

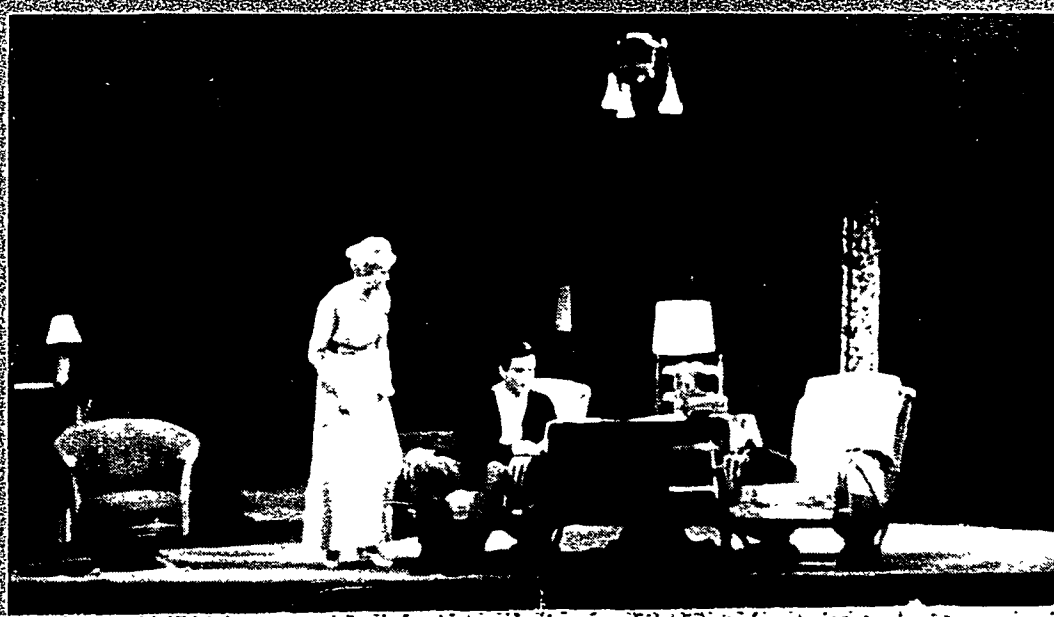
The SCHOLASTIC

MAY 3 1963

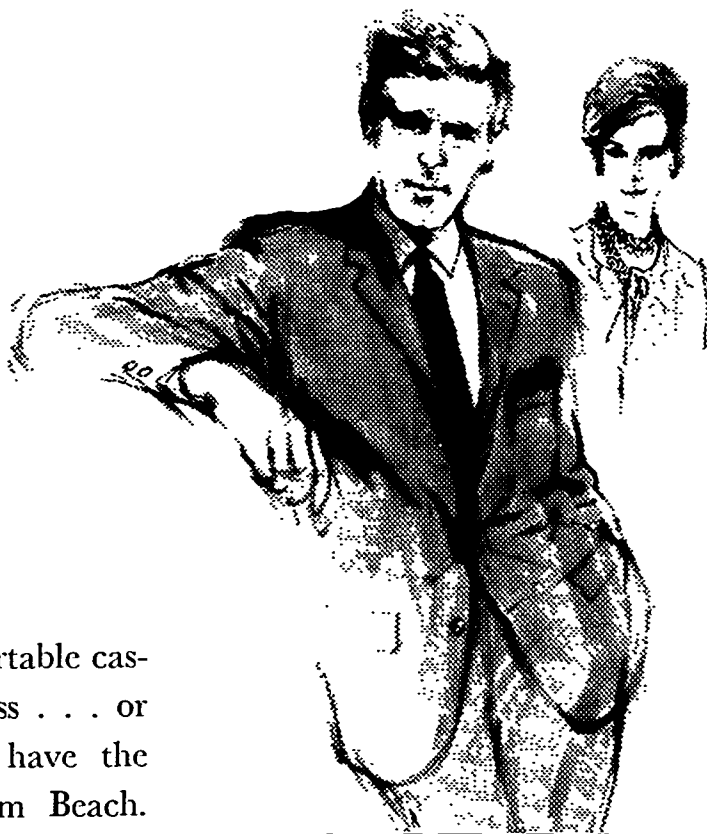
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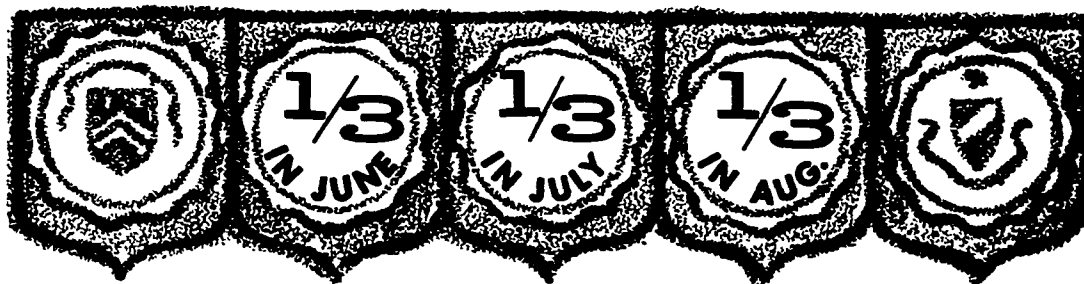
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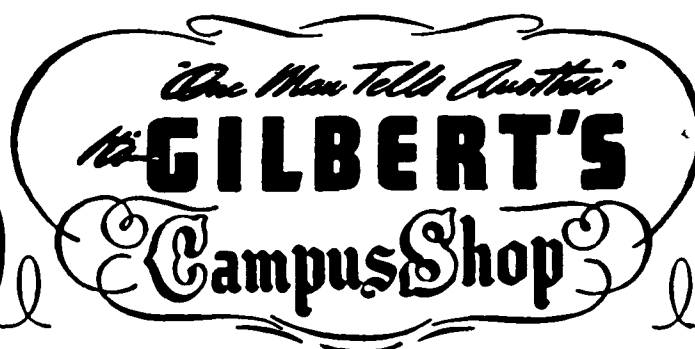
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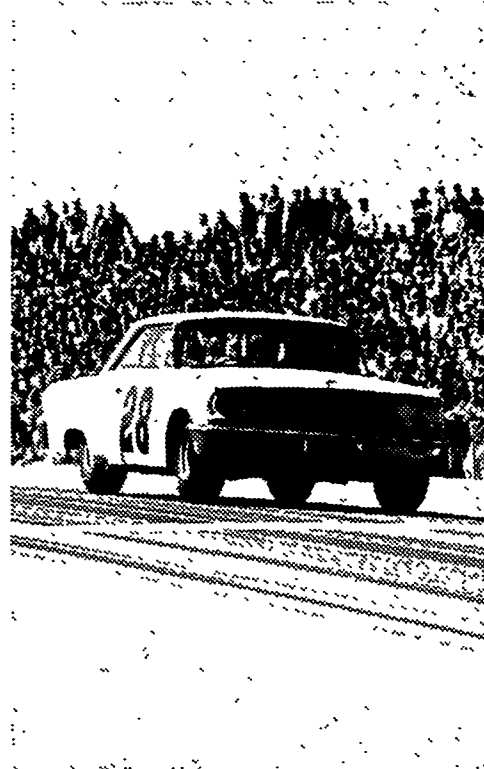
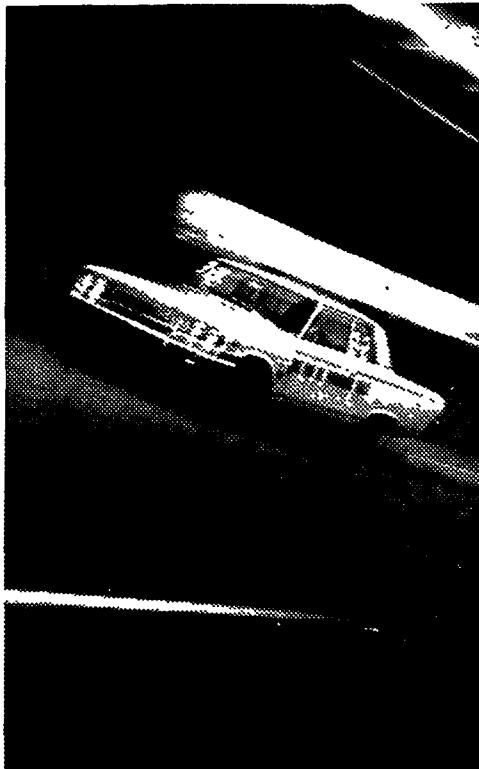


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Then, at Riverside in California, in America's only long-distance stock car event that is run on a road course (as opposed to closed circuit, banked tracks such as the track at Daytona), Dan Gurney pushed a Ford to first place.

The latest news comes north from Daytona. There in the open test that tears cars apart—the Daytona 500—Ford durability conquered the field. Fords swept the first 5 places . . . something no one else had equaled in the history of the event. In a competition—which anyone can enter—designed to prove how well a car hangs together, 9 Fords finished out of 12

entered . . . a truly remarkable record considering that over 50% of all cars entered failed to finish.

Why do we keep such an interested eye on competitions such as these? Is speed important to us? Frankly, no. The speed capabilities of the leading American cars are now grouped so closely together that the differences have no real meaning. To us, who are building cars, success in this kind of competition means just one thing: the car is strong. This kind of performance capability means that the car is so well built that it can stand up to normal driving—the kind of day-in, day-out demands you put your own car through—for thousands of miles longer than less capable cars.

In tests like the Daytona 500 and Riverside, we find out in an afternoon what might take us 100,000 test-track miles to discover. We learn how to build superior strength into suspension systems, steering systems, drive train, body, tires. Anyone can build a fast car. What we're interested in is the concept of "total" performance.

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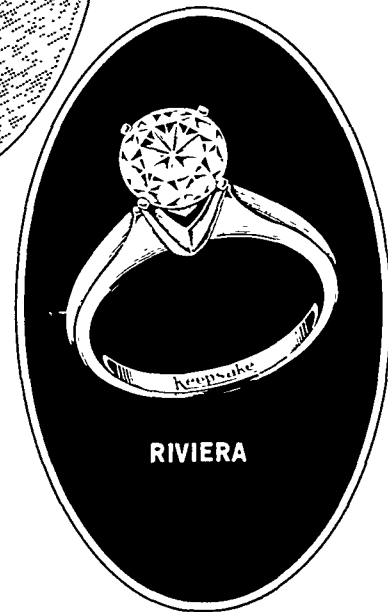
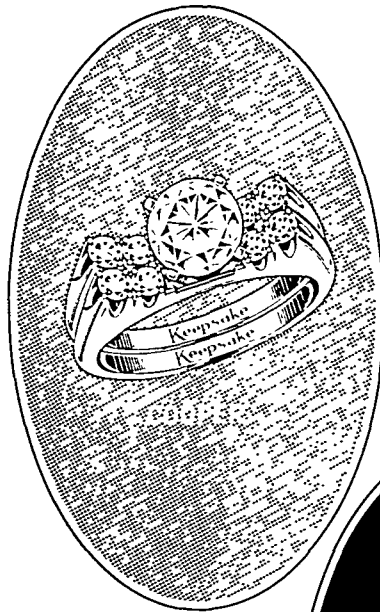


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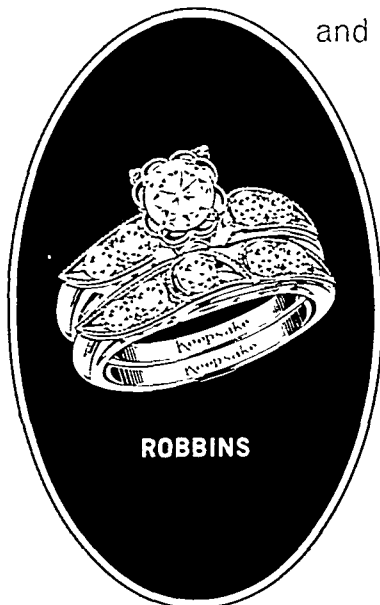
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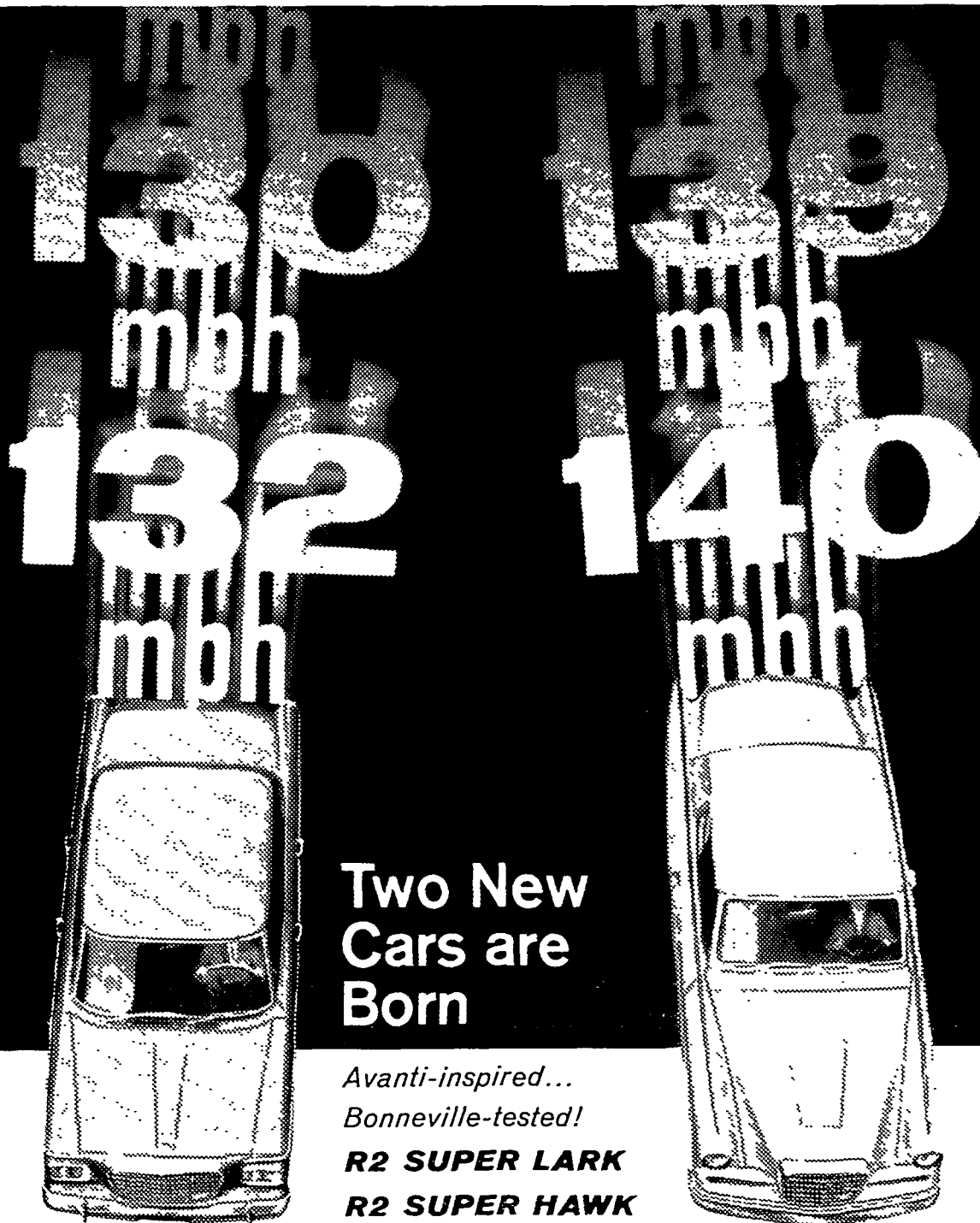
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HOW TO SEE EUROPE FOR ONLY \$300 A DAY: NO. 1

Summer vacation is just around the corner, and naturally all of you are going to Europe. Perhaps I can offer a handy tip or two. (I must confess that I myself have never been to Europe, but I do have a French poodle and a German shepherd, so I am not entirely unqualified.)

First let me say that no trip to Europe is complete without a visit to England, Scotland, Wales, Ireland, France, Germany, Spain, Portugal, Italy, Lichtenstein, Holland, Belgium, Luxembourg, Switzerland, Denmark, Sweden, Norway, Finland, Poland, Czechoslovakia, Latvia, Lithuania, Estonia, Russia, Greece, Yugoslavia, Albania, Crete, Sardinia, Sicily, Hungary, Rumania, Bulgaria, Lapland, and Andorra.

Let us take up these countries in order. First, England.

The capital of England is London—or Liverpool, as it is sometimes called. There are many interesting things to see in London—chiefly the changing of the guards. The guards are changed daily. The old ones are thrown away.

Another "must" while in London is a visit to the palace of the Duke of Marlborough. Marlborough is spelled Marlborough, but pronounced Marlboro. English spelling is very quaint, but terribly disorganized. The late George Bernard Shaw, author of *Little Women*, fought all his life to simplify English spelling. They tell a story about Shaw once asking a friend, "What does g-h-o-t-i spell?"

The friend pondered a bit and replied, "Goatee."

Shaw sniggered. "Pshaw," said Shaw. "G-h-o-t-i does not spell goatee. It spells fish."

"How is that?" said the friend.

Shaw answered, "Gh as in *enough*, o as in *women*, ti as in *motion*. Put them all together, you get fish."

This was very clever of Shaw when

you consider that he was a vegetarian. And a good thing he was. As Disraeli once remarked to Guy Fawkes, "If Shaw were not a vegetarian, no lamb chop in London would be safe."

