

the teacher as migrant worker?

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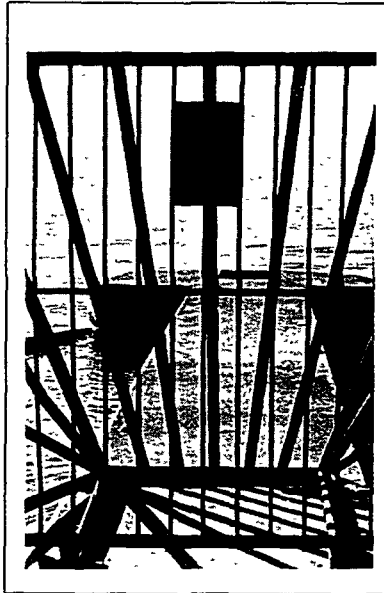


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Letters

Understanding and help

To the Editor:

I am writing this letter with the sincere hope that I can be of help to the women of the Notre Dame-St. Mary's community. I know that there are many couples every school year who find that they must seek an abortion to free themselves to continue their education and to live their lives as they wish. It could be that they do the wrong thing or go without help altogether simply because they don't know where to turn.

I found myself in such a situation. I, however, was fortunate enough to be referred to the Indiana Clergy Consultation on Problem Pregnancy (telephone number: 684-3752). From them I was assigned a counselor here in South Bend with whom I discussed my decision. Through him my abortion was quickly arranged.

They do not moralize. They merely counsel and help women obtain reasonably priced, qualified doctors for legal abortions. They will help any woman regardless of race, religious beliefs, age or financial status.

The service to which Clergy Consultation sends a woman for abortions is staffed with counselors all of whom have had abortions before, in addition to the doctors and technicians.

I would like anyone who might need this information to be assured that if she takes advantage of these services she will find herself having a positive, liberating experience; and she will find herself meeting wonderful, understanding, and helpful people.

A woman who is now
happy again.

The Indiana Clergy Consultation on Problem Pregnancy does not restrict itself to abortion counseling: all alternatives are discussed, including keeping the child. —Ed.

Errata:

To clear up errors made in the last two issues, the SCHOLASTIC offers the following clarifications:

The first was in Professor John Williams' story "In Search of the Historical South Bend" which appeared in the February 19 issue. The story was transcribed directly from a tape done by Professor Williams on short notice for the SCHOLASTIC. The first difficulty was that the story was a word-for-word transcription, and not paraphrased or adapted for printing as it should have been. The result was an article not at all reflective of Professor Williams' capabilities. Secondly, we neglected to give credit to two graduate students, Dean Esslinger and Peter Cahill, who did much of the research for the article.

The second erratum occurred in "Bad Place for a Bummer" which appeared in the February 25 issue. The misrepresentation here was a little more subtle, but no less serious. The article represented a synthesis of information obtained from many different sources. Necessarily, the various interviews involved in obtaining the information were combined and presented by the co-authors. The result was that the authors lent an interpretation to one interview that was not at all valid.

Quoting Father Dunn, Director of Psychological Services, they concluded that the attitude of the personnel toward drug usage was "paternalistic," and this is speculated to be the reason for the small number of drug cases being treated by the Services. Actually, the number of cases quoted referred to cases of students suffering from severe *physiological* reactions to previous drug usage. The only other manner in which the doctors at Psychological Services will confront a drug problem is if a student brings it up himself in the course of discussion or treatment for some other problem. In this case the initiative belongs to the person being treated. "Paternalistic" labels would seem unjustified.

Editorial

Double Jeopardy

The use of the university's power over the lives of its students has always necessitated treading a delicate line between the university as community and the university as czar, or as paternalistic warden. The distinction between the two can probably only be clearly located in the particular—for example, in the recently announced policy on suspension of students charged with the sale of drugs. Here the delicate line has been soundly trounced; and, as the dust settles, Notre Dame seems to have chosen the second option.

As reprinted in the *Observer* (Feb. 27), the Provost and other Officers of the University, have determined that students accused of selling illegal drugs pose an "imminent danger of serious harm to persons on university campuses." Invoking "University Disciplinary Procedure III, D," the administrators determined the university's reaction to students so accused. Those policies include the following:

- 1) Once arrested, the student will be provisionally suspended.
- 2) If found guilty in civil court, the student will be expelled, but will retain the right of appeal to the campus Appeal Board.
- 3) If found innocent by the civil court, the suspension holds, again pending appeal before the campus judicial body.

Of the four cases of students arrested on such charges at the end of the first semester, three have been dismissed by the civil authorities, and one trial is yet to come. One of those acquitted by civil court has appealed on campus and had his suspension lifted. The other two acquitted students are in the process of appealing their suspensions. The fourth, as yet untried in either court, stands provisionally suspended until after his civil trial.

Initially, the particular policy deserves criticism for the method used in its legislation. The administration by-passed structures set up to handle student affairs. The Student Life Council, established precisely to deal with such topics, was ignored—was not, as far as can be determined, even consulted. The administration's action

harks back to Fr. Hesburgh's "Fifteen Minute Rule," out of which, paradoxically enough, the SLC was born. Now that body seems dead: major student affairs policies are drawn up without even its consultation.

Beyond the question of the proper use of university structures, other points must be made in reference to the policy itself.

Primarily, the situation of double jeopardy—facing punishment from the university as well as from the civil court, or from the university even if acquitted by the civil courts—is in direct opposition to the tradition of justice in American society. For three of the students arrested before Christmas, this situation exists right now. Two students acquitted downtown remain provisionally suspended by the university. Such double-vulnerability represents a questionable carriage of justice. And this aspect of the problem deserves immediate attention until the suspensions of all three students are lifted.

Finally, Burtchaell's statement promulgating the new policy is based on extra-legal judgments concerning the use of drugs. With the factual evidence on these subjects far from decisive, a university community ought to be one in marked and constructive disagreement over the judgments which Burtchaell states dogmatically and *de facto* in his letter.

All told, a policy such as that handed down by the administration is myopically dictatorial and lacking in insight into the use of drugs on the college campus. But of more urgent concern, the drug policy released last week is unjust in its creation of a double-jeopardy situation. And in its origins, it is the policy of the administration rather than of the University of Notre Dame.

The consequent next step should be, at least, for the administration's policy to undergo immediate and stringent reconsideration by a more representative body. In the course of that examination, the purpose and foreseeable effects of such a policy ought to be carefully weighed. Finally, some protection of the accused—the elimination of double jeopardy—should be injected into the new policy, if policy there need be.

Rumors, Fears, and Bitterness

The character of Christ College will be terminated in the persons of the community, the teachers and wives and students and associates, in the men who participate in the wisdom, the community. . . . The question, what is Christ College, gives way to the question, Who is Christ College. Its name, its unique mystery, is at least hidden in the inter-communion in this place of these people.

The words close Mr. Frank O'Malley's proposal for the formation of Christ College—written close to twenty years ago and reprinted in this week's SCHOLASTIC. Central to the community it envisions is the teacher: the responsibilities, character and future of the teacher (untenured variety) at this university at this time have been argued for most of this year. The questions raised are at once particular and open-ended, and of immediate importance.

The problems surrounding decisions made concerning various faculty members in various departments are complex enough. But they have been clouded even more by a lack of concrete information and a reluctance to clarify. Here's what we know: Carl Estabrook, John Williams and Donald Mattheisen have had contracts terminated by the history department; several promotions approved unanimously by the Promotions Committee in the English department have been rejected by the Provost; the same thing has happened, though the numbers and situation vary slightly, in the economics and theology departments; Sister Suzanne Kelly was refused tenure by the General Program and with her, eventually, went the future of the Experimental College.

Each of these individually is a cause for alarm; taken together, they at worst paint a frightening picture for the coming years: a migrant group of young professors brought to Notre Dame to teach a few years and then be let go, a destructively competitive milieu, an end to the primacy of teaching.

Though these decisions affect the lives of particular men and women, the more important questions for the University may not have to do with individual personalities. Rather, several large and complex questions emerge from the rumors and facts heard so far: What kind of criteria for tenure are operative and why haven't these been made clear? What effect will this year's decisions have, if they become policy, on the teaching climate and morale of the University's untenured faculty? Is the centralization implicit here

temporary or prophetic? If the latter, can the University afford to be directed by one man's vision?

The only public statement made so far came in the form of an open letter from Provost James Burtchaell in *The Observer* (February 3); it articulated fears of an "impacted" faculty and assurances that "teaching is our highest priority." But the issue is important enough to warrant something much clearer and more explicit.

Do the recent decisions made in this area by the Provost herald a policy of high-turnover, low-tenure—with criteria set and decisions made by one man? Any attempt to improve the faculty through such a policy at least opens the way to (and perhaps even generates) a cut-throat, market conception of the University that can only be destructive. "There are better ways of inducing academic excellence among young faculty members than vicious competition brought on by a high turnover," Dr. Joseph Evans commented.

What kind of unity does the University look for? Does it want the single vision possible only under a strong central administrator? Or should it be satisfied with and cultivate the polity that would exist if individual departmental committees were given terminal authority in tenure decisions?

Such structural questions are complex and require a patience born of mutual respect between faculty and Provost. The lack of clarification and, most important, the absence of any articulated criteria for promotion and tenure decisions from the administration, leads us to wonder if that respect is present. Perhaps the Provost does not believe the faculty are qualified to judge their peers; yet it is doubtful whether an administrator or committee on any level further removed than the departmental committee would be any more qualified. Should the faculty have final control over what are fundamentally internal decisions—ie., promotions and tenure? At the very least, it would seem important that the kind of decisions we have witnessed over past weeks be seen not as normal, but as extraordinary.

