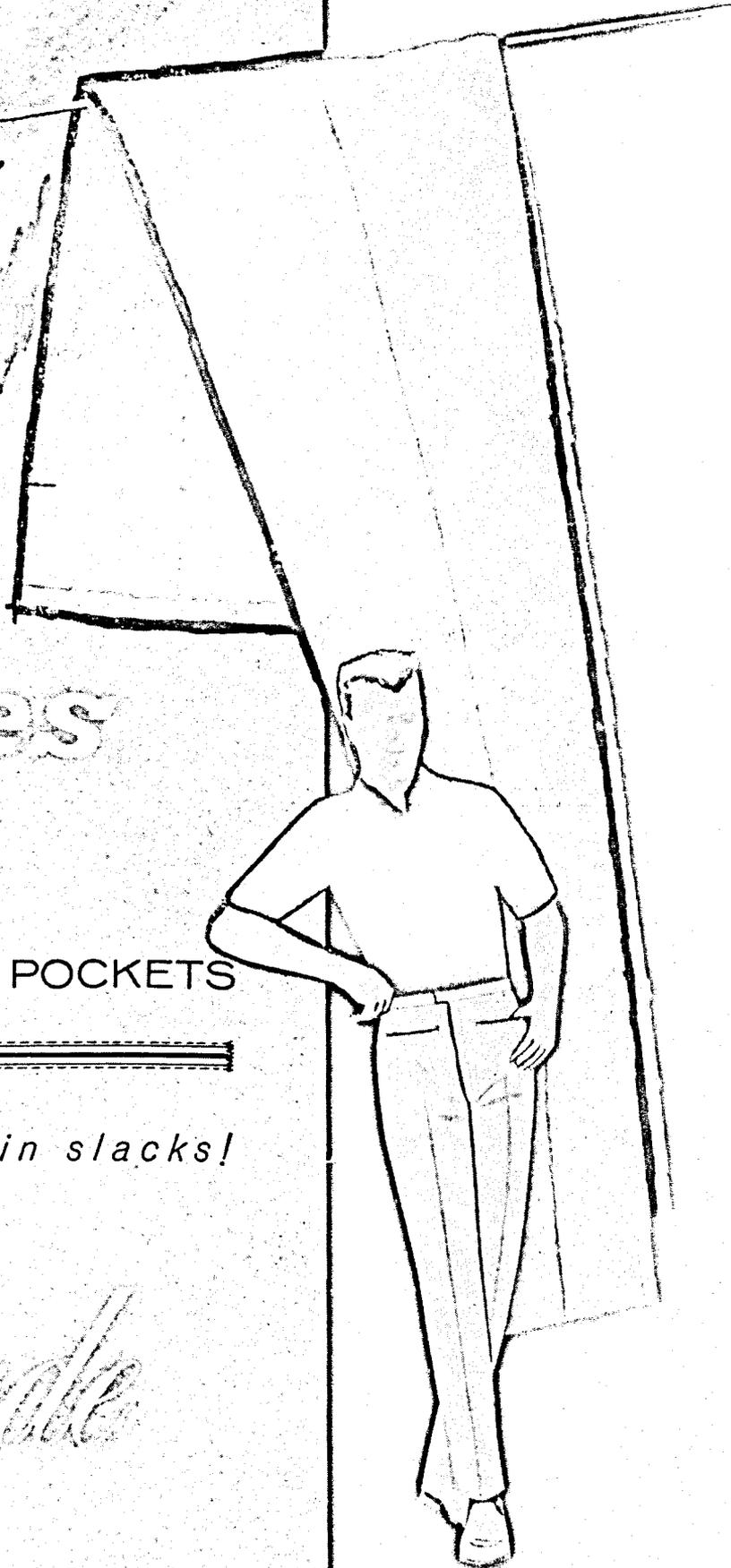
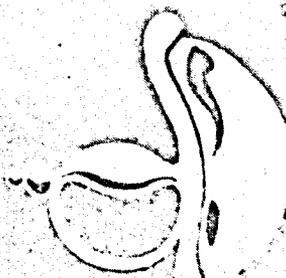
However, we must likewise be critical of those who would happily accept some of the economic reforms suggested in the encyclical, and who would yet ignore the larger context from which these suggestions emanate. These people, probably classified as today's "secular liberals," are guilty, in effect, of also denying the composite nature of man. Shamefully bartering the dignity of the individual for enhancing the strictly material side of man, these collectivists necessarily are denied any concept of that Christian charity which must be the implementation of the Pope's directives; thus Pope John warns: "Unless the Lord build the house, they labor in vain that build it."

THUS while they hoist the standard for foreign aid and attempt to drive home to us our commitments to all men, they can hardly summon up that ultimate and binding motivation for sharing that is the Christian's: "He who has the goods of this world and sees his brother in need and closes his heart to him, how does the love of God abide in him?" Furthermore, it is obvious why this brand of secularism misapprehends, as an endorsement for the "benevolent material provider," the Pope's analysis of the phenomenon of socialization. His broad definition of socialization as "the growing interdependence of men" brought about by scientific and technological advances would countenance more properly the National Association of Manufacturers than the welfare state.

And so the materialist who would capture the encyclical on his own terms is faced with the embarrassing contradiction of, for instance, espousing a subsidiarity of the individual to the state while both John XXIII and Pius XI explicitly hold: "A social undertaking of any sort ought to aid the members of the body social but never to destroy and absorb them," or again, "state activity in the economic field, no matter what its breadth or depth may be, ought not to be exercised in such a way as to curtail an individual's freedom of action."