But I digress. We were speaking of the palace of the Duke of Marlborough—or Marlboro, as it is called in the United States. It is called Marlboro by every smoker who enjoys a fine, rich breed of tobaccos, who appreciates a pure white filter, who likes a soft pack that is really soft, a Flip-Top box that really flips. Be sure that you are well supplied with Marlboros when you make your trip abroad. After a long, tiring day of sight-seeing there is nothing so welcome as a good flavorful Marlboro and a foot-bath with hot Epsom salts.

Epsom salts can be obtained in England



The old ones are thrown away

at Epsom Downs. Kensington salts can be obtained at Kensington Gardens, Albert salts can be obtained at Albert Hall, Hyde salts can be obtained at Hyde Park, and the crown jewels can be obtained at the Tower of London.

The guards at the Tower of London are called Beefeaters because they are always beefing about what they get to eat. This is also known as "cricket" or "petrol."

Well, I guess that about covers England. In next week's column we will visit the Land of the Midnight Sun—France.

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The SCHOLASTIC

Vol. 104 May 3, 1963 No. 19

Founded 1867

*Disce Quasi Semper Victurus
Vive Quasi Cras Moriturus*

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Policy

THE STUDENTS of the University of Notre Dame have the ethical right to free expression of their opinions. The SCHOLASTIC has been, and will continue to be, a vehicle for that expression.

The present editors of this magazine recognize that the right of free speech, like all rights, can be abused. The question which causes controversies is: what action should be taken in the event of such abuse? In our opinion, censorship is seldom, if ever, justifiable.

Nevertheless, we do not condone the editorial policy of our predecessors. Three factors made their policy at the least imprudent and at times irresponsible: 1) the University subsidizes the SCHOLASTIC to the extent of approximately two-thirds of its operating budget, and should by that fact have the right to pass judgment on what appears in the SCHOLASTIC, 2) the SCHOLASTIC is distributed nationally to several hundred people who have an interest in the University, and therefore its contents ought to be both factual and within the limits of good taste. As students of the University, we ought not to desire to display unnecessarily our dirty linen in public, simply out of pride in what is good here. This does not mean that necessary commentary should be withheld, 3) the administration takes quite seriously everything that is printed in the pages of the SCHOLASTIC. Many would argue that they should not; personally, we would rather be paid attention to than ignored. However, at times this attitude of respect gives undue significance to statements which should rightly be thought of as impertinent, ignorant, or merely silly.

Our specific feeling on editorial policy is that the SCHOLASTIC, if it hopes to represent accurately the views of the student body, should editorialize from a somewhat broader base of student thinking than in the past. Toward this end we plan to name (by the next issue) a nine- or ten-man editorial board of students who represent several classes and colleges. The board will serve in both an advisory and active capacity. Ideally, they will write the editorials subject only to the approval of the editor. We think that, at the least, this innovation will prevent the editorials from reflecting the personal (and hence limited) viewpoint of one or two persons.

In the body of the magazine, we have always felt that news, even in a weekly publication, could be covered more extensively than in the past year. The particular printing deadlines of our magazine usually preclude spectacular scoops. Nevertheless, a useful and informative coverage of past and future campus events seems possible to us.

Features will continue pretty much the same as in the past, presenting noteworthy articles of criticism, commentary, ideas, and events which are of interest to the University community but which justify a more lengthy coverage than is possible in the news columns.

editorial

The policy of the sports department will again be determined by the sports editor who outlines it in his column this issue (on page 31).

Any comments that the editor himself sees fit to make will appear in a column, "The Last Word," on the back page. Mainly, these comments will concern matters of lesser significance than those treated in the regular editorial pages.

Our hope for the SCHOLASTIC is that it will attain a position of respect on the campus. Our situation at the present time is such that we must make a new start to gain that respect. We will try to make the SCHOLASTIC a magazine that is concerned with the welfare and interests of the students, recognizing at the same time that the students' interests are often the same as those of the faculty and administration. We do not intend to be made a public relations newsletter; at the same time, we see no point in being a scandal sheet.

The students' point of view does not gain respect or a hearing through harassment of the administration. If the students' point of view is expressed in the SCHOLASTIC, then the SCHOLASTIC must be responsible enough to gain a hearing for the students. On the other hand, administration opposition to the SCHOLASTIC simply because it *does* represent the students' point of view seems unavailing, because suppression of student opinion can only drive the students farther from the administration.

We were told when we took the job of editor that it would be a challenge, since we faced opposition from both students and administration. From this peculiar position, we hope ultimately to reconcile both students and administration in a common ground of agreement and achievement. We accepted the challenge, and hope to meet it.

—Tom Hoobler

Ed. Note: Dick Stranger, who will be the chairman of the editorial board mentioned above, has prepared the following statement as his idea of the role of the SCHOLASTIC.

A UNIVERSITY IS COMPOSED of men, but above that it is composed of ideas. It is folly to think that the ideas that men live by are, or can be, mutually complementary and compatible. They can be this only inasmuch as they exist side by side, each standing or falling on its own relative merits. Mill said that exposure to public view will only serve to strengthen the true and to expose the false. Let this be the case at Notre Dame and let it be the case with the SCHOLASTIC. As a vehicle for campus ideas, the SCHOLASTIC alone has the potential both in coverage and in format to present them for public scrutiny. It is to this purpose that the editorial pages of the SCHOLASTIC will be dedicated. It is the desire of this editor to present from week to week the issues and ideas that compose the University and subject them to public acceptance or rejection. *Let the ideas stand or fall on their own merits.*

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Because of excessive ad content accumulated from the two issues which were dropped from the publication schedule, this issue of the Scholastic is 44 pages long. In the future, unless unusual circumstances prevail, all issues will be 36 pages long.



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Of course, some men may use Mennen Skin Bracer because of this effect.

How intelligent!



letters

Editor:

I had the great misfortune to read the February 22 issue of the *SCHOLASTIC* and some of the subsequent issues.

Since leaving the University in 1952 to enter law school, I have visited the campus several times a year and have been in regular contact with members of the faculty, students and other alumni. As a result, I know something about the tremendous accomplishments at Notre Dame during the last ten years, particularly in the area of academic excellence. At long last there is a Catholic school which can be compared favorably with the greatest American colleges and universities.

My fellow alumni and I are proud of Notre Dame and are deeply grateful to Fr. Hesburgh and the others who made these things possible.

If one can judge from the *SCHOLASTIC*, these accomplishments have brought with them an unfortunate change in the character and outlook of the Notre Dame student. Statistics would undoubtedly show that your IQ is higher, your bridge game better, your reading faster and your clothes sharper than the "Notre Dame Man" of ten years ago. I am afraid that your capacity for self-admiration has also increased by at least 100 per cent. Several attacks on Fr. Hesburgh and the Holy Cross order, a routine review of "Boccaccio 70" (which has been condemned by the Legion of Decency), Mr. McPhee's cover illustration of satyrs and maidens, etc., suggest to me that a reinstatement of 10 o'clock lights-out and mandatory short pants are in order. The only refreshing piece I saw in any of the issues was a letter to the editor from a St. Mary's girl.

I was delighted to discover that certain *SCHOLASTIC* editors and their faculty advisor have recently resigned. My tenth reunion will be held this June, and I hope that the rest of the staffers will pick up their Rhodes scholarships and disappear before I arrive on campus.

Thomas H. Morsch, '53

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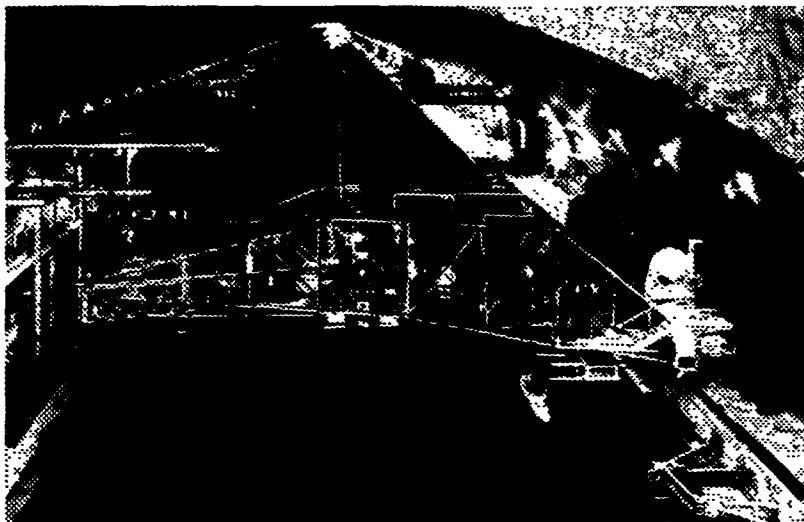
May 3, 1963

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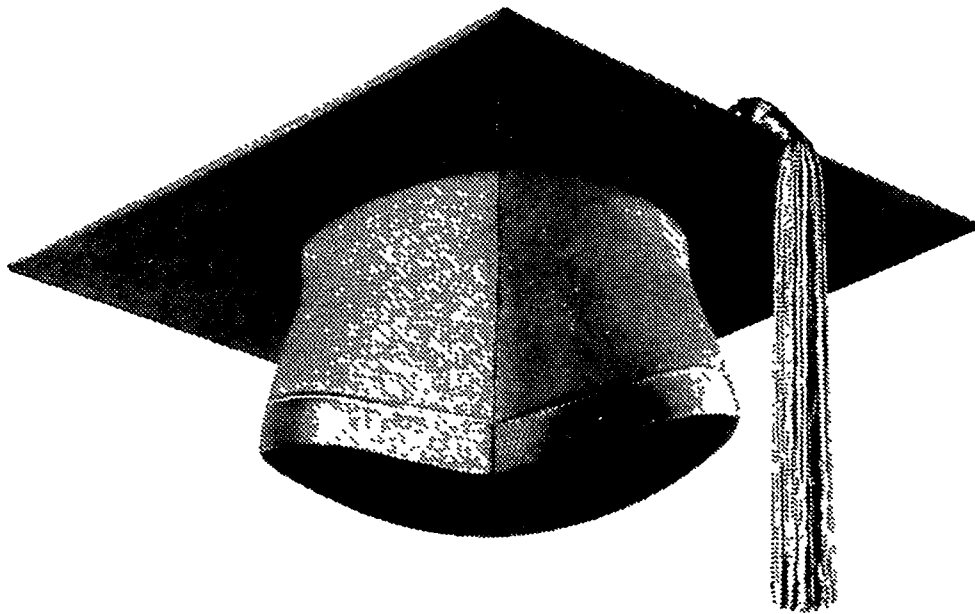
Thus, The Model Basin offers outstanding career development opportunities in each of these four laboratory areas. Planned professional development programs provide financial assistance and every encouragement to obtain advanced degrees. Several local colleges and universities are close by, and participate in these programs . . . with many classes conducted right at The Model Basin.

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OTS offers college men and women an opportunity to assume great responsibility. When

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We welcome your application for OTS now—but the same may not be true next year. So if you're within 210 days of graduation, get full information from the Professor of Air Science.

U. S. Air Force

Leon Joseph Cardinal Suenens, Archbishop of Malines-Brussels, will address the United Nations concerning the encyclical *Pacem in Terris* on May 15. Notre Dame will honor him in a solemn convocation in the Fieldhouse May 16, at which he will receive an honorary degree and address the student body. Cardinal Suenens was a leader in the first sessions of Vatican II and is an authority on much of the thought contained in the recent encyclical.

THIS IS A BIG week end for the juniors, prom week end. The prom, as the main event, takes place tonight in the Stepan Center. Nothing has been planned for Saturday so the couples will be on their own. Sunday morning the week end will be officially ended by the Communion Breakfast.

Reigning over the prom this evening will be Queen Jean (Anne) Konzen, a freshman from SMC. Jean is an English Literature and Christian Culture major from Marion, Iowa, who plans on a career in teaching. She is in Glee Club, YCS, IAS, and is on the Academic Commission.

The prom will be held in the Stepan activities building, but those inside will find it quite changed. The decorations committee has turned the building into a garden to fit with the prom theme: "Spring Interlude." The decorations will work with the roundness of the building, fanning out from a central fountain and pond. An artificial ceiling, artificial flowers, and the fountain will create a huge patio-garden under the geodesic dome.

Music for the prom will be provided by Si Zentner and his orchestra. Zentner is the creator of the record hit "Up a Lazy River," and has made quite a name for himself on the West Coast. He is presently touring the East, and this will be his first appearance here.

One of the luckier persons at the prom will be Bob Jones, 326 Sorin, who won the free prom week end. He received a free bid and Communion Breakfast ticket, free use of a Cadillac for the week end, and \$20 to spend. About the only thing he had to provide was his date.

Sunday morning, after the 9:00 Mass, there will be a Communion Breakfast, with Fr. Hesburgh as guest speaker, marking the end of the activities planned by General Chairman Phil Melchert and Executive Chairman Tom Dumit.

THE TENOR WAS set for eight days of unequalled merriment and self-indulgence on Bermuda when the courteous and understanding BOAC offered an open and free bar to 110 ND

campus at a glance

men on their chartered flight to the island of pleasure. Due to the size of the group it was necessary to disperse the emotionally pent-up and still thirsty young men among several of the more quaint and economical establishments upon arrival. Sunset Lodge, being the largest, served as a base of operations for the various activities, particularly late at night after most of the clubs had closed or parties broken up, since its continually open bar and adjoining dance floor provided an excellent spot for couples weary from having fun to relax and catch their second wind with a few Zombies.

Despite the unusual occurrence of rain and chilly winds, Elbow Beach was always stocked with an excess of two-piece bathing beauties. In fact, the British Government announced that there were five of these affable young women for each boy, including those boys from Holy Cross, B.C., Georgetown and Villanova. Most of the girls came from the Eastern Catholic schools — Newton, Marymount, Dunbarton — with a smattering representation of various state schools.

A typical day consisted of a free lunch and an afternoon of beach entertainment provided by the gracious British Government. During the late afternoon all participated in "Happy Hour" at the nearest club, where, amidst the throng of singing and generally happy collegians, dates were made and relations established.

REFLECTING THE PASSAGE of another school year, Notre Dame's two traditional communications media have taken on new leadership. Radio Station WSND with its expanded AM and FM service passed into the capable hands of Station Manager Craig Simpson and his immediate assistants — Program Director Greg Bradford, Business Manager John Kanaley, and

Pictures, from top: 1) Jean Konzen, St. Mary's freshman, Junior Prom Queen. 2) Tom Hoobler and Dick Stranger, new Scholastic editors. 3) Second Place Trophy, won by Notre Dame, from Marx-Xavier National Invitational Debate Tournament. 4) Band Director Robert F. O'Brien atop rock painted like an Easter egg—a present from the Band.

Technical Director John Murphy. At the same time, the SCHOLASTIC's new management assumed their duties under the direction of Tom Hoobler and Dick Stranger, Editor and Managing Editor respectively. Working with Hoobler are — Features Editor Jim Devlin, News Editor Mel Noel, Sports Editor Terry Wolkerstorfer, Business Manager Brian Barnes, Advertising Manager John O'Hanlon, Circulation Manager Tom Keane, and Art Editor Larry Sicking.

THE NOTRE DAME Concert Band returned April 21 from its annual Easter concert tour, which this year

was a nine-day trip through six states for five concerts. First stop was Kansas City, Kansas, where the band, under Director Robert O'Brien found itself holding down second base in the Kansas City A's baseball park. After a pregame concert of marches, the band settled back to watch the A's play the Twins, playing marches between innings until the park organist reclaimed his job.

Two late-sleeping band members in Carroll, Iowa, found out about the band's "no-wait" policy, as one took a bus and a plane to rejoin the band in Wisconsin, and the other returned to Notre Dame. The band also visited

the campuses of two Big Ten schools en route — Iowa and Wisconsin.

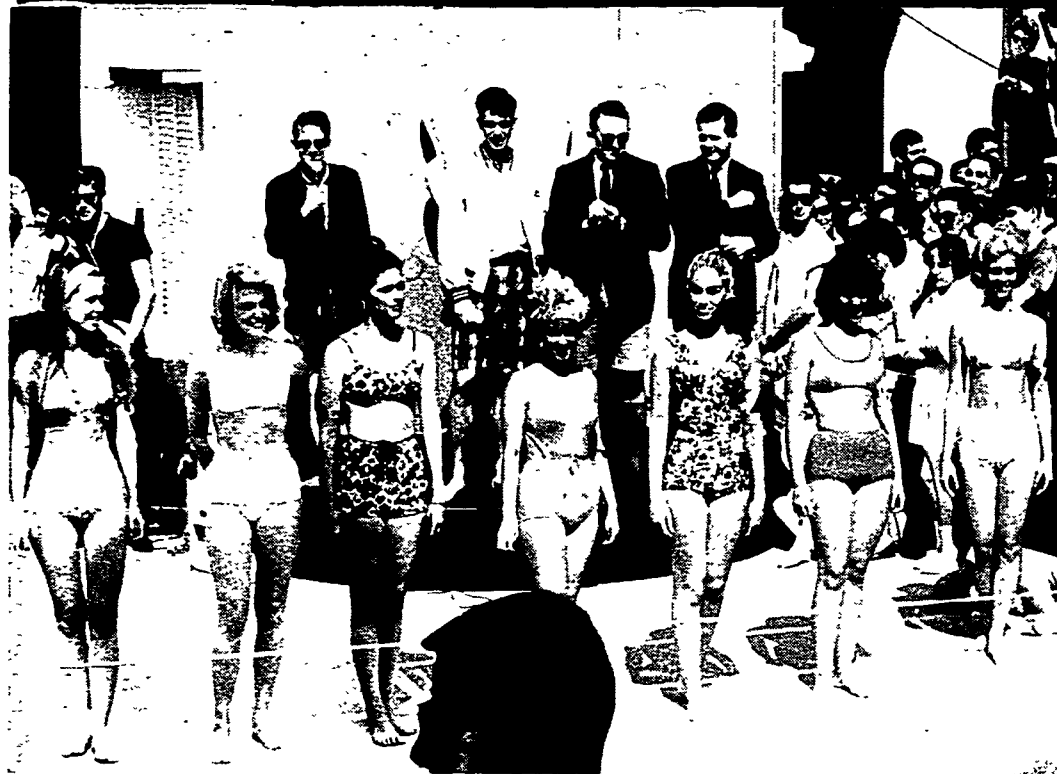
The tour concluded with a concert in Merrill, Wisconsin, and a jam session followed which nearly lasted until 6 a.m. Mass, leaving everyone feeling fit for Monday classes back on campus.