The answers to these questions may well delineate the future of undergraduate education here. As of yet, no answers appear likely. But they are of immediate importance to a faculty that must find no solace in the silence prevalent thus far, and to a student body whose education is qualitatively at stake. The silence has generated only rumors, fears and a good deal of bitterness.

Markings

The Rise and Fall of CAF

I. The Rise

At the beginning of the last decade, the ND-SMC cultural diet consisted simply of four events that Saint Mary's had and has continued to schedule during every academic year. This meager showing of cultural interests prompted Dr. Donald Costello of the English Department and John Ohala, an undergraduate, to organize the Notre Dame Student-Faculty Film Society, in 1962. They presented films from the International Catholic Film Council in Brussels, a comedy series, and frequent Great Directors Festivals. This group enjoyed some status because of the faculty interest in its operation, and as a result, it prospered—using profits to purchase film-making equipment for the University. The equipment went to the ND Film Makers, a group which was gradually drafted into the Communication Arts Department, and given academic credit. Though the Film Society was the only viable source of screen arts, (and therefore of any arts) on this campus, it did enjoy national acclaim for its success and contributions to the University.

In 1966, Student Body President Chris Murphy began a week-long Festival of the Arts. He was awarded \$3,000 by the Morris family of South Bend to finance the program. The first Cultural Arts Festival included the Impersonal Pronoun Players (a group of University students working from within the Drama Department), and was highlighted by the Ernie Hawkins Dance Company.

In 1967, J. Patrick Dowdall and Dean Hagan managed to present the New Wave Cinema of French films, the Twyla Tharb Dance Company, and a few other events.

CAF continued to grow, and in the fall of 1968, with a budget of \$20,000, the Cultural Arts Festival found itself under the management of Dowdall, William Krupp and Richard Roddowig. The Festival was

lengthened from one to two weeks in an effort to expand the number of presentations and to attract more student interest. The festival featured the Chicago Symphony Orchestra, the Don Redlich Dance Company, the Minneapolis Firehouse Theatre, and the University of Buffalo's Lucas Foss and the Creative Associates.

As in the preceding year, the Cultural Arts Festival roughly coincided with the Sophomore Literary Festival, and it was clear for many reasons that that arrangement wasn't the best for either group. In the fall of 1969, the Cultural Arts Festival expanded its calendar to encompass the entire year.

The budget for the 1969-1970 CAF was larger than ever; though CAF had lost the administration grant, they still retained the \$3,000 allocation from the Student Government on which to base a \$25,000 budget.

Under the direction of Roddowig and William Knapp, CAF presented the original off-broadway cast performing the avant garde play *Tom Paine*, the National Shakespeare Company production of *MacBeth*, the Murray Louis Dance Company, the Lucas Hoving Dance Company, and the American Brass Quartet. CAF also began an excellent film series under the direction of Paul Buchbinder.

This year, with a budget of \$30,000 based on \$6,000 from Student Government and patron card sales, CAF again followed the year long format. With Michael Cervas and Casey Posius at its head, the emphasis switched from dance to the theatre. Some of the major events of the year included the Second City Players, Earthlight, the Lyric Theatre, the San Francisco Mime Troupe, and the National Players. CAF also sponsored a Blues Festival, a Francois Trouffaut Film Festival, the Gary Burton Quartet (minue one), an Igmarm Bergman Film Festival, and the Genesis III films.

II. The Fall

Despite CAF's continual growth since its inception, there were many indications that this could well be its last year. Patron card sales at the beginning of the year were a success, but the only attendance during the year came from the card holders. In addition to the lack of student interest in patronizing CAF events, no students were willing to take over the planning and management of CAF. The first event of the second semester (the Lyric Theatre) threatened to be CAF's last of the year after the funds were depleted in order to cover losses on that event. However, a grant from the cultural Arts Commission and the profits from the National Players performances allowed CAF to schedule events to the end of the year.

There are three basic roads that CAF can follow next semester; the choice will rest entirely on the student body and the interest they show in CAF. First, if the students rekindle an interest in the cultural arts, if they work to fight the artistic ignorance in which they are steeped, CAF can again resume its trek to success. However, it would also be necessary for this University to help support the Cultural Arts Festival's efforts. It is interesting to note that Notre Dame does almost nothing towards providing cultural and artistic opportunities for the student. With the exception of the music department, the University does not sponsor any events, and is even considering dropping the already minimal requirements it now has in fine arts. The example this University sets for its students will surely have to change if CAF wishes to continue as it has in the past.

The second alternative would leave the Cultural Arts Festival in the hands of a select group, to profit only a select group. The structure of CAF would shrink to minimal size; because resources and interest would be severely confined, the number of events and their quality and cultural worth would also decline. This would only trap the average student in a cycle that would cut him off from the arts and leave his artistic tastes undeveloped. What would be available would be profitable only to those familiar with the event or group, or lucky enough and interested enough to find out about it. If CAF were to degenerate to this level, it would be but a small step to the third alternative—its death.

CAF could very well be terminated because of this year's financial problems and the obvious lack of concern and support. It could silently slip into the

University files without anyone ever knowing, or worse, missing it and its contributions.

This would complete the death of the cultural movement on this campus, and succeed in leaving a cultural void which would undoubtedly effect the student body. Of course with the emphasis on the sciences and the professional schools, the arts might never be consciously missed. Already, the University is cutting out many of its fine arts courses and transferring them to the St. Mary's department.

Five years of slow and agonizing growth have witnessed the blooming of CAF, like a refreshing and rich oasis in a terribly dry desert. But now CAF faces death from malnutrition. The creative energies of student participation and the financial support that are necessary to nourish a university arts festival are severely lacking, and the practical problems of operating an arts festival at Notre Dame loom larger than ever.

For the Cultural Arts Festival to continue in any profitable form in the future, two problems must be solved. Primarily, more students will have to be trained to take over the bureaucratic tasks of running CAF. Moreover, the increasing lack of financial support outside the student body will have to be augmented: it is impractical to run a \$30,000 arts festival on a \$5,000 grant from Student Government. Despite a financially difficult situation, the University will have to accept its real responsibility in providing a creative and expansive cultural atmosphere on campus. Student government leaders will have to believe that the arts don't play only a small role in the development of the personality, in the education of the whole man.

How but in custom and ceremony
Are innocence and beauty born.

William Butler Yeats

When custom and ceremony wither and die, do innocence and beauty die also? If CAF dies will the creative potential that it has nurtured, encouraged, and discovered at Notre Dame die also? Will we return again into a cultural desert? That these questions must be faced is certain, for surely CAF is changing. It is a slow development, and the signs of degeneration are subtle and quiet; nonetheless, they do exist. And CAF is dying.

—Tom Gora and Michael Cervas

Rory Holscher



No Argument Asserts My Right

Every sixth year, on the average, is a flood year on the Mississippi, and from all the available signs, I think that there may be a flood this year. Last December the ground froze hard before the heavy snows covered it, and if the Northern snow melts rapidly before the ground-ice has unlocked, the water will run across that ground as quickly as if it were concrete. The freshets and small rivers will rise, bursting over their banks in a night, then emptying their gush into the Mississippi. The main channel swells slowly, throughout several weeks, irrepressible and solemn. Those who live on the river (farmers, many of them, or commercial fishermen) are confronted with the impossibility of remaining on their property. They pile sandbags around anything perishable that cannot be removed; when they return, they find every ditch and depression filled with water, and sometimes carp and garfish stranded there. In the rivertown where I live, the water threatens many industries, as well as the city's two bridges. Shifts of volunteers work continually during the rise, in an effort to throw up a system of temporary dikes. Mainly, it is a drudgery of piling sandbags, of dead-lift and sling, hour after hour, until the monotony of exertion makes thought impossible, and the workers no longer bother to conceal the aching in their backs and shoulders. When I was in high school, we could usually get permission to leave classes and work on the dikes: otherwise we would skip.

Some of us would leave the work sites, or come down to a spot where no work was being done, to talk idly, and to watch the water in its force. Miles to the north of us, the river had been forming new channels, ploughing its way through island forests and one night we saw a passage of uprooted trees: they rode nearly upright in the current, their branches inclined downstream, keeled by the earth which still clung in their roots. At intervals they vanished entirely, pulled under as the stream exerted some extra pressure. We waited, and they would break surface, silently, raising their terrific arms high in the moonlight, to vanish again.

About five years ago, it was decided that a permanent dike should be erected, to fortify the city securely, and avoid the desperation of springs past. Of course everyone in town supports the idea. But the project has been proceeding with unaccountable slowness: if there is a flood this spring, the new dike will not be finished in time for it. Very few people seem concerned, and I think there is a voice behind our impassivity:

No argument asserts my right:

The force of the seasons is in me.

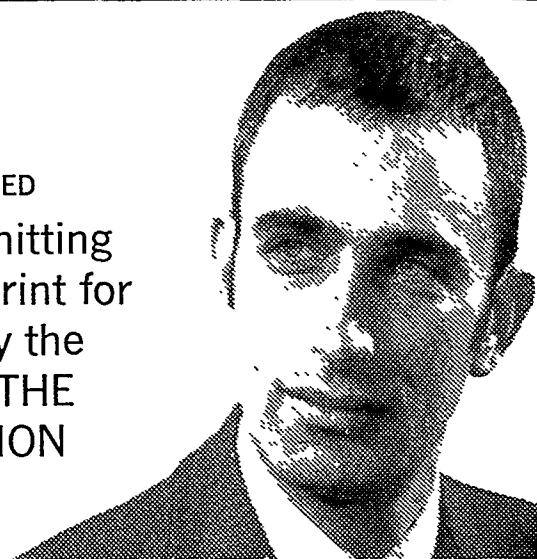
Nothing has changed I began.