Man's individual freedom in the social order is rooted in his exercise of choice. There is nothing inevitable about the City of Man. It is the result of a free act, therefore a moral act, and therefore is subject to God's laws. This means that man will be held responsible not simply for an individual morality, but also for both what is and isn't in the social order, valued in the light of what ought to be.

At last, then, we see the real significance of the new encyclical. More than just an answer to the Communist ideology, but that nevertheless, and more than just a discourse on the Mystical Body, the Pope's letter is an ardent appeal to the faithful to *live* the life of the Mystical Body, to become wholly engrafted into the Vine. And towards this goal, it provides positive direction within the challenging confines of an ailing social order. It's too bad that so many have chosen to ignore this uniquely spiritual force behind the Pope's worldly letter; they've missed a great instruction.



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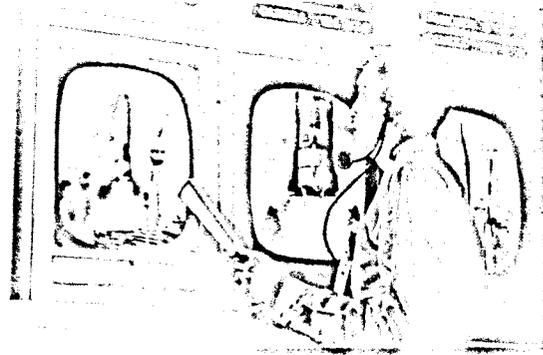
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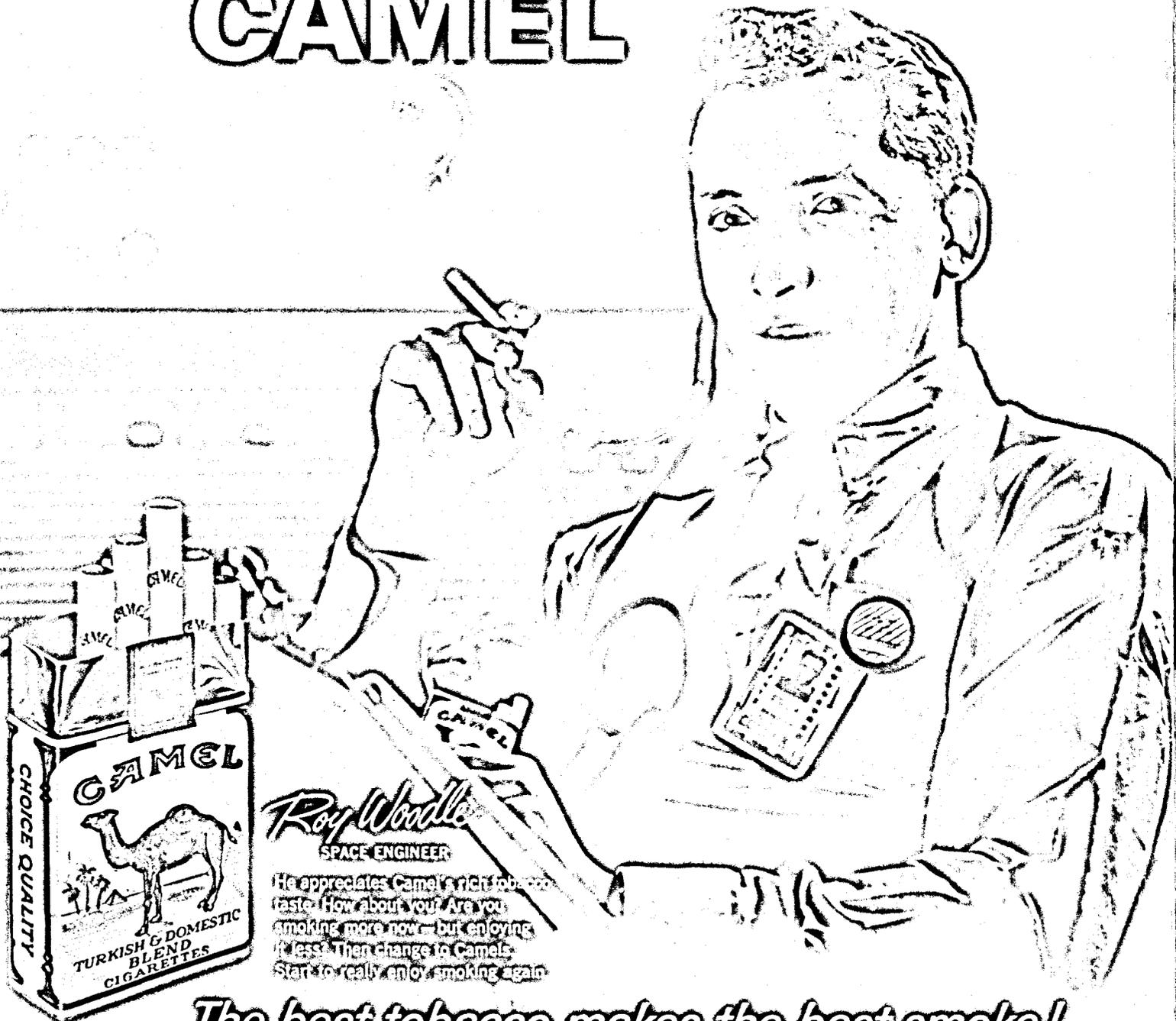
The Blend

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