THE NOTRE DAME Debate Team ended its official tournament season recently with a second place finish at the Marx-Xavier National Invitational Debate Tournament sponsored by Xavier University of Cincinnati. Lawrence Petroschius and John Roos, President and Vice-President respectively of the N.D. Debate Council, lost the final round to the defending National Collegiate Champions, Ohio State University, on a three to two decision.

THE CREATIVE FRESHNESS of the off-Broadway avant-garde has inspired the musical *The Fantasticks*, Notre Dame University Theater's next, and the year's final, production. The staging is unusually and effectively simple, utilizing four lighting poles, a small curtain, and platform levels. Within this staging, the settings are evoked in the audience's imagination by a narrator who also takes part in the action, and by a mute actor whose gestures suggest walls, weather, and other scenic elements. Most of the action takes place on a specially constructed forestage, and the orchestra plays out of sight behind the small curtain. This unobtrusive orchestra might better be described as a combo, consisting of piano, harp, bass, and drums.

The Fantasticks spent three successful years off Broadway, where it has been critically described as "magical."

Through a unique innovation called "Help Week," the Blue Circle Honor Society has found a means by which it can



Top, new WSND staffers. L to R: Technical Director John Murphy, Program Director, Greg Bradford, Station Manager Craig Simpson. Kneeling: Business Manager John Kanaley.

Pictures: Bottom, Bermuda beauty contest during Easter vacation, with unidentified Notre Dame students in background. (Winner, second from left: Pat Shipley, sophomore at Dunbarton College.)

improve the relationship between the University and South Bend and, at the same time, provide the student body a chance to feel the warmth of practicing Christian charity.

"Help Week," inaugurated ten years ago, is a day spent by students in South Bend at various charitable institutions, aiding them in their "spring cleaning." Last Saturday about 100 such students from Notre Dame and St. Mary's spent their afternoon raking leaves, washing windows, sweeping floors and performing various other odd jobs. The institutions visited this year were Healthwin Hospital, St. Joseph County Association for Mental Health, the Northern Indiana Children's Hospital, St. Joseph County Council for Retarded Children, the Circle of Mercy Day Nursery, and the Family and Children's Center.

OVER NINE HUNDRED votes, or 70% more votes than his nearest opponent spelled victory for Dave Ellis in the race for Student Body President. The SCHOLASTIC asked each of the new SBP's opponents as well as Ellis a few questions about the returns.

Q: Did you expect the results to be so one-sided?

Pete Clark: No, I really anticipated a much closer race.

Tom O'Brien: Well, not really. At least I had hoped it would be closer.

Dave Ellis: Frankly, I am surprised. I had expected somewhere between 45 and 48% of the vote on the first ballot, and I am surprised I went so far over 50%.

Q: Did you feel that much of the difference could be accounted for by campaigning methods?

Pete Clark: Yes, I do. . . . Instead of approach I was more concerned with theory and attitude. . . . Tom and I concerned ourselves with these (theory and attitude) and I hoped that many would see things our way. . . . I guess we encountered a vocal majority but quite an election minority.

Tom O'Brien: To a great extent the campaigning and the political machinery certainly made a difference, but Dave (Ellis) had a good platform and a good presentation.

Dave Ellis: Well, yes and no. I campaigned with a different method than the other candidates, using more of what I would call an "action program." I dealt with the philosophical aspects only very little and concerned myself more with definite, concrete aspects of general interest.

IN THE JUNIOR class elections Nick Sordi walked off with the top office unopposed. Filling out the remaining offices are Terry Daily, V.P., Mike

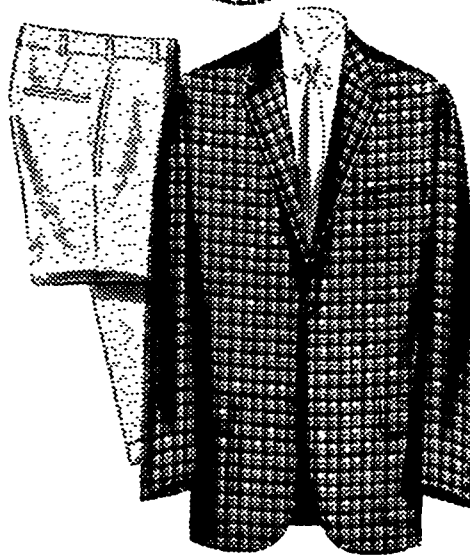
Wilsey, secretary, and Tim Murphy, treasurer.

John Phillips will lead next year's sophomore class with Hugh O'Brien as his V.P., Bob Sheahan as secretary, and Tom McMannon as class treasurer.

In the college senator race John Gearen, a sophomore, will represent the College of Arts and Letters, and Bob Steward will fill the seat allotted to the College of Engineering. Two

juniors, John Narmont and John Shields will represent the colleges of Business Administration and Science respectively.

"COURT OPINION MAY ignore it, but apportionment is politics, and in politics, no one is neutral." This statement set the theme of a speech by Prof. Robert G. Dixon, Jr., before the Notre Dame Law School Conference on Apportionment, held April 20 in



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the Law Auditorium. According to Prof. Thomas Broden of the Notre Dame Law faculty who presided at the Conference, its purpose was to "make whatever contribution we could to an intelligent consideration of the problem of state legislature apportionment."

Prof. Dixon is from the George Washington University Law School, Washington, D.C. Other Conference speakers included Prof. Jo Desha Lucas, University of Chicago Law School; Prof. Robert B. McKay, New York University Law School; Prof. Jerold Israel, University of Michigan

Law School; and Alfred L. Scanlan, a practicing attorney in Washington, D.C. At the initiation of the Notre Dame Law School, these five legal experts discussed the implications of last year's Baker v. Carr Supreme Court decision concerning apportionment in Tennessee, as well as the propriety of judicial action in what has heretofore been considered a political field.

The basic question is what standards should be used in apportionment of state legislature districts. This still remains "wide open," according to Prof. Broden, but the future "will probably see further court action, assuming for the judiciary the right to review apportionment standards."

ON THE RECENT Centennial of the Breen Oratorical Contest, the event was won by Mike Connor, a senior off-campus student. Mike will receive his \$75 first place medal at the Senior Day exercises in Washington Hall for his fine handling of "Love and the Perfect Marriage."

Although competition was keen, a disappointing note arose in that fewer than ten students entered the contest. In the midst of intellectual fury and the desire for student freedom, it is strange indeed that but a handful of students should desire to express themselves before the University in a persuasive manner.


DURING THE PAST four years the name Dick Kavanaugh has been closely associated with almost every University theatrical production in Washington Hall. Recently Kavanaugh was named recipient of a Fulbright fellowship for a year of graduate study at the London Academy of Dramatic Art in England. Each year graduate fellowships provided for by the Fulbright-Hays Act of 1961 are administered as part of the educational exchange program of the Department of State. Dick's fellowship will cover his round-trip transportation, books, tuition, and maintenance while overseas. The fellowship is renewable for either a period of three months or one more year. If Dick is unable to renew the grant, a fellowship to earn a master's degree awaits him at Yale University.

SENIOR GEORGE F. TRAVERS, an accounting major, has been awarded a National Defense Education Act fellowship to study for his doctorate in quantitative analysis at the University of Chicago. The fellowship will provide tuition and other expenses in excess of \$10,500 during the three-year period Travers will study for his doctorate.

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Religion and Social Change in Latin America

EVIDENCES OF A GROWING awareness of Latin America, politically and culturally, have been seen in the last few years at Notre Dame. The sponsorship of the Chilean Peace Corps and papal volunteer program, as well as various lectures and programs show that there is a definite development in this "awareness." The high-water mark of this, to date, has been the three-day conference on "Religion and Social Change in Latin America," sponsored coordinately by the Rockefeller Foundation, the International Commission of the Student Senate, and the University of Notre Dame.

The conference had its birth early in the 1961 school year when Joe Simoni approached Doctor D'Antonio of the Sociology department and suggested the use of spare funds from the budget of the International Commission of the Student Senate for a program on the vague topic of religion in South America. Dr. D'Antonio liked the idea, brought Doctor Pike of the History department into the plan, and together they interested Doctor George Shuster (Assistant to the President) in it. The modest program took on larger dimensions and, the University sponsors, receiving enthusiastic replies to "feeler" letters sent to potential speakers, attacked the fortress of the Rockefeller Foundation. Coming away with better than six thousand dollars, they "interested" the University to the tune of a third of the conference budget. After commissioning nine authoritative speakers and four potted palms, the conference got under way.

In opening the Symposium on "Religion and Social Change in Latin America," Dr. Pike explained that in Latin America social change is the most striking phenomenon and, using Castro's Cuba as an example, said that violence will be the result unless there is a change in the present situation. The Church position has always been ambivalent, ranging between paternalism and a system in which all classes can participate — a policy of status quo or of sweeping changes. There is a conflict within the changing social structure between the clericalists and the anticlericalists—is the Church to play a large or a small part in this change? This was the question under discussion at the conference. The role of non-Catholic and

nonreligious elements in the social change necessarily entered the field of study.

With the potted palms attempting to lend an atmosphere and partially hiding the speakers' table, Senator Eduardo Frei Montalva impressively took the audience in his grasp and convinced them of the correctness of his position. Senator Frei, the head of Chile's Christian Democratic Party, said that the people are seeking a break with paternalism, a structure that destroys initiative by fostering a reliance on outside aid. Paternalism worked satisfactorily under the ethical system of the Spanish empire but, with the coming of independence, the individualistic French rationalism fell upon a defenseless culture. The Catholic Church, rather than submit to the new danger, upheld the now outmoded superstructure of the empire which the powerful classes used to their own benefit — the power-hungry were now without hindrance.

Today, the powerful claim their fall will bring the rise of Communism. The poor see Communism as a doctrine that is both understandable and active. They appreciate that to mouth democracy and freedom to the poverty stricken is ridiculous.

Frei's Christian Democrats promote a break with outmoded orders — "the

death of paternalism and the birth of a civilization of work and solidarity with man as its center, and not the pursuit of monetary gain that has pervaded bourgeois society." The party is not made especially for the dominant Catholics but is open to any who will accept the party program for humanity.

There is a badly needed democratic revolution in process, "helping a new State be born from innermost reaches, through a human process where majorities will feel that they are generating power, creating wealth, and sharing in its creation and distribution." The success of this doctrine was shown by the success of Frei's party at the polls in the last election.

The practical idealist (he would probably approve of this description of his position), Mark G. McGrath, C.S.C., took the podium. Young and towering, the Auxiliary Bishop of Panama explained his belief that the Church, if it performs its task well, will not support any political party, but provide an ideology adaptable by any political party that is working for man. This position is apparently the same as Senator Frei indicated to be ideal in church-state relations. The position was attacked during the conference because, the Bishop explained, he dealt in terms of goals and princi-



ples rather than immediate practicalities. This position is not one of "unrealistic idealism"; it is necessary if the Church is to remain nonpartisan. A "practical" position would place the Church in the field of "individual prudential judgment" and easily susceptible to error.

The Church must insist on a common standard of fundamental principles, for a "man can't call himself a Christian and ignore the obvious demands of justice."

"Communism wouldn't stand a chance if we stood on our feet, asserted our ideals, and started working for them." But the Communists stress the "why" of their activities while we pay lip service to our principles and do nothing, or stress only the physical, giving no real hope for a better, more responsible future.

The Christianity of Latin America is anti-intellectual; the sensual (even superstitious) aspects are stressed while the sacraments are left unused and uncared for. The Faith is associated with the Old Order and in this the people aren't interested — to revive an interest, the Bishop said the Church must change from a static theology to one that is "dynamic, progressive, and missionary." Speaking on "The Teaching Authority of the Church: Limits and Dangers," Bishop McGrath defined the "danger" as a lack of sufficient teaching. There is need of a "message of hope, meaning, and ideology." The teaching of the Church is to be limited by recognizing the validity of temporal values and by an effort at collaboration with the honest and sincere.

A tall, quiet historian from Indiana University, Mr. Robert Quirk, discussed the Mexican social revolution in relation to the Church. Conscientiously explaining and illustrating his ideas, he said he dealt only with the period prior to 1926 so as to be somewhat dispassionate. By 1926 the social revolution had a decided direction so this date is not too far removed to be applicable to the present situation. Explaining historically, he showed how the Church, due to an alliance with conservative forces, steadily, but bitterly and grudgingly, lost power in Mexico until the Constitution of 1917 was put into effect and the Church lost her property. Although now the situation is less "anti," in 1926 the Church-state relations were typified by a mutual and muted hatred between clericals and anticlericals.

Arthur P. Whitaker, pipe in hand, contrastingly showed that the separation of church and state has not led to bitterness in Uruguay. Teaching rather than lecturing, the professor said that the influence of the Church

in Uruguay was definite but not vital, as under the Old Order.

In Argentina the situation is more complicated: there is a Catholic right-wing party and a Catholic left-wing party similar to Chile's Christian Democrats. An anti-Yankee, anti-Communist attitude is prevalent.

Focusing his attention on the effects of Protestantism, Emilio Willem of Vanderbilt University said a change in the value structure has resulted in an increase of Protestantism — a symbolic revolution against the Old Order. The Eisenhower-featured professor developed the hypothesis that social change has developed an opening for religious change. Pentecostal Protestantism, as it is called, finds its adherents among the "new free" who feel a need for belonging.

Dr. D'Antonio, in a later panel discussion, asked if the movement was cohesive or divisive in its effect. Willem intimated that it has neither effect due to a lack of strength.

The palms were moved from in front of the speakers' table and Dr. D'Antonio asked the five speakers, now a panel, about the "prospects of religion serving as a cohesive force in any countries." The panel seemed of the general opinion that the Church should refrain from direct political action but stand for a general program of social reform. This ideal, it was pointed out, is not always realized and the Church, as manifested in right-wing parties, is sometimes found sadly lacking in progressive ideals.

On the severe population problem the panel revealed that in Argentina there is no population explosion (Dr. Whitaker attributes this chiefly to the high standard of living), in Mexico the population is standing still due to a high rate of infant mortality, and in other parts of Latin America the population is mushrooming. The majority of the children are born illegitimately by common law relationships. This fact led Bishop McGrath to comment that "one way of birth control is to limit birth to the families." Marriage is made difficult now by the mass of red tape in some places; it must be made easier, for the sense of responsibility coming with marriage is sadly lacking.

This ended the first half of the conference. The palms were returned to their forward positions and four more Latin American experts were introduced.

Speaking in a logical tone of voice, Rutgers Professor of Economics, Robert J. Alexander, told of the "secular labor movement." He stated that democracy is making headway but labor unions in the Latin American

countries are unwisely stressing class differences. Usually in defense of United States labor policies, he believed the labor unions should unite (to fight Communism) and work for a general welfare.

The Executive Secretary of the Latin American Congress of Christian Labor Unions, Emilio Maspero, exalted the IFCTU (International Federation of Christian Trade Unions) and spoke rapidly and convincingly, placing himself in opposition to Professor Alexander by his belief that labor unions under U. S. influence are too much monopolized. These unions have their policy imposed from without. Policy should develop as a natural product of Latin American culture. He held that, while splinter unions should present a united front to Communism, there is no reason to force them all into one union.

The need for a Latin American transmutation was pointed out by Father Roger E. Vekemans, S.J., of the Catholic University of Chile. Speaking animatedly and analytically he thought a mutation would be brought about best by a combination of Anglo-Saxon and Latin American cultures. He vehemently placed himself in opposition to the too frequent Church "policy" of imposing itself on the Latin American culture and distorting its temporal aspects. He defined the South American Church as a "mission church" and said that social justice is to be achieved through pragmatism. In explanation, he said that one "should not look for a simple abdication to Anglo-Saxon pragmatism, but to an ideology which would have elements of Anglo-Saxon pragmatism and yet take into account the culture and character of the Latin Catholic American."

The soft-spoken Simon G. Hanson, editor of influential inter-American journals, is pessimistic about the South American future. Questioning the possibility for reform, he implied the situation is lost because countries are not willing to face up to their problems and assume a stable democratic initiative even when the economic resources are present in the country. Persistence in the policy of economic nationalism will result in disaster, he said.