My majesty has permitted no change.

I am going to keep things like this

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WE SPIN OUT FROM OURSELVES
THE AIRY STRUCTURES
—JOHN G. HESSLER*

the teacher as migrant worker?



Faculty hiring and firing at Notre Dame has presented itself lately as a problem alternately begging and obscuring two questions, one immediate and personal and the other more lasting and structural: Is Provost James Burtchaell making the kinds of decisions that add up to a desirable direction for this university? Is it desirable for the institutional flow chart to lay as much power in one position as is laid at the Provost's door here?

Answers to the first question, of course, depend on whom you talk with. Walter Nicgorski, an assistant professor in the General Program, says he thinks Burtchaell is providing "the kind of leadership the departments need." Ernest Bartell, chairman of the Economics Department, seems to believe otherwise: "The Administration's or Provost's handling of it (tenure and promotion affairs in the economics department) was very bad."

Bartell was displeased both with the procedure and substance of Burtchaell's decisions. "They (the administration) sent out forms indicating promotions, rejections and dismissals to the department chairmen without any justifications or reasons given," he said. "I really don't think this place is so big that we have to be so impersonal. Giving reasons is not a mandatory thing, but it has been a long tradition at Notre Dame." According to Bartell, the Provost rejected two departmental recommendations for promotion, but neither case involved tenure.

In the English Department, "Every departmental recommendation for promotion and/or tenure was rejected by the Provost," Department Chairman James Robinson said. He refused to say how many professors were involved, and said the Departmental Committee was unable to discern the reasons involved in Burtchaell's decisions.

Robinson said he was unsure if the present situation is "a jolting transition period or if we are on the brink of disaster." He said he was also unsure of the implica-

tions for the university when a department loses its self-determination, when "decisions are further and further removed from those in closest association with people about whom the decisions are being made."

Ernan McMullin, Philosophy Department chairman, spoke of the implications of what is alleged by many to be a new trend at Notre Dame: away from the low-turnover, high-tenure rate toward the high-turnover, low-tenure rate. "A large turnover of faculty," he said, "is desirable from a financial viewpoint. If one were to plot a curve, it could be shown that, given that all faculty are tenured (when the six-year residency is up) and the university remains a constant size, at least four-fifths of the faculty would be tenured. This is a considerable financial burden. With a high turnover of faculty, a school can be more selective in its choice of tenured faculty. This would result in high scholarly and teaching quality."

On the other side of the coin, McMullin said: "The disadvantages of this high turnover would be bitterness in the young faculty, a destruction of community spirit, and strife between young and old faculty members. There is a factionalism which results because of high turnover. If the tenure rate is very low, its effects on morale are so catastrophic that it outweighs any argument in favor of low tenure."

A POSSIBLE solution to the dilemma, McMullin suggested, lies in judicious initial appointments of faculty: "If appointments are made sensibly, a negative tenure decision should be the exception and not the rule. An example of this would be the recent hiring of a person in the Philosophy Department. A hundred persons were reviewed for the job, and out of these, one person was selected."

According to Bartell and Robinson, the nature of the understanding between recruiting administrators

and job-seeking faculty is crucial. "Until this year," Bartell said, "Notre Dame could use as a drawing card the fact that faculty members would not be caught up in the treadmill. Here, professors were urged to get involved in the university — for which they received a more secure job atmosphere. Now we're going back on our assurances and commitments."

Robinson said, "The present situation could lead to a time when no one will want to come here — because of a reputation of exploitation." Nicgorski also stressed the importance of spelling out the understanding regarding the uncertainty of tenure to the recruited teacher, but said he thought this had been done adequately here.

In a story published in *The New York Times*

last week, Burtchaell appeared to acknowledge the trend toward a high-turnover, low-tenure rate for Notre Dame. "There's a certain feeling," he said, "that there'd been a little carelessness at times in the past." He denies the charge that he is trying to rebuild Notre Dame on any Ivy League model. He has also reaffirmed his commitment to the primacy of teaching here and dismisses charges that he is "professionalizing" the university by tightening up on promotion and tenure decisions.

It is the matter of criteria that David Burrell, who will assume the chairmanship of the theology department Sept. 1, says is a central issue. "Criteria is a very tricky word," he said. "What, for instance, are the criteria of good music or of good art? We are very

Section 4

Procedure for Appointment and Promotion

Subsection (a) Teaching-and-Research Faculty

Appointments to and promotions in the Teaching-and-Research Faculty are made by the President of the University. The formal procedure for determining recommendations for appointment or promotion is initiated by the Chairman of the Department in consultation with his Departmental Committee on Appointments and Promotions. After such consultations, the Chairman of the Department submits written recommendations to the Dean of the College. After any necessary consultation with the Departmental Committee, the Dean makes appropriate recommendations in each case to the Vice President for Academic Affairs (*read, Provost Ed.*), who then submits recommendations to the President. . . .

Section 4

Tenure

Tenure is permanence of appointment. Its purpose is the protection of academic freedom. Tenure

is granted to members of the Teaching-and-Research Faculty. The following members receive tenure automatically:

- 1) members of the rank of Professor or Associate Professor whose services are retained after three years of service on the Teaching-and-Research Faculty in any rank;
- 2) members of the rank of Assistant Professor whose services are retained after six years of service on the Teaching-and-Research Faculty.

Discontinuance of one of its academic divisions by the University may oblige the University to terminate the services of those enjoying tenure. Although the University must reserve this right, every effort will be made to retain faculty members affected by this provision. A faculty member whose services are no longer required for this reason will receive full salary for at least one year from the date of notification whether or not his duties are continued at that time. . . .

—quoted from *Faculty Manual*

reluctant to lay them down, but at times we are forced to apply them. We all know the straightforward professional criteria are inadequate. When it comes to a decision we use the criteria we know to be inadequate."

It is this confusion about what grounds are used to hire and fire — and about *who* should do the hiring and firing — that has led many Notre Dame teachers to identify closely with the vision of professor as migrant worker, a category suggested by Robinson. How much job security does a non-tenured teacher have if he is unsure what is expected of him, and who expects it?

And while the trend Burtchaell has initiated toward a high turnover of faculty is not a *de jure* departure from Notre Dame's traditional emphasis on undergraduate teaching, it may be that this will be the *de facto* result. Bartell offered the following portrayal of teachers faced with the probability (as opposed to possibility) that they will not be given tenure: They spend their time writing and researching because that is what's important when they go to apply for later jobs. Their involvement with and devotion to the university is necessarily cut down because they just don't have time and they just don't expect to stay long. They can't afford to spend time with a student who needs extra help or has extracurricular interests.

"The establishment of such a philosophy at Notre Dame," Bartell said, "has several bad ramifications: First, it is just not a congenial atmosphere in which to work. Second, it doesn't befit a Catholic university and what we've been trying to do here. Third, it is a question of justice." The justice of the situation is measured, according to Bartell, by pitting the understanding of probable tenure under which faculty were hired against the evolution of a policy of tenure granted only in rare instances.

On one level, then, the recent controversies surrounding the Provost's refusal of promotion and tenure

recommendations find their most significant implications in the lives of the teachers involved. Were they fired for failing to live up to criteria they were never explicitly informed of? That is a question far too enmeshed in the personal conversations and subtle understandings of too many people for us to venture judgment.

What can and should be evaluated by the university community, though, is Burtchaell's policy of high-turnover and low-tenure. The alternative to such a policy, the Provost insists, is to freeze departments with tenured members, leaving little or no room for new teachers to be brought in. And while some have suggested his "freeze theory" is over-emphasized, it remains a possible, if not probable, implication of granting tenure less stingily.

While Burtchaell's policies and decisions demand close examination and analysis, a more basic matter ought to be kept in mind: the Provost has *not* overstepped the official bounds of his office. In other words, critics of his decisions must address themselves to the structure that permits them in the first place, a consideration leading to the inevitable debate between those who would have the university molded as one unified community (necessitating centralized decision-making) and those who would build small communities throughout the campus, an option best served by resting more power in those communities, i.e., departments.

The solution probably lies somewhere between those poles, but, at least now, offers little hope of discovery. Not until Burtchaell and his critics make more of an effort to understand each other's general presuppositions and particular motives will there be any substantial discussion of the difficult decisions necessary for Notre Dame to be a good place to teach and a good place to learn.

bill mitchell

Christ College: the order of knowing the order of making



The essay that follows was written by Mr. Frank O'Malley back, as he put it, "sometime in the fifties." It proposed and outlined a place of learning to be called, simply, Christ College. The plan was never realized: "We almost had land in California," Mr. O'Malley said, "and then in Cincinnati. But the people involved moved away, and the place remained only a dream."

The dream speaks of students and teachers growing together in reverence for each other and for all of creation: visionary, yes; Utopian, no. And while looking toward the possibilities for a spiritual and academic community, the concepts stated here remain central to much of the debate over teaching criteria and tenure policies now going on.

If the vision Mr. O'Malley articulates here is still institutionally impossible even twenty years later, it is nevertheless witness to an inner orientation from which any institutional change must grow.

CHRIST College should be a community of students and teachers centered in Christ; made a society then not on the ground of temporal or local juxtaposition, nor on the ground of a dutiful submission to the social convention of higher education, nor even of a certain real concern for knowing and for the promotion of knowledge, but made a community precisely as Christians, as worshipers, living, praying to the Father through Christ in the unity of the Holy Spirit. And so Christ College as a college of Christ should have evident from the beginning characteristics very profoundly different from those of a school of the Hebrews, trapped in the letter and in external forms, or from an academy of the Greeks, tragically removed from history and from the humble concrete lives of human persons, or especially from the educational establishments of this day, structures without souls, drained of the vital sap of fundamental intuitions and, in the suppression of all determinate difference of intellectual position or at least of the actual relevance of such difference, rendered purposeless, meaningless occasions at best of a certain dubious social conditioning. For the word which the College would know and to which it will be conformed and which it would proclaim is not just any word, but the Word who exhales the breath of Love. (The word then is no longer a mere sign of the actuality; it is in some way the actuality itself: the marrow of a Catholic college is not a system of thought, but a saving personality.) And so the life of Christ College must proceed most profoundly from within, from the quiet of the soul with God in liturgical and mental prayer, must seek to make actual all the resources of nature and grace, reverencing everything that is, for "Everything that is, is holy," and everything that happens, for "Everything that happens is something to be adored," and, seeking to rehead all things in Christ, must finally become *involved* in the here and the now, the situation of man and of human things, the precarious, the changing, the dying. The community of a college of Christ must have sustenance in the liturgy and must in some way overflow into the apostolate, the uttering of the word to a city and to the world.

Christ College must be characterized by inwardness, an intellectual largeness and intensity, a descent to

Frank O'Malley

sources from which the universe of thought and love proceeds, a meeting of the mind, the man, with the mystery of things. Its concern with realities must begin with intuition (the primal, immediate contacts of intelligence and sensibility with the inner secret of these realities) and, proceeding through exposition, analysis, criticism, etc., return to the total insight, to a keener, more fully released knowledge in which the conclusion is seen in the principle, the developed work in the formative fire of the germinal idea. The rational elaboration of thought, the prudential ordering of life and action, the artistic qualification of the material are meaningful only in terms of origin and termination at the experience of existence, which is the act of acts, the form of forms. When the rational elaboration of thought is not a sign but a screen, a separate enclosed system, a sort of autonomous mental artwork; or when the acquisition of virtue and the development of institutions and organizations and techniques are pursued without the sense for that which alone quickens discipline, the pull of the determining good; or when art seeks beauty in design, when the splendor of meaningful form is forgotten in the gratuitous refinement of integrity and proportion: then there is dry death. For Christian thought, as well as Christian love and Christian making, must open onto existence, the act of the real tasted with the mind and thought with the fingers. (Thus, for the school, the progressive qualification of knowledge should not mean a parcellation, a fragmentation of the real into inert and ultimately unintelligible masses called art and life, or the sacred and the secular, or the contemplative and the active, or the heroic and the ordinary, or the theoretical and the practical, etc. It should know diversity in order to enter into unity.)

And so the college community must be full of reverence for everything that is, and, so, characteristically interior, nonviolent, full of peace, waiting, watching the slow working out of things fully from within. In the awareness of the people of the school the descent of the Word into history will not have shrunk and shriveled the universe, narrowing all to the fearful slit-view of duty and purposefulness, but all will have been transfigured, re-created in the depths. He said that He, if He be lifted up, would draw all things to Himself. And it is for the Christian intelligence and



sensibility to cooperate in this restoring, reheading all things in Christ, the Son of God, Who would not crush the bruised root or quench the burning flax, but Who sees His Father's will worked in the world not by violence, or by imposition, not by intervention or regimentation, not by working charismatic signs and wonders, but by allowing, with wonderful *respect*, the orders of His Creation to act, each according to its own being and the measure of its causality—most of all, man, whose freedom related to God in utterly unique, secret, delicate immediacy is never violated, never exploited, but is touched with tenderness superbly from within.

AT least on the level of intuition, of an immediate knowledge (indemonstrable because prior to all demonstration) Christ College must achieve an integration of knowledges, but not, as is proper to a college of the natural reason, under the ordering principle of metaphysics—although surely that would be a wonderful thing and possibly only a Catholic college would have factually sufficient respect for reason, for the order of the naturally intelligible, to seek to actuate such a synthesis. Christ College must not be simply a secular, natural, metaphysically determined college, although under Christian inspiration. It must be a specifically Catholic college, a college ordered and vivified by theological wisdom. And this does not mean the setting up of theology as simply a crown to a structure already fully integrated and inwardly differentiated by metaphysics. It seems that the acceptance of theology as system of knowledges integrated by theology is removed

We do not think we are looking for ageless youth splendidly equipped with hyperthyroid instruments of science and scholarship.

wisdom means a most profound reordering, reactualizing of all the knowledge and experience of man; a system of knowledges integrated by theology is removed by a distance qualitatively infinite from a system of knowledges integrated by metaphysics. The truths of revelation cannot affect the objects of knowledge whose concern is with the eternally necessary laws of possibilities. So far as the order of knowledge, the order of pure specification, is concerned, the shadow of the Cross does not seem to fall across mathematics. Nevertheless, in Christian wisdom mathematics is a part in an entirely different organism. Of course, in the order of exercise and of intention as the chosen operation of a Christian man, the spirit in which it is taught

and studied will be different. It is not that theological knowledge is alone Christian; mathematics and philosophic knowledge reaching a truth through reason are to be wholly saved, restored in Christ; in philosophy, for example, revelation may help reason to reach perfection in its own order. And in those knowledges whose first principle is the end—ethics and the sciences subordinate to it, politics and economics—there is (with revelation) a profound change in the character of the object itself, for man has been called to share in the inner life of God, an end utterly surpassing the end which determines his nature. And in the knowledge concerned with “the coexistence and sequence of existential positions” and in the knowledges—including the knowledge of poetry—concerned with the interpretation thereof there has been the greatest change. The unique, unrenowable, concrete point of existence, the here, the now, the *hodie*, has a new and revolutionary meaning, an unsuspected depth and richness. For the Son of God has descended into history and the Holy Spirit moves within the souls of men, and the life of man is a dialogue with the Father. Men like Leon Bloy and Georges Bernanos have recognized that in the choice, in the word, in the making of a man in a moment of history, there is at least a similitude to what St. Gregory says of the words of Holy Scripture, “while it tells of an event, it reveals a mystery,” all meaning, the deeps of all thought and love. It seems that the point of existence is simply infinite, utterly mysterious, that all senses—literal and spiritual—are there; that everything that is is present and operative, that the moment of choice at least is a reactualization of all the possibilities of history; that those which for the natural man are but signs of mysteries are now for the Christian, because of Christ, the mysteries themselves. Because of Gethsemane all remorse, all loss, all the sadness of fading and failing things and the bitterness of our own betrayal and that of our brothers is here right now.

THE curriculum of the school should proceed naturally according to two ways, the order of knowing, in which the man is measured by things and the order of making, in which the man measures things.

In the order of knowing we would distinguish four developments, or perhaps one integrative development with three subordinate exploratory members.

First, a development, historical, total, intuitive, whose focus of intelligibility should involve an approach to a sense of the inner secret, the spirit, the style, the character of a man—and to the spirit of the cities or communities of men and to the spirit of moments, cultural wholes, in the history of man, a study involving religion, thought, art, etc., as of a time and of a place and then and there involved, as taken up and integrated in the whole of the wisdom of a man or of a community,

as made actual in the living of men. Most immediate are the men and cultures of our time and these are also to be the most carefully penetrated, so the study may perhaps begin with and culminate in an investigation of modern man and communities of modern man in modern situations.

Second, a study of whatness, the eternal necessities of things: natural science, mathematics, philosophy, theology, all beginning with and terminating in intuitions. This consideration should be sharply speculative, but scientific only within a measure proportioned to the state of minds emerging from the dominance of imagination and not yet fully articulated as rational. Where necessary it should proceed—and without apology—through recourse to a belief substituted for rational argumentation, rather than through a discursus which would overburden the young intellect and stifle its creative synthesizing or through a watered-down show of argumentation or exposition which would reach the conclusion or seem to illuminate the principle, but not by the right way and which would, in fact, prostitute the fundamental awareness involved.

Third, a consideration of the autonomous universes of artworks (these, as well as the matter in two and in four, should be studied in one, but there rather as revelations of a cultural moment) recognizing the work of art as a world of its own which, though uttered out of a man in a time and a place is not immersed in or exhausted by the man in the time and the place but which moves through all men, times, and places and reaches for the infinite. The works should be seen first of all and last of all as things of splendor, but they may be related also, without patronizing and without profaning, to the student's own call to express his experience. Works of literature, as the type art, may well be the special concern of this study.

Fourth, Holy Scripture, to be studied in integration with the Year of the Church.

The private work of the student in the order of knowing should be intensive and unpretentious, a close careful investigation of a significant aspect or phase through which the reality of the whole is approached in an actual way, by really participative thought upon it. This work must be conceived as an integral part of the knowing process and quite distinct from making, although surely it may quicken the poetic resources of the soul and may condition an artistic grasp of media.

While knowing should have a priority over making, for the soul of man must be formed before forming, yet—and although the soul is not formed simply in order to form—making seems to possess an importance equal to that of knowing in the education of man. The total integrated vision is not accomplished on the level of a knowledge merely scientific in mode. And the intuitive energy of a speculative investigation often demands to go beyond the barriers of formal objects to seek completion in a work or in a deed. For the knowl-

edge is the knowledge of man—it does not exist in a separated way as a subsistent department or field; it exists only in a knowing subject—and in man by a most natural and primary movement what is known passes into love and love overflows into making.

And more, teaching belongs to the active life or, rather, to that activity which is the overflow of thought and contemplation.

The students will express their own personal experience of men and of the places of men and of the things of their using. This experience should not become less close and fresh and mysterious as the student grows to see things more and more within the self-awareness of a moral and rational being. We speak chiefly of making on the level of the beautiful, and autonomous creativity, a creativity unsubordinated to considerations of utility. But the students should develop also, each in his own measure, a sense for crafts, through instruction and through serious exercise—an exercise measured by the requirements of personal growth in practical knowledge, rather than exclusively by considerations of immediate productive efficiency.

Man knows particular material things through his use of them and, finally, through his love for them: at first he may see them merely as means for his survival or gratification but then, through working upon them and with them, and through a certain community of suffering, he will come to see them as human things, as fellow creatures with a wholeness of their own. This sense for the form of created things helps engender integrity in dealing with forms in imaginative and spiritual worlds.

BUT servile work is not at all to be conceived as replacing the necessary creative leisure to which it is opposed as a purposeful discipline to a free play. Time and space to be, to germinate thought, to enable the knowledge however genuinely acquired “to distill from its bookish and didactic forms and to become a living substance,” to allow conceptions to fructify unwrenched by violations through academic regimentation, is an absolutely necessary condition for the growth of intelligence.

We think that the primary qualities to be sought in students are those of an open, reverent, spirit rather than those of cleverness or inquisitiveness or even of an intellectual keenness (although a good measure of intellectual power is certainly presupposed in any of the desired qualifications). These desired qualities are not

of course discernible through an ordinary college entrance examination or through any examination of the candidate in which information-content has primacy over style or even indeed entirely suppresses style. By style is meant the person's basic attitude toward the real, his way of moving among things and through things and beyond: a sign of his character; the mode of operation and of utterance that is him. We do not think we are looking for ageless youth splendidly equipped with hyperthyroid instruments of science and scholarship precisely in those areas where science and scholarship may be most inhuman; people with the narrowness and smugness necessary for prodigious and undeviating

For Christian thought, as well as Christian love and making, must open onto existence, the act of the real tasted with the mind and thought with the fingers.

works of mental drudgery. We are interested in men. And while it is true that the college is not to develop the philosopher, or the literary critic, or the biologist, but the man, it is also true that the only person who will develop into a decent thinker or artist or teacher or father or lover or saint is the intuitive man. A large trouble in "contemporary metaphysical thinking" is not so much the lack of carefully trained minds but the lack of intuitive souls. A large trouble in contemporary literature and criticism is not so much the lack of widely read and conscientiously developed talents, but the lack of intuition in the soul. Maritain says "... you will understand what kind of man the Thomist metaphysician should be. He should possess a sensitive body, be like St. Thomas himself *mollis carne*. Most certainly he must not be exclusively an intellect. His equipment of senses must be in good order. He must be keenly and profoundly aware of sensible objects. And he should be plunged into existence, steeped ever more deeply in it by a sensuous and aesthetic perception as acute as possible, and by experiencing the suffering and struggles of real life, so that alone in the third heaven of natural understanding he may feed upon the intelligible substance of things. Is it necessary to add that the professor who is nothing but a professor, withdrawn from real life and *rendered insensible* at the third degree of abstraction is the diametrical opposite of the genuine metaphysician? The Thomist philosopher is dubbed *scholastic*, a name derived from his most painful affliction. Scholastic pedantry is his peculiar foe. He must constantly triumph over his domestic adversary, the Professor."

THE qualifications for students and teachers should be in root the same, although it is of course to be expected that the teachers possess their knowledge in a

more highly qualified mode and, liberated by the truth, be free to utter it for the liberation of others.

And more, teaching belongs to the active life or, rather, to that activity which is the overflow of thought and contemplation. It is the utterance of the truth to men who will grow upon the utterance as mystery and rebel against it as formulation. So it involves as well as a concern for the inner requirements of the object, a concern for the way of growth of man. As the teaching function becomes exercised in a more and more immediate and present way, in a family or in a school, it involves a selfless, dedicated concern for the unique working out to manhood of each soul, a delicate sense for the peculiar needs and aspirations of each, for the peculiar partaking of knowledge, the peculiar way with knowledge, that is each one. This sympathy, this capacity to appreciate the requirements of another's fulfillment because that fulfillment is desired even as one's own, seems a function of prudence, perhaps an extension of the prudence of the father. The teacher must respect the delicate sacred interiority of each student, he must encourage the timid efforts at genuine utterance and integration. And it is this prudential discernment and decision which seems to set off the teacher, as such, from the thinker, as such, or the scholar, as such, and which intimates a conflict between the way of the teacher and the way of the thinker or scholar as they exist in one man. Students and teachers must form a community and thinkers, scholars and artists have a place in such a community; nevertheless, the functions of these others seem quite distinct from that of the teacher, so much so that an efficacious union of these functions in one person would seem extraordinary. Surely thinkers and artists could and should be present, could give occasional lectures, converse with students, etc.; but they are not the proper, close, abiding ministerial agents of this most delicate process. There are very few teachers, and few of these are college teachers. It is a most finely determined and most wonderful vocation: one does not become a teacher simply through intelligence, good will, and hard work. In the beginning the faculty of the school must be small—it will never be large—and entrusted with the most difficult formative responsibilities; it had better be composed exclusively of true teachers.

It would seem that we will need some people who are analytically, and perhaps one may say, scientifically-minded, but nevertheless men liberated by knowledge and not enslaved by formulae. It would seem difficult to get hold of a metaphysician who would be a sign of the object of metaphysics (a most central and a most demanding study), who would reverence the utterly fundamental analogical intuition of being, who would not stand in the light, who would not smother minds in the Scholastic professor's syllogistic trap. Likewise, it would seem difficult to find a man who would be able to teach mathematics with care and with mastery and as a realist, without submerging himself and his class in that romantic ocean, or without treating mathematics as a mere measuring instrument toward practical domination over the physical universe.



WE do not believe it will be at all adequate to have mathematics and the experimental sciences of nature taught by those who have merely dutifully studied these out of the urgency of the occasion, read the interpretative judgments of various competent critics but who have really no feel for, no habituation to, the science in question and who can at best speak of the study from the outside without the advantage of any of its living intuitions, without communicating to the student the intention, the intelligible concentration, the life beneath the dry constructs. Now we do not expect and certainly do not recommend a highly refined investigation of mathematics or physics in college; the student is to get a sense of the nature of mathematics, its place in the order of knowledges, its modes of procedure, and one very natural, free aid to the acquisition of this sense is the experiencing of the presence of a live and functioning mathematician. And even if the resources of knowledge of the mathematician or physicist are never called into full explicit play, even if much of their science is simply strange and unassimilable even to the understanding of other teachers, it must be present and operative in the school's natural and necessary determinations regarding, for example, modern culture, many of whose themes derive from findings in physics and mathematics and biology, perhaps in many instances misinterpreted, perhaps in many instances given a scope of relevance which does not at all belong to them and which can be fully employed only with the aid of an intelligent man who is a physicist or biologist or mathematician.

There is a question, too, of the teaching of languages: this would require a special skill and a special devotion. The study of languages can exhaust a good deal of valuable time and energy in college and should of

course be taken care of in high school and also in some auxiliary to the parental teaching of the young child at home . . . In the interest of concentration it may be best to leave foreign languages out of the curriculum: those students who know them can use them; those who desire to can study them privately. In general it does not seem that knowledge of Hebrew, Greek, Latin, Italian, French or German is necessary for education on the college level . . .

The college should be a college on the land, drawing some sustenance from the land, and as little as possible a mendicant college, although it seems that it is simply the lot of thinkers and artists to be beggars—and as aliens, from enemies.

It should be a small college, a community whose domestic and academic functions will be discharged by those who share its intellectual and spiritual life, a community whose character may bear the mark of each member has ontological and moral weight, in which each member will really contribute to the spiritual and physical becoming, a community whose good returns to each member. When the presence or absence of one person does not make a determinate difference in the character of the school, does not call for a redistribution of all its possibilities, that will be a sign that the school will have grown too large (or, as it may be, that that person does not belong in the community).

The character of Christ College will be terminated in the persons of the community, the teachers and wives and students and associates, in the men who participate in the wisdom, the community, the other Christ. The question, what is Christ College, gives way to the question, Who is Christ College. Its name, its unique inner mystery, is at last hidden in the intercommunion in this place of these people. □

perspectives

population: zpg responds

WE in ZPG (Zero Population Growth, Inc.) feel constrained to respond to the erroneous discussion of the population problem, **"Pollution: People or Cars?"** which was printed in the February 25 issue of the SCHOLASTIC. We are alarmed that Mr. Sidrys misrepresented Professor Ehrlich's position as given in his book, *The Population Bomb* and did not argue on the basis of facts. Because Mr. Sidrys did not also present the arguments that were given against Professor Commoner's position, we assume that he did not attend the AAAS symposium on the relation of pollution to overpopulation or even read the complete press coverage of that debate but instead relied on *Time* magazine's incomplete coverage. If he had been better informed, he could have written a more factual article.

We must disagree strongly with his statement that "the direct cause of pollution is a runaway technology which dumps its noxious excrement heedlessly." Unfortunately technology does not dump but the people who use and demand that technology do. Furthermore, the problem is not as simple as "pollution" nor does the answer lie with either people or cars. The destruction and deterioration of our environment must be viewed from a broader and ecological aspect. The filth of our waters, the stench of our air, and the noise intrusion in our lives are aspects of the environmental crisis, and these are certainly more directly related to the level of technology than other aspects. But no less critical, and in fact probably more so, is the alteration in the biological global community of which man is only a part.

The Notre Dame chapter's position, Ehrlich's position, and ZPG national's position is, and always has been, that the environmental crisis is due to both the number of people and the effect that each person has on the environment (i.e., pollution and depletion of

natural resources). ZPG has never stated that pollution and overpopulation are "one and the same." Indeed they are not. On the other hand, pollution and population are not "two distinct and essentially separate problems" as Mr. Sidrys states. It is a simple, logical, and incontrovertible fact that they are both equally important facets of the same problem. To put it simply, ENVIRONMENTAL CRISIS = NUMBER OF PEOPLE X IMPACT PER INDIVIDUAL.

Many groups and individuals, such as Barry Commoner, are concerned about the impact per individual but a few are also seeking a solution to the number-of-people part of the equation and ZPG is one of these. Despite the fact that we are the "most vociferous," Mr. Sidrys apparently does not hear too well. ZPG's position is that we cannot solve the environmental crisis in the United States, unless we aim for zero population growth *along with* a change in our economic growth ethic. We urge everyone to voluntarily limit their effect on our environment. For example, we urge everyone to voluntarily have fewer cars (and, soon hopefully, non-polluting ones). We also urge every couple to voluntarily have at most two biological children. ZPG urges a birth rate solution to the problem before matters get so serious that a death rate solution is inevitable in terms of such possibilities as nuclear war, mass starvation, or worldwide plague.

Technology cannot solve the environmental crisis unless we aim for a zero population growth (simple replacement) at the same time. Depending upon technology alone, we continue to have the problem of technology keeping pace with the population growth and the increasing costs of doing so, if the population continues to increase. As Commoner himself pointed out, the technological cost, not to mention engineering

thomas poulson

difficulties, of eliminating automobile exhaust, for example, increases faster and faster as 100 per cent cleanup is approached. Put another way, it costs 10 times as much to reduce exhaust emissions from 75 to 90 per cent as it does from 0 to 75 per cent and 100 times as much to reduce it another nine per cent from 90 to 99 per cent. For some reason Commoner does not see how this relates to population. The relation is obvious since ENVIRONMENTAL CRISIS = IMPACT PER INDIVIDUAL (e.g., auto exhaust) X NUMBER OF PEOPLE. Thus, if engineers can reduce auto exhausts two fold while the population increases two fold, then there will be no net increase in auto exhaust pollution. A similar argument can be made more forcefully for total power consumption, with its attendant pollution, and for throwaway bottles, detergents, fertilizers, and insecticides.

IN addition to the national question of pollution and people, the problem must be viewed on a worldwide basis. The United States, western Europe, and the USSR with only 25 per cent of the world's population are morally obliged to set an example for the rest of the world because the impact per individual is so high in these industrialized countries. The United States has only six per cent of the world's population but uses 40 to 50 per cent of its resources. A country such as the Netherlands, with an extremely dense population of 960 people per square mile, can support that number of people at such a high level of affluence only because it imports most of its raw mineral resources, grains, and proteins. In effect its territory is much more extensive and its affluence is achieved at the expense of other countries and people. Is this "the spirit of generosity, hope, and charity" which Mr. Sidrys claims is

lost by those who urge a zero population growth?

Aside from viewing the population problem in a very narrow way, Mr. Sidrys apparently has read only *The Population Bomb*, and that none too carefully. For example, he states that ZPG's "propaganda aims to instill a public mentality conducive to all methods of population control. . . ." That simply is not true. We do seek to have all methods of birth control available to all who seek them but we do not demand that all methods of population control be utilized. Birth control and population control are not the same. Mr. Sidrys claims that we favor the promotion of a massive sterilization campaign. ZPG does encourage the acceptance of voluntary sterilization as a method of contraception. Did Mr. Sidrys not read the book carefully, or did he just choose to omit the word "voluntary" and instead replace it with the word "forcible"?

In summary, ZPG is trying to educate people to the facts behind the general equation that ENVIRONMENTAL CRISIS = NUMBER OF PEOPLE (population) X IMPACT PER INDIVIDUAL (pollution and depletion of resources). And we urge a voluntary solution to both aspects of the problem.

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On Battling Hornets

"Anyone who has gotten down on his knees to vomit has discovered, if only by accident, the position of prayer. So that terrible noise I was making must have been the noise of prayer, and the effect, as the spasms faded and the stomach went dry, was no doubt similar to the peace that follows prayer."

—Second Skin

THE author's name is John Hawkes. And to put it simply: in an age of notable achievement in the art of fiction, John Hawkes stands at the top of the list. He has published five novels, each one more refined and more engaging than its predecessor, a volume of short stories, and an anthology of four short plays. His humor is most usually considered "black humor" or "literature of the grotesque" although neither of these types comes close to measuring his achievement. What is immediately impressive in his work is the style, the use of the elemental tools of fiction to create a form that actively participates in its creator's vision.

"To liberate fictional energy." This is Hawkes' goal. Character, time and setting are wax figures to be shaped toward that release. The figures are transparent, the style uncommonly precise, and the forms that they assume are actually akin to our own deceptively comely forms. In their crevices they house a terror and a love that are the real subject of Hawkes' work and the real "characters" of his vision.

Perhaps we can concretize and explore the preceding by briefly considering Hawkes' latest

works, *The Lime Twig* and *Second Skin*—published in that order.

In both books Hawkes parodies and experiments with conventional novelistic techniques. *The Lime Twig* zeroes in on the stereotype thriller which holds our interest by unravelling a story piece by piece. Hawkes takes this technique, distorts and reshapes it, and uses it to reflect his own concern: the delineation of the psyche.

In addition to this transformation, Hawkes involves his characters in their own dreams—thus locating the process on which the thriller depends for its success: wish fulfillment and escape.

ON the level of "story," *The Lime Twig* involves the participation of Michael and Margaret Banks and their tenant William Hencher in a gambling syndicate's plot to steal a famous race horse and enter it, under a fictitious name, in one of England's most famous and most lucrative horse races, *The Golden Bowl*. In the course of the story, we witness (and participate in?) gang murders, sex orgies and a climactic ending on the day of the *Golden Bowl*.

But to grasp the real "subject" of the book we must first realize that the characters are acting out their dreams in the hope of escaping the squalor of postwar London tenements. The subject is the mixture of terror and heroism in the dreams of "innocence" which the two are actually acting out. The plot to steal the horse is a "once in a lifetime" chance, the potential object of all their dreams. After they steal the horse for the syndicate it mercilessly stomps Hencher to death as he tries to coax it from its van. The horse's name, appropriately enough, is *Rock Castle*.

The settings are themselves dream-like. Michael witnesses a gang murder in a steam bath, finds a dead girl on a foggy night and has his ravenous sexual desires fulfilled by gun molls in a fifth note flophouse.

Larry, the gang leader, the dream world's deity, is a mixture of Christ and Satan who is revered and obeyed as the incarnation of unknown darkness. In contrast, the police, with cold and calculating rationality, are inept bunglers. One cannot, even in a dream world, escape the darkness of reason.

Finally, in a desperate attempt to thwart the gang and escape his dream, Michael Banks throws himself under the horses' hooves during the running of the *Golden Bowl*. This is the first, and the last, time that Banks is in control of the action. He must circumvent the terror that he has helped to create. He can only do that at the expense of his dreams, and his life. He is a hero.

* * *

I will tell you in a few words who I am: lover of the hummingbird that darts to the flower beyond the knotted sill where my feet are propped; lover of bright needlepoint and the bright stitching fingers of humorless old ladies bent to their sweet and infamous designs.

WITH this lyrical autobiography, "The Captain" begins his "naked history," *Second Skin*. We should note the fact that the shift to first-person narrative allows Hawkes to combine perception and changing emotion with added intensity. *Second Skin* is undoubtedly Hawkes' finest work to date. The Captain goes on the claim that, had he been born a woman, he would not be the "strong-willed Clytemnestra" but "the innocent Iphigenia." This does much to

position him in relation to a reality that is uncompromising to the point of hostility. The narrative is an attempt to shed his second skin and present with knifish simplicity all the episodes that make up whatever lies beneath the first skin. In this sense the entire novel is an expansion on and explanation of the first two pages. The final irony is that the series of episodes and psychological disrobings must of necessity form a final second skin between the Captain and his audience.

The Captain refers to his story as his "evocation through a golden glass" and this is exactly what it is. He cannot escape completely the discomfiture and limitations of a "second skin." He can, however, make that skin more transparent and thus affirm his loving intentions in the face of a reality that has thwarted them and turned them against him. He makes the chaos work for him. This order, this style, is the Captain's final affirmation, the creation of a practical truth. As he draws his story to a close, on the tropical island and where he is the "artificial inseminator," he concludes:

I watch this final flourish of my own hand and muse and blow away ashes and listen to the breathing among the rubbery leaves and the insects sweating out the night. Because now I am fifty-nine years old and I knew I would be, and now there is the sun in the evening, the moon at dawn, the still voice. That's it. The sun in the evening. The moon at dawn. The still voice.

The author's name is John Hawkes. He will be reading from and lecturing on his fiction at the 1971 Sophomore Literary Festival. He battles hornets.

—Dan O'Donnell

Sophomore Literary Festival



Sex

If, as some newsweeklies contend, there is a trend in the arts towards escapism and romanticism, then Leonard Michaels is doomed to literary oblivion. Michaels is a young American author whose vision of the insanity of modern existence is such that we cannot ignore it, we cannot escape it. Nominated for the 1970 National Book Award, Michaels' *Going Places* is a collection of short stories in which the author transforms the daily events of city life into a surrealistic and almost nightmarish reality. Written with an almost frenzied passion, *Going Places* expresses the brutalities of contemporary urban life with extraordinary originality and creativity. The book is, at the same time, both grotesque and beautiful, hideous and hilarious, as only a book of the absurd can be.

In *Going Places* Michaels uses New York City as the emblematic landscape in which the characters live and of which they are an integral part. The author leads us through this city and we witness "all the streaming, fearsome, pathetic riffraff refuse of the city's dark going places, places in hell." The darkness which reigns in the city is also dominant within the beings of the characters; for in Michaels' vision, the city dweller has become a mere extension of the city. In the story "City Boy," the protagonist-narrator is forced to flee naked from his girlfriend's apartment when her father finds them on the floor:

In a few minutes I was at the spit-mottled steps of the subway. I had hoped for vomit. Spit is no challenge for bare feet. Still I wouldn't complain. It was sufficiently disgusting to make me live in spirit. I went down the steps flat-footed, stamping, elevated by each declension. I was a city boy, no mincing creep from the sticks.

Most of Michael's characters are city boys, people who find an almost masochistic delight in degradation. The city boy welcomes the spit on the steps as if it were a part of himself.

The world of Leonard Michaels, the world of the city boys, is intensely and grossly physical. The agony of the mind is interchangeable with the torment of the body. The characters are trapped in their bodies, which are often crippled and ineffectual, just as their spiritual beings are. A raped college girl feels like an "armless, naked manikin, . . . like a thalidomide baby, all torso and short-circuited." As a bodily expression of mental anguish, the act of vomiting is an image which appears in nearly every story.

Another aspect of the physicality of Michaels' book is the sexuality which permeates the stories.

and the City

In *Going Places* sex is a tool of self-gratification; there is no love-making, only mutual masturbation. And the characters use their own sexuality to physically and mentally violate their partners. Fantasies of sexual conquest and humiliation abound:

I didn't love her. Last night I had looked at her and said to myself, "I hate communism." Now I wanted to step on her head. Nothing less than that would do. . . . Before we reached her door I would say deadly words. They'd come in a natural way, kill her a little. Veronica, let me step on your head or we're through.

In *Going Places*, Leonard Michaels seems to possess a style which is notably original and imaginative. He writes with a passionate frenzy, yet he is always in control of this power. Every sentence is charged with vigor, so much so that reading Michaels is at times fairly difficult. He varies his sentences from short, terse phrases, to "crocodilian" sentences almost full pages in length. With this varying style and length, Michaels is able to create experiences and feelings of remarkable clarity. "Crossbones" is only a four-page story, yet we feel that we understand the characters in full; in this story, Michaels has captured the essence of novels with just a few sentences.

Going Places is a book of the grotesque, and of the

absurd, and it is a book of beauty. Michaels' humor is brilliant and black; we laugh throughout the book, yet we are left with the aftertaste of pathos. The stories are parables of our times, our insensitivity, our hysteria. We are the city boys of which Leonard Michaels writes.

In the brilliant, windy street Liebowitz hailed a cab. Before it stopped he had the door open. The meter began ticking. Ticking with remorseless, giddy indifference to his personal being and yet, somehow consonant with himself. His ticking self, his time, quickly, mercifully, growing shorter. "I'll be dead soon," he says, "tick-tick-tick."

The driver said, "Where mister?"

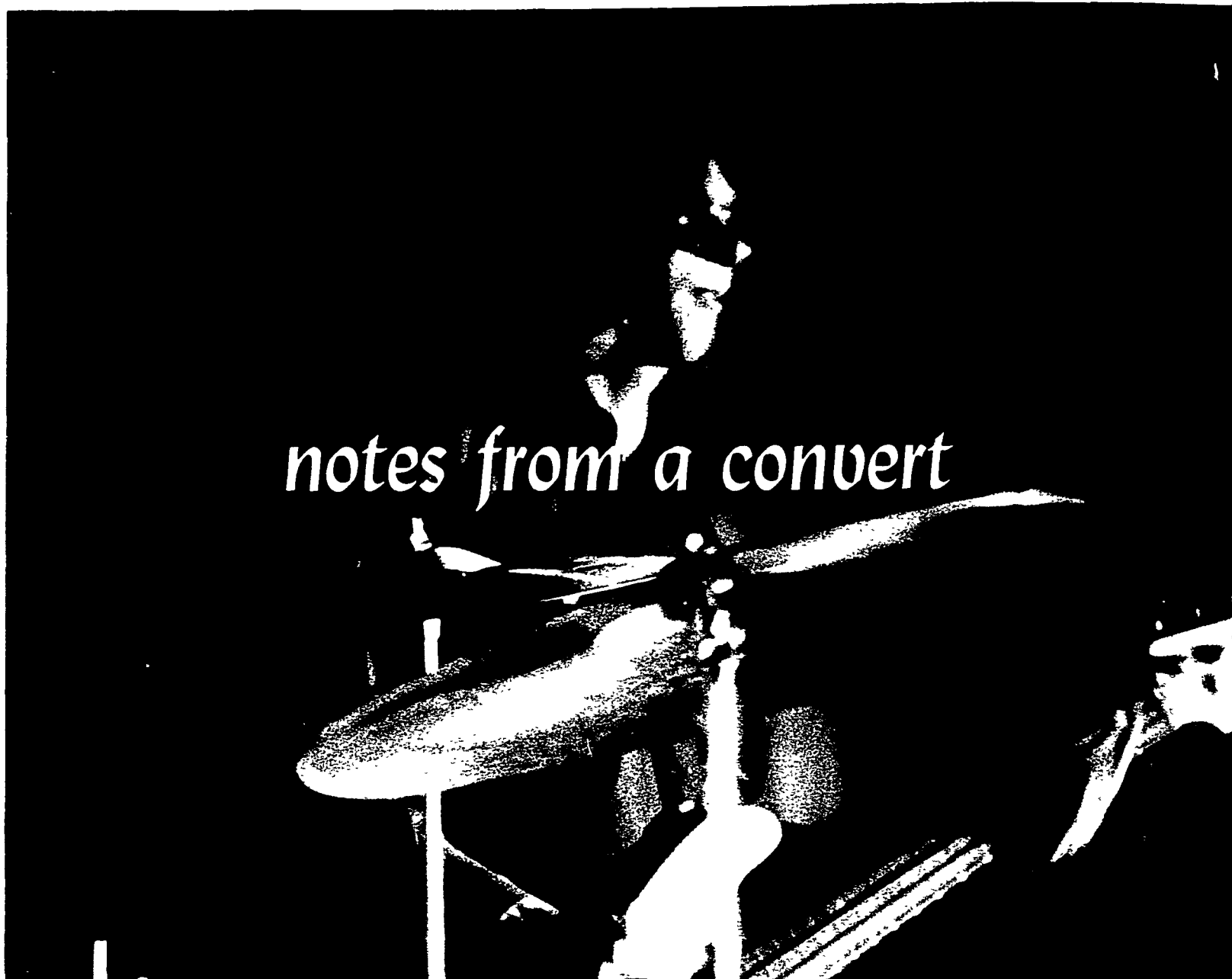
"Nowhere," said Liebowitz from the creaks and shadows of the back.

"You can sit in the park for free. This is costing you."

To Liebowitz the smug, annoyed superiority of the driver's tone was Manhattan's theme. He ignored it, lit a cigarette, breathed in consolations of technology, and said, "I want to pay. Shut up."

We cannot fail to identify with Michaels' characters; we must recognize ourselves in the stories.

—Tom Tarry



notes from a convert

An honest-to-goodness festival, a *festival* here at *Notre Dame*? People really gathered in excitement over good music *here*, and all sponsored by the Social Commission? Though it might be difficult to believe, this weekend college students and music freaks from all over the country will gather to celebrate jazz *here*. It's CJF again.

CJ *what*? Contemporary Jazz Festival. About this time it's dawned on about half of you that this article is about a *jazz* festival and you aren't interested in jazz. Well, wait a minute. You're talking to a converted jazz-hater. Jazz isn't the domain simply of a few in people who sit around raunchy, smoke-enveloped rooms and mumble and snap their fingers. Nor does it belong to the straw-hatted stripe-shirted, frustrated rah-rah who loves his Dixieland banjo band. Jazz is what happened to blues. It's the American art form. It's the excitement of instant creation. It's the joy of noise, loud, exciting, new, being bounced off an audience brought back to the artist and deflected at another crazy angle to the audience again.

The thirteenth annual Collegiate Jazz Festival will be held tonight, tomorrow afternoon, and tomorrow night at Stepan Center. Some fourteen colleges are sending eighteen big bands and combos

to this year's festival. Each big band and combo will perform during one of the sessions. Some of the most creative young musicians in the country will be assembled for this weekend.

Although this is a *festival* and not a college-style battle of the bands, prizes will be awarded to outstanding individual performers. The judges include *down beat's* editor, Dan Morgenstern, composer Gerald Wilson, vocalist Leon Thomas, bassist Charlie Hayden, pianist Richard Abrams, and the Voice of America's resident jazz announcer, Willis Connover (Mr. Connover is the man the White House sends for whenever an evening of jazz is planned for state occasions).

Some strange things have happened at the festivals: bands have been accompanied by solo tape recorders, they've mimed great solos while flooding the hall with silence, they've danced through the crowds. They're all a little crazy, these jazz people. You can never tell what they're going to do to a performance or their art. Whatever happens, it always comes out exciting and wild.

Strangely jazz is still an alien thrill to many Americans, despite its uniquely American flavor. If you haven't discovered jazz, maybe jazz can discover you during this year's festival.

—L. Franklin Devine

coming distractions

The **Notre Dame Wrestling** team meets Air Force Saturday evening, March 6, at 7:30 p.m. in the ACC.

Cinema '71 and the Cultural Arts Commission will present "**The End of August at the Hotel Ozone**," on Saturday and Sunday, March 6 and 7, at 2:00 and 8:00 p.m. each day. The film will be shown at Washington Hall with admission, \$1.00; Cinema '71 patrons, free.

The Academic Commission will present **Warden Lash** of the Indiana State Penitentiary at Michigan City on Sunday evening, March 7, at 8:00 p.m. Warden Lash's topic will be the state of penal institutions in Indiana, and the talk will be held in the Library Auditorium.

On Monday, March 8, the Academic Commission will present **Tony Avirgan** and **Martha Westover**, two active members of the peace movement, who have just returned from a tour of Southeast Asia. They will speak at 8:00 p.m. in the Engineering Auditorium.

The **ND Wrestling** team hosts the grapplers from Marquette University, Wednesday, March 10, at 7:30 p.m. in the ACC.

The Academic Commission will present **Mister Justice William O. Douglas**, a member of the U.S. Supreme Court, to speak on "The Conservation of Man," on Thursday, March 11, at 8:00 p.m. in Stepan Center.

The **ND Hockey** team hosts Air Force on Friday and Saturday nights, March 12 and 13, at 7:30 each night in the ACC.

The Academic Commission will present **Dr. Borgstron**, a professor from the Department of Food Science at Michigan State University, to speak on "Population and Food Problems." Dr. Borgstron will speak at 8:00 p.m. in the Library Auditorium.

As a prelude to the Sophomore Literary Festival, Cinema '71 and the Cultural Arts Commission will present "**Who's Afraid of Virginia Woolf?**" on Wednesday and Thursday, March 24 and 25, and "**The Innocents**" on Friday and Saturday, March 26 and 27. The films will be shown in Washington Hall with the times to be announced. Admission will be \$1.00 with Cinema '71 patrons, free.

On Friday, March 26, the Academic Commission will present **Mr. Rousas J. Rushdoony**, a minister of the Orthodox Presbyterian Church, and missionary among the Paiute and Shoshone Indians, at 4:00 p.m. in the Library Auditorium. Mr. Rushdoony will speak on the "Myth of Overpopulation."

The Academic Commission will present **Townsend Hoopes**, former Undersecretary of the Air Force and author of *The Limits of Intention*, to speak on "International Responsibility and the Limits of Intention," on Thursday, March 25, at 8:00 p.m. in the Library Auditorium.

—Tom Gora

Applications are being
accepted for positions of:

Editor-in-Chief

Art Director

Contact Steve Brion or come
to Scholastic office noon-1:00
daily, deadline: March 14

the last word

I.

It is Tuesday, noontime. It is a false spring. I know it, and so do all my friends. I knew it Sunday, when I couldn't get myself to stay inside the temperature-controlled silo placed alongside Juniper Road.

I knew it this morning: when I walked across the grass in front of the Library, there remained a vestige of the frost that must have covered the ground most of the night. I was on my way, in a hurry, to read a book on reserve. The book spoke of how Americans are no longer capable of pleasure: we waste the leisure time technology has given, we refuse to engage in real, disinterested play—hounded by guilts about how we should be *doing* some thing or other. I was reading (quickly) through it, and found this statement:

The most characteristic trait of young coronary patients was restlessness during leisure hours and a sense of guilt during periods when they should have been relaxed.

I remembered how, just yesterday, I went pacing around the breakfast room while a friend sat drinking tea. The same thing happened today.

II.

Over the last month or so, articles have appeared occasionally in the *Sun-Times* indicating, in greater or lesser detail, that the Army has been constantly expanding its data-bank files on people involved with various "subversive" groups: people like, say, Adlai Stevenson III or Jesse Jackson or Rolph Abernathy; groups like the NAACP and sundry unnamed antiwar committees. Recently too, the Justice Department declared it need offer no explanation for the use of wire-taps or bugging to gain evidence. Apparently, the Department takes as precedent statements promulgated at the latest meeting of the American Bar Association—statements recognizing the "need" for such procedures.

Reading all this, I remembered being in Washington two summers ago: remembered the fear clinging deep inside when I read then, in consecutive weeks, of the first moves toward no-knock laws, and the establishment of "preventive detention" for those accused of crimes and believed to be a danger to the community—ie., blacks. I remembered too that they were building the new FBI offices then; street talk had it that there was enough file space set aside for every person in the country. That may or may not be, but I remember the building did cover a few square blocks.

Things political intrude themselves that way constantly. We are no longer allowed the space to find and follow the demands of a moral life, unimpeded; rather, we must confront a government that seeks to know what we do at any moment and will find out in the most insidious ways.

I realize I am no longer allowed the freedom to play. I think about all this too much, the baseness of it follows me. I feel guilty enjoying myself. I think about this false spring.

The question, then, is an old one. How does the recognition of all this affect the way I come to live my life—each day, among my friends? How do I avoid the paranoia that makes play impossible?

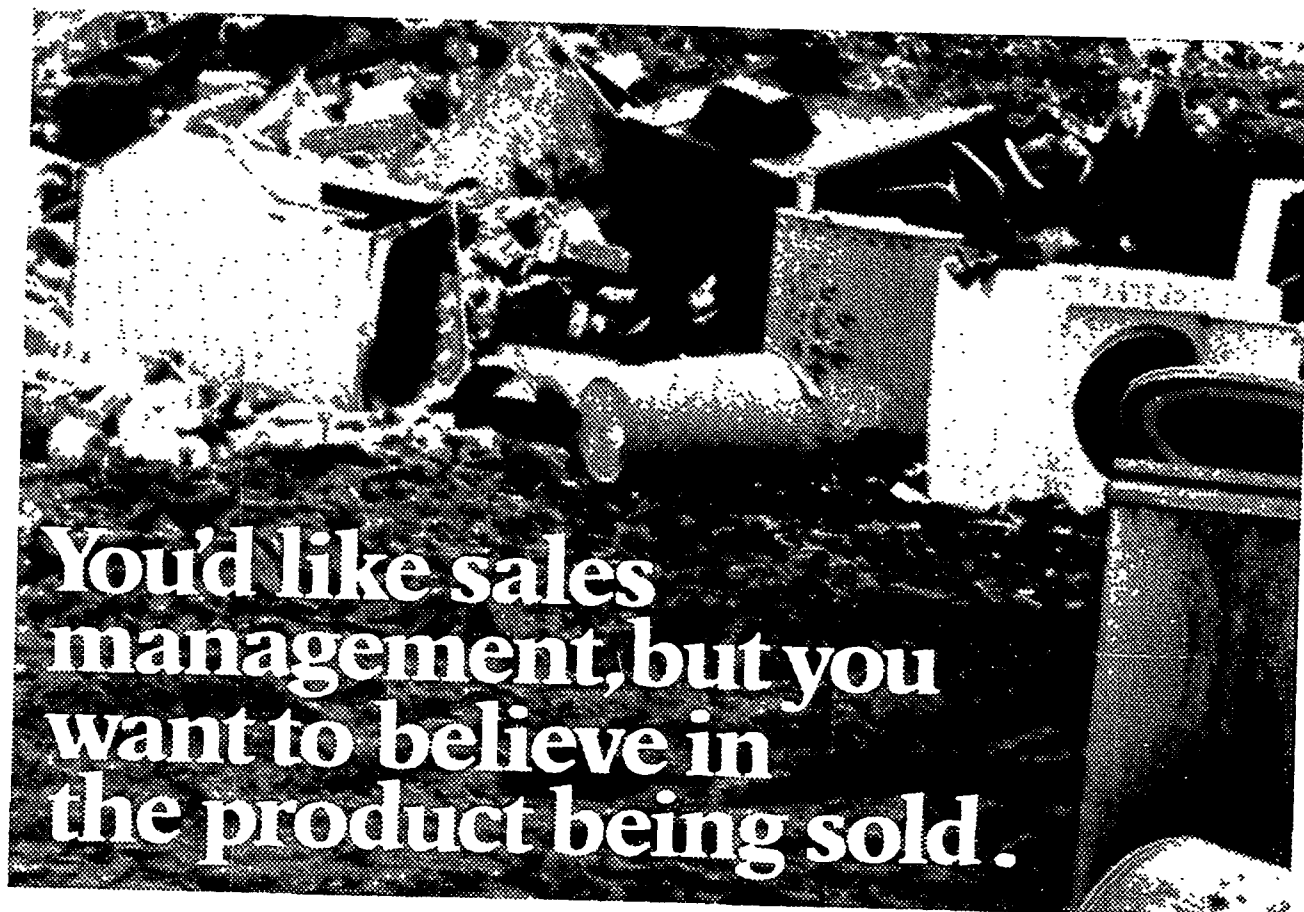
III.

The earth is a very rich and dark brown today. The sun is strong enough to cast clear, sharp shadows from the corners of buildings. The day requires celebration, demands it insistently: make love, perhaps, or speak with friends or sