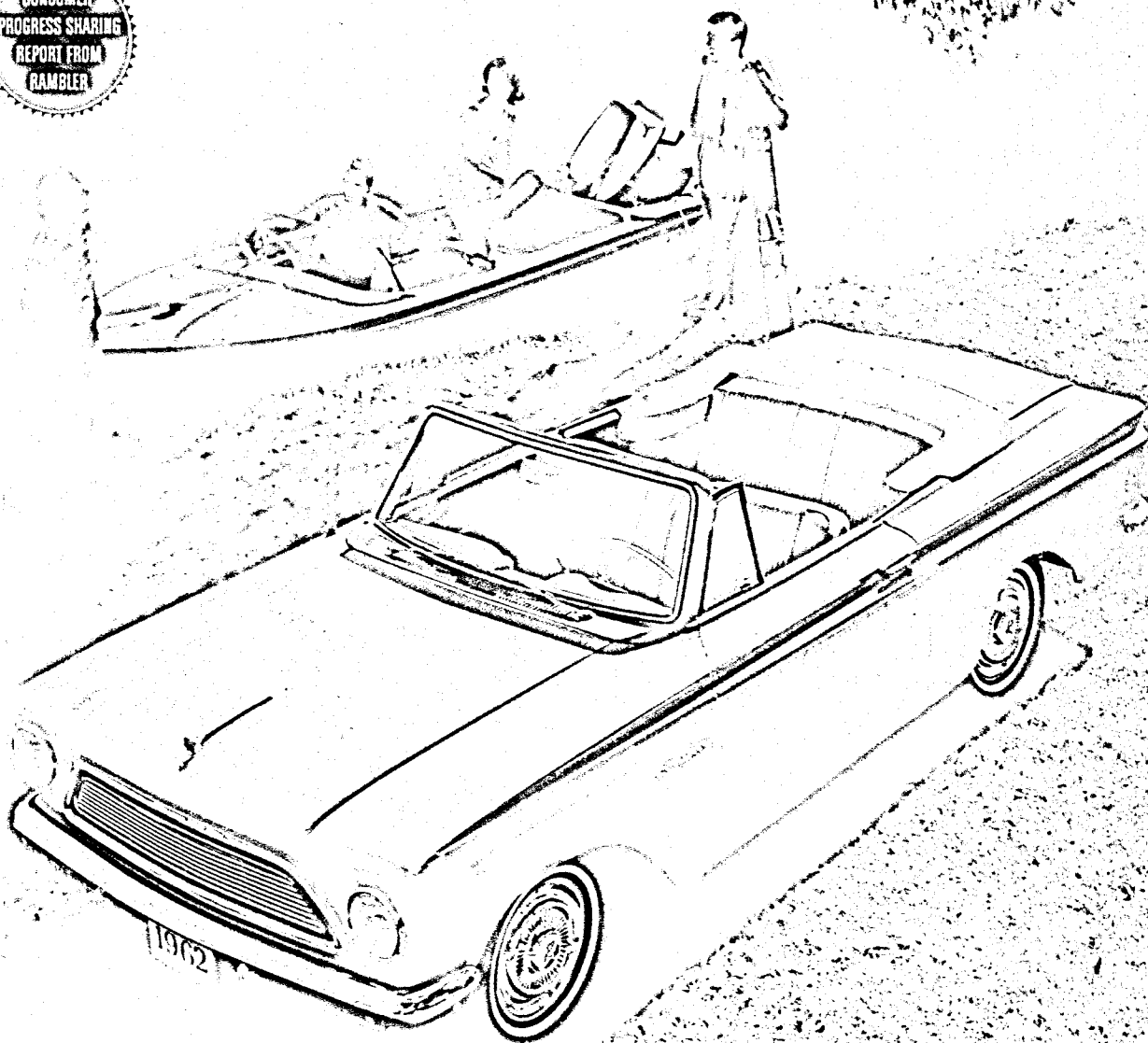


APRIL 13

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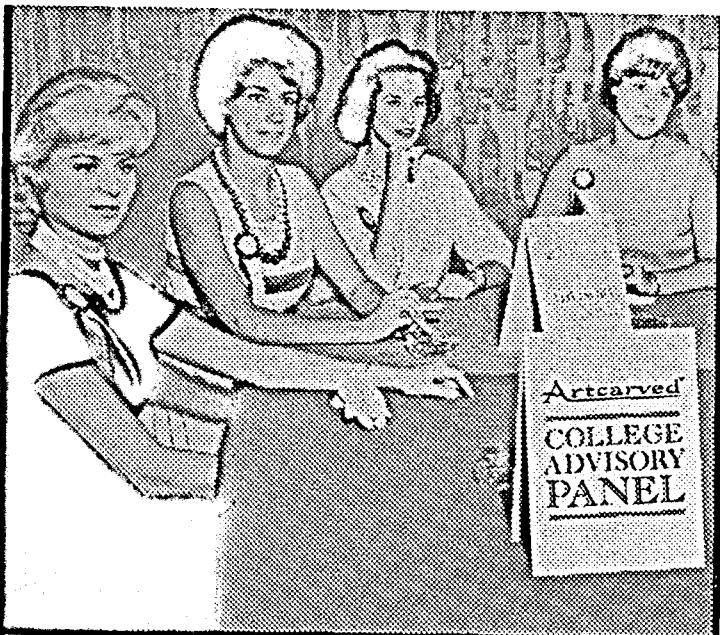
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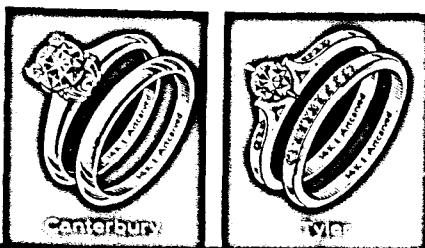
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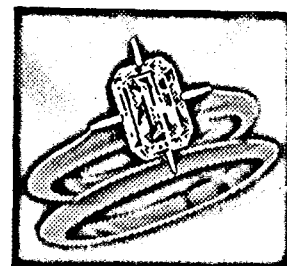
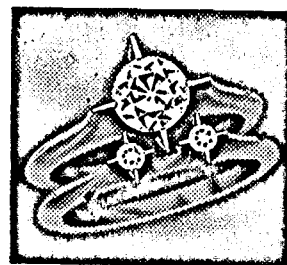


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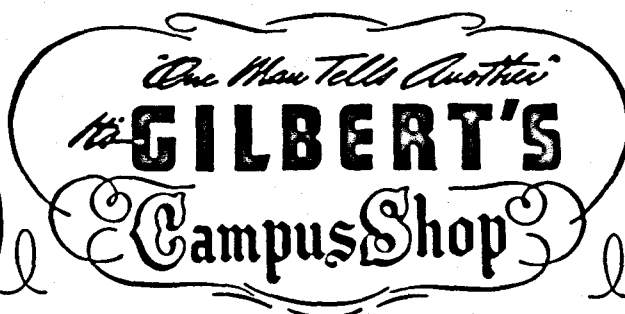
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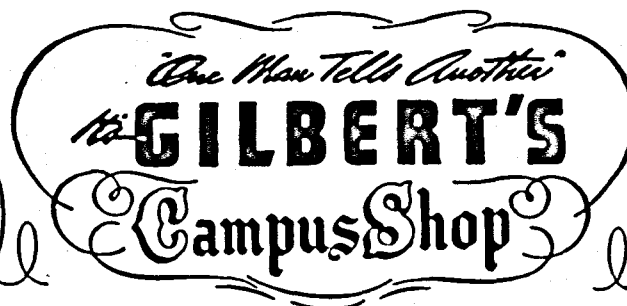
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CRAM COURSE No. 3: ENGLISH POETRY

Final exams will soon be upon us. This is no time for fun and games. Let us instead study hard, cram fiercely, prepare assiduously.

In this column today let us make a quick survey of English poetry. When we speak of English poetry, we are, of course, speaking of Byron, Shelley, and Keats. Some say that of the three, Keats was the most talented. It is true that he displayed his gifts earlier than the others. While still a schoolboy at St. Swithin's he wrote his epic lines:

*If I am good, I get an apple,
So I don't whistle in the chapel.*

From this distinguished beginning, he went on to write another 40,000 poems in his lifetime—which is all the more remarkable when you consider that he was only five feet tall!

I mention this fact only to show that physical problems never keep the true artist from creating. Byron, for example, was lame, Shelley had an in-grown hair. Nonetheless, these three titans of literature turned out a veritable torrent of romantic poetry.

Nor did they neglect their personal lives. Byron, a devil with the ladies, was expelled from Oxford for dipping Elizabeth Barrett's pigtails in an inkwell. He thereupon left England to fight in the Greek war of independence. He fought bravely and well, but women were never far from his mind, as evidenced by this immortal poem:

*How splendid it is to fight for the Greek,
But I don't enjoy it half as much as
dancing cheek to cheek.*

While Byron fought in Greece, Shelley remained in England, where he became court poet to the Duke of Marlborough. (It is interesting to note in passing that Marlborough was the original spelling of Marlboro Cigarettes, but the makers were unable to get the entire word on the package. With characteristic ingenuity they cleverly lopped off the final "gh". This, of course, left them with a "gh" lying around the factory. They looked for some place to put it and finally decided to give it to the Director of Sales, Mr. Vincent Van Go. This had a rather curious result. As plain Van Go, he had been a crackerjack director of sales, but once he became Van Gogh, he felt a mysterious

irresistible urge to paint. He resigned from the Company and became an artist. It did not work out too well. When Van Gogh learned what a great success Marlboro Cigarettes quickly became—as, of course, they had to with such a flavorful flavor, such a filterful filter, such a flip-top box, such a soft pack—he was so upset about leaving the firm that he cut off his ear in a fit of chagrin.)

But I digress. Byron, I say, was in Italy and Shelley in England. Meanwhile Keats went to Rome to try to grow. Who does not remember his wistful lyric:

*Although I am only five feet high,
Some day I will look in an elephant's eye.*

But Keats did not grow. His friends, Shelley and Byron, touched to the heart, rushed to Rome to stretch him. This too failed. Then Byron, ever the ladies man, took up with Lucrezia Borgia, Catherine of Aragon, and Annie Oakley. Shelley, a



He resigned from the Company and became an artist

more domestic type, stayed home with his wife Mary, and wrote his famous poem:

*I love to stay home with the missus and
write,
And hug her and kiss her and give her a bite.*

Mary Shelley finally got so tired of being bitten that she went into another room and wrote *Frankenstein*. Upon reading the manuscript, Shelley and Byron got so scared they immediately booked passage home to England. Keats tried to go too, but he was so small that the clerk at the steamship office couldn't see him over the top of the counter. So Keats remained in Rome and died of a broken heart.

Byron and Shelley cried a lot and then together composed this immortal epitaph:

*Good old Keats, he might have been short,
But he was a great American and a heck
of a good sport.*

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*Truth, not poetry, is the business of the Marlboro makers,
and we tell you truly that you can't find a better tasting,
better smoking cigarette than today's Marlboro.*

GLANCES

Back to haunt the professional campus politicians, J. J. Pottmyer engages in "One Last Campaign" to finish out a less than glorious public career . . . page 9.

Chris Buckley and Hal Schaeffen take the honors in "News and Notes" . . . page 11.

Make it a point to scan the latest appointments on the WSND roster as a new policy of mutual friendship begins . . . page 12.

Though running unopposed for Student Body president Kevin Hart does have a platform and his two would-be opponents did have a reason for beating a hasty retreat . . . page 13.

The history, accomplishments, and *raison d'être* of the General Program are outlined for all nonbelievers on . . . page 14.

Despite protests from the *Juggler* there is within a defense of said publication . . . page 17.

Just to change the usual pace Frank McConnell reviews the Jazz Festival with a favorable eye . . . page 18.

To balance the scales Carl Wiedemann returns with "A Defense of Reason" in the second of his essays on the *Juggler* . . . page 20.

Then too, the Old-Timers Game gets a run for the money as football regains its lost grandeur . . . page 25.

Suffering Bob Lehmann can recover from his concussion while reading about himself on page 26.

For tennis, baseball, and golf enthusiasts the sports section clarifies the week's activities . . . page 28.

Replacing last week's stimulating ad by the University Press is John Root's mild critique on ROTC at Notre Dame . . . page 34.

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GIFT OF TONGUES: Anyone who is familiar with the requirements and foundations of postgraduate study and the contemporary trends in education generally, cannot but be struck by the growing importance of modern language study. The federal government and major private foundations are spending more and more each year to improve language training in colleges and high schools; the National Defense Education Act provides for many new fellowships for advanced language study; and Fulbright and other program administrators bewail the sad state of the language background of most college graduates.

Thus it is puzzling that at Notre Dame most people seem to be quite unconcerned about the miserable state of our own Modern Language Department. Presently, there is a total of only ten senior modern language majors; there is no graduate program at all in the department; there are no composition courses in either French or German; and the advanced literature courses struggle along, barely attracting enough students to maintain their existence. Ironically, it is often only because of the requirements of the math and science students that an advanced literature course can survive. Further, any serious graduate student should have a good background in at least two languages, and yet there is no regular course given to prepare graduate students for the language proficiency examinations. This year, at the initiative of the English department, a non-credit German course was successfully arranged for this purpose, but the language department ought to have such courses as part of the regularly scheduled curriculum. The absence of a graduate program in the Department wouldn't itself be such a grave matter if the undergraduate training weren't so glaringly deficient. But we note that the Notre Dame Department cannot, through its regular curriculum, even prepare a secondary school modern language teacher who can meet the requirements of the state of Indiana — there just aren't enough courses.

It simply does not make sense that there should be such a meager interest in advanced language study in a university such as this, where a high proportion of intelligent students do plan postgraduate work. Apparently, we can look forward to rather few improvements in the near future. In this respect, the new freshman year program (passed over strenuous objections from the Modern Language Department) is a remarkable step in the wrong direction. Delaying the language requirement until the sophomore year in favor of a science course in the freshman year will doubtless simplify administrative problems arising from sophomore science dropouts, but it practically prevents a student from studying a language for four years. It is true that an entering freshman may petition to be allowed to take a language, but this is hardly more than a paper possibility; few incoming freshmen can anticipate their plans beyond the first year.

The inescapable conclusion is that for some reason the University is not promoting the study of language as much as it should; language study is apparently not part of the "challenge." At this point the problem is admittedly difficult to solve: there seems to be little justification for more advanced courses without students interested in taking them. On the other hand, the paucity of good courses does very little to attract students. Still, an active promotional job by the Department itself, combined with a more favorable attitude on the part of the Academic Administration is the only way the problem can now be met. For the problem undeniably remains. Perhaps, as training improves in the high schools, there will be less need for instruction at the elementary level, and facilities can be freed for advanced training. But until this happens, or until enough people get interested in the problem to improve the situation now, Notre Dame's lower-mediocre modern language program will remain a definite liability to the University.

— W. & Z.

On today's cover, line is used to express form in a portrayal of the subject of Holy Week, Christ in His sufferings.

—TOM HANSEN

MEN!



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Old Spice Stick Deodorant...fastest, neatest way to all-day, every day protection! It's the active deodorant for active men...absolutely dependable. Glides on smoothly, speedily...dries in record time. Old Spice Stick Deodorant — most convenient, most economical deodorant money can buy. 1.00 plus tax.

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SHULTON

REPERCUSSIONS

"BEYOND THE MURK"

"...quickly,
before the laughter (will) kill us!"

Honorable spokesman of "the rest of humanity" and representative of "the quintessence of student writing at Notre Dame"! You are, unfortunately enough, irritated by the "extensive reference to symbols derived from private reading" to be found in the *Juggler*. Is it not odd that there are still some people who do private reading? I am sure, you are among the "others who wish to try" to "create" as we can gather from the frequent references to "creators," "creative vision," "creativity," "creative artists," "create." Man was made to create. Perhaps, you are even one of the potential (future?) "actually talented members" of the staff who suffers immensely, now, under the "strictures" of the "self-petuating oligarchy" of the present editors. We must truly admit that you have "made proper efforts at understanding" the controversial journal. All are intelligent, some are more!

Valiant critic and fighter for the exploited ("defrauded" that is) class of the subscribers ("paying . . . and getting far less" — there are people, they say, who pay for an education and get far less . . .)! How you must have suffered when "any attempt to find the symbolic or external meaning turned out "mere guesswork"! Oh, that uncertainty is so hard! But you did not really undergo such hardship. For who would be so foolish, seems to be your argument, to "go through the mental and linguistic gymnastics" required for the so very obscure *Juggler*, when there is no "guarantee and only the faintest hope that there will be something . . . beneath or beyond the murk"! The criticism of uncertainty reveals itself as the uncertainty of criticism. Is this unfortunate approach of the philistine to art the inner insecurity and dependence of the other-directed person? One can observe it in galleries when paintings are first identified by number and label, then checked in the catalogue and — if by a well known artist — glanced over with obligatory admiration. The quality is beyond doubt — now. Why bother with our own judgments about "amateurs," Carl Wiedemann tells us, when "we have the reassurance that beneath an enigmatic and refractory exterior, or often because of it," as found, for instance, in well-established poets, "there will

(Continued on page 31)

The Scholastic

One Last Campaign

by J. J. POTTMYER

THREE weeks ago, the Campus Press ran out of paper stock. Not only did it run out of paper; its local suppliers ran out of paper. Therefore, it was necessary for me to replan my campaign. The following is my all-purpose flyer. Unfortunately, I was so busy writing this that I forgot to file an application with the Blue Circle and was disqualified.

Fellow Students:

On April 12 you will elect the men who will provide leadership during the next year. Now, most of you do not have the time nor interest to participate actively in Student Government. I am convinced, though, that most of you want DYNAMIC, EXPERIENCED, INDUSTRIOUS, QUALIFIED, PROGRESSIVE, RESPONSIBLE, HONEST, CONSCIENTIOUS, PURPOSEFUL, INTERESTING, REALISTIC, COMPETENT, ACTIVE, THRIFTY Leadership by a person of proven INTEGRITY and MATURITY.

My name is Jim Pottmyer, and I am running for Student Body Dictator. I believe that really efficient leadership has not been characteristic of our Student Government; and I believe that this can be remedied by centralization of power. Therefore, I am running for all offices for which I am eligible. There is nothing in the Student Government constitution to forbid a person holding more than one office. Not only does this enable me to run for Dictator, but it also shows the sloppy way in which your Student Government has been run in the past. I am asking your vote for Dictator because I feel that my experience and interests qualify me for this position.

STUDENT BODY PRESIDENT

As Student Body President I promise to insure that Notre Dame will be a University and not an Animal Farm. Towards this end I will remind all students that they should think less of what Notre Dame can do for them and more of what they can do for Notre Dame. I shall keep the image of the University uppermost in my mind at all times.

ENGINEERING SENATOR

Yes, Virginia, the Engineering Senator is Santa Claus. As an example of my industriousness and helpfulness, I have compiled the following list of conversion factors which should be of use to all engineers.

1 square mile = 25899980000 square centimeters
1 miner's inch = 1.5 cubic feet per minute
1 scruple = 1.2959784 grams
1 hogshead = 8.4218 cubic feet (unless one wants to be British in which case 1 hogshead = 10.114 cubic feet)
20,000 leagues = 111940 kilometers
1 mean solar year = 8765.8128 hours
acceleration of gravity = 19870000 furlongs per fortnight squared
1 firkin = 9 gallons
molecular weight of DDT = 354.50.

CLASS PRESIDENT

The Class President represents the Class and advances his own interests in relations with the Administration and Student Senate. Due to Stay Hall living, it will be much more difficult for the Class Council to distribute publicity of a class nature. Therefore, the Class Council may cease to exist. But you surely want representation as a class in the Student Senate. Of course, I promise more social activities, more lectures, discussions, and

money-making movies. I also promise to promote religious activities such as class retreats which are handled by the Hall Chaplains anyway.

All of these things have been promised before. Any new ideas will be most welcome, for without new promises campus political races become stagnant. Naturally, I do not make any fantastic promises — people might remember them.

CLASS TREASURER

I have talked with the candidate for Class President, and we are in full accord on policy matters. If I am elected I promise to 1) support the platform of the Class President, 2) faithfully and honestly perform the duties of the Treasurer, 3) keep expenses low by requiring all activities to file a 15-page budget in triplicate with the Class Council, 4) publish monthly financial statements in the Podunk Tribune, and 5) provide my assistance in widening the scope of Class Council Activities such as Class Council banquets, etc. I have talked with the present Treasurer of the Class; and thus I have gained a working knowledge of the duties and responsibilities of this office as well as a few tricks on skipping town in a hurry.

I had hoped to publish the 1968 football schedule; however, contracts are still being negotiated with Princeton, Brown, and Harvard.

Thank you for your interest. Please drop by my room any time. (If you try to do this before election day, it will be useless since I will be trying to barge into all of your rooms in the remaining days before elections.)

Sincerely,

J. J. Pottmyer

Candidate for Dictator

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In truth, the men at Ford who are engaged in research and engineering have left their marks in the outstanding quality you'll find in every Ford-built car.

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driving comfort . . . many service-saving features that make Ford-built cars last longer, need less care and retain their value better.

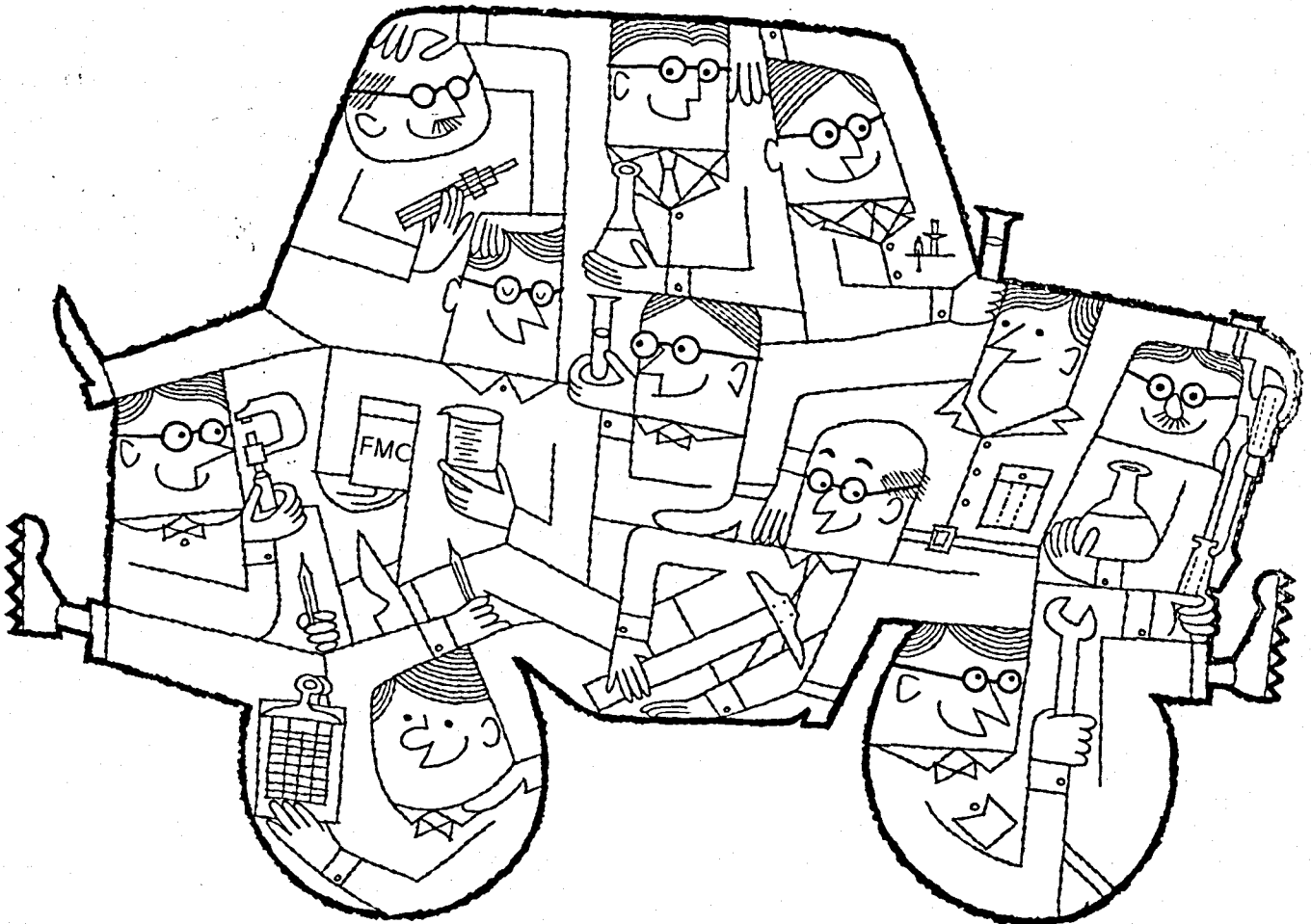
From their continuing research will come future Ford-built cars, for example, with automatic control systems for safer, faster driving . . . new kinds of power plants and energy sources . . . stronger steels and plastics . . . new aerodynamic design for greater vehicle control. That's why *Ford Motor Company is gaining a position of leadership through scientific research and engineering.*



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News and Notes

DOME AWARDS ANNOUNCED

Seniors Chris Buckley and Harold Schaeffen are the recipients of the 1962 *Dome* awards, editor Tom Gettelfinger has announced. These are the highest undergraduate awards given by Notre Dame students to other students.

The selections are made by a board of junior members of leading campus organizations and one selected by the dean of each of the four colleges. The winners should represent those who, in the judgment of the jurors, are the outstanding members of their graduating class. They should be models of what Notre Dame wants to give to its graduates. Academic achievements, extracurricular activities, and personal qualities such as honesty and religiousness are the bases for the decision.

Buckley, from Scarsdale, N.Y.,

then attend two years of business school and law school.

Harold Schaeffen, from Memphis, Tenn., was selected for his academic achievement and all-around balance. He leads his class in the College of Engineering with a 5.5 average in electrical engineering. Last year, as an "honor junior," he was corresponding secretary of the Indiana Gamma Chapter of Tau Beta Pi. This year he is president of that group and chairman of the Joint Engineering Council. For three years he was a member of the fencing team and made the traveling squad last year. He is a member of the Knights of Columbus, AIEE-IRE, and the Dixie Club.

Schaeffen has been on a General Motors Scholarship for four years and this year received a Naval tuition scholarship. Next year he will study at Friedrich-Alexander University, Erlangen, Germany, on a Rotary Foundation fellowship. Then he will return and work towards his Ph.D. at either Stanford or MIT and then go into university teaching.

UNE NUIT A PARIS

On Friday evening, May 4, "Une Nuit à Paris" the 1962 Junior Prom, will take place in the Stepan Student Activities Building.

When entering the center, juniors and their sweethearts will be welcomed by "Pierre," and led into Paris, the city of the Eiffel Tower, the Arch of Triumph, sidewalk cafes, and the Montmartre. Providing music for the evening will be the Ralph Marterie Orchestra.

As the date of General Chairman Dan Baldino, Miss Marilou Pierson will reign as Queen of the Week End, and will be crowned by the Rev. Theodore M. Hesburgh, president of the University. Miss Pierson attends Marywood, and is a resident of Chicago.

Assisting Baldino as chairmen are Dave Kennedy, executive; Lee Piovarcy, business manager; Jack O'Connell, special arrangements; Joe Kelly, publicity; Mike Becker, IBM; Paul Kelly, tickets; Gil Rodriguez and Dave Cleary, decorations; John Cunningham, Communion brunch; and Phil Ruddy, accommodations.

Two innovations are to be introduced at the Prom. The first will be the replacement of the refreshment

line with waiters. The second is the contracting of a professional decorator to transform the Stepan Center into the city of Paris.

If the weather is willing, Saturday will find most juniors journeying to the Dunes, but for those who plan to remain on campus Saturday evening, there will be the Dick Gregory Concert.

The week end will close on Sunday morning with Mass and the Communion brunch. Toastmaster will be Prof. Frank Keegan, and the main speaker will be Father Hesburgh.

— Corrado

SPRING MUSICAL ANNOUNCED

South Pacific, Rodgers' and Hammerstein's musical hit of 1949, is the University Theater's last production this year.

The musical will open on May 9 at 8:30 p.m. in Washington Hall, and will be presented on May 10, 11, 12, 17, 18 and 19 at the same time. A matinee performance is also scheduled at 2:30 p.m. on May 13. The



CHRIS BUCKLEY

with a 4.6 average as a history major in the College of Arts and Letters, was selected partially because of his student government activity. He was sophomore class vice-president, president of his junior class, and is presently Student Body president. He is a member of Blue Circle, the AB Business Forum, the International Relations Club, the Committee on Academic Progress, and was listed in Who's Who. In addition, he is a captain in Army ROTC, with a D.M.S. award. After graduation he plans to serve two years as a second lieutenant in the Army Signal Corps and



HAROLD SCHAEFFEN

performances of May 9 and 13 are already sold out. The box office will open May 7 and will be open from 4 to 9 p.m. daily. Tickets will be sold in the halls May 2 and 3.

The Rev. Arthur Harvey, C.S.C., is director of the show. Prof. A. Owen Klein designed the sets, and Dave Deka is stage manager. The Rev. Patrick Maloney, C.S.C., directed the choral work, and Prof. Charles Biondo is orchestra director.

The cast of characters includes Jim Loula, who played in *Othello* last year and *Arms and the Man* earlier this year, as Emile de Becque. Myrna Walker, from St. Mary's, whose previ-

ous credits include *Babes in Arms*, *Most Happy Fella*, *The King and I*, and *Much Ado*, plays Nellie Forbush. Luther Billis will be played by Bob Oberkoetter, who has had parts in *Babes in Arms* and *Holiday*. Toni Costello of South Bend will appear as Bloody Mary, and Dave McKee is cast as Lieutenant Joe Cabel.

Cathy Kwee, whose father is a former ambassador to the UN from Indonesia, has the part of Liat. Frank Gaul plays Capt. Brackett, and Bill Cook, who appeared in *Cocktail Party* and *Babes in Arms*, will play the part of Harbison. Bob Urso is Stewpot, Frank Obert is the Professor, and Joe Harrington is cast as Buzz Adams.

Prof. Fred Syburg, assistant director of the University Theater, offered these remarks on the play: "*South Pacific* has a certain richness about it. It is a plea for tolerance of all peoples of all colors. . . . The musical score and lyrics might well be the best Rodgers and Hammerstein ever produced." The play opened in 1949, ran 1925 performances, and won a Pulitzer Prize.

DANFORTH GRANTS

Two University of Notre Dame students are among 97 college seniors chosen from over 1000 top nominees to receive Danforth Graduate Fellowships for 1962-63. Edmund Burke III of Greenwich, Conn., and William J. Irvin of Memphis, Tenn., both seniors in the AB College and both recent

WSND SELECTS NEW ADMINISTRATOR

With the most ambitious project in the 15-year history of student radio station WSND, the inauguration of an FM fine-arts station, imminent in the fall, new Station Manager Jim Malling has taken over the top administrative post. Familiar with all parts of the station's operation through his past position as program director, Malling will take charge of an over-all staff of approximately one hundred. After a controversial year, J. T. Phillips leaves the head post.

Assisting Malling will be a 12-man administrative staff. Tony Prinster will supervise programming with Greg Bradford and Bob Summers functioning as assistant program directors for AM and FM, respectively. The various departments of News, Sports, Business, and Sales will come under the respective directorships of Paul Charron, Jim Kelly, Bob Moran, and Joe Chocole. Bob McGowan continues as director of Traffic and Continuity, while Dick Plante will handle Public Relations for the student radio voice. Filling the essential positions behind the scenes, Bob Zaerfel is chief engineer, John Butkovich, chief production engineer, and Joe Yuchasz, the record librarian. These men, Station Director Malling has singled out for special mention, pointing out that they have built most of the equipment and studios used by the station and handle the myriad details with rarely a hitch.

The balance of the announcing, writing, and engineering will be filled through auditions being held this spring.

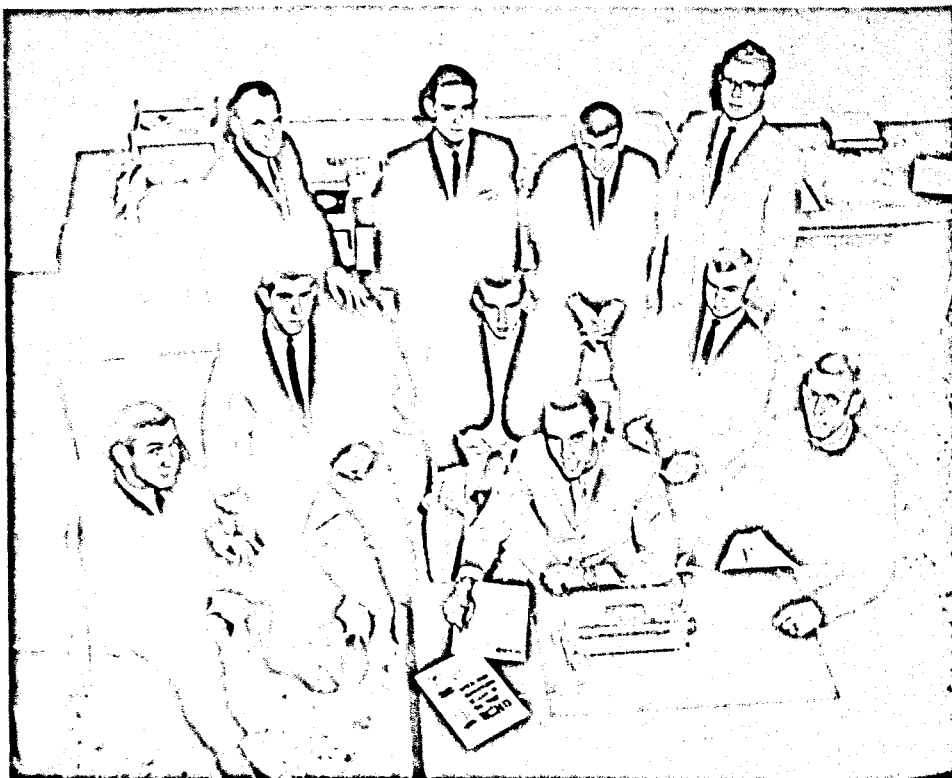
The Malling administration has begun functioning with enthusiasm derived chiefly from a recognition of the importance of the station's expansion into the FM field. In the works for a number of years the ambitious project is finally to become a reality. To be heard in South Bend as well as on the campus, the FM voice will serve to diffuse throughout the area, programming drawn from the cultural and intellectual resources of the University.

Speaking to a *Scholastic* reporter, Station Director Malling mentioned with pride the progress the station has made in its 15 years of operation, of the increasing quality of its personnel, and of the potential for excellence that a radio station aimed specifically at college students, by college students, possesses. He emphasized the "service" signified by the "S" in the station's call letters, including the music-to-study-by programming, informative "remotes," and analyses of important events on campus. The station even goes so far as to limit advertisements to those useful to the student body. In summing up, the Malling administration feels it has in WSND one of the most impressive and growing organizations on campus.

The American College Association still has openings for its chartered flight to Europe. The flight leaves June 9 from New York for London and returns from Paris to New York on August 30. Round-trip price is \$260. Interested persons should see Paul Freidrich in 3a Lyons Annex.

recipients of Woodrow Wilson Fellowships, were awarded the grants by the Danforth Foundation of St. Louis.

The stipends, amounting to \$1500 per year, plus tuition and fees, are awarded to collegians with remarkable promise as future teachers and provide for four years of study in any U.S. graduate school. Qualifications include intellectual promise and character, a genuine interest in and commitment to religion, and high potential for effective college teaching. Fourteen Notre Dame men have won Danforth grants since the program was inaugurated in 1951.



WSND: Service, Suits, and Self-Support

NEWS BRIEFS

Sophomores and seniors will be stepping out the week end of May 11. That Friday night the seniors will be attending the Senior Ball, and the sophomores will have a semiformal dinner-dance. The sophomore function is an innovation as the sophomore class usually is content with just having a big week end in the fall. Saturday, the 12th, the Social Commission will sponsor a campus-wide dance in the LaFortune Student Center. Ticket sales for the sophomore dinner-dance will be held in the Rathskeller coke bar next Sunday from 7 to 8:30 p.m. The cost is \$6.

—o—

The Rev. Theodore M. Hesburgh, C.S.C., president of the University, will be the commencement speaker at the Massachusetts Institute of Technology in Cambridge on June 8.

—o—

Irving Amen, New York artist, will teach courses in graphics in the Department of Art at Notre Dame during the summer session this year. Amen is best known for his woodcuts, which have been exhibited widely. His latest exhibition was at Artists' House, Jerusalem, Israel, during 1961. His works, realistic and impressionistic in character, have been shown in over 13 countries in international print exhibitions.

Applications for staff positions on the new SCIENCE QUARTERLY will be accepted until Apr. 16. Letters should include a statement of qualifications, experience, and ideas. Letters should be mailed to 440 Howard.

Next Issue

Modern Criticism,

Mediaeval Studies,



Sundry Other Items

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In

THE SCHOLASTIC

April 13, 1962

the office of s.b.p.

ONE CANDIDATE

Kevin Hart, a junior from Walpole, Mass., has been elected student body president for next year. Majoring in political science, Hart was president of Zahm Hall and junior class president.

Two other candidates proffered abortive campaigns. Steve McMahon, junior history major from Rockville Centre, N.Y., filed for the office but withdrew two days after the filing date. McMahon reportedly felt that the contest would develop into a personality contest and that he has been too far removed from the Senate scene to deal effectively with the many problems that stay-hall residence has brought. McMahon was a senate member for two years.

The other abortive candidacy was that of Tom Schlereth, junior history major from Pittsburgh. Schlereth, student body secretary, former *Scholastic* reporter, and member of the Senate for two years, has done what may consider an outstanding job in the treasurer's office this year. In late February, Schlereth founded a strong campaign committee and apparently had wide support for the job. Within a week after he had formed his committee, Schlereth withdrew, telling his supporters that he needed at this stage in his life more time to reflect and to concentrate on his academic life.

"Stay-hall residence is the big problem confronting next year's student body," said Hart, "and to meet it effectively student government structure will have to be reorganized and its purpose will have to be reoriented. A new stimulus and impetus will have to be injected into the student government which in turn must carry its objectives directly to the students.

"There has to be a closer relationship between student government and the student body than there has ever been before if we intend to carry this



KEVIN HART

stay-hall thing through and make it completely successful."

Plans for the new administration include a reorganization of hall governments so that they will be able to assume more responsibility within the hall. According to the stay-hall idea, the hall council would be responsible for ensuing order in the hall. The rector and floor prefects, then, would not have to be constantly bothered by petty disciplinary problems, but instead could concentrate more on the student's spiritual and moral development.

Student-faculty relations will also undergo close scrutiny and plans for improving them will be strongly supported by the student government.

Hart also believes that student government should be more widespread. He sees many benefits that can be derived from participation in national organizations such as the NSA. For example, he points out that the NSA has a student textbook program where new books can be purchased at a 25 per cent discount. On the campus level, too, student government has either been accused of being too trivial or not concerned at all with student affairs.

To rectify this he sees the closer cooperation between student government and student body through the halls as a major step forward.

Social activities will assume two forms. With the new Stepan Activities Building, campus-wide activities will truly take such proportions. The halls, more autonomous than ever before, will assume a greater share of the social responsibility. There will be more hall activities and plans are being studied to move these activities within the halls themselves as far as facilities permit.

The Notre Dame
Bookstore's
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No. 8

THIS WEEK'S FIELD IS
**CLASSICS IN AMERICAN
HISTORY**

Abraham Lincoln by Carl Sandburg;
3 vols. boxes set \$2.95. H998-Dell.
The American Political Tradition by
Richard Hofstadter \$1.25. K-p Vin-
tage.

The American Revolution Considered
as a Social Movement by J. Franklin
Jameson. BP21-Bea. 95¢.

Atlantic Migration, 1607-1860 by
Marcus Lee Hansen \$2.25. TB/1052-
Torch.

Chronicles by Bernal Diaz, C25-Dolp,
\$1.45.

Declaration of Independence by Carl
L. Becker. V60-Vin, \$1.25.

Economic Basis of Politics and Re-
lated Writings by Charles A. Beard,
Wm. Beard ed., \$1.25 V42-Vin.

Federalist Papers Intro. and Notes by
Clinton Rossiter, 75¢ MT328-Ment.

Frontier and Section: Selected Essays
of Frederick Jackson Turner. Intro.
and Notes by Ray Allen Billington
(Orig.) \$1.95 S-CH-1-Spec.

The Great Plains by Walter Prescott
Webb \$1.65 29UL.

Influence of Seapower Upon History
by Alfred T. Mahan \$1.95 AC 10-Am
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The Oregon Trail by Francis Park-
man 50¢ CD39-NAL.

Our Landed Heritage: The Public Do-
main, 1776-1936 by Roy M. Robbins
(reissue) BB125-Bison.

The Populist Revolt by John D. Hicks
\$1.60 BB111-Bison.

Rendezvous With Destiny by Eric F.
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The Slave States (Before the Civil
War) by Frederick Law Olmsted Ed.
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Theodore Roosevelt and the Progres-
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United States in 1800 by Henry
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General Program Aims and Achievements

by MICHAEL McCARTHY and JOHN KEARNEY

Against a background of confusion concerning the nature and purpose of university education, the General Program of Liberal Studies offers a striking and encouraging contrast. Rejecting both the vocational and the narrowly specialistic theories of education, it quietly asserts that an educational institution should be a community whose common aim is the pursuit of truth; not the partial truths offered independently by each of the sciences, but their integration in the coherent whole which is reality itself.

This concept of education finds its magnificent articulation in John Henry Cardinal Newman's discourses on the *Idea of a University* and the American historical origins of its practical implementation in the important work of Doctor Robert Hutchins and Doctor Mortimer Adler at Chicago University in the 1930's.

At that time, Drs. Hutchins and Adler witnessed the tragic absence of communication between men separated by rigid departmental barriers. The fantasy of a community without communication led them to the fundamental principle underlying their efforts and the concept of the General Program today. "In order to communicate with one another, the members of the community must understand one another. And this means that they must have a common language and a common stock of ideas."

The loss of this common heritage was traced directly to the rejection of the enduring works of the Western Tradition as the nucleus for a liberal education. The result of this abandonment had been to deny the University student access to the greatest masters of the liberal arts in Western history, and to sever him from the intellectual tradition to which he belonged.

To overcome the dual dangers of hasty and restrictive specialization and the forfeiture of our civilizational roots they introduced a curriculum founded upon the established subject matters of Western thought; literature, mathematics and science, philosophy and theology, and an approach to the student which placed a primacy upon discussion and inquiry rather

than the classroom lecture. But the most sweeping of the changes enacted was the replacement of textbook analyses and capsulizations by the careful reading and interpretation of the Great Books themselves.

Begun on a modified level at Chicago, this belief in the road to education through the Great Books was entirely adopted by Scott Buchanan and Stringfellow Barr in their reorganization of St. John's College, Annapolis, Md.

Rising out of a series of faculty seminars, the General Program, instituted at Notre Dame in 1950, embodied the theory of education originated by Hutchins and Adler 20 years earlier. Originally a four-year program, chosen upon freshman entrance, it was reduced to three years after the inauguration of Liberal Arts curriculum changes in 1954.

At present its distinguished faculty includes Dr. Otto Bird, an associate editor of the *Syntopicon* and an expert on the American logician C. S. Peirce; Dr. Edward Cronin, literary critic and devotee of James Joyce; Dr. Willis Nutting, Rhodes Scholar, historian, and author of books and articles on education; Dr. Richard Thompson, former student of Etienne Gilson and an authority on medieval philosophy; Prof. John Logan, noted American poet and editor of the *Chicago Choice*; Dr. Fredrick Crosson, actively engaged in a study of contemporary existentialism and phenomenology; the Rev. William Hegge, O.S.C., European theologian; and General Program graduates Stephen Rodgers and Michael Crowe, who did their post-graduate work at Harvard and Wisconsin respectively.

One of the major criticisms of the General Program expressed by those who view it from without is its inability to adequately prepare its students for specialized graduate study. A brief look at its past graduates should rectify this misconception. Of the 185 students who have graduated in the last seven years, 64% or 118 students have entered graduate school. (A number of other students have been detained from graduate

study due to military obligations.)

As an indication of the diversity of interests among its graduates 36 have entered law school, English graduate study — 17, philosophy — 8, political science — 8, theology — 7, languages—5, history—3, mathematics — 3, business administration — 3, sociology — 2, theatre arts — 2, history of science — 1, and comparative literature — 1.

Universities attended include: Oxford, London, Louvain, Lille, Athens, Havard, Yale, Chicago, Toronto, Johns Hopkins, California, Michigan, Dame.

Twenty-one General Program students have been designated national scholarship winners with nine Woodrow Wilsons, six Fulbrights, and two Danforths included among these.

However, prescinding from these statistical indices the General Program envisions its achievement in a profounder and more personal way. It has established a small community of learning in which the students and faculty are intimately involved, in a relation of respect and friendship. Hopefully, she would have her students leave her soundly developed in the arts of learning, open to the sweeping range of human knowledge, and wisely directed toward a realization of their own maturity.

BAND TAKES 4000-MILE TOUR

In preparation for its May 3 concert in the Student Activities Building, the University of Notre Dame Concert Band embarks Apr. 21 on a 4000-mile, nine-city tour, which will include visits to New Orleans, Houston, and Oklahoma City.

Notre Dame's Concert Band is probably the most widely travelled university concert band in the country. The 51-piece band represents 24 states and Spain. Paul Clulo, from Bilbao, Spain, is a band soloist, along with Con Nolan, band president, and Vince Massa.

In addition to the solo numbers, the concert band program features a special arrangement of "Rhapsody in Blue," selections from *The King and I*, and "A Jazz Suite." The band recently has given performances at the Washington Day Exercises, the Bengal Bouts, and in concerts in Muskegon, Mich., and Gary, Ind. The band will give its final performances on June 1 and 2, during graduation week end.

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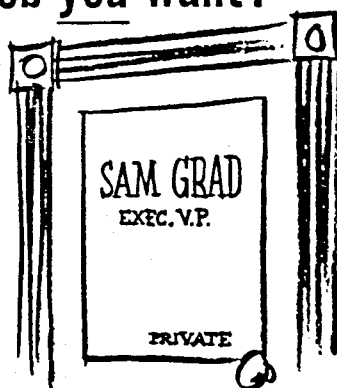
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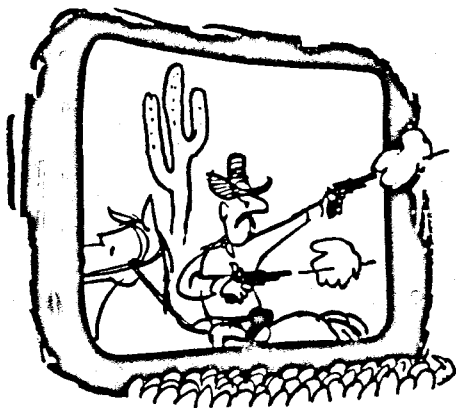
Check your opinions against L&M's Campus Opinion Poll #20

① Is a B.A. good enough for the job you want?



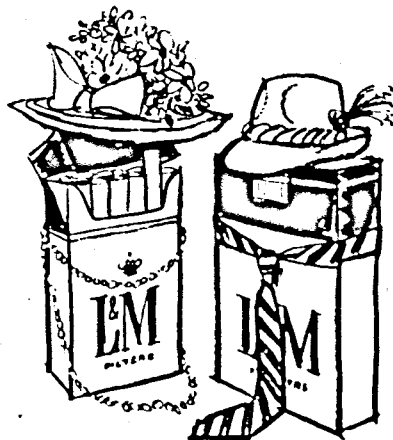
☐ Yes ☐ No

② Do U.S. movies weaken our image abroad?



☐ Yes ☐ No

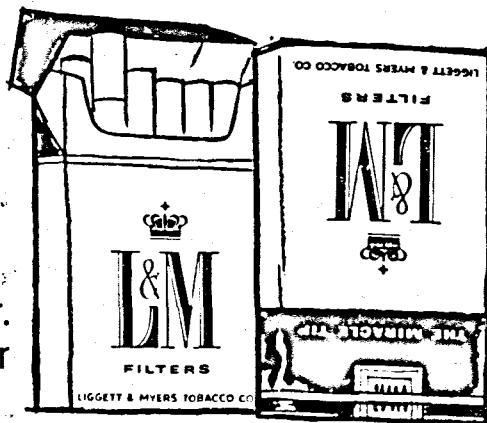
③ What's the smart way for a cigarette to dress?



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HERE'S HOW MEN
AND WOMEN AT
56 COLLEGES VOTED.

| | | |
|---|-----------|-------------|
| ① | Yes | 34%.....51% |
| | No | 66%.....49% |
| ② | Yes | 57%.....72% |
| | No | 43%.....28% |
| ③ | box | 54%.....64% |
| | soft pack | 46%.....36% |

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by ROBERT R. GREEN and WILLIAM R. VEEDER



"Aesthetic distance" in criticism provides for clear and uncluttered discussion according to universal principles, distinctions, and criteria, but the author of the imaginative article "Juggler Poems" has taken a different approach—"intellectual distance," that is, remoteness of the intellect. It was hoped that impressionistic criticism was conveniently dead, or at least that it was to remain detached from that realm of general discussion in which it has real validity. But Mister Wiedemann has seen fit to resurrect it, applying it to a general field and specific context in which he has little or no competence. Criticism is concerned with literature, a fact which Mr. Wiedemann's article conveniently ignores. There is

but one instance of textual consideration in his article—an anti-contextual quote from Michael Murray. Yet the dispute is not with the author's misconceptions of the *Juggler* and its "policy," but with his gross misapprehension of modern poetry and campus poets.

The criterion for Mr. Wiedemann's castigation seems to be "complexity" (in various aspects ranging from obscure reference to formal convolutions to syntax and grammar). But it is not mere complexity that appalls him but the "immature" complexity of the college poet, without "guarantee" of "value" beyond an "enigmatic and refractory exterior." Apparently the reader should approach art like a good shopper, relying

on the best brand names. One wonders whether T. S. Eliot would today represent "something of value" if, at the time of "Prufrock's" publication he would have been abandoned by the critics as an "unrecognized and unpublished author." In his vigorous tenacity to ignorantly conceived opinions Mr. Wiedemann is not unlike those impoverished reactionaries (the poor, always with the intellectual community) who have rejected Pound's *Cantos*, put knives through Monet's canvasses, and banned O'Neill in Boston, while championing Kilmer, Bougereau, and "I Remember Mama."

Had Mr. W. read the *Juggler* he would have discovered, in an essay by George Lensing, T. S. Eliot's explanation of modern poetry, and a key to the "dilemma" faced by campus publications. In his essay on "The Metaphysical Poets" Eliot states that "poets in our civilization, as it exists at present, must be *difficult*. . . . The Poet must become more and more comprehensive, more alusive, more indirect, in order to force, to dislocate if necessary, language into his meaning." Modern poetry is not merely "conventional" poetry put into a semantic labyrinth. Mr. Wiedemann may not "like" modern poetry, he may not "like" student efforts, and that is his prerogative (for as Henry James said "all that we can demand of art is that it be interesting"), but to condemn college poetry as college poetry is to say little, poorly.

The author's romantic view of *Juggler* "policy is eminently ludicrous." There simply is no closed circuit communication system, no "self-perpetuating oligarchy, no clique, no "false conceptions" or "false standards." The *Juggler* is a vehicle for the artist. It superimposes no form save that of considered judgment. There is no limitation of theme or style, unless multiple, and competent, perspective is a limitation. The *Juggler* stifles creativity to the extent that it personally interviews the authors of rejected manuscripts, is so completely void of creativity and good judgment that its editor is a winner of the nation's most prestigious writing awards and its editorial board consists of a wealth of national and university fellowship winners, and dean's list students. The *Juggler* does not attempt snobbish self-aggrandizement but competent appraisal of student effort.

The vindication of the *Juggler* poets resides in their works. As for Mr. Wiedemann, mightier pens have placed him among his own kind—the "Sweeneys" and "Milwins" of blissful ignorance.



ganization probably presented a much more stimulating concert than the normal Newport bill, with Louis Armstrong singing "Let's Fall in Love," Paul Gonsalves playing a half-hour rock and roll solo in front of the Ellington band, and George Shearing running scales over vibraphone and guitar background.

The influence of the "New" jazz was felt at the Festival, and especially apparent in the James Trio's electronic, interestingly nonmusical "Der-vish," and North Texas' excellently played and finely conceived — and at times nearly atonal — "Volume XII" and "David Taylor." Quite a few tunes by John Coltrane and Ornette Coleman were performed — the Coleman tunes sounding surprisingly pleasant and swinging when played by musicians — and the Notre Dame High School Band of Niles, Ill., even got into the act with a very good arrangement and performance of Coltrane's "Syeeda's Song Flute." But the atonal things were done with

CRITIQUE

C J F '62 - - new college jazz

by FRANK McCONNELL

Two weeks ago, before the 1962 Collegiate Jazz Festival, I spoke of the two-day series of concerts as probably a good indication of the directions and attitudes which will shape the jazz of the next few years. The Jazz Festival took place last week end, and if it really was as efficient a touchstone as I think — and hope — jazz may well be entering one of its most fertile periods. The music at the Festival was distinguished by its extraordinarily high level of craftsmanship and taste, by its high originality, and, for the most part, by its great good taste; and the Festival itself was certainly artistically the best yet.

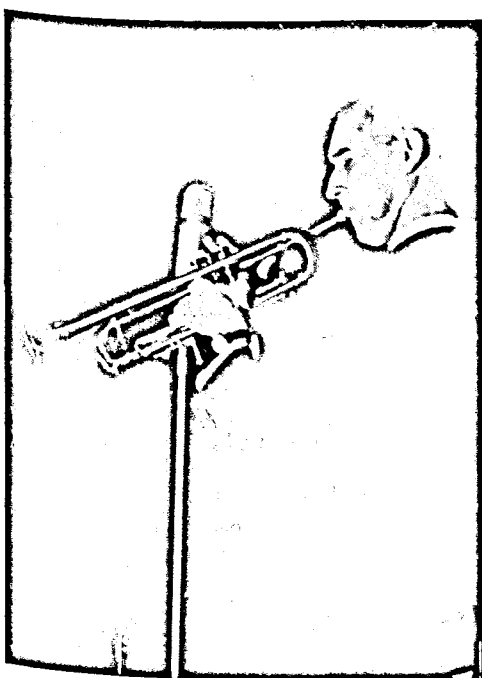
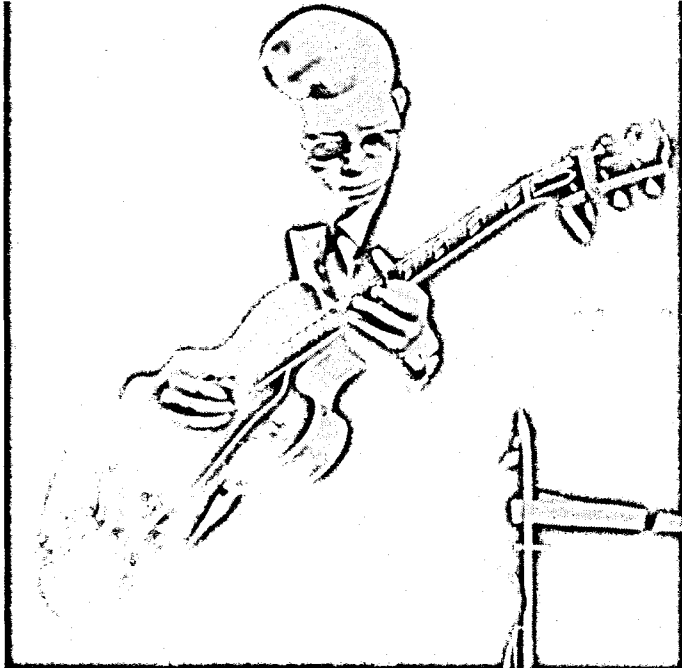
There were, of course, the inevitable groups bent merely on creating some sort of unreasoning excitement, on being self-consciously "hip," or on simply getting through the 20-minute set without getting too adventurous and forgetting the chord progressions; some of the big bands were closer to dance bands than to real, functioning jazz ensembles; it would be foolish to deny that in over 20 hours of college

jazz, some number of performances will be unimaginative, inadequate, or downright embarrassing. But it must be said seriously — and this is perhaps as unusual as the possibility of the denial — that the *good* music at the Festival far counterbalanced the nonprofessional work. What was good was very, very good — and very, very much was good. The judges—Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, and Charles Suber, CJF's own patriarch — were sequestered in the rather stuffy student manager's office (the office, not the student manager) for more than an hour Saturday afternoon choosing the finalist groups, and it was, indeed, a difficult decision to make. The finalists chosen, however, seemed to represent all that was best in the general tenor of the music at the Festival; and Saturday night, of course, was the most exciting night of CJF '62. Indeed, the Bob James Trio, the Henderson big band, the Indiana Jazz Combo, the Michigan State Orchestra, the Lahm-Brasher Duet, and North Texas' magnificent, superlative or-

supreme good taste — as was almost everything at this Festival — and the mechanizations of the Bob James Trio were safely sandwiched between numbers of amazing originality — amazing for a professional group, let alone for a college jazz trio.

The James Trio, as a matter of fact, was probably the best group to perform in the festival. They won the awards for best pianist, best drummer, best bassist, most promising leader, best combo, and best over-all jazz group; high and entirely deserved praise. The group, in the first place, has already a style of its own, a driving, energetic, lyrical, and quite cerebral style, and each number performed by the group was an aesthetic whole, from melody to solo to melody again. The group is unified, integrated, as few jazz groups ever are — MJQ is the only other organization with this degree of "togetherness" I can think of — and this mutual sympathy is obviously due at least in part to the fact that each member thoroughly enjoys what he is doing. The bassist, Ron Brooks, said that

the group was originally formed simply "to have some fun" playing together. And this is exactly what happens: the group plays *together*, and has and generates a terrific amount of pleasure. As Quincy Jones said of the trio, "It's the only jazz group I've seen where the drummer watches the piano player." And piano player-leader Bob James, besides being a fine and a firm leader of his group, is also one of the most technically proficient and swinging pianists I have heard. His style reminds one just a little of Thelonious Monk, perhaps because James, like Monk, has the sense to play with both hands, to play a *piano* and not an elaborate guitar, an attitude unhappily absent in most post-Bud Powell piano players. But James is pri-



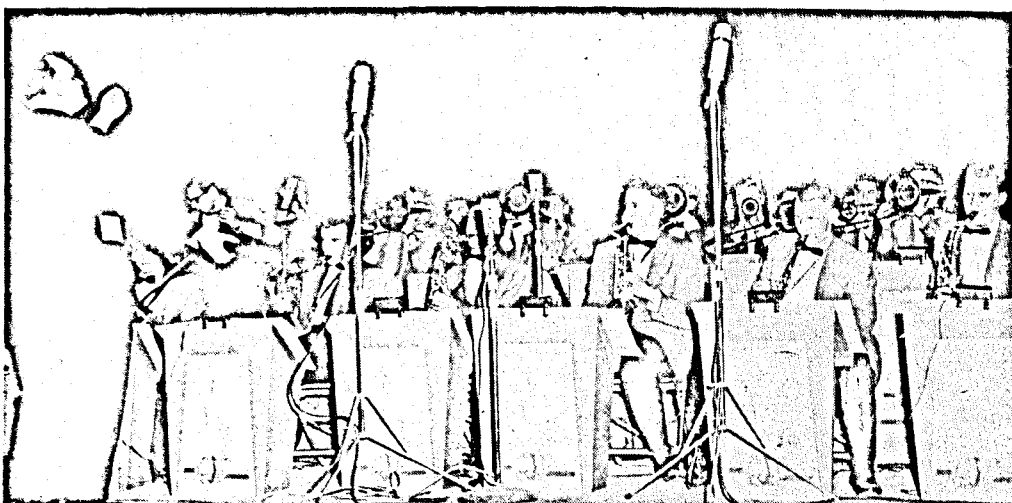
vice — any advice, that is, except to go on the road and revive the jazz orchestra business. The group is really unbelievable, and very indescribable. Their sound is a tight, tense, very integrated one, the brass very seldom blares the other sections out of existence, as so often happens with imitations of Kenton or Basie, and their rhythm section — that most important part of a big band — is exactly what it should be, neither a metronome nor a battery of cannon, but a fine, pulsating *part* of the band. Some of the arrangements the band played — "I Remember Clifford," "Volume XII" (which was voted the best original composition of the Festival), and the polyrhythmic "David Taylor" — were nothing short of products of genius. And the soloists — quod mirandum est — knew that they were playing in a big band, and integrated their solos accordingly with the written arrangement. What does one say, except that North Texas is the very best orchestra in the country right now?

North Texas did not win the big band award, of course; Michigan State, another very, very fine organization, copped that honor, and the reasons for the results are, of course, that nothing is more uncertain than one's personal use of the superlative. The Michigan State band was, indeed, very fine, very swinging, and as tasteful as one could wish. The crowd gave them a standing ovation, and apparently in this case the crowd was righter than the critic. Five excellent judges gave the decision to Michigan State, and Michigan State was really a grand, swinging orchestra.

Two weeks ago I said that I doubted if the next generation would be a flock of young Ornette Colemans; if any number at all of the participants in the CJF go into professional jazz, the next generation will be nothing short of a generation of tasteful, intelligent, and technically proficient originals. The future of jazz, and the future of the Collegiate Jazz Festival are, at least from the 1962 performances, very bright indeed.

marily an individual; his treatment of the almost irrevocably cornball "Ghost Riders in the Sky" was perhaps the best single performance of the whole series of concerts, complete with a fine sense of humor (a terribly square tag ending being played after each driving solo break), wonderful solo conception on the part of everyone in the group, and, of course, a firm swinging feel. Quincy Jones has signed the trio to record for Mercury Records, and in two or three years, when the trio has matured past the point of occasionally using tape recorders and oil drums for weird experimental tunes, they will, I am sure, scare everybody on this continent. They were a magnificent group.

The other really great group of the Festival, of course, was North Texas State. North Texas has by now reached the point where one can no longer praise them or give them ad-



IN DEFENSE OF REASON

by CARL F. WIEDEMANN

In response to popular demand I feel called upon to clarify my position about the *Juggler*. It is a position about the *Juggler*, not against it, its editors, or writers. I would like nothing better than to see the *Juggler's* quality skyrocket and its circulation reach that of the *Scholastic*. But I don't believe it can as it is. Publication by students of student creative writing is admirable and should be encouraged, not undermined. It was my purpose that good, not evil, should come to the *Juggler* as a result of my article, that those who disagree should discuss their grievances openly and not become solidified and contentious or sullen and smouldering about their divergent opinions. Had I not believed that the *Juggler* would ultimately benefit, I would have gladly kept my views to myself.

Publication of student writing is a fine thing, as I said, but I think the condition of student poetry at Notre Dame is unhealthy. I believe the publication of student prose fiction and essays is in a similar difficulty.

The question is whether the poetry published in the winter issue of the *Juggler* is on the whole good, or, as I will attempt to prove, not good. Whether the editors and writers of the *Juggler* decide that I am just mistaken or that everything about the *Juggler* should be reorganized and revamped will not matter if they have scrutinized their publication, for then I will have succeeded in my efforts.

If the poems are, as I contend, not so good, then there are two possibilities. The first possibility is that no better poetry is being written at Notre Dame, that no one can do better. In that case, nothing can be done immediately by any students, certainly not by the *Juggler*. If better material is being written, the next question is why isn't it being submitted to the *Juggler*. Is it entirely due to the

reticence and indolence of the writers? I think not. It would be easy to allude to something like the *Juggler's* "unappealing corporate image" and blame the trouble on this chimera. But I do think the *Juggler* has, inadvertently, hung out a "No help wanted" sign. I think it appears as a closed shop, an appearance which I think no one connected with the *Juggler* wishes to put forth. The editors of the *Juggler* want good copy, the best they can get their hands on, for they would be silly if they did not. But I don't believe that they are encouraging contributions from those who haven't published, especially from freshmen and sophomores. I realize that it is not usually the function of a literary magazine to go out and beat the bushes for contributions. But when a literary magazine wants and needs copy very much, as the *Juggler* does, it is no time to stand on principles of conduct or etiquette for literary magazines. The wedding guests may have to be dragged in from the highways and dorms. Some may not have the wedding garments on and will have to be thrown out, but some will be suitably clad.



When works don't come in, it's possible to assume there aren't any, an assumption unproductive of many new contributions. It is also very unprofitable to step up on a pedestal, because there isn't much room or current demand for royalty. It seems the *Juggler* may have unwittingly placed itself on a pedestal. One small example is the fact that the room lists of *Juggler* subscribers in many halls were lost and the students had to pick up their *Jugglers*: the *Juggler* wasn't delivered to them. Another way in which I think the *Juggler* has accidentally choked off some of its resources is by sticking with some of its poets, who have done initial work readable and good, through their various experiments and metamorphoses; attempts not up to earlier efforts.

It may be asked, "Why not stick with the same group through consecutive issues, especially if it is a good group?" If the poets in the group are not so good, then poets as good or better should be found. And even if they are very good there must be a *Juggler* when everyone now here has graduated. The *Juggler* has, I think, as one of its functions, encouraging and printing the work of new authors. I think the *Juggler* wants and is interested in good work from new poets and does not wish to fill every issue with the offerings of Michael Murray, Gordon Quinlan, Tony Bill, and other regulars, no matter how good they are. The bushes must be beaten. There is great natural shyness and reticence connected with taking one's work into a group of strangers who are obviously intelligent, incisive, experienced, and thorough, and asking them or allowing them to criticize this work intensely. The *Juggler* doesn't appear to have tried to overcome this barrier—this natural and unavoidable isolation and estrangement—from students, especially from potential writers, and thus obtain the copy it wants whether its present poems are good or bad.

It is important for the *Juggler*, imperative, to get new poems and find new poets who are talented, even if the present writers are very talented and even if the *Juggler* editors must actively seek out fresh talent. It is even more important to tap new sources if the poems being printed aren't so good. And this brings us back to the original question of the quality of the poems. I hope the poems are to a great degree separable from the authors, and that a reasoned criticism of them, even if invalid, will not be taken as a personal

affront. I realize that a poem must be approached gently and with understanding because the author has put so much of himself into it. But if writing poetry is on a scale of similarity somewhere between mystical experience and making mudpies, I would have to put it nearer the mudpies.

I would begin with a poem that I found successful and appealing: "Apogeny," by Tony Bill, a treatment of a particularly paranoid state of mind, yet a sensation experienced occasionally by everyone, the suspicion that passing strangers know one's intimate thoughts. The poem yields a literal meaning, and the image of the passing din as a thing with teeth and claws is good, especially the synesthesia of the sound crawling on the speaker (or making him feel crawl) as the sound of claws scraping on glass stones would.

... crawls on me
(as claws on glass stones,)

The laughter mocks the "gallery," again the idea of being watched by many strangers. It gnaws on the speaker's "white bones," laying him bare down to his very skeleton.

The use of particulars, such as the upside down watch and the recalcitrant collar button, is effective, setting off the speaker into a delusory reverie about persecution. But the particularity of "this sidewalk," and "that hag in yellowed lace I saw, with fruit to sell" are diminished somewhat by the juxtaposed younger woman selling another kind of fruit, the prostitute, because of the general, "a garden-perfumed harlot." The fact that the hag sells fruit doesn't seem ground enough to have harlot "garden-perfumed" to insure connection. Finally the speaker wonders if the hag knows "(what thing)" he is and whom she'll tell. An experience intensely particular and particularized that finds an echo in the reader's experience.

Gordon Quinlan's poems are relatively easy to understand once the reader adjusts to his way of stating things, as in "Maria's Lament":

My shivered knees platform-grasping.

The first 15 lines of this poem about a high-wire disaster set the scene of the circus with lions, elephants, vendors, and flags, but are completely unnecessary to the poem. The particulars don't operate as in "Apogeny." Gordon Quinlan gets off some fine lyric lines about the wire-walker—

A foot searched the streaming
Line. . . .

. . . . It looked where eyes
Saw nothing but silent
Black mouths sucking him down.

or about those who didn't fall—

. . . . saved
Waiting for the next show.

But the images are often non-functional,

My eyes were paste,

and there is no control or consistency of imagery. The young girl in the circus act is described as wearing tights that have

. . . the shining
In them of hidden gods
Or shimmering angels.

And she is "soft as delicate lace."
(ugh)



The wire-walkers are described as "seven gladiators," "heaven walkers," "kings and a queen," "cards," "paper wreaths," "waves," and "black crows." They use their balance poles as "round wings."

The high wire is "streaming," the walkers are in "midstream." It is "a pounding river," "like a brass guitar," it "flung arrows," and is perhaps a telephone wire perched on by "black crows."

The images are alien to the circus setting, inappropriate. Alien imagery can yoke disparate experiences or suggest an extra-literal meaning, but only if it is organized and consistent, not if it is disjointed and incongruent as this is. There is a hint at a separate non-literal meaning in the angelic images, but no more than a hint.

Most of all, the poem does not deliver the impact it claims in the last line; it does not image forth "Quivering woman sadness." I dislike resorting to comfortable critical jargon, such as saying the poem does not find "the objective correlative," but it does not at all.

"The Coachman," by the same author, is a much better poem, but again the images seem expedient and not cogent. The horses of the coach "splash fire in the gravel," women cry "like tigers breathing on their children's bones," shadows "stroll like

men," the rain "glides down making pools in the valley of her breasts." In the line, "As we watched our laughter climb in the meadow," the synesthesia just doesn't work.

On the same summer afternoon, "The green flies brushed my forehead," suggesting heat and torpor, and "the wind screamed through our white limbs," which is inconsistent.

But there are many good lines such as:

Mountains are rising. Soldiers are wild
As death.

Gordon Quinlan's flowing lyric line doesn't suffer from any obscurity of compression but from lack of compression, lack of tautness. When he uses compression it is not effective — "For deep hour." His poems are not tightly enough written.

Edmund Burke's poem, "Sunset by Snow-Light," is well-conceived, if not well-executed. Snowfall at sundown suggests a falling sky, an image of doom and foreboding, of death. The cold and the stoppage of vital activity resulting from heavy snowfall at sundown suggests the coldness and rigidity of *rigor mortis*, prefigures man's dying process, a powerful and sinister double metaphor, but perhaps snowfall and cold as prefiguring death is a little too easy, a little too reminiscent, and the poem is unpolished, inadequate for its idea.

Men's "frantic fantasy" is somehow "caught" and "filed" by the snow, which is like a "noiseless owl." The snow drifts "pathetically" when it is the men who are pathetic, and "Canute" seems out of place.

Philip O'Mara's longer poem, "To a Friend Giving a Philosophic Lecture," employs an interesting if abstruse conceit bordering on metaphysical. The sea or the roar of the sea seems to correspond to genuine knowledge, the sea-god Triton to a true philosopher, and the conch-shell trumpet which Triton carries to vicarious or second-hand knowledge, just as a shell gives only an imitation of the sea roar. The friend is advised not to ride on the shell of vicarious knowledge, but to carry the shell as Triton does, who stands for a possessor of true knowledge, who swims in the ocean of learning on his own power, hearing the actual roar of the sea, and who doesn't ride his shell. But the last time the friend tried to swim on his own in the sea of knowledge, to depart from vicarious knowledge of the sea's roar, in the shell, he almost "drowned," and his stammering displays his struggle.

This extended metaphor is a good one, but the poem does more to ob-

scure it than to bring it out. The reader must extrapolate the meaning rather than find it in the poem. An essay could have made the point more succinctly than the poem. Right in the middle of the beautiful sea image is dropped with a splash,

Stone eyes and stumbling jaw,
the hand a paw, the heart an organ, clouds
that scorch the songs of airless nights
descend,

which is not contributive nor good poetry. The poem is not bad, but badly done. O'Mara uses the "wall" in a way completely unclear. And in both his poems there appears the exasperating and unanswered "what-ever," a poor device.

The best thing about Brian Jorgensen's offerings is that they come from a sophomore, a new face, so the *Juggler* still has some contact with authors below junior year. His "Splash at the Moon" is a pleasant poem, though ordinary and not skillful. I think "The Day Before From Some Distance" speaks for itself,

O the palmreader snapped
to stubby blond people,
eye awful, (they clutched solemn balloons),
"Well?
What are your dreams like?
Take a chameleon.
It's chilly. Now answer. How did you
dream?"

as vacuous. There must be better underclassmen than this.



If Mike Zwettler's epigrams aren't extremely familiar, it is because the reader hasn't read much poetry at all.

Michael Murray is the most difficult and most talented poet. I think "Song of the Grand Insurance Salesman" and "Letter in the Form of Four Stanzas to the Poet Judas" made the winter issue of the *Juggler* on Michael Murray's name. They are poems about poetry and are not very significant, though they have a somewhat wry and piquant quality.

"Elegy on the Death of an Unknown Father" is Murray at his best, perhaps as good as can be done by a student-poet (as opposed to a stu-

dent verse-maker or finished poet). The last two lines are outstanding:

But as my fathers die so do I sense rings
that lament the death of planted things.

He is a fine, calculating technician with excellent control of his four-stress line:

His fear filled my sixteen summers
unto the bonds of my youngness. I would
embrace
him but not the hardness of his wisdom.

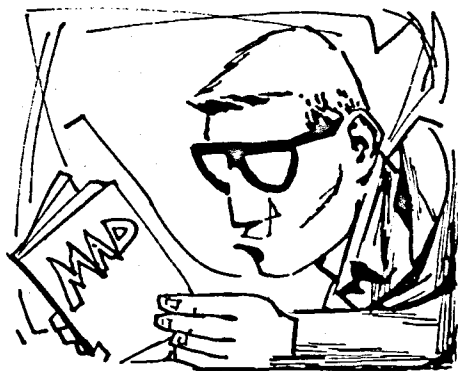
But even in "Elegy," he goes from "soldiers," "regiment," and "arrows," to the gravestones that "roll like the slow sea-buoys." The speaker is then "standing in this land of rocks," upon a stone that is "unanchored," — the non-functional image. There is also the vague misgiving that beneath the lyricism there is an idea that is strictly conventional, but the poem is generally and genuinely rewarding if carefully read.

"Kerygma" is extremely difficult to understand, and seems needlessly obscure and cryptic throughout; it is difficult to point to any lines as indicative of the problem. Perhaps:

The child The adult wherein
Does one distinguish between
Him who hides in the occult,
Him who strolls in green enclosures?

No matter how much love, energy, perseverance, or logic it is approached with, "Kerygma" does not seem to yield. It has been suggested that even when Michael Murray is being as abstruse and unintelligible as possible, the reader can still "hear" what Murray is saying from the cadence and diction, even if the reader cannot understand what he is saying, as with better modern poets. I must say that I cannot "hear" the meaning-through-cadence.

Poetry, though language's highest function, is still language and therefore should both express and communicate. I think Michael Murray could resolve the use of his talents more in the direction of communication. I don't advocate that he talk to everyone, because most or many people don't give a damn. I would advocate that he talk to sensitive, educated, intelligent readers. To use obscurity as a shibboleth to reduce the size of one's audience to a coterie, such as those possessing a doctoral degree in modern poetry, is antisocial poetry, unhealthy, and poetry deserves a better fate. Better to tell them in person. I'm not ready to believe that English is so lax and asthenic as to need obscurity to refine, tighten it, and strengthen it. It might be argued that the tradition embrac-



ing and nourishing student-poets is that of the obscure reference, the inexplicable allusion. But a nourishing tradition is not to be clung to forever; it does not exist to be proliferated, enshrined, but to be used, to be struck out from. And there are other traditions, other gods.

Of the 14 poems printed, two, perhaps three, are satisfying and worth the effort. The others are inadequate and dim for lack of skill, inspiration, effort, or all three. I feel a similar situation exists with the essays, and with the prose fiction, though I cannot at this writing undertake a critical study of the other sections. The questions remain—Does the *Juggler* make an effort to find if better or equally good work is being done and obtain it, or take the easier way of partiality toward and reliance on regulars; is "help wanted"; are pieces being printed on reputation to fill an issue; does the *Juggler* give an aura of clannishness; does the *Juggler* want the best or are its standards geared to particular and preconceived ends or special purposes; and finally, do those regular contributors, who have a high degree of certainty that their work will be published, submit work done completely conscientiously and not expediently?

These opinions are delivered and these questions put forth not for the pleasure of speech with sharp sting, but that the *Juggler* might be the finest college literary publication.

(Editor's note: Our readers may be interested in comparing the offerings of this year's *Juggler* with work that has appeared in previous years. The Summer, 1956, issue, chosen at random, contained the following two poems, among others.)

A Prostitute Laments Her Daughter's Death*

There is pain in recalling those few cursed years
More than in mirrors that judge. Sadness
can leap
In the veins, wither the flesh, and dry the
bone.

Yet drop by drop, make the well of sorrow
deep

And no mother will ever bury her own.

But in wind, by father-fingers rocked and
blown

The leaf-cup will spill rain it cannot keep

Down the city gutter, cleansing stone

And into streams far less mortal than tears.

—LELAND CROGHAN

Evening Song*

Here with the night descending and the
trees grown

white and loved in the dying moonlight,
warmarmed river bringing

wind like a soft mouth, dark scent of leaf-
mold clinging

and of wet snow, staled on the rotting
bough. Alone

in the deep room caught in a candle's
whisper, singing, singing

the old songs clung to, fleeting like soft-
bowed cello, flown

now and dying, flying swanlike to the known
arms somewhere. Yesterday the trees were
flinging

old leaves, filling the wind with leaves
thrown

windward. Now I too set dead things
winging

homeward here in the tumbling night, in the
swinging

wind, crying my love my love with the trees
bare and blown.

—JOHN MEAGHER

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Lively Marylyn Prosser, Pomona '64



Lively Ones: Marylyn Prosser, Sophomore Homecoming Princess at Pomona College, Claremont, California, and the new Galaxie 500/XL Sunliner

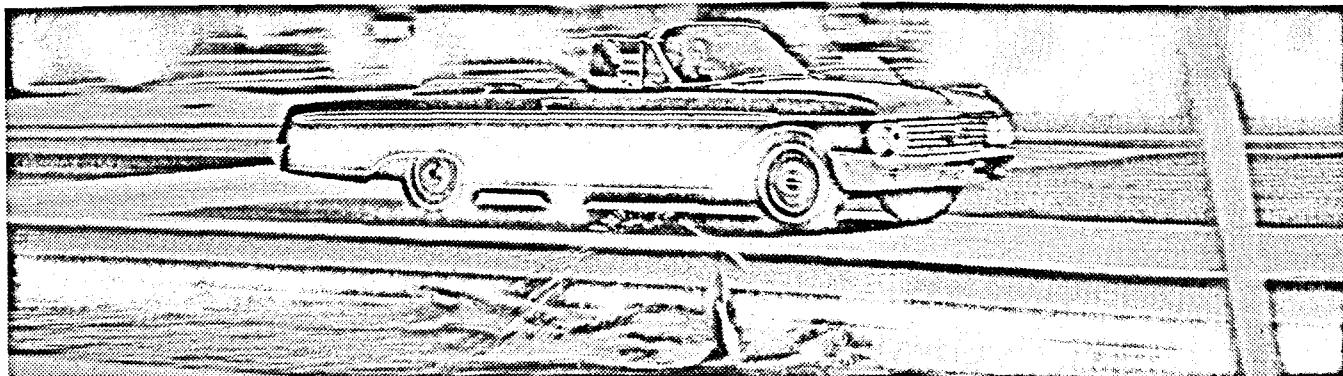
Lives it up with this Lively One from Ford '62: the new Galaxie 500/XL!

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VARSITY BATTLES OLD TIMERS TOMORROW



RETURNEES INCLUDE MYRON POTTIOS, NICK BUONICONTI, JIM MARTIN, NORB ROY, AND RED MACK

Headed by the Detroit Lions' great, Jim Martin, the well-stocked Old-Timers squad of Bill Early goes out after its first win since 1958 when it pulled out a thrilling 37-36 victory.

This year, unlike last, the main strength of the Old-Timers lies in the present senior class, which will contribute 16 men to Coach Early's roster.

Included in this group are eight men who are listed in the tentative starting line-up, Bob Bill and Joe Carollo at tackle, Nick Buoniconti and Norb Roy at guard, Gene Viola at center, Clay Schulz at quarterback, Joe Perkowski at halfback and Dick Naab at fullback.

Filling out the starting eleven will be Jim Martin and Bob Wetoska at ends and Red Mack at halfback.

Martin will definitely enter the game with that winning complex which Coach Joe Kuharich is trying to instill in the present varsity squad. During his four-year career as an end and a tackle between 1946 and 1949, Martin never played in a losing game. And in his only previous Old-Timers

appearance he helped the Old-Timers to a 25-7 victory, one of only seven victories for the grads in the 31-year history of this game.

Jim will also have his reputation as one of the best National Football League place kickers at stake when he squares off against Joe Perkowski, conqueror of Paul Hornung last year with a 50-yard boot.

Two other very familiar names, George Sefcik and Angelo Dabiero, are missing from the starting line-up because of two very different reasons. Sefcik, a second baseman on the ND baseball team which plays an 11 o'clock game tomorrow morning, will consequently be unable to make the kickoff of the Old-Timers game but will see plenty of service later in the game. Dabiero, who has been assisting Coach Kuharich during spring practice, sustained an injury while demonstrating a pass pattern in practice last week and is not expected to play.

Coach Early's bench will be filled with some of the best nonstarters you have ever seen. The perennial returnee, Gus Cifelli, will be on it but not for long. He should head up the defensive platoon along with Myron Pottios, the 1960 captain and a rookie linebacking star of the Steelers last fall, Dick Szymanski, the Baltimore Colts ace and John Linehan, a late season discovery at center in 1960.

Last season's strong second stringers, Roger Wilke and George Williams, and a 1961 graduate, Bob Pietrzak, bolster the tackle corps, while Bob Lally, a 1950 graduate, John McGinley of the class of '57 and Fran Grau and Jim Mikacich of the present senior class lend depth to the guard spot.

With both senior ends, Les Traver and John Powers, still recovering from injuries the pass catching chores will rest with Martin, Wetoska, Pat Heenan, Chet Ostrowski, Tom Murphy and senior Bill Ford.

Bill Henneghan, a fullback and quarterback during his career here, Tom Liggio, a graduate-to-be in June, and John Hutton, a star interhall footballer who never played varsity ball, will aid the starting backfield.

In addition, there is the usual speculation over the return of such big time stars as Nick Pietrosante, Ralph Guglielmi, George Izo, Monty "Big Daddy" Stickles, and a blond-haired private from Kentucky, but, as of this writing, confirmations have not been received from any of these players.

In an effort to make the game even more of a test for his varsity squad, Coach Kuharich has been toying with the idea of giving the Old-Timers some of his better freshman performers.

The varsity probably will go with a line of Stephens and Goberville at end, Burke and Humenik at tackle, Bitsko and Lehmann at guard and Hoerster at center. Daryle Lamonica will be calling signals for Mike Lind, Tom MacDonald, and Paul Costa.

—Bob Chiappinelli



ED HOERSTER



TOM MACDONALD

AS WE See IT

by TERRY WOLKERSTORFER

AUTHOR: Norb Roy, who introduced isometric contraction to the football team last fall, hopes to introduce it to the general public through his new book, *Isometric Contraction for Students and Businessmen*, published this week by Ave Maria Press.

Roy believes firmly that there is "a definite need for a conditioning program for the college student and businessman, which can be fitted into the everyday pattern of life without consuming a great deal of time as do conventional methods, but which can provide maximum efficiency in firming up the body and maintaining that firmness." Isometric contraction, he feels, is the answer — it requires only ten minutes a day, and no exhausting effort, since it is "a static system of contracting a muscle or muscle group against an immovable object for a brief period of time — six to 12 seconds."

The book outlines both exercises that can be done without any special equipment, and those which can be done with only a "chinning bar." If any of you are as fat, out of shape, and lazy as I am, this is too good to miss....

PROS: Ten seniors from the 1961 Irish squad have signed professional football contracts for the 1962 season. The players and their teams: Bob Bill, New York Giants; Joe Carollo, Los Angeles Rams; Nick Buoniconti, Boston Patriots; Norb Roy, Ottawa Rough Riders; Gene Viola, Montreal Alouettes; Clay Schulz, Los Angeles Rams; Joe Perkowski, Chicago Bears; George Williams and John Powers, Pittsburgh Steelers; and Angelo Dabiero, Boston Patriots. All but Dabiero and Powers will be in Old-Timers' uniforms tomorrow....

STANLEY CUP FINALS: As predicted here, Chicago's amazing Black Hawks once again shot down the mighty Canadiens. Although everyone — and I include myself — thought the Hawks had had it after Montreal stormed back to win the second game, they came from behind to take an unheard of four in a row from *les Habitants*. Although Glenn Hall was brilliant in the goal, and although Bobby (Golden Jet) Hull did everything expected of him, it was the sensational, game-breaking play of Stan Mikita that sparked the Hawks. ...The Maple Leafs should fall to Chicago in six....

Track

Notre Dame's track team takes a week's breather from the relay circuit this week end, after its season-opening appearance last Saturday in the Texas Relays.

The Irish will send small teams to Columbus next Friday and Saturday and to Des Moines the following week end for the last big relay meets of the season, the Ohio State and Drake Relays.

On Alex Wilson's traveling squad for the Ohio State meet will be hurdlers John Mulrooney, Pete Whitehouse, Jerry O'Connor, Ed Kelly, and Lou Lucas; shotputters Carl Ludecke, Mike Giacinto, and Pete Kirk; pole vaulter Mike Terry; miler Tom Dempsey; two-milers Frank Carver and Bill Yaley; half-milers Kevin Walsh and John Mulligan; and 440 and 880 relay teams. The personnel for the relay quartets is still uncertain, but senior sprinter Joe Balistrieri — if he has recovered from a persistent leg injury — should get his first outing of the season as a member of the 440 relay team. Whitehouse and O'Connor will double in the high jump and broad jump, respectively.

At Drake, the only certain entries are the shuttle hurdle team of Mulrooney, Kelly, O'Connor, and Whitehouse, and Carver in the two-mile. Other entries, according to Wilson, "will depend on how well we do at Ohio State."

At Texas last week end, Pete Whitehouse ran a :14.5 anchor leg to bring the shuttle hurdlers in second behind Nebraska with a 1:00.1 clocking. He turned in an identical time in taking third in the 120-yard high hurdles. Whitehouse trailed only Ray Cunningham of Texas and Bobby Bernard of Texas Christian at the tape. Said Wilson: "John Mulrooney has been the best hurdler at Notre Dame in recent years and holds several indoor records, and now Whitehouse is beating him regularly. Mulrooney is still probably a better hurdler at the shorter indoor distances, but Whitehouse has developed tremendously. The two hurdlers who beat him, Cunningham and Bernard, were fourth and seventh in the NCAA meet last June."

On May 5, the team travels to Lafayette for a triangular meet with Purdue and Memphis State; here the Irish should be the favorite. Then, on May 9, Crawfordsville will be the scene of the 13th road appearance of the year for the Wilsonmen, as they compete in the Indiana Big State Meet.

—J. C. Higgins

Profile:

BOB LEHMANN

One of the stalwarts of last year's second string, junior Joseph Robert Lehmann shows promise of becoming one of this year's top linemen. Bob is Notre Dame's one-third of a Lehmann football dynasty which includes a brother Bill playing tackle for St. Joseph's and another, Ken, a center at Xavier.

Sidelined by a knee injury at the outset of his sophomore year, Bob came back last season to become the number one replacement for Notre Dame's leading tackler, Nick Buoniconti. Playing only part of the season, the six foot, 205-pound guard finished the year with 41 tackles, leaving him only nine behind second place Bob Bill.

Lehmann, a six-letter man at Louisville's Flaget Memorial High, captained his senior football team to the city, state, and Catholic championships. Besides his two football letters, he also won track, baseball, and bowling numerals. Flaget also boasts another Notre Damer who already has made his mark in collegiate athletics, one Paul Hornung. Bob considers his biggest athletic thrill to be a no-hitter he pitched in his first time on the mound.

Here at Notre Dame, Bob stands as a fine example of Father Hesburgh's academic and athletic excellence program: he carries a four average in mechanical engineering.

Bob still has two more years of eligibility after garnering his first monogram in the '61 season. Irish coach Joe Kuharich feels Lehmann has tremendous potential and, with an opportunity to play in every game, may develop into one of Notre Dame's finest linemen.

—Joe Ryan



Preview '62?

Tomorrow afternoon the Varsity may once again provide Irish fans with some conversation pieces for the summer months. Whether it can furnish the ball club that will make amends for the past three frustrating seasons remains to be seen, however.

The Old-Timers of this year will probably be a much more talented lot than those which have faced the Varsity in years past. While they will lack some of the big names that have graced the roster in former years, an exceptional senior group should give the Varsity at least some temporary problems. Coach Joe Kuharich feels this senior contingent will give the Old-Timers the "solid all-around team balance" that usually the out-of-shape, fun loving old men lack in this game.

THE GOAL

The job of the Varsity tomorrow besides winning (they should make short work of even this talented Old-Timers squad) will be to show not merely the talents of a few top performers — as often has been the case in the past — but that this intangible goal, the "winning complex," is being carefully developed in this unit for the upcoming fall campaign.

The best way to show this is with a consistent running offensive, an explosive passing attack, a steady forward wall, and a sparkling pass defense. While no one has a right to expect highly polished performances in each of these areas at this early date, an indication of advancement in each of these areas is necessary for the Notre Dame fan to look hopefully to the 1962 season.

"We have a good consistent ground attack," according to captain Mike Lind. Evidence seems to bear out this statement. Lind, the key to the attack, will probably be a prime All-American candidate at the fullback post. Kuharich feels Gerry Gray is once again showing the form that made him the Irish's leading ground gainer in 1959. Even with the departure of leading rushers Angelo Dabiero and George Sefcik, the halfback position is well-manned by talented performers. At times Tommy MacDonald has looked like his professional namesake at the left halfback slot. Chuck O'Hara, Denny Phillips, Frank Minik and Ed Rutkowski provide good depth at the position. So far this spring, freshman Don Hogan has more than lived up to his advance notices. However, it is very doubtful if Paul Costa can top his Old-Timers' performance of last year in this season's encounter.

The loss of the entire interior line has not been noticeable so far this spring. The steady improvement of Ed Hoerster at center and the emergence of Dave Humenik at a tackle post has made Kuharich's rebuilding job easier. Ed Burke, Mickey Bitsko, and Bob Lehmann should be more than adequate replacements for the graduating seniors. The big problem in the line at the present time is a lack of depth after these starters. On the development of this depth the success or failure of the 1962 squad could depend.

Pass defense has been stressed during this last week of practice. An experienced secondary should strengthen what many felt was the weakest feature of the 1961 Irish. Tomorrow will be the first test of its effectiveness.

THE KEY

This leaves the passing attack. The key position on this, or any, team is the quarterback post. Daryle Lamonica and Frank Budka have been battling for the number one spot all this spring. It appears that this battle will continue into next fall's schedule. According to Kuharich, both "have similar traits, but different long suits." The steady Lamonica is "basically a conservative, ball-control quarterback who appears to have a better knowledge of the defensive patterns of the opposition than Frank has." The erratic, but often brilliant, Budka "often does the unexpected, which can be a tremendous asset, and usually passes more, especially the long ball." Kuharich feels that against certain teams Budka will be more effective, while against other types Lamonica will have the edge. It is, therefore, probable the two will alternate next fall unless one shows a decisive advantage over the other in the months ahead. With an extra year of experience under the quarterbacks' belts and with a host of promising end prospects, the passing attack can not help but improve.

THE QUESTION

These are the areas to watch in tomorrow's game. Whether the basic assets of this team can be united to provide the over-all balance that is required for the development of a winning team could be answered in tomorrow afternoon's Old-Timers contest.

— John Bechtold



BUDKA, KUCHARICH, AND LAMONICA
The key for '62

RUGBY

Last week end the Notre Dame Rugby team ventured to St. Louis. The Irish second team played the nationally prominent amateur rugby team, the St. Louis Bombers, and lost 40-0, while the ND first team took it on the chin 8-3 against St. Louis University.

Tomorrow, in conjunction with the Old-Timers Game, the ND rugby team takes on the Washington U. of St. Louis team.

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Baseball

"If we get warm weather and come up with the right combinations in the infield, we will have a pretty fair season." These sentiments were offered by head baseball coach Jake Kline about his 1962 Irish nine, which got its first test Apr. 10 against Purdue. This afternoon and tomorrow the Irish will start a two-game series with Indiana here at Notre Dame.

After the Indiana game, the Irish will start their Easter tour, which features seven games, five of them on the road. It includes some of the tougher Big Ten Universities, and such teams as Northwestern University, Lewis College of Lockport, Ill.; Western Michigan of Kalamazoo, Bowling Green, and the University of Michigan at Ann Arbor. The Irish will cap the vacation schedule with a two-game series with Toledo University on Apr. 27-28 here at Notre Dame.

TENNIS

The Notre Dame tennis team opened its 1962 season last Saturday here at Notre Dame with a decisive 8-1 victory over Bradley University. Sweeping the three doubles matches and taking five of six in the singles, N.D. dominated Saturday's play.

Although having little outdoor pre-season practice, N.D. held its own against the concrete courts and unaccustomed wind. The teams of Brown-Davidson (6-4, 6-1), Fitzgerald-Whelan (6-3, 6-1), and Bemis-DeWald (6-0, 6-1) made it a clean sweep in the doubles as they dominated play over Bradley. In the singles, Joe Brown (6-0, 6-3), Al Davidson (6-2, 6-3), Jim Whelan (6-3, 6-1), Jim Bemis (6-3, 6-4), and Maury DeWald (7-5, 6-1) gave N.D. five of six wins with Bob Fitzgerald losing in three sets (6-3, 4-6, 6-8).

"It was a typical season's opener," said tennis Coach Fallon. "I think Bradley was a little weaker than expected. Our team held up as expected with no one spectacular performance but a very good performance over-all." With the N.D. team having to face George Washington University, Georgetown, and Indiana in the Cherry Blossom Tournament, April 17-22, Coach Fallon remarked, "We need a lot of outdoor work before we face those teams, especially George Washington U. which has a good 5-1 record and more game experience than Notre Dame."

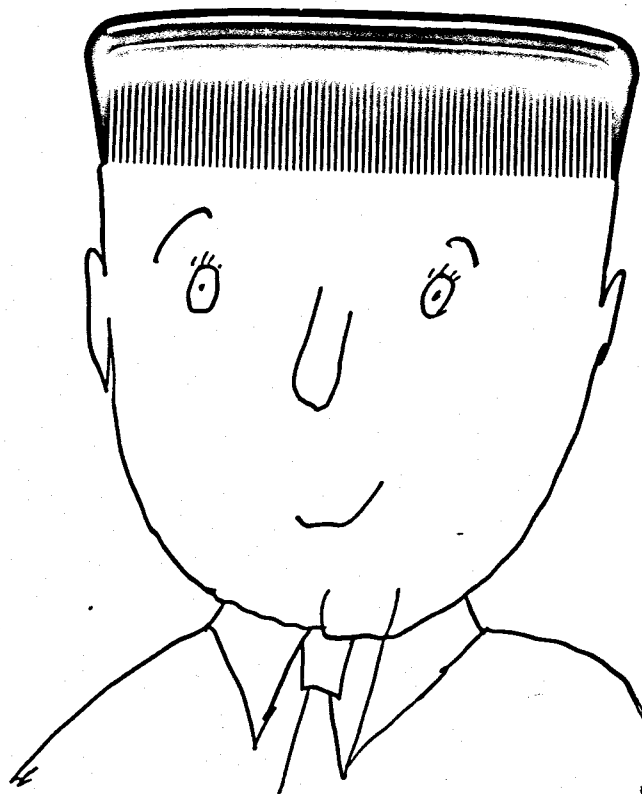
Next week end Notre Dame takes on Kalamazoo College here at N.D. After that it's the Cherry Blossom Tourney followed by meets against nationally ranked Northwestern, Michigan and Michigan State.

Golf

Led by Captain Tom Grace's one over par 72, Notre Dame's golfers made Father Clarence Durbin's debut a successful one with a 23½ to 6½ win over Western Michigan last Saturday on the Burke Memorial Course.

In addition to Grace, Bob Ferrel, Al Highducheck, Bill Busemeyer, Skip Vaughan, Ken Nelson, Dick Adamson and Terry Kitch also scored victories for the linksmen, with Highducheck, Nelson, Vaughan, Adamson and Kitch all shutting out their opponents. Pete Bisconti and Mike Voss both played well but lost their matches.

Next Saturday the golfers travel to Columbus, O., for a meet against seven Midwestern powers including Purdue and Ohio State.



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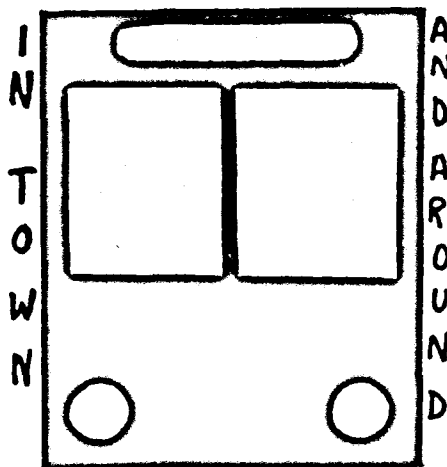
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Of Special Interest. *Intruder in the Dust* by Clarence Brown: another of the student-faculty film series. It will be screened in the Engineering Auditorium on Sunday at 8 p.m. Included in the program is a short subject: *A Night at the Peking Opera*.

On the same day, the New Jersey Club will show *They Came to Cordura* with Cary Grant and Rita Hayworth

in Nieuwland Science Building at 3, 6 and 9 p.m. This is a switch in roles for Miss Hayworth: she has at last recognized her age and it is hard to recognize her as the same Rita Hayworth that portrayed Salome a few years and a few wrinkles ago.

The Avon. A double feature. The first show isn't even worth sitting through . . . a horrible example of motion picture footage: *Night Girls of Marseilles*. The second feature is something of an improvement but not much. *The Cheaters* is a French story about French teen-agers: an enigma, to utilize a cliché. A cast of French youths figures into the production, naturally: Pascale Petit, Andrea Parisy, Jacques Charrier. More of the rock-em, sock-em problems that have bothered our troubled youth since the age . . . well, let's be frank, since the age of the sound projector. Probably pretty poor.

(*Night*: 7, *Cheaters*: 8:55.)

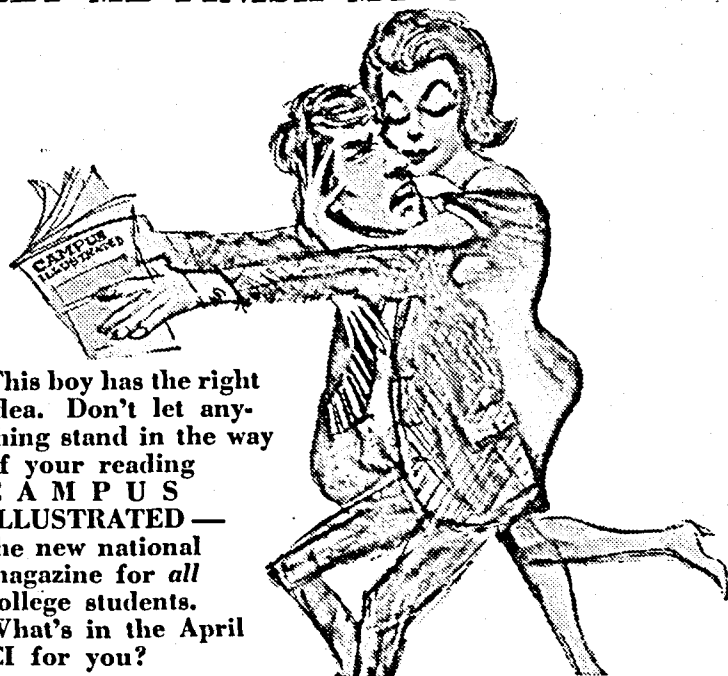
The Colfax. *All Fall Down* is another in the too-long series that Hollywood is currently producing about the pervert activity to be found today — or any day — in our society. It seems to be a contest as to who can stuff the best and most perversion into 120 minutes of film. This time we are concerned with a promiscuous older brother (Warren Beatty); his hero-worshipping younger brother (Brandon DeWilde); and estranged parents (Karl Malden and Angela Lansbury). Eve Marie Saint plays an important but pathetic part. The picture involves general debauchery, marital incapability, incest, and suicide. No matter how well these things are presented I don't think that they should be overworked as a part of our national "entertainment" . . . they have been. Comic strips are no longer funny — the movie industry is fast becoming no more than a chronicle of our society's ills.

(*All Fall Down*: 1, 3, 5, 7, 9.)

Granada. *The Four Horsemen of the Apocalypse* has nothing to do with the four horsemen of Notre Dame fame — and only a token reference to the Apocalypse of St. John. It doesn't really concern Famine, or Pestilence, or Death . . . or even War; it concerns a family. A family of Argentines whose French and German backgrounds causes a dichotomy at the outbreak of the Second World War. Glenn Ford plays his usual "good" part — both as far as the role is concerned, and as far as his performance is concerned. He is

(Continued on page 30)

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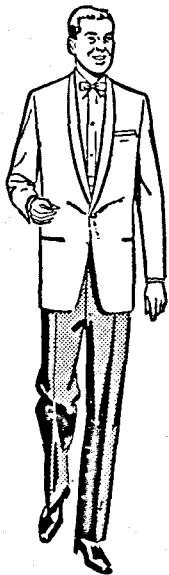
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'In Town'

(Continued from page 29)

on the French side, but prefers Argentine neutrality to the more belligerent Resistance. Yvette Mimieux plays Ford's sister: a feminine DeGaulle out to whip the Nazis single-handedly. Lee J. Cobb is only temporarily present but the small part that he does play is perhaps the best of the entire picture. It is a little disappointing at times — but on the whole it is a very enjoyable and adult picture.

(4 *Horsemen*: 1, 3:20, 6:40, 9.)

River Park. Another double feature: and a particularly good one too. The first feature, *Two Women*, has been seen in South Bend before but is almost worth seeing again. Sophia Loren stars. It concerns Italy (what else?) during World War II. *One, Two, Three* is about Berlin today — the cold war. Jimmy Cagney and Horst Bucholtz star.

(*Two Women*: 6:30, 10:30; *One, Two, Three*: 8.)

State. And again: a double feature. South Bend goes wild. And both are Academy Award Nominees. *Summer and Smoke*: a Tennessee Williams' theme about life in Mississippi. Young John has no intention in the world of becoming a doctor but his father dominates and John goes off to med school — leaving sweetheart Alma home to pine away. Alma pines into melancholy puritanism and John returns — much the man of the world. And the heartbreaks begin — as of then and there. Laurence Harvey plays John — "moulded by his father"; Geraldine Page creates a most prudish Alma. And the supporting cast, Rita Moreno, Una Merkel, and Pamela Tiffin, is well handled by Director Peter Glenville. The story is a little off-beat . . . but then again it's by Williams. The second feature is *The Hustler*. Paul Newman and Jackie Gleason. Piper Laurie portrays the crippled student. One of the best of the year. . . .

(*Summer and Smoke*: 1, 5:15, 9:35; *Hustler*: 3, 7:15.)

Added Attraction. The Department of Music and the Department of Modern Language will present a trio program in the O'Shaughnessy Art Gallery Sunday afternoon at 3:00. It is to be dedicated to Ivan Mestrovic. Laura Murray, soprano; Damianabratuv, pianist; Gary Grey, clarinetist. The program will consist of Schubert and Liszt as well as some Jamaican folk songs . . . from Miss Murray's home island.

—John McGuire

The Scholastic

Repercussions

(Continued from page 8)

be something of value"? *Sancta simplicitas!* If that is not a brilliant testimony of intellectual poverty and helplessness! Enough, however, of my impressions.

Why do the men of the *Juggler* not offer to Carl Wiedemann the opportunity to "rectify their ideas of what art is"? Let him "give truly artistic expression to a merely significant thought, idea, or experience in understandable language that will fascinate the mind, ear and emotions—"! For, as the French say: *La critique est aisée, mais l'art est difficile!*

Paul J. Friedrich

Editor:

If the *Juggler* is as bad as Mr. Wiedemann insists, then his abstinence from referring to specific works shows an admirable charity. However, summary condemnation without substantiating analysis is somewhat questionable as a critical procedure — unless, of course, unlike the esoteric poet, the critic is primarily concerned with calculating the satisfaction of his audience.

Joseph Gallagher

ONCE MORE, WITH PASSION

Editor:

Re: Art Graham's Senate column, April 6, 1962.

This column was a vicious attack both upon my personal character and my responsibility as social commissioner. There is no actual reason for anyone other than the Senate officers to know reasons why things are done, for I do them in the behalf of the majority. However, since I "overstepped" my bounds there is necessity to explain my actions to the entire student body:

After learning through consultation with the Big Name Entertainment Chairmen that the Four Lads concert was due to take a fantastic loss, it was decided that we might reduce this loss in the future by selling tickets at a reduced price. Instead of opening up sales to the entire campus, which would have caused dissatisfaction to the pre-concert ticket buyers, I decided to see what effect a lowered price would have on the Student Body, compared to the attraction of the talent. The opportunity clearly presented itself at Sorin Hall, with my being chairman of their Mardi Gras, to offer this reduction. For Mr. Graham's information only six tickets were sold to Sorin Hall residents at a reduced price. The test clearly proved that the success of

(Continued on page 32)

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Repercussions

(Continued from page 31)

Big Name Entertainment on campus is not decided on the price charged but on the talent involved.

As far as reporting to the Senate at the Mar. 25 meeting, I considered these six tickets rather trivial to bring up before the body. If Mr. Graham thought otherwise why didn't he bring it up, he was there at the time?

Phone calls to the SCHOLASTIC, ext. 515, may be made Monday through Friday from 8 a.m. to 1 p.m., and Sunday and Monday evenings from 7 to 11 p.m.

The question of who "overstepped" whose bounds remains to be seen, for, just as it is my responsibility to represent the students fairly, it is even more important for the *Scholastic* to present the students with the real facts. I was not even approached by Mr. Graham as to the truth of the matter, and he told me personally *when I went to see him* that it was all taken from the hearsay of a kibitzer. [Mr. Graham categorically denies this point. — Ed.]

I wish Mr. Graham would realize his own responsibilities of truly and accurately reporting to the student body what really goes on at Student Senate meetings, rather than using his column merely to voice his own personal opinions. But then again, it's a little too late in the year for Art Graham to finally realize his own responsibilities; perhaps next year's staff will have the maturity to know that controversy is not the only way to get students to read their magazine.

— Greg Weismantel

cc: Rev. T. M. Hesburgh, C.S.C.

Rev. Chas. I. McCarragher, C.S.C.

Rev. Joseph Hoffman, C.S.C.

(The gentleman doth protest too much, methinks. — Ed.)

The Scribblers, Notre Dame creative writing club, will accept applications for membership from April 30 to May 10. Applicants should send a sample of their own creative writing, along with a letter stating background and reasons for desiring membership to The Scribblers, 319 Badin Hall.

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RESERVATIONS ON ROTC

by JOHN ROOT

The relationship between college students and the military is, for the most part, one of aversion. The situation arises, not from a lack of responsibility, but from such personal considerations as graduate study, financial need, or ambition. However, a large amount of student antipathy can be attributed to an idealism which negates the military both as a vital function and as a way of life.

The view is superficial on both counts. It is not necessary to recall the various arguments for a military system — survival seems the obvious. Since the three military academies can supply but a small percentage of the total number of officers the college campus, and the college graduate, is, at least potentially, a solution. The ROTC program is the application of this solution on a large scale.

Despite the availability of such programs on the Notre Dame campus, not more than 25% of the student body is enrolled. Considered nationally such a percentage is high, which points to either a lack of awareness, internal defect, or both.

The common objection is that the system is unnaturally superimposed upon the intellectual community. The assertion does not deny the useful possibilities of an ROTC program, but seriously questions its present form. This is not to be confused with the superficial and knowledgeable criticism of discipline.

ROTC programs as they now exist pretend to be an integral part of the university, having departmental status and offering bona fide three credit courses in the advanced sequences. Most students do not accept this view, tending to see it rather as a "useful appendage," a serious co-curricular activity. This is the more realistic conception, for, with some minor exceptions, the ROTC instruc-

tion neither contributes to, nor can be compared with, any academic course.

The ROTC courses are unequal to, but equally weighted with, academic courses, for they are given the same accreditation. The question of grades may or may not be relevant. While a certain number of superior students will receive 5's or 6's, it is an erroneous opinion that the ROTC courses are grade boosters, for there is a substantial number of 2's and 3's given, many to above-average students. In several cases the inclusion of the ROTC grades in the cumulative average creates serious problems.

In view of the fifteen-credit maximum load rule of the College of Arts and Letters, for example, ROTC takes the place of the only elective courses that the student may take in his junior and senior years, thus preventing him from taking subjects often essential to his general course of study. The full implications of this system become apparent to the student who is desirous of entering upon graduate study. Actually the Notre Dame student is faced with a unique problem because of the required religion and philosophy courses which also count for university credit and whose grades become a part of the cumulative average. To be considered for admission to a graduate school a strong cumulative average must be presented and, as often as not, low and average grades in ROTC, religion, and philosophy can cast a bad light on the student's general competence as a scholar, in spite of more respectable grades in his major field. (It should also be pointed out that high grades in these subjects may raise the cumulative average and indicate a competence that is not in the student.) And, as many faculty members will point out, a graduate school, while concerned with the student's cumulative

average, will tend to disregard the listing of these three courses on the official transcripts, preferring that the student had taken courses pertinent to his major field which would then give them a firmer basis for judgment.

Asserting that an officer instruction program has a wanted and valid place on the campus, it would seem that some changes should necessarily be made to better accommodate the ROTC to the greater needs of the students. Several faculty members and students are of the opinion (some perhaps not fully realizing the new difficulties that would result), that the university should no longer include the ROTC grades while compiling the cumulative average and that the credits obtained be no longer deemed valid toward graduation. These would be radical measures and the author is not qualified to state whether such changes are even remotely possible.

Unfortunately, we are confined to speculation as to what the results would be. If graduation credits were not available, much of the attractiveness of the ROTC program may be lost in that participation would constitute an additional burden on the student, seemingly without reward. One problem is substituted for another. The noninclusion of ROTC grade in the cumulative average, however, could actually be an advantage to the ROTC organization by allowing enforcement of much higher standards.

For many reasons the suggested solution may be called impractical, but this does not vindicate the status quo, for the disadvantages of the present system, considered purely from an academic point of view, are considerable.



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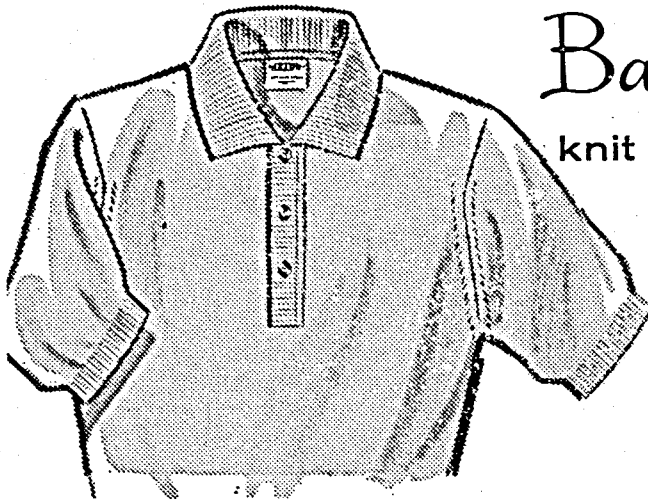
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