In a panel discussion (the palms were moved from in front of the speakers' table to the background again), Professor Alexander and Senor Maspero discussed the role and effects of U.S. influence and anti-Communist measures on the South American scene. The Chairman, Dr. Pike, asked Father Vekemans if the Church

(Continued on page 36)

on other campuses

AFTER 217 YEARS of celibacy, Princeton University will open its doors to undergraduate women students, either this summer or next fall. Nine women graduate students already attend Princeton, but they are married and live off campus. Women undergraduates will be admitted under a new program designed to train students in six critically needed languages: Arabic, Chinese, Japanese, Persian, Russian, and Turkish. (Oddly enough, not a single Princeton student is presently enrolled in the elective course in elementary Persian!) The housing of the women students is a question yet unanswered.

"THE COLLEGE has become a magnet for undesirable men." Thus President J. Ralph Murray justified Elmira College's new policy of distributing police whistles to its 477 coeds. Several weeks ago, a student was kissed in her bedroom by a midnight intruder. Dr. Murray said the whistles will be passed out to avoid a recurrence of such invasions of privacy.

YOU DON'T HAVE to join NROTC to see the world — just attend the University of the Seven Seas. A novel idea in higher education, the University of the Seven Seas will hold classes aboard the M.S. Seven Seas of The Europe-Canada Line beginning in

October, 1963. Classes conducted at sea will be supplemented by field trips to such places at Honolulu, Yokohama, Hong Kong, Singapore, Bombay, Rome, and Lisbon. Open to both graduate and undergraduate students, the university places emphasis on those areas of study which lend themselves to international study, in particular, Political Science, Economics, Literature and the Arts.

TERRY ROSE OF Northwestern University was elected President of the Senate after a 28-hour, last-minute campaign. The campus newspaper endorsed him only the day before the election. The paper had stated before Rose's decision to run that "we have not been greatly impressed by any of the programs put forward by the candidates for the top two offices." Rose won by a landslide but was fined \$250 for campaign violations committed by his supporters in their spontaneous and surprise campaign.

It was Rose incidentally, who introduced the Student Senate proposal that would allow women to be in men's dormitories on Friday, Saturday, and Sunday evenings.

THE WASHINGTON COLLEGIATE Press Service reports that a new kind of Peace Corps program is being planned for developing countries in Africa. Between thirty and forty practicing lawyers and recent law-school graduates will be selected to train for pilot projects in such African countries as Nigeria and Sierra Leone. These lawyers will codify local and tribal

law, teach, and help develop law schools.

THE U. S. CIVIL SERVICE Commission has blocked attempts to turn summer government jobs for students into political patronage. In a searing statement, the CSC said political clearance for part-time government jobs is "illegal and will not be tolerated." Henceforth, competitive examinations will be held for all the jobs, and the heads of federal agencies will no longer hire student workers on the basis of political pressure.

"STORMY YEAR FOR College Paper" reads the headline in Illinois Wesleyan's *Argus*. The article instances this claim with five examples; notable among them being the resignation of our own editors. Other colleges were mentioned which had similar problems with their newspapers. Editors at Flint Junior College, for example, went to court to try to get their paper reinstated. Editorials in the student paper at the University of Colorado attacking Goldwater and Eisenhower shook the whole state and led to the resignation of President Quigg Newton, who had defended the student journalists. Florida state legislators demanded an investigation when a student columnist came out against the free enterprise system. When a University of Alabama student publication attacked Mississippi Governor Ross Barnett, it was demanded by Barnett that the paper's editor be expelled. It seems that such problems are universal.

FEIFFER

I NEVER USED TO GO OUT ON THE STREET. I WAS ALWAYS AFRAID I'D GET BEAT UP.



I KNEW IT WAS A STUPID FEAR. I KNEW IT WAS UNREALISTIC. I LOOKED UP STATISTICS ON PEOPLE WHO GOT BEAT UP WHEN THEY WENT OUT ON THE STREET. IT'S SURPRISINGLY SMALL.



BUT STILL—I HAD MY FOOD DELIVERED. I HAD MY NEWSPAPERS DELIVERED. ALL MY DATES WERE AT MY HOUSE. AND AS LONG AS I DIDN'T GO OUT ON THE STREET I SEEMED TO BE FINE.



UNTIL—ONE DAY—I WAS SITTING COMFORTABLY IN MY LIVING ROOM WHEN SUDDENLY IT CAME TO ME THAT I DID NOT DARE GO INTO THE KITCHEN—THAT IF I WENT INTO THE KITCHEN I'D GET BEAT UP.



SO I SAT THROUGH ALL FOUR LATE SHOWS THINKING MY PROBLEM OUT. AND AT FIVE IN THE MORNING I FINALLY CONCLUDED THAT IT WASN'T ANYBODY ON THE OUTSIDE I WAS AFRAID OF. IT WAS ME I WAS AFRAID OF!



THAT ACTUALLY THE ONLY PERSON WHO REGULARLY BEAT ME UP WAS MYSELF!



SO I AROSE WITHOUT FEAR AND WENT INTO THE KITCHEN. AND NOBODY BEAT ME UP.



AND I PUT ON MY COAT WITHOUT FEAR AND WENT INTO THE STREET. AND NOBODY BEAT ME UP.



FOR THE FIRST TIME IN YEARS I FELT ALIVE! I KNEW I WOULD NEVER BE AFRAID AGAIN!



I FELT SO GOOD THAT THE FIRST COUPLE OF PEOPLE I SAW I BEAT UP.





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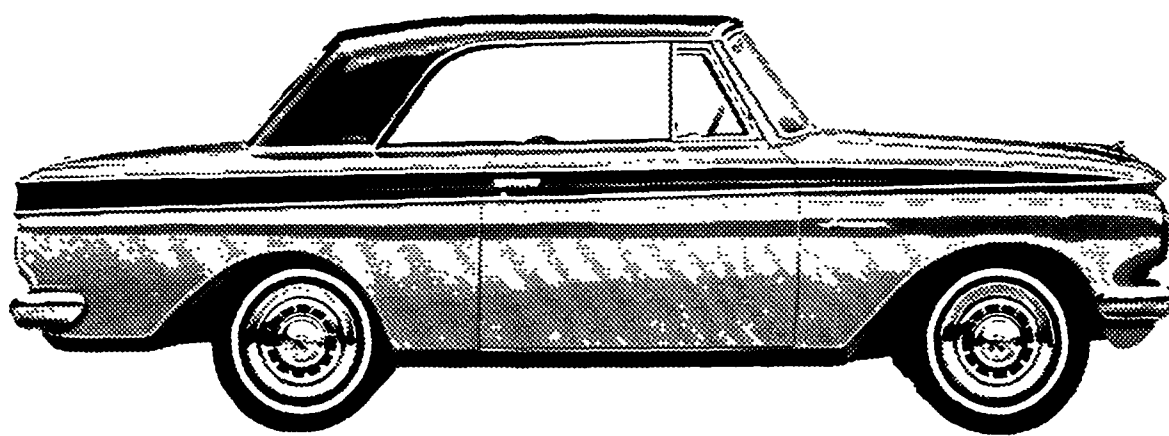
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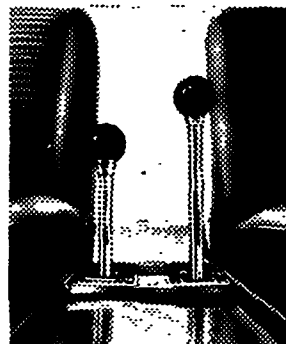
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One Man's Family

—CARL WIEDEMANN

DURING ONE of the intermissions in the University Theater's production of Eugene O'Neill's *Long Day's Journey Into Night*, someone in the lobby asked of the people involved in the play, "Why do they stay together?" This question may seem naïve on the surface, but there is certainly no facile answer. It is not at all apparent why these four people remain together. When any two of them are on stage together all attempts at conviviality and conversation lead swiftly to harrowing arguments always over the same unalterable situations. It seems that any sensible people, even though parents and sons, would simply separate since their living together produces so much common anguish. The answer to the question is what the play is about.

O'Neill is exploring in *Long Day's Journey Into Night* that most sacrosanct of Western institutions the nuclear family, in its isolation and its unity. He demonstrates in a way that can't be readily explained why parents and children throw in their lots together for reasons that are not economic, social, consanguineal or even easily classifiable. He emphasizes how obverse is their remaining together by making the characters particularly unprepossessing, especially in their treatment of one another. The relative isolation of the family is made clear by making the Tyrone family actually transients and out-

casts in the community where they strive to live respectably. The mysterious bond of family unity operates to hold together even the most unlikely family constellation of the Tyrones. Even though the family may be a social creation O'Neill shows the forces keeping it together are far more powerful. The impact of O'Neill's drama is the horror latent in the situation of people bound together in isolation, love, and hate, turning upon each, the horror potentially in every family situation.

The cast of *Long Day's Journey Into Night* was especially deft at re-creating the sense of family interaction and conflict. They were able to generate the feeling that they actually were a family and not just four people on the stage together. This kind of fragile sensibility that people have lived together for years until their lives and their pasts are inextricably and perniciously intertwined requires a careful balance of acting such that no one part overshadows the others. This balance must be maintained over several hours of acting. And it must be maintained in spite of constantly rising and falling intensity of drama, focusing now on one member of the family now on another. The cast sustained this balance of roles without letting the action drag or lapse into an emotional monotone, so that the total effect on the audience came from a subtle pat-

terned of emotions and playing off of reactions against one another rather than from any searing catharsis. Each character fluctuates between appearing sympathetic and repulsive.

The part that actually stood out without upsetting the delicate mechanism of play was James Cooney's portrayal of James Tyrone the compulsive miser, frustrated actor, father of the family. His performance had just enough of the affected, theatrical posturing of an old actor as a veneer to cover his true frustration and idiosyncrasy. It was difficult to say whether his acting style was reminiscent of John Barrymore, Frederick March, or was an original blend of genuine emotion and affectation. It is mentioned in the play that were the senior Tyrone put in a part no one would believe him. But on the stage James Cooney made him too eccentric and opinionated not to be believed. And at the same time James Cooney's creation was not an unlikable character, which was a nice bit of theatrical sleight of hand, to portray a person who is at once a despicable miser and a phony and is nonetheless still a human being of some worth.

Angela Schreiber's performance was effective in a blunt sort of way rather than subtle. Mary Tyrone as conceived by Angela Schreiber resembled a trapped animal trying to escape more than a tortured woman. Mary Tyrone's inner conflicts were mirrored in paroxysmic gesture and intonation which made for an immediate acceptance of the suffering she was experiencing but which tended to become a bit tiring. Her performance occasionally suggested what would happen if Lady Macbeth had taken to drugs. The key to the effectiveness of her interpretation was the amount of tension she was able to generate whenever she was on the stage, the feeling that at any moment Mary Tyrone would break completely from reality and become catatonic.

The most pathetic character in the play, or perhaps the most tragic, is the elder brother James Tyrone, and to the part Hank Whittemore gave his best performance to date. As the alcoholic Jamie, Hank Whittemore yielded an intoxicating draught of frustration, cynicism, self-destruction and self-mockery, guilt, and pity. Most acute was the sense of terrible waste surrounding Jamie Tyrone, the sense of irreparable loss. The part of an alcoholic can easily be made ludicrous but Hank Whittemore kept it tastefully sad and revealed a talent perhaps so far unexplored for delivering a funny line perfectly. Perhaps for

(Continued on page 34)



DIVORCE — ITALIAN STYLE

THERE ACTUALLY is no divorce in *Divorce Italian Style* and this is one of the "points" of the picture. The only way to get rid of a wife in Italy is to murder her, and this funny fact is the reason why *Divorce* is a comedy which ultimately involves the deaths of three very innocent people. The picture is comedy, but comedy with a twist.

The whole movie is a flash back. Ferdinando himself, our hero, the murderer, narrates the action to us in such an intimate tone that we begin to feel that this amiable Sicilian is sitting right next to us in the theater whispering the story into our ear. Variations on the flash back help to establish us in Ferdinando's and Sicily's mentality. There are flash backs within the general flash back of the whole picture, and fantasy sequences actually worked out and filmed. In his narration he directly quotes his thought for long periods, all of this establishing us very carefully in our mentality and mood for the movie. We are plunged right into his peculiar sense of time, and his time, Sicily's time, could be called sex time, for everything in it is measured by events which shape one's sex life. He is a carefree baron with some money left. His house, the family's house, is an island of lush fertility in barren Sicily. To get to the house one takes the train through mile after mile of stone wall and sterile field. To get into the house one walks

through a sensuously overgrown garden. He has a little electric fan with which he is constantly cooling down. Here is one picture, thank heaven, where we won't have to worry about the poor people or about Karin's schizophrenia or about Karenina's unmentionables. Time, geography, economics, sociology are all suspended in a special way so we can concentrate, as the Italians do, on timeless sex. The father of the family is a retired rooster. The sister is shy and unattractive, but delightfully oversexed.

The baron decides he must marry his cousin Angela, twenty years his junior, and altogether delicious. He therefore sets about to murder his wife, a shapely but actually not so attractive Italian matron. He needs more spice in his life, and we are thrown into an absorbing story of man and life under warm Latin skies. It is driven home constantly what a debilitating effect the Latin climate has on the morals and on the values. *Divorce Italian Style* is one of the new school of pictures that deals with values and morals in the modern, profound, and searching way of the sixties. After the picture we stop suddenly outside the theater and realize suddenly: "My God, that film had implications." Many of the implications are those of *La Dolce Vita*, with which *Divorce* has no small connection. We are to learn again, for example, that when life is made to depend on the transient things of this

world such as sex without love, that it is then that life becomes absurd. But here at least we have a worthy opportunity of laughing at the absurd instead of having a catharsis from it.

The opportunity is worthy because the comedy indeed is an excellent one. Rosalia, the baron's harebrained and also oversexed wife is masterfully portrayed. Her lips are the perfect satire on everything overly wifely. They are huge, they are grotesque, and when they pucker up for a little smooch they are sidesplitting. The picture is completed when it is revealed that at the beach she buries herself up to the neck in sand (for her arthritis). To see this head sticking out of the sand laughing and tittering and those lips flapping with no body at all in sight is a truly funny scene.

The satire in the film is broad, and touches on many aspects of Italian life outside of love-making. But these touches are sideswipes made in passing and they are never permitted to distract one from the central theme and concentration of the film, that is to say, sex and Italians and what it all means. Our participation in the world of the baron is never for a moment disrupted, and the plot is carried through with an offhanded intensity very much like the kind of intensity Ernie Kovacs used to work up. Incidentally, while comparisons are being made, some very interesting ones could be made between this film and the ones Peter Sellers has made about the same subject, only of course from an English point of view. One might as well drag in also *The Seven Year Itch*.

The characterization of Ferdinando was as one might expect a more profound one than that of Rosalia. Rosalia's function in the picture was much more purely comic than Ferdinando's. Mastroianni had not only to be a comedian, but he also had to carry the movie on his shoulders, since it was his story and he was the unifying factor, and his role became broader and broader as the movie progressed. Both roles however were played with equal excellence and perception. There is real virtuosity in this film.

The English is dubbed in with a very heavy Italian accent, and this for a change did not prove offensive. Whoever did the dubbing was very sensitive actually adding to the English-speaking person's ability to enjoy the film.

— Bill Smith

IT WOULD SEEM unquestionable that Mr. Peck, who was awarded the Best Actor of the Year Award by the Motion Picture Academy a few weeks ago, sensitively and with the expertise of experience turned out one of the best performances of recent years in any American movie by any actor. He portrayed Atticus in Miss Harper Lee's Pulitzer Prize winning novel-become-movie, *To Kill A Mockingbird*. The story centers on an incident of the southern Negro-prejudice drama, but so understates both its argument and its dramatic artistry that it attains to a life and a realism well beyond what might have been expected from a mid-twentieth-century piece of art. A Negro, handsome and significantly, even symbolically, one-armed, is wrongly accused of raping a young Southern white girl brought up and dwelling in the heart of Alabama sordor and poverty. The implicit truth behind the accusation is that the young lady, herself even more deprived than depraved, attempted to seduce this virile though handicapped man. No one, of course, believes his telling of the story; and even the audience, who knows it is true, is held in abeyance by the mastery of especially Miss Lee's feeling for understatement and meiotic irony.

The most important and importu-

Atticus in a small Southern community might propose. But the implication is not so much that the Southern lawyer would be incapable of real profundity, but that the author, director, actor, and Atticus himself realize that the profound speech would be out of style in this day and age, and would be considered unrealistic and somewhat spurious. Hence, somewhere in the projection of the *To Kill* drama is the semblance of art at work, and it is a satisfying thing to find, understated too, like the rest of the movie, in a modern American film.

The only powerful thing in the courtroom scene, except insofar as understatement is the most powerful of devices, is on the force of evil, the wronged young lady's plea for vengeance, shouted with obscene plays on the Southern anti-idealism of racial prejudice and on the Puritan consciousness, very subtly satirizing both, from the audience's viewpoint, and at the same time providing dramatic justification for the jury's verdict of guilty: the jury, upon witnessing the pathos we see as bathos, could very easily have been moved to an irate humor.

The villain, the girl's father whose intellect, such as it is (the intellect of a humanized Devil), is behind the deception, spits in Atticus' face later in the movie, with a kind of sullen matter-of-factness. The revenge that the audience desires at this startling incident — much like the revenge the jury might have felt — testifies to the

power of provocation through drama, and the audience is drawn into the culpability of the Southerner. Atticus, who really is just merely walks away from his offender; an action supremely impressive because the actor is, after all, Gregory Peck. Later, indeed, the villain is killed by the strange young man who lives in the dark and ominous house on the edge of town, but the killing does not satisfy the viewer's possible lust for revenge, as the strange young man is simply a symbol of Southern innocence; he is the Mockingbird, never killed, who shakes hands with Atticus at the end of the show. The audience's feelings are made self-conscious, which through a kind of affective fallacy made good, instills the movie's argument into everyone.

The de-emphasis of time, which gives the movie its unique ideological aspect, is accomplished through both tone — a kind of quietude — and narration. The story is narrated by Atticus' little daughter, Scout, from a *post-factum* vantage, so the drama becomes both past and present, and thus achieves a temporal universality. The children are the heart and soul of the drama, though they are rather more caricatures than characters, because the innocence and perishableness and impressionability of the children places prejudice — and innocence, the Mockingbird — in a sane perspective. Almost nothing is left undone, and the movie, following upon a brilliant book, achieves a kind of perfection.

— James Devlin

To kill a MoCkingbird

nate scene of the movie is the now-famous courtroom incident. The movie is spatially-oriented, and the courtroom is that spatial structure toward which the social forces aim. But the turbulence of these prejudice and integrity currents are almost incredibly toned down. They do not churn up the typical humanistic and Christian argument, but quietly let it come to the surface almost unnoticed. The movie is so intent, as was the novel, on accuracy of demonstration that it becomes almost *soi-disant* realistic: it is almost true that the movie is realistic, not because it seems to the audience, within the natural attitude, to be uniquely exact to experience, but because the movie proclaims of one value a realism and then ascends to that value. Atticus' speech — the excerpt of the movie shown at the Oscar presentations — is precisely the weak and somewhat disorganized idealism that a twentieth-century



CJF

in perspective

Dave Barrett

IF THE COLLEGIATE Jazz Festival is to maintain its prestige among its imitators and commercial counterparts, certain policy changes and additions are needed.

The CJF receives its prestige from the fact that it was designed to allow the collegiate musician to answer the question, "Where is jazz going?" This can be a complex question and the competent college musician usually gives an equally complex answer. As jazz develops and improves, and it does this by a process of experimentation, the answers to the fundamental question CJF has posed will be more developed, more improved, and, most likely, more divergent and more complex.

The major problems of the CJF, becoming more complex each year, stem from the *contest* nature of the festival. It is obvious that the *contest* format provides the least expensive incentive for participation.

The central issue becomes whether the CJF is intended to be primarily a socio-musical form of campus entertainment that is oriented toward today's popular conceptions of musical value, or is it meant to be, as advertised, a measure of the velocity (speed and direction) of jazz development. Or can it be both?

If the CJF is intended to be inexpensive entertainment and nothing more, then there is no need for participation to be on a competitive basis. But it must be competitive because of the pragmatic considerations. Therefore, the choice is to have either no CJF at all or to have it as a popularity contest with the title of "Most Entertaining" going to the winner, as decided by applause meter.

Part of CJF's prestige comes from the fact that it is not intended to be solely an object for our entertainment. This is the reason that we can say our festival was better than most professional, commercial festivals. Our musicians are not required to lower their standards to entertain us. This is a point that many of us do not fully understand and it should be developed further.

The good musicians are far ahead of the general public in musical taste and ideas. If they are professional musicians they will stoop to our level only to make their daily bread. The purpose of the CJF should be to reward those college musicians with the most advanced taste and ideas. Our entertainment must be secondary to this purpose if the CJF is to have status.

Status, prestige, and entertainment

are not necessarily mutually exclusive concepts but the synthesis depends here, upon the degree of musical taste, intelligence, and acceptance of the Notre Dame audience. The multitudes who flock to the Fieldhouse for the CJF are to be highly commended for advancing as far as they have in their search for entertainment. Their taste is probably much more compatible with advanced jazz than the taste of the general public.

But we must ask ourselves now, "Should we demand that the CJF participants regress to our own present level, and thereby have the CJF lose much of its present prestige, or do we want to use the CJF improve our level of musical taste, intelligence, and acceptance?" This could be also stated, "Do we want to see where jazz has been or do we want to see where jazz is going?" As a consequence of our decision, and since we have to keep the contest format of the CJF, we must then decide how the finalists and winners are to be selected.

A musical performance, being an expression of culture, is difficult to judge objectively. All musical performances can be thought of as a continuum in time of discrete events.



These discrete quantities lend themselves to objective criticism much more readily than the total continuum. We can mentally "stop the music" at any particular (discrete) point in time and analyze its *intonation*, *blend*, and *balance*. If we widen our "point" of analysis to include more time we can then analyze *rhythm* and *precision*. Including still more time (a greater number of successive discrete events) we can analyze *dynamics* and *interpretation*, and finally taking the entire piece as an entity we can talk about the *arrangement*. Taking a number of successive selections as an entity we can judge *presentation*.

The musical quantities and qualities mentioned above are listed on the Adjudication Sheet given to each CJF judge. These are the criteria that must be met. Starting with intonation ("Instruments in tune with each other") we have the most objective quantity, objective in the sense that *very rigid standards are universally known and accepted*. We can still be objective and proceed further to criticize blend, balance, rhythm, and precision. When we reach dynamics, interpretation, and arrangements, we have stretched objectivity past its limits and we have entered a purely subjective area.

It is the contention of many experts who were present at CJF '63 that the majority of bands met the objective criteria of performance. It is concluded that the selection of finalists was then based on purely subjective standards. These standards were *arbitrary*. They were *not generally known and not generally accepted*. In this sense, many groups were eliminated before they left home — prejudged if you want to call it that, as some did.

What were these arbitrary subjective criteria in this and past years? What should they be in the future? The CJF '61 marked the end of what could be called a judging attitude. In that year North Texas State was clearly the best big band from a jazz viewpoint. It must be admitted however, that the State University of New York aggregation (which included Don Menza who is now with Maynard Ferguson) was the popular choice. The majority of the crowd in attendance was clearly disappointed when the New York group did not win.

In 1962, North Texas was back and again they were the best, when measured by the standards of 1961, but they lost to the popular favorite, Michigan State University. This is *not* meant to discredit the excellent work of the MSU band nor is it meant to question the honesty or competence of the judges. Frank McConnell, in his CJF '62 review, spoke of the MSU

victory in guarded tones, but his review could only leave the reader with the impression that he felt North Texas was the best. I'll side with both the judges and McConnell by saying that MSU was better than North Texas when being judged by the arbitrary standards of CJF '62 and North Texas was better than MSU if the standards of '61 are the basis of "best." I feel that McConnell's standards and those of CJF '61 are more meaningful for our CJF but this is debatable and must be taken as part of the decision we mentioned earlier.

The viewpoint of the judges in 1962 seems to have carried over to 1963. Robert Share gave me a quick synopsis of what the judges were looking for this year. In essence, he said that they first looked for technical proficiency. After this elimination on the basis of the discrete, objective elements, the judges were forced to use an arbitrary set of subjective standards. The performances were measured in the light of the question, "How would this group be received by today's professional jazz musicians?"

When asked if the word "today" was important, Mr. Share replied "Yes." When asked if the most desirable big band should be oriented to solo work, Mr. Share replied "Yes." When asked if a big band would have a good chance of winning with a backdrop of mid-century swing and *contemporary* solos, Mr. Share replied "Yes." When asked if a band must show *obvious* swing, Mr. Share replied, "Yes."

It must be pointed out that the finalists fit this description well, while Henderson State Teachers College and Indiana University — the personal choices of many experts, and this includes members of the CJF Advisory Board, participating musicians, and knowledgeable critics — did not.

Let us return to the question of musicians lowering their standards, and propose an answer to the questions pertaining to a new set of standards for CJF '64. No college musician should have to lower his standards when he is in amateur competition at our CJF. No musician should have to leave here with the idea of not returning because he doesn't "have to play that crap." Why should a leader suggest, "CJF should be scheduled on a dance week end. That way we can kill two birds by sending up our prom band." CJF has made enemies by not rewarding those musicians who are trying to answer the question "Where is jazz going?" The most important constructive practitioners of the jazz art have only a pedantic interest in the question



"Where has jazz been?" or "Where was jazz about ten years ago?" Some of these groups are actively bitter, some are passively resistant.

If the jazz of the future won't pass as entertainment fare, i.e., if it can't find support on this campus, then it would save a lot of hard feelings if we did not invite advanced groups at all. With the invitation there should be included an explicit statement of what our judges will be considering as good. We have to decide first what we want our CJF to mean and then select and instruct the judges accordingly.

While we are still clearing the air, the committee should: (1) set up a policy that governs how many times in succession the same basic group can win; (2) provide a decent piano, *one that is not out of tune for every performance* (this is not the fault of the tuner — the piano was tuned repeatedly over the week end) and one that has 88 *working* keys; (3) allow enough time to print a decent program, and don't charge \$.35 if it's half-filled with ads; (4) either impart meaning to the lighting effects or drop them; (5) provide a working P.A. system so that the judges don't have to spend an entire afternoon session learning how to "determine what is actually being played up there"; (6) stipulate that the selection of tunes for the finals must be different from those already played; (7) have a professional, or a representative of the band that is playing, set an initial level or "ride again" on the solo mikes; (8) publish the judges' ballot sheets.

Of the big bands who made the finals, Denver was the best. Their pianist, Roy Pritts, won the award for "Best Original Composition" with his interesting "Four-to-Five-to-Four." Denver had a sound that was distinctly their own. For the driving swing rhythms they used, Jo Jo Williams was more than adequate on drums.

(Continued on page 33)

The United States and Communism: II

— *M. A. Fitzsimons*

THE Marshall Plan had a success surpassing all expectations. The flourishing economy of Western Europe in the late fifties, so strikingly impressive to those who had known Europe in the thirties and even in 1950, led W. W. Rostow to compare the growth of the European economies to American development in the 1920's. This prosperous Europe eventually moved towards European Union and under auspices very different from the hopes to which American policy aspired. A prosperous Europe began to acquire a confidence and an aspiration to independent initiative that appeared notable in the military field.

Following the beginning of economic recovery the United States joined in efforts to promote the military security of Western Europe against the Soviet Union. In 1949 the United States joined in an alliance with Canada and European nations, in NATO. In 1950 American resistance on behalf of the United Nations against the North Korean aggression appeared to vindicate for a time the hopes of collective security vested in the United Nations. The American effort, also, spurred a considerable rearmament program in the United States and Europe. Nevertheless, the atomic bomb and later the thermonuclear bomb remained the formidable weapon. When the Soviet Union acquired thermonuclear weapons, a kind of stalemate ensued. The new weapons intensified men's judgments, that were based on the experience of World Wars I and II, that war with modern weapons was irrational, that it could not serve policy. But this judgment did not remove the insecurity and fears that compelled men and governments to see in the weapons, then, not so much the promise of victory or peace but a threat, a source of deterrence. As both sides had the

weapons, the deterrence was mutual. With caution then enjoined on the two major powers, smaller states acquired a greater freedom of action. At the same time, countries like de Gaulle's France, concerned that their fate rested on American willingness to risk vast destruction, sought their own deterrent, though Britain, which had built her own deterrent, had found it too expensive. An American accord with France on this matter may be difficult while the majestic figure of General de Gaulle is still in control of France. But such an accord is, at any rate, dimly possible if the United States is willing to share decision-making and weapons control with its allies.

This, however, is unlikely to be acceptable to our government which is in the process of revamping its defense plans to allow for a wider range of choice of violence than is offered by excessive reliance on the deterrent weapons.

The Containment Policy stands at the center of our foreign policy today because the largest consensus we have been able to reach at home is a defensive one—the maintenance of the republic and the American way of life. This policy has been developed in the making of a multitude of American alliances and commitments throughout the world and has culminated in the mutual deterrence policy. American idealism and self-interest have combined to offer aid and technical assistance to many nations—in the hope of bettering foreign social conditions and promoting international stability. If the American performance is not reassuringly impressive, the American response to a new position has been remarkable in scope and magnitude. The response has

been conspicuously inadequate, in many respects, in the Middle and Far East, and in Latin America where foresight has been notably missing in the implementation and formulation of our policy. Again, idealism, self-interest, limited power, and inconsistency have permitted us to maintain an ambiguous approach to the United Nations that sees the organization as the emerging guardian of international law and a world order, hovering between selective and collective security. Our espousal of the United Nations has not always been a helpful one—sometimes, we have not had a policy and have veiled our poverty in loud support of a United Nations' policy.

In the field of foreign policy, including, as it does, so many imponderables and the future, unbroken success is hardly to be expected. Still, our foreign relations also involve issues of basic policy that may mean survival or non-survival—and as Churchill said, on these it would be a pity to be wrong. In the last ten years these issues have become sufficiently uncertain so that they have increasingly become matters of doubt, debate, and gamble.

With the rest of the world posing such difficult problems, the United States was inclined up to 1961 to downgrade Latin-American affairs. We were pledged to inter-American cooperation as well as to hemispheric defense. Here, as in many other areas of the world, we had indicated our willingness to resist direct Soviet attacks. Likewise, here as elsewhere, this was not enough. The most persistent contemporary danger is the growth of a temper of revolutionary impatience in Latin America, a pop-

ular state of mind that opens the way which gains strength by appealing to legitimate grievances as well as to exaggerated hopes. Soviet and Communist influence, operating in this way, may result in internal subversion of governments — and against this our means of defense, except by foresight, are limited.

Here, again, we confront a major difficulty of our foreign policy and diplomacy. We maintain diplomatic relations with existing governments and can influence them by agreeing

upon and clarifying our common interests. Where we think primarily of security we establish military agreements that may help to keep in power governments which might otherwise be swept away.

In Latin America, as elsewhere in the world, there is a pervasive and intensifying dissatisfaction with present conditions. This "revolution of rising expectations," as it has been called, rests on a widespread hope and desire to end the indignities of grinding and needless poverty and suffering. This hope is often the basis for challenging the *status quo* and the governments which support it. Now there is a long-tradition of anti-Yanquism and anti-Gringoism in Latin America. This can be used by revolutionary manipulators of the "revolution of rising expectations." The United States attracts the jealousy and hostility that go with riches and power; it becomes the target of attack because it is associated with the governments maintaining the *status quo*; and United States citizens confirm Latin-American dislike of the United States by generally refusing to speak Spanish or Portuguese and by their indifference to and ignorance of Latin-American culture. All of this —and some of it has been unavoidable —has contributed to our present difficulties in Latin America. If it were not for this unpopularity and for the close association of the United States with the *status quo*, Castro's influence in Latin America would be greatly diminished and the menace of Cuba to our security might be dealt with more readily, though we also gain some advantage from Castro's obvious commitment to Soviet control.

Stated briefly our problem in Latin America is twofold: How to provide for our security against the Soviet Union there by military cooperation; and how to promote desirable social changes by diplomacy, or, failing that, how to work with existing governments and yet be prepared to work with the governments that may replace them. The problem is less difficult for the Soviet Union. First of all, the Soviet Union is not primarily interested in promoting Latin-American stability. Secondly, the Soviet Union makes use of official diplomacy and of Communist (native, Russian, or foreign) agents. Moreover, to many impatient radicals, the Soviet Union appears as the proponent of change, and, therefore, as the enemy of their own enemy, the *status quo*, with which the Imperialist Yanqui is associated.

Communism, the ideology of the Soviet Union, is a relatively systematic body of ideas which may be fairly simply stated. The American way

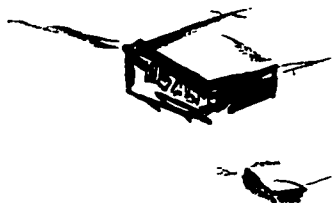
of life on the other hand represents one development of a number of ideas which we share with Western Europe and some other parts of the world. Our particular way of life cannot be simply stated as an idea and our ideas, about which we differ in some matters, cannot be used to explain to the rest of the world their present plight and to offer them a program and a solution to their conditions, as the Communist doctrine pretends to do. Our way of life, as expressed and distorted in the movies and advertising, has contributed to disturbing the world and setting formerly static societies into motion. Communism as an ideology professes to explain human exploitation and the conflicts of society and then proposes as an inevitable development the Communist revolution and the classless society in which man will at last feel at home on earth.

The United States, however, is not a state which espouses an ideology of such a sweeping sort. Our government is a limited one and it is limited not because government is specially and inherently dangerous. It is limited because our founding fathers and we recognize that man is a finite and limited and imperfect creature who may abuse power of any kind. This recognition helped to inspire other American movements against excessive power, for example, in big business and a similar recognition may soon call for restricting the power of big unions.

But our government must also be able to serve our needs, including that of the common defense and the demands of foreign policy. The devices and provisions—not principles—of the past, even of our Constitution, are not sacrosanct and may have to be adjusted to deal with new conditions in order to achieve a traditionally accepted good.

From our government then we can look for no ideology to rival Communism. Even our society and culture speak with many and discordant voices. There are, for example, many in America who believe that man's home is this earth and that man should be made a well-adjusted creature of space and time and not a pilgrim to eternity. We speak, within the framework of our society and political life, with many voices. We are told that ours is a pluralist society and in typical American fashion we often make this an occasion for self-congratulation. Well, as a principle we should agree that unity, alone, is not the desirable mark of a society or state. In many respects pluralism is healthy. But the discord of our

(Continued on page 34)





ENTER:

FOUR YEARS, seventeen wins, and twenty-three losses after it began, the Joe Kuharich period of Notre Dame football history has ended.

Kuharich's sudden resignation plunged Notre Dame into a football era of predetermined duration, of almost unparalleled brevity — the Hugh Devore era. Devore, taking over as interim coach, indicated that he was accepting the job for one season only; just one coach in Notre Dame history has had such short tenure: Devore himself who, as interim coach in 1945, led the Irish to a 7-2-1 finish.

But, "interim" coach or not, Hugh Devore is attacking his new job with such vigor that one cannot help but wonder if he might not be interested in it on a more permanent basis.

Admittedly, the proof of the practice is in the game, but Devore's "first 30 days" seem to have been remarkably successful.

His selection of assistant coaches appears, so far, to have been astute. Dave Hurd, a former Notre Dame center himself and a coach the past two years at John Carroll, will coach centers and linebackers; Gus Cifeli, who won't play for the Old Timers this year, will work with tackles and the defensive line; and most important, former Toledo quarterback and coach Jerry Stoltz was brought in specifically to coach the quarterbacks because, as Devore says: "Nobody but Daryle Lamonica played quarterback last season."

Another of Devore's decisions, perhaps not too significant in terms of wins and losses but meaningful enough to the students, was to open all practice sessions — including Saturday scrimmages — to the public. He says: "I think college kids react to conditions, and a stimulant like student interest can have a very good, if indirect, effect on their performance. They'll work a little harder if they see their friends watching from the sidelines.

"I also think that the faculty and students should get to know their team better; you can pick up a lot of things watching a practice that you'll

The Scholastic

THE DEVORE ERA

by Terry Wolkerstorfer

never see in a game.

"It's true that in college football there are some things that you have to conceal, but I don't think we'll give away any 'secrets' during the spring that might hurt us next season," he concluded.

Devore has also made several other, more concrete moves:

1) Theorizing that the coaching staff is heavily burdened working with four or five teams, much less eight or nine, he made sizable cuts in the squad. "If you have 80 or 90 boys out there, someone is bound to be neglected," he reasons. "If the coaches spend much time with the reserves, they can't do justice to the three or four teams who'll be doing most of the playing. On the other hand, it isn't fair to ask the reserves to stand around while the coaches work with the regulars, especially when they have very little chance of playing. It's much less cumbersome for the coaches this way."

2) He made several key personnel changes in the line: Jim Carroll from guard to center, George Bednar from tackle to guard, and John Meyer from guard back to end. Carroll, who played center in high school, was moved because the graduation of Ed Hoerster left only one center — Norm Nicola — with any considerable game experience. Because he has tremendous natural ability — perhaps the most of any lineman on the team — Carroll seems to be adapting without trouble.

Bednar, an awesome guard at 250 pounds, was shifted from tackle because Devore felt the middle of the line lacked size; and Meyer was moved back to end, his natural position, primarily to play defense.

3) He has installed a new offense, an offense which he described as "the type of offense prevailing today in both college and professional football." The basic formation calls for the use of a flanker — Jack Snow — on every play, which should take considerable pressure off Jim Kelly on pass patterns.

Because much of the running from the new offense will be to the inside,

the two running backs — currently Joe Farrell and Pete Duranko — are both essentially fullbacks.

4) Concerned about finding a quarterback replacement for Daryle Lamonica, he is giving everyone — Sandy Bonvehio, Denny Szot, John Huarte, *et al* — a chance to show



his wares during spring drills. In addition, Devore has assured Frank Budka that once his injured leg permits — either this spring or in the fall — he will be given every chance to win the signal calling job.

But perhaps more important than any of these things, Hugh Devore seems to have instilled in his players a measure of confidence in their coaches — and more spirit than I have seen here in three years. The most tangible example of this competitive spirit was the simple fact that two linemen cared enough about an ordinary scrimmage to square off and throw a few punches.

All this seems to augur well for the 1963 football season. Hugh Devore is acting as if he wants the Devore Era — however brief — to be remembered, and not for its mediocrity.

Rugby: Days of the Bear

by Gary Sabatte

Clad in a red-silk bathrobe and favoring his injured arm, Bob Mier leaned far back against his bedpost and frowned. To Mier, Irish rugby captain, Notre Dame's recent Eastern road trip apparently was, at the very least, a touchy subject. Staring blankly at the wall, he grimly reflected "I don't think the team has ever been as disappointed as it was over that trip. Nothing went right."

Well, almost nothing.

Although the Irish ruggers lost to Columbia 9-3 and bowed to Army 18-16, they did manage an overwhelming 8-0 victory over Fordham, salvaging some honor in a contest Mier labeled "thoroughly sloppy."

"Our back movements weren't clicking," elaborated Mier, "and we had trouble getting the ball out of the scrum. Besides, we hadn't had a practice in ten days because of Easter vacation. Believe me, we were lucky to win."

"As for Columbia, well, we lost on penalty kicks, but there's no doubt that they were the better team. They had a number of Ivy League football players on the squad who were exceptionally good kickers. Then, too, I think they were probably the toughest physically of the three teams we played, although most of the injuries we incurred on the trip were suffered in the Army game."

Mere mention of the Army game caused Mier to grimace, his thoughts no doubt drifting back to that afternoon at West Point when Notre Dame saw a comfortable six-point lead vanish before a determined onslaught by the Cadets. "There's no greater letdown than realizing you lost a game that you had in the bag," he reflected. "We just collapsed, and suddenly too. We made a lot of mistakes, mostly failing to get the ball properly out of the scrums. But we just didn't deserve to lose this one."

"There's no doubt that we went into the match in relatively poor physical condition. Playing three games in five days—especially in a violent contact sport—isn't an easy thing to do. With only one day between games, we hardly had time to shake off the soreness of the previous game."

Returning from the Eastern swing, the Irish ruggers had plenty of soreness to worry about; the three games had obviously taken—as Mier pointed

out—a "heavy physical toll." Among the walking wounded are Terry O'Hara with a broken leg, Mier with a shoulder separation, Frank Fee with a sprained back and ankle, Tom Tomjack with an injured toe, Harry Steele with a concussion, Dick Bell with a bruised shoulder, Mike Murphy with pulled groin muscles, and Buzz Breen with a torn knee cartilage.

Despite the casualties—and the losses—Mier did find something encouraging in the play of Ken Stinson and Harry Steele. "Steele," he said, "was his usual rugged self; and Stinson, I think, is the most improved player on the club. Both played very well."

The Irish, who currently stand 3-2-1 for the season following a 3-3 tie with Michigan last Saturday, have three games remaining, the first with St. Louis University here tomorrow. St. Louis whipped the Irish twice last

season, but was dumped by Notre Dame in their first encounter this spring.

The Billikens boast a half-dozen football stars, including Chuck Wells, who played three years at Vanderbilt, and Jim Connors, who played varsity football at Army for two seasons.

Though it is in only its second season of competition, Notre Dame's rugby club has made vast strides in a relatively short time; already the Irish have proven themselves competent opponents for long-established rugby powers in the East and Midwest. Barring any more unforeseen injuries, founder-captain Bob Mier and his Irish should get their first winning season; but injuries can be sudden and devastating. As Ken Stinson so aptly put it: "Some days you eat the bear, other days the bear eats you."



SCOREBOARD

Baseball: Strong pitching and timely hitting got Notre Dame off to a fast start. After an opening 20-3 drubbing of Indiana, the Irish went on to win 13 of their first 16.

Track: Shot-putter Carl Ludecke and the distance medley relay team of Bill Boyle, Pat Conroy, Bill Clark and Frank Carver have paced the Irish in the season's first three outdoor meets.

Ludecke won the shot-put at the Ohio State Relays with a throw of 56-1/4, a new Notre Dame outdoor record; the distance medley team placed at Texas, Ohio State, and Drake, setting a new school record with a 9:58.3 clocking at Ohio.

Notre Dame will host the Indiana State Track Meet at 3:30 p.m., Wednesday, May 8 on Cartier Field. Competing schools include Indiana, Purdue, Wabash, Ball State, and Butler.

Golf: Its record now even at 4-4, the Notre Dame golf team meets Northwestern, Ball State, and Bellarmine on the Burke course tomorrow.

Tennis: Proving themselves quickly, the Irish netmen piled up a 10-2 record. Notre Dame's only losses were to Southern Illinois and defending Big Ten champ Michigan.

Rugby: Notre Dame, with a 3-2-1 record, plays the tough St. Louis University Billikens tomorrow at 3:00 p.m., on the field south of the tennis courts.

SCHEDULE

Baseball

April 30, Northwestern at Notre Dame
May 3, Illinois State Normal at Normal
May 4, Illinois Wesleyan at Bloomington
May 8, Michigan at Ann Arbor

Track

May 4, Army at West Point
May 8, Indiana State Meet at N.D.

Golf

May 4, Northwestern, Ball State, and Bellarmine at Notre Dame
May 6, Indiana State Meet at Lafayette

Tennis

April 30, Northwestern at Notre Dame
May 3, Michigan State at East Lansing
May 4, Kalamazoo Coll. at Kalamazoo

Rugby

May 4, St. Louis U. at Notre Dame

May 3, 1963

Voice in the Crowd

JUST AS NOTRE DAME entered a new era in football with Hugh Devore's first practice session this spring, so too the SCHOLASTIC has entered a new era. And, I must admit, I have some grave reservations about the "new" SCHOLASTIC: Will the magazine itself and/or its editors become — unwittingly perhaps — mere pawns of the administration? Will the high standards of quality set during this past year be allowed to slip lower? Does the administration intend to use the SCHOLASTIC as a publicity organ for University events?

These are vital questions, questions Tom Hoobler must answer for the entire magazine, but questions I can and must answer as they pertain to the sports section. My answer to all three questions is a resounding "no." Though sports coverage in the "new" SCHOLASTIC will be expanded in volume, the policy of the sports staff will otherwise remain much as it was under my predecessor, John Bechtold. We plan coverage in depth for all sports — major and minor, varsity and nonvarsity — using an analytical or feature approach rather than the newspaper style of past years' SCHOLASTICS.

It is my belief that the college sports editor should be critical (in the broader sense), although being completely objective is difficult at best. He should be neither overenthusiastic nor hypercritical; praise and criticism both have their place, and should be kept there. These will be my goals in writing this column.

I undertook this job because I felt an obligation to my predecessors and to Notre Dame sports; should the day come when I cannot say what I feel is responsible and necessary, I will have failed in my obligation, and the SCHOLASTIC had best find a new sports editor.

COLLEGE AND PROFESSIONAL football have traditionally been scandal-conscious, and they have so far been successful in avoiding the widespread fix scandals which plagued college basketball. But within the last month two alleged scandals, one indirectly involving Notre Dame, have caused great concern in football circles: first the Wally Butts-Bear Bryant-George Burnett case and then, after prolonged investigation, the National Football League's suspension of Notre Dame All-American Paul Hornung and Alex Karras for betting, made national headlines.

In the first case, given a blatantly sensationalistic treatment by the *Saturday Evening Post*, Atlanta insurance man George Burnett overheard a phone conversation between Butts and Bryant in which they allegedly conspired to fix last fall's Georgia-Alabama game. Most authorities, however, acknowledge that the conversation — as recorded in Burnett's notes — could hardly be construed as an effort to fix the game; the information given by Butts to Bryant either should have been accessible to any coach who scouted the Georgia team, or was insignificant. The consensus of a panel of experts was that, while the conversation could hardly be considered a fix attempt, it most certainly constituted an indiscretion.



PAUL HORNUNG

In the Hornung-Karras suspension, NFL Commissioner Pete Rozelle admitted that he had uncovered no evidence that either of the two (or any of the five other players involved) had committed criminal acts — such as accepting a bribe, or attempting to rig a game by shaving points. And certainly their actions — betting on their own teams or other NFL games — were not morally wrong. But they were violations of the National Football League rules, and perhaps even more than the actions of Butts and Bryant, they were indiscreet.

Any more of these "indiscretions" could shake the public's confidence and do irreparable harm to the reputation of big time football.

—Terry Wolkerstorfer



Lacrosse

Nonvarsity intercollegiate sports — rugby, soccer, sailing, and skiing — have in the last two years become a significant factor in the Notre Dame athletic program. And if present plans jell, still another — lacrosse — will be added to the list by the spring 1964 season.

Plans formulated by fencer Jack Tate and Dean Harry Saxe of the civil engineering department — the projected coach — call for the formation of a club this spring (*at a meeting to be held Thursday, May 9, at 7:00 p.m. in 123 Nieuwland Science building*), for a month-long practice period next fall, and for a ten-game schedule to be played in the spring of 1964.

Proposed opponents include such members of the Midwest Lacrosse Conference (which Notre Dame will most likely join) as Michigan State, Ohio State, Denison, Kenyon, Oberlin, Ohio Wesleyan, Mount Union, and Bowling Green, and such Eastern schools as Princeton and Army.

Like rugby, lacrosse is a violent game, probably best described as “a cross between ice hockey and basketball, played on a football field.”

Because the game is so fast and wide open, there is free, on-the-fly substitution, and most schools use three or more ten-man teams. “We hope to dress at least 30 men for each game,” said Tate, “and they’ll all play about the same amount of time. We’ve already been guaranteed enough equipment to completely outfit 20 men, and we’re working on more.”

Lacrosse should prove to be a valuable addition to Notre Dame’s athletic program, and an excellent opportunity for more students to actively participate in intercollegiate athletics.

Baseball Success: Three Factors

Even considering Notre Dame’s traditional baseball excellence (861 wins, 451 losses; five NCAA play-off teams in the last decade), the 1963 Irish are off to an exceptional start, with 13 wins in their first 16 games.

The reasons for Notre Dame’s early success, according to coaches Jake Kline and Chuck Lennon, are three-fold: consistent hitting, brilliant pitching, and Shaun Fitzmaurice.

Six of the starting eight players are currently hitting over .300, with a seventh—John Counsell—close behind at .294. Counsell, who hit only .218 last season, has improved his batting considerably and has perhaps the best arm of the entire outfield corps.

The eighth starter, catcher Mike Rieder, went hitless in the first seven games, but since then has hit .500 to hike his season average to a respectable .250. In addition, he has proved capable as a field general and handler of pitchers; only a sophomore, he already appears a more than adequate replacement for graduated All-American Walt Osgood.

Captain Dave Hanson, even as the lead-off batter, has gotten enough clutch hits to rank second in runs batted in.

The pitching has been even better. Left-handed fireballer Rich Rusteck leads the staff in strike-outs with an average of nearly two per inning. Mickey Walker is the ERA leader with an impressive 1.03 average; hard

on Walker’s heels are Al Cooper, Phil Donnelly, and Eddie Lupton, each of whom has allowed less than two earned runs per game.

It is Fitzmaurice, however, who could be the key to the team’s eventual greatness. Kline, a shrewd judge of talent after 30 years in baseball coaching, says “Fitzmaurice—who’s had offers from 12 major league teams—has at least as much potential as the Red Sox’s Carl Yastrzemski.” Yastrzemski, Notre Dame’s most recent contribution to the major leagues, played here his freshman year and still attends school during fall semesters.

A sprinter during the indoor track season, Fitzmaurice is the fastest man on the squad and has great range in center field. Through the first 14 games, he led the team in every department, errors and pitching excepted: in batting with a sizzling .419 average, in RBIs, hits, stolen bases, and doubles.

Of the Notre Dame team he says: “This team has lots of hustle and desire. Even the pitchers are hitting well and, of course, an NCAA bid is our big goal.”

Considering the brand of hitting and pitching they have been getting, there is no reason the Irish shouldn’t get their bid; and considering Shaun Fitzmaurice’s ability, there seems to be little reason he shouldn’t achieve his ambition—to play major league baseball.

— Rex Lardner



MICKEY WALKER
Best ERA.



RICH RUSTECK
Strikeout Leader.

CJF

(Continued from page 25)

Denny Zoric seemed to be the heart of the trumpet section which at times became overpowering, destroying an otherwise pleasant sounding, balanced ensemble.

The Bob Pozar Trio was just too good to be true. It didn't take long for Mike Lang to assure us that he is as good as Bob James was last year. Lang approached jazz piano with more harmonic feeling than James. His arrangement of "Autumn Leaves" was unrecognizable as that tune to

probably all but those few who have a habit of making lucky guesses. Whatever it was, it left many listeners completely gassed. His composition, "You Name It," gave him a chance to present his rhythmic and even swing competence. It was reminiscent of Brubeck in spots, particularly in the long, rhythmic, chordal development that was the centerpiece of the composition. Ron Brooks was very free and very good. He seems to enjoy being the best college bassist. Pozar was magnificent. One got the impression that he had to be held down when playing with the Univer-

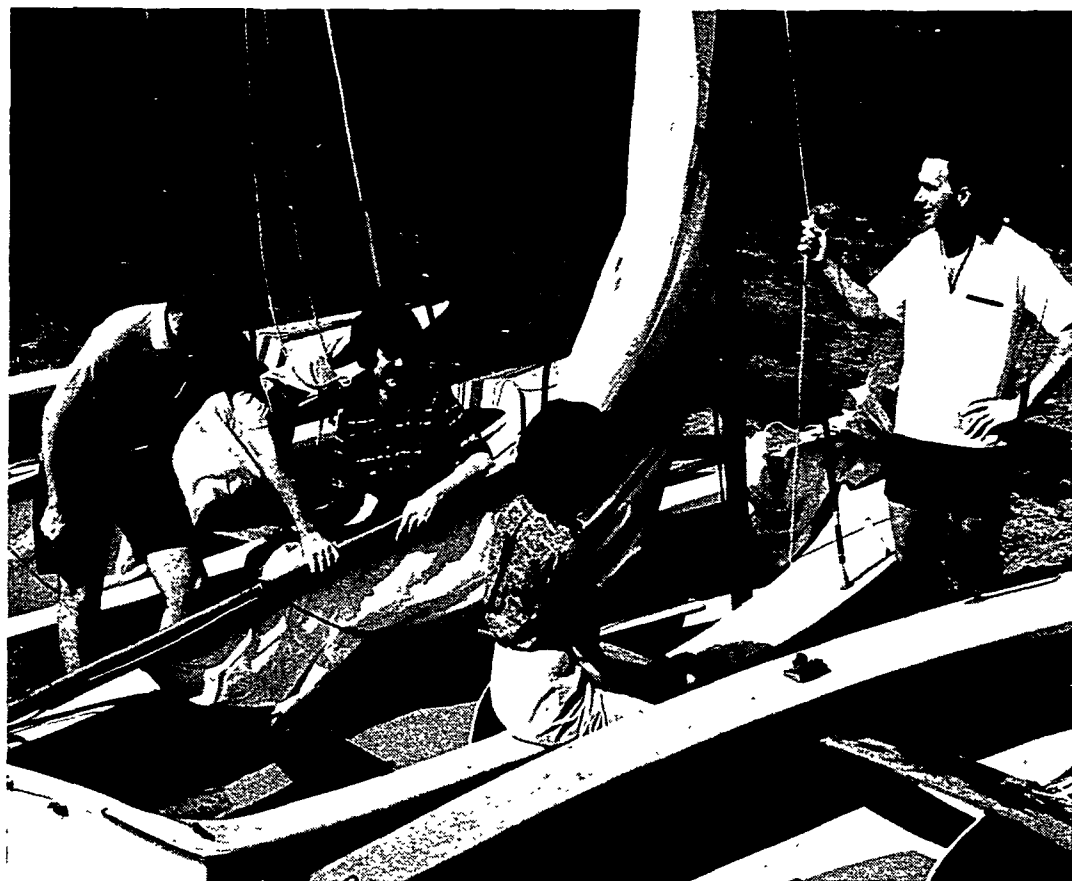
sity of Michigan big band. Unless CJF formulates a fair policy regarding repetitive winning, Pozar will soon be able to open a cymbal shop.

Other finalists of top caliber were the Jazzmen from Crane Junior College and the Indiana Jazz Sextet. Earnest (sic) McCarthy of Crane was named "Most Promising Bassist" while Jamie Aebersold, Tom Hensley, and Warren Grimwood of Indiana each received individual awards.

As the previous years we were astounded by the almost professional competence of Rev. George Wis-

(Continued on page 42)

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Communism

(Continued from page 27)

society involves some fundamental matters involving the nature of man, the purpose and destiny of man and society, matters which are of the most vital importance to the long-range health of our society and culture as well as to the living and dying of each individual man.

Some of these differences are, then, serious and they mean that on some matters we as a nation cannot speak to other nations. More than that, recognition of the divergences in views produces a certain blandness in American life, a readiness not to speak of basic differences and even to regard basic views as exotic and unimportant. This is a modern form of the American unwillingness to take theory, philosophy, values, and theology seriously. Mussolini's Fascism was usually dismissed here as eyewash, Hitler's *Mein Kampf* was disregarded as ridiculously primitive. Communism was regarded as impossible. But views such as Hitler's may be primitive and still exert the most malign influence. In my childhood and later, I was frequently told that Communism was against human nature and therefore could not achieve anything. Well, the rulers of the Soviet Union have done the impossible. Later, the belief was widespread that the superiority of our way of life was amply proved by our wealth—and theory did not matter. This view always troubled me, for I wondered what would happen if the Soviet Union made sensational material advances, and further, this argument seemed to rest on a materialist basis which was closer to the Marxism than to the Christian position.

Up to now the rulers of the Soviet Union have taken their Communism very seriously and so have the rulers of Communist China. Their beliefs have given them the advantage of the initiative over many people including ourselves. For the Communists see struggle as the heart of contemporary politics; they accept as a first and inescapable condition that they are in a struggle in which they have long-range goals. Now our background predisposes us to the hope for a peaceful life devoted to private pursuits. In spite of past experience we hope for an end to the struggle which we see as only a temporary necessity. But I would add that the security possible in the United States in the past was the product of conditions that have passed. Under modern conditions of change the best you can hope for is that your children's children's children may know a more stable world—and I dare to be so optimistic here because

a distance of sixty years or more is too long a field of vision for my near-sighted eyes.

The disregard of theory has at times made Americans uncomfortable when they were faced by an enemy with a theory and our response has been panicky in domestic politics—after World War I, in the late thirties, and after the beginning of the Cold War. Further, Senator McCarthy sometimes profited from the fact that many intellectuals had been associated with Communism and then rejected it without ever adequately thinking through the grounds of their initial support of Communism or their eventual rejection of it.

As Christians and Americans, then, we may regard Communism as a great challenge to us. As Christians we are called, but it always turns out to be a heavy challenge, to be other Christs. As Americans we share in a democratic state and upon us as citizens and Christians is the task to safeguard the liberties that make a life of dignity and responsibility possible. The preservation and extension of liberty are difficult and hazardous enough, even at home, where parts of our cities have become human jungles. But in our time we are faced with the task of resisting an enemy bound by no moral inhibitions and possessing weapons as formidable as ours. This enemy professes a theory which promises an inevitable classless society. They believe that no God, but history is on their side. Skilfully they criticize some of the defects of our society and much of the world often believe that the Soviet spokesmen have scored good points in doing so.

Our Communist enemy, also, seeks influence and domination through the rest of the world, particularly the troubled and underdeveloped areas, Africa, Asia, and Latin America. The Communists with their theory of imperialism added to Communist theory help to explain to the people of those areas their plight and through the Communist program point to paths of development. The Communists can on occasion be reckless in their propaganda and irresponsible in their promises. Where they fail in open assault they may use agents of subversion.

In this struggle involving a world in motion, a troubled world, what can we offer?

1. We can offer not an ideology and not a simple model to follow—but the example of a free and democratic society willing to help with its riches and the resources of its knowledge and science.

2. We can offer, very imperfectly,

the idea of man, to some extent, deciding his future and being responsible for it.

But this idea has both attraction and repugnance for many people, who are in some measure afraid of freedom and responsibility or who want so much so soon that only extraordinary ways of doing things are conceivable.

In presenting matters this way I may appear to be dimly hopeful. But I do not think that I am. If we stand for freedom this means that decisions are made from moment to moment and things in a sense are always in hazard. The free life is, in part, the life of perpetual challenge. Thus, we know that history is not ordained in the Communist manner. We, in part, have yet to make it. We have or can have a surer view of man than the Communist. But in our view a Communist victory then is not unthinkable. The quality of our lives and our efforts must make it unthinkable. Perhaps, you could sum up my talk by saying that I regard American optimistic omniscience and omnipotence and faith in progress as likely to prevent us from understanding our time. Only after recognizing that a Communist victory is not unthinkable, can we move to make it really unlikely.

One Man's Family

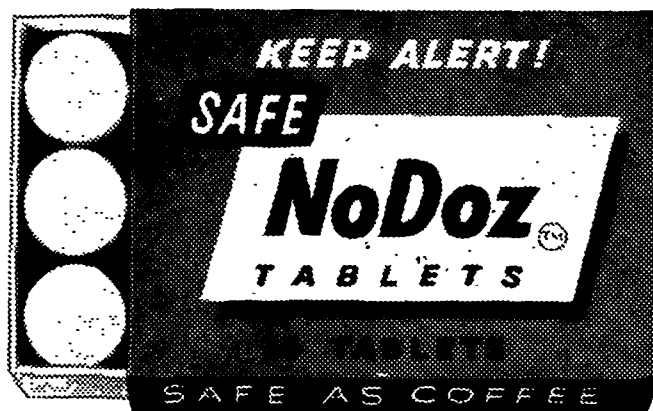
(Continued from page 21)

the first time Hank Whittemore seemed fully mature enough for the part.

Whenever Eugene O'Neill tries to become really poetic or rhapsodic in his dialogue he tends to become instead inarticulate, and it was these lines that attempted to be dithyrambic that Richard Kavanaugh as Edmund Tyrone, O'Neill himself, had to deliver. In most of the sequences it is not at all clear what the playwright was trying to say, in his peculiarly stammering brand of twentieth-century Romanticism and pessimism. In the more intelligible dialogue, Dick Kavanaugh's performance was very smooth but subdued in comparison with some of his heavier roles. He seemed to be in the strange position of having difficulty playing a person his own age, but perhaps this impression results from his being seen cast so often in a character part rather than as a juvenile.

The choice of *Long Day's Journey Into Night* was an excellent one coming as it did in the form of a bonus play. The University Theater did a masterful job of showing O'Neill to his best advantage. There was really no aspect of the performance that was not skillful and very satisfying.

But the play raises some question about O'Neill as a playwright. The various afflictions of the characters make the play almost a study in the social psychology and stigmatization of illness. Of course, as mentioned before, the main point of the play is what people living in close and even loving contact can do to each other in terms of warping and destroying. The symptoms seem chosen for exaggeration and emphasis. However, all of the maladies in the play: compulsive stinginess, alcoholism, drug addiction, and tuberculosis seem to be regarded now as almost exclusively pathological and have lost much of their emotional impact on a contemporary audience by losing their stigma. The four disorders seem to be arranged on a continuum based on how much control over or responsibility for his symptoms the person has, from tuberculosis, completely physical to a compulsive neurosis, partly wilful. Mary Tyrone says repeatedly in the play that people can't help being what the past has made them. But shifting of responsibility for behavior from a person to his past or to his constitution, in the theater, lessens correspondingly the significance of his actions. The modern theater seizes on vice to build its tragedies rather than a crime as in previous drama. A vice is a peculiar repetitive crime directed principally against oneself. But a vice has the ring of habituated behavior and habit in turn smacks now of neural circuitry rather than guilt. It doesn't seem that vice can have the moral or emotional impact that the single stroke of action that is a crime, like a regicide, can have. In a crime the agent is responsible for his bold act and its consequences. In a vice there is a gradual attenuation of personality until it becomes impossible to say as it is in *Long Day's Journey Into Night* who is responsible for what. The play employing vice as the crux of its drama must focus on how a person's oddities affect those around him and vice versa, in domestic daily living and on his isolation in his idiosyncrasies rather than on a moral decision or the resolution of conflict. This change of focus may explain why the eccentric family has had such a long history in the American theater. But both O'Neill and the characters in the play seem to have forgotten a bit of human wisdom — as it's stated by the inscrutable East, "All that happened in the past has resulted in what I am. Let me not regret, nor my thoughts dwell upon it. From now on, I must first sow what I hope to harvest." — Hu Shih.



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'South America'

(Continued from page 18)

should provide the underpinnings for the new social movements. Father Vekemans suggested that anticlerical groups might be a better basis for reform; this is not opposed to Bishop McGrath's views, as it would seem at first, because Vekemans' understanding of the word "clerical" is in its most conservative sense.

Mr. Hanson stated that he believed the movement to change should be made completely self-sufficient and, said that any country with sufficient resources should have no trouble making itself "completely stable and independent." Senor Maspero and Professor Alexander placed themselves in opposition to this idea however, and held that the difficulties of South America are not purely economic and no political system can quickly solve the problems of the countries.

In a discussion of the Alliance for Progress, the U.S. was again criticized

for excessive intervention in Latin America (i.e., trying to impose ideas and methods). Professor Alexander, in defense of the Alliance, stated that the Alliance policy is one of economic aid coupled with social change — this is what the "Latins on the Democratic left" have been wanting for fifteen years, he said.

Dr. D'Antonio told me that the purpose of the symposium was to inform student opinion of the great complexity and severity of the Latin American problem. The students present, and there were many who attended, will agree that, if this was the purpose, the conference was a complete success. Dr. D'Antonio indicated that it was also intended to give a thorough airing to the influential views in the Latin American situation and give an authoritative basis for comparison. For such a purpose, the audience was ideal: Notre Dame and St. Mary's students and teachers, Dr. Roberto T. Alemann (Argentine ambassador to the United

States), officials of the U.S. State Department, and John Brademas, Congressman from the Third District of Indiana. Information gained from the conference will be the basis for future State Department action, the Voice of America has shown an interest in the records of the conference, and an analysis and report of the conference is to be published.

Senator Frei, making the closing remarks of the symposium, told us that "the last resource of a people without hope is Communism." He made a plea for a courageous stand which will result in hope, and said, "Don't feel this conference is all confusion, because we are trying to analyze problems that cannot be solved in a few minutes."

As the law auditorium cleared, the palms were shuttled rapidly off-stage. I last saw them headed in the direction of The New Library. I hope they don't get lost in The New Jungle. They don't have their Latin name tags on yet. —J. H. Wilson



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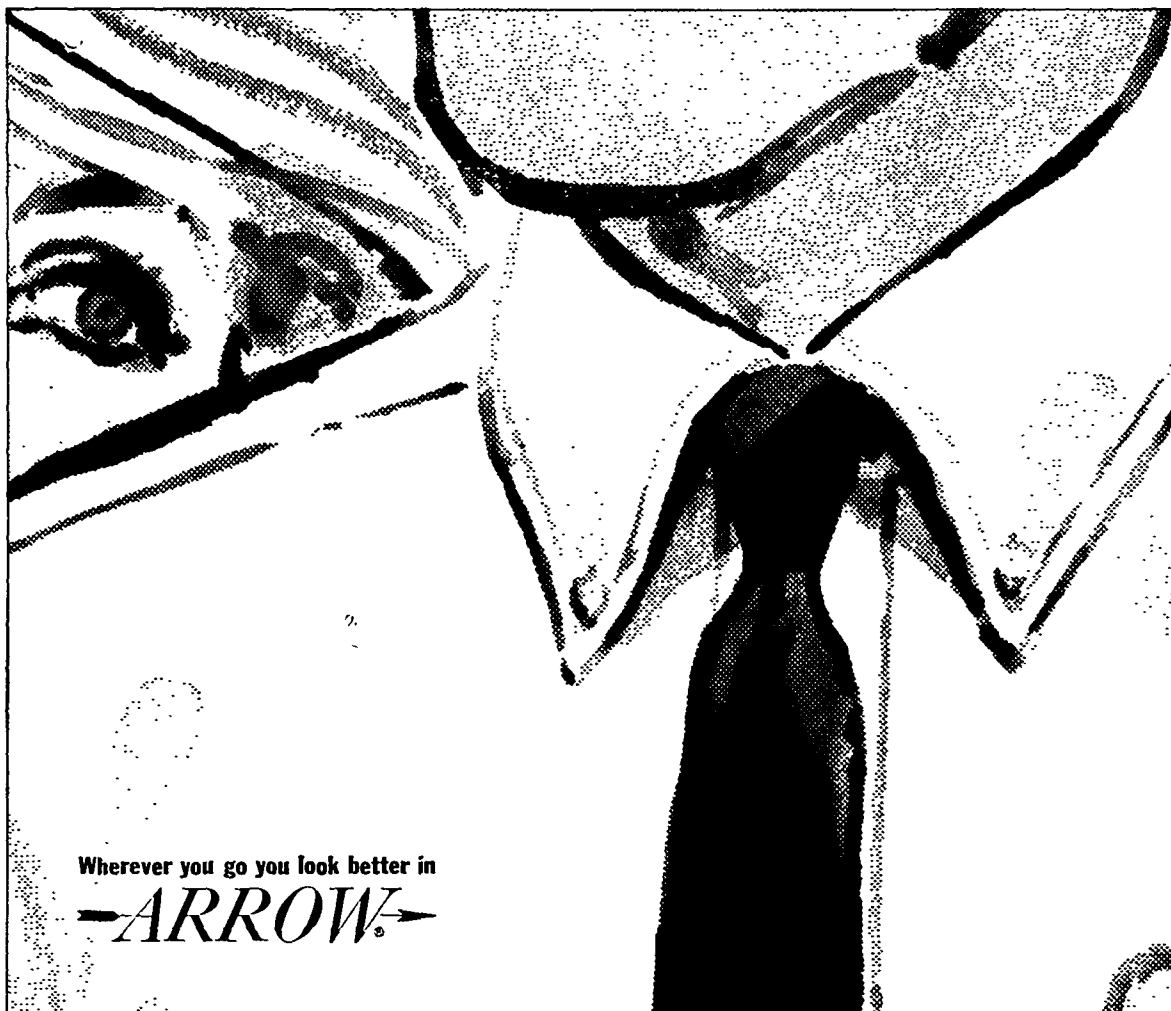
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I don't know any presidents.



2. Use your head, man. Have your dad set up appointments with some of the big shots he knows.

He's a veterinarian.



3. Beautiful! All you have to do is find a president who likes dogs. You'll have him eating out of your hand in no time.

I don't know an Elkhound from an Elk.



4. Frankly, I don't know what else to tell you. You've got a problem.

It's not as bad as it seems. My idea is to find out the name of the employment manager at the company I'm interested in. Write him a letter telling him my qualifications. Spell out my interests, marks. Simple as that.



5. A letter to the employment manager! Ho ho ho! You've a lot to learn.

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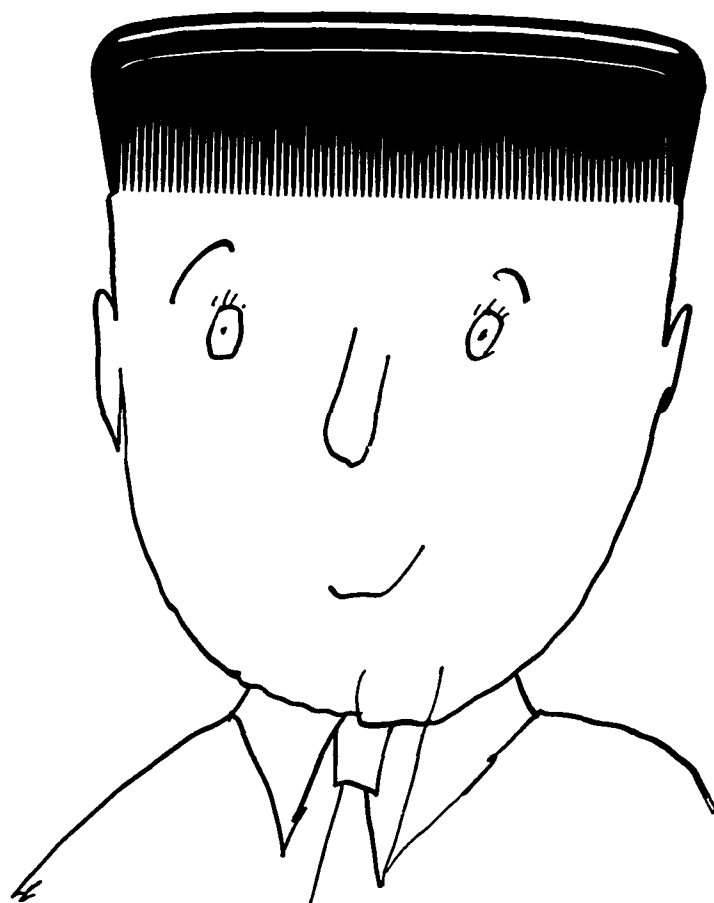


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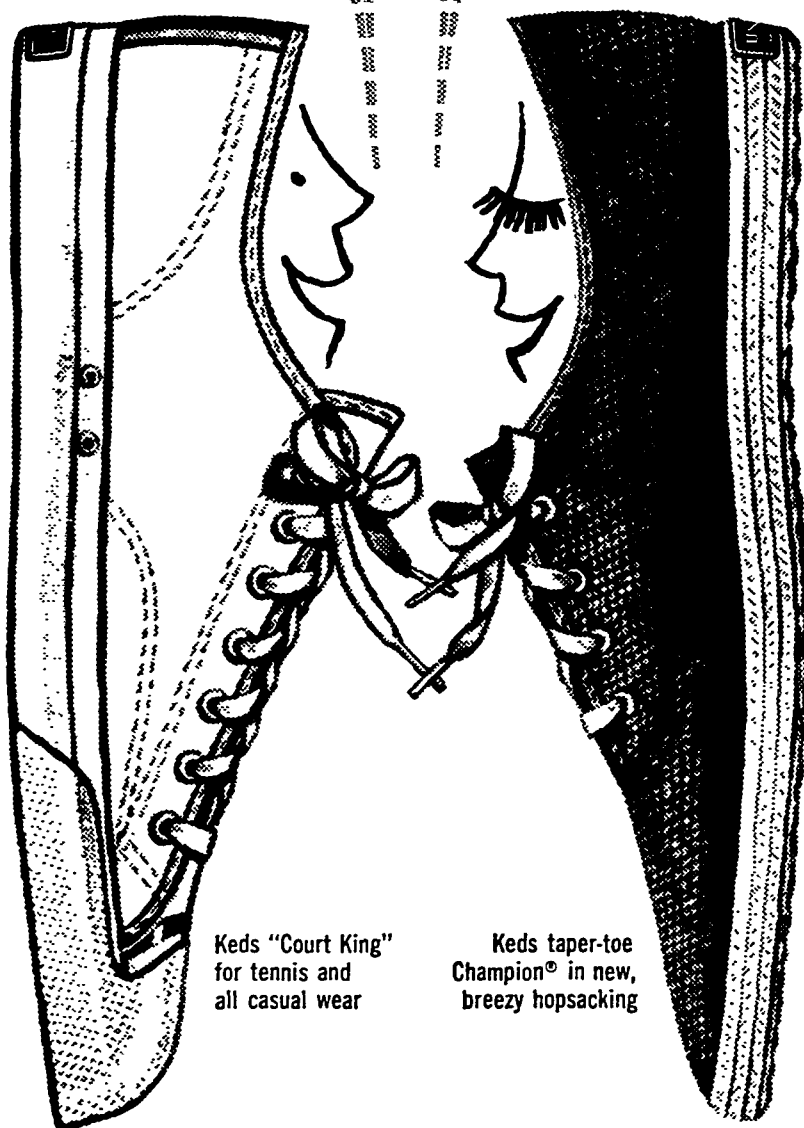
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st. mary's

Spring seemingly turns the young ladies at SMC to thoughts of summer, but not an ordinary "cookie-cutter" type of summer. Most of us are aware of the work of Notre Dame students in Peru during the summer months; few of us know that they have a female counterpart contingent from SMC also working in Latin America, and apparently doing their jobs well. Plans are now being made to have ten girls stay in four parishes outside Mexico City. Working mainly with children, the girls teach basic skills in reading and writing. Bishop McGrath of Panama has been so impressed with the past efforts of the St. Mary's groups in Mexico that he has asked that one member of each graduating class be sent to Panama to continue the work begun in Mexico.

Amidst all this flurry of Latin-American activity, further attention was directed to that area by two distinguished guests of the Notre Dame conference on "Religion and Social Change in Latin America" who found their way over to SMC. John Brademas, Congressman from the Third District of Indiana and a former faculty member of the St. Mary's political science department, introduced the Argentine ambassador to the United States, Roberto T. Alemand, when he addressed the student body. In a brief talk the ambassador spoke of the great social and economic changes being wrought in Latin America.

The second visitor created the larger stir but among fewer people. Guillermo Videla Vial explained to Sister Catherine Elaine's Spanish class his work with Techo, a Church-sponsored movement among the very poor classes in Chile. Videla, featured with Techo in *Look* magazine's October article on the Catholic Church in Latin America, is a Chilean millionaire who seeks to halt the exploitation of the poorer people in Chile. Simply, but very graphically, he described the lives of people who live literally on junk and garbage heaps, collecting what little is useful to be sold in exchange for food. The poverty of this life he dramatized by the fact that at least one child dies each day of starvation and malnutrition. The only thing that they have is Christ — and people like Guillermo Videla Vial in whom He works.

Last year, Pope John issued a call to all religious orders supplying priests and brothers to Latin America to send ten percent of their personnel

The Scholastic

to Latin America over the next ten years. It is gratifying to know that our Catholic college students have heard this call, too.

Closer to home, St. Mary's Mr. Sweet will supervise a Summer Theatre Company sponsored by the First Methodist Church in South Bend. Participants will be of senior high and college age and each member of the company will participate in all phases of production during the run of the four plays to be presented. Each play will run a week and a new play will be done every second week. Plays include *Arsenic and Old Lace*, and *Death of a Salesman*. Auditions will be held May 4 and 5 and interested people can reach Mr. Sweet at the SMC Drama Department.

National Music Week will be celebrated at St. Mary's from May 1 to 6 with student recitals and lectures sponsored by the Music Department. On May 6 the St. Mary's Wind Ensemble will give a recital — admission free.

Special to the St. Mary's girls reading the column: Sister Immaculata is still trying to find the young lady who left the guppies with her over Easter vacation. You should claim same — immediately!

The Columbine Club's performance of *Puss 'n Boots* has been postponed 'til September, but *Riders to the Sea* is being prepared now by director Pam Gallagher.

Mr. Cole and the joint St. Mary's-Notre Dame Freshman Glee Clubs will present the Ave Maria Chorale on May 20. Among the selections will be a Mendelssohn Cantata.

St. Mary's girls are talking about Notre Dame's own Father Rulke, who was retreat master for their Palm Sunday Day of Recollection.

St. Mary's is again involved in Latin America, but in a different vein, as the SMC debate team sponsors a debate on May 5. The question is "Resolved: That the U.S. invade Cuba." Teams will be composed of boy-girl pairs and the ten teams will compete in three rounds for trophies to be presented to the Best Male and Best Female Debaters.

Scenes from several plays and a one-act play in entirety will be presented in Experimental Theatre-type setting from May 6 to 10 by *Arena '63*. The plays include *Streetcar Named Desire*, *Winterset*, *Anne Frank*, *Children's Hour*, and *Dark at the Top of the Stairs*; the one-act play to be done is *Shall We Tell Caroline?* by Mortimer. It will be played in O'Laughlin, admission free.

—Frank Obert

movies

Although it doesn't fulfill any particular dramatic prophecy, *Time Out* has returned. For a time there were some In's who seemed to want *Time Out* out; but time has passed, and the In's are now out and *Time Out* is in. Confident that absence has indeed made the heart grow fonder, we return in a spirit of sublime joy at the prospect of once again satisfying your curiosity about the various and sundry delights that will be available at the local houses of cinematography.

Having dispensed with the conventional amenities and wiping a tear from our collective eye, we will now get down to earth and face the sordid reality of this week's assortment of goodies:

THE AVON: It seems that there is the possibility of a new trend at the Avon — culture. Really. Director John Huston has done a creditable job of presenting with intelligence the discoveries of Sigmund Freud, a subject which a lesser director could well have distorted into a panorama of unmitigated sex. Freud is portrayed by Montgomery Clift, who manages to stop twitching long enough to give a not-unconvincing impression of mental health. The movie relates Freud's exploits with the human mind, not the least of which is an exciting little episode with a hysteric named Cecily played by Susannah York. Some parts of the story suggest that modern commentators may be right when they remark that someone should have psychoanalyzed Freud.

By the way, Freud's mother called him "Siggy," which in itself brings to mind a notable case of disorder with which we are all too familiar.

(*Freud*: 6:15, 8:40. Sunday 4:15, 6:35, 9:00)

THE COLFAX: *Nine Hours to Rama* amounts to a typically Hollywood attempt to make a thriller out of the assassination of Mahatma Gandhi. Well-known star of stage and screen, J. S. Cassahyap, who plays good old Mahatma practices a bit of passive resistance on his own by actually doing a serious acting job. Cassahyap's emaciated physique and faltering speech are symbolic of the general character of the movie.

(*Nine Hours*: 1:30, 4:00, 6:30, 9:00)

THE GRANADA: *The Birds* has come! What's worse is that they'll be here for another whole week. Alfred Hitchcock has perched upon a subject

that is terrifying enough in itself; but, unfortunately, it doesn't come up to scratch with the quality which his past efforts would lead us to expect. The whole thing begins when society canary Tippi Hedren migrates to Rod Taylor's coop with a pair of love birds and a few ideas of her own. But Jessica Tandy, as Taylor's mother, is no spring chicken; and she doesn't like the idea of having some young nightingale making a pigeon out of her favorite fledgling. As a matter of fact, this attitude has been responsible for lovelorn schoolmarm Suzanne Pleshette singing a swan song over Taylor for a long time. Whether all of this is incidental to the plot or vice versa, seems pretty much beside the point when the birds, who happen to be the best actors of all, are coo'd in. Despite the best efforts of the birds themselves, director Hitchcock seems to think that it's a sin to kill a mockery; and scenes obviously calculated to be horrifying turn out to be as funny as a birdbath in December. At any rate, it ain't much to crow about, and Alfred Hitchcock may very well have been right when he suggested that *The Birds* might be the most terrifying movie he's ever made — at least from an objective point of view.

(*Birds*: 1:30, 4:00, 6:30, 9:00)

THE STATE: A twin bill features the unlikely combination of *Billy Budd* and *The Man From the Diner's Club*. The first is an amazingly faithful adaptation of the book by Herman Melville of *Moby Dick* fame. Terence Stamp, Peter Ustinov, and Robert Ryan turn in excellent performances as Billy, Captain Vere, and Claggart. The story, of course, is a familiar tale in which Good stamps out Evil but Evil gets the last laugh. From the standpoint of both acting and story, *Billy Budd* is an easy winner as the best movie in town this week.

The Man From the Diner's Club, a story in which Danny Kaye nearly gets gobbled up by an IBM machine gone haywire, is sure to strike terror into the hearts of those who have to walk past the computer center on the way to class. Telly Savalas plays the role of a crook who likes to rent things, and he has credit cards for everything from Hertz Rent-a-Cars to blonde secretaries. It's pretty much the standard Danny Kaye movie except that he doesn't sing, which just goes to show that Hollywood has recognized the uselessness of flogging a dead horse.

(*Man*: 1:10, 5:20, 9:30; *Billy*: 3:10, 7:20)

by Dick Gibbs and Karl King

kirchen's Melodons, a nationally recognized high-school aggregation (Notre Dame of Nilas, Ill.) that is providing "impetus from below." Dick Sisto, *with only two years of work on vibes*, was as entertaining as he was uninhibited. He has indicated a preference for North Texas State; we'll hear more from him.

In 1963 we found some traditionally "classical" instruments being presented, more or less experimentally, in the jazz context. The Peabody Jazz Sextet made use of an oboe in their subtle presentation to the musical gourmet. It was a failure only in the sense that it was incompatible with its environment—acoustically and aesthetically a cattle arena. In a more

intimate and sophisticated setting, the oboe would have a better chance of avoiding jazz extinction. The instrumentation of the Henderson Collegians was more sympathetic with the scope of the surroundings; they supplied the necessary fire, verve, and power partly by using tympani and tuba. The Indiana Jazz Ensemble, "restricted" by choice to what could be called a lush sound, found it desirable to fight enormity with enormity—an extravagant complement including four French horns—that remained ultimately tasteful.

While on the subject of instrumentation it may be important to note that both the Henderson group and the Melodons eliminated the piano, from atrophy and by substitution, respectively. A piano would have seemed quite impotent if placed

against Henderson's rambunctious, dynamically exciting sound which needs no reinforcement. A harmony-oriented rhythmic background was supplied to the Melodons by a predominantly parallel combination of vibraphone and electric guitar. Considering the range of variability in amplitude and timbre of each instrument—permutations of mallet hardness, rotor speed, amplifier gain, pickup position, technique, etc.,—it was possible to achieve controlled sonorities much more relevant than relatively inflexible piano tone.

This is not the place for a more detailed musical analysis. Speaking generally, we must agree that much of CJF '63 was good. However, certain *basic* conceptual areas need re-examination and decision before CJF '64 will be able to overcome the flaws present this year.

the last word

ONE OF THE FEW expressions of good will towards the new SCHOLASTIC staff we saw in print was in the editor's column of the St. Mary's *Crux*. Thanks to the editor (Laurie A. Sulfalk), and luck to her too, in getting the facts straight on all future *Crux* articles about Notre Dame. . . . Incidentally, we'd like to know why the *Crux* adopted the old SCHOLASTIC motto (*Disce quasi semper victurus; vive quasi cras moriturus*) for its own. The motto, dropped from the SCHOLASTIC masthead by the previous editors, has been reclaimed by us. If *Crux* wants to use it, however, we're willing to share.

RIDING THE BUS every night to our present off-campus quarters, we get to know a few of the bus drivers quite well. The other night, one of them told us the following story: "When you drive this night run, you know, you get a lot of fellows that have had too much to drink downtown, if you know what I mean. Well, last week there was a bunch on here that broke that rear door. I didn't know they broke it, see, and you can't run the bus unless the rear door is closed. Well, they got off, and I started up, and I didn't think I was going to make it out of the circle. But I managed to get it rolling enough to pull over there by the Morris Inn, and I got out and that's when I found out

they broke the rear door. Well, they sent a truck out and they took the bus in and it turned out they did four hundred dollars' worth of damage. Down at the company the next day they called me in and asked me if I could identify the fellows who broke it. I told them sure, they ride my bus all the time. Then they wanted me to come out, they'd line everybody up at a general assembly and could I walk down the line and pick them out. I told them hell no, I wasn't any rat. You know I can see these fellows going down and getting one laid on now and then, and anyway, they'd know I was the guy who put the finger on them and they'd be out to get me. So I told them hell no. Well, my supervisor, he tells me that I can be suspended if I don't cooperate, and that I'd better think about it. I just went down to the union rep, you know, and he tells me I don't have to put the finger on anybody and that I can tell the supervisor to go to hell. So I did, and they didn't touch me and a few nights later those same fellows get on the bus and I tell them to watch it and they were all right. They aren't bad guys, they were just a little drunk. But you never know how people are going to think. A few guys can give a school a bad name, if they get drunk too much."

We agreed.

ABOUT THREE YEARS or so ago, in our freshman year, there was a small editorial in the SCHOLASTIC calling for bike racks to be set up around the campus. We noticed that the suggestion was finally acted upon over the

Easter vacation. Our thanks and compliments to whoever is responsible.

EVEN THOUGH Notre Dame's two humor publications may have been "sad and disgraceful" (respectively), it was, well, collegiate, to have our very own humor magazines to liven up the year. Nothing has been heard from *Brand X* for some time, but Tim Wright's *Leprechaun* is still valiantly appearing. Reports are that despite decreasing sales on campus, Wright hopes to offset his losses by distribution to girls' schools from here to Chicago. A new editor for next year—John Lee Marlow—has been chosen, but Wright will continue his financial backing of the magazine.

Where Wright will get the money (and his tenacity) is not clear. At present, he is holding down a 32-hour-a-week job to put himself and the *Leprechaun* through school. They only apparent reason for his efforts is that he thinks Notre Dame needs a humor magazine. We think he deserves the thanks and appreciation of the university community, rather than some of the criticism he's been getting. Sad the *Leprechaun* may be, but it's a start toward something finer, and it hasn't cost the administration a cent. If the *Leprechaun* dies for lack of student support, then it will be a sad indication that student initiative at Notre Dame is futile.

IF YOU SEE an editor who pleases everybody, it will be through a glass plate, and he will not be standing up.

—Tom Hoobler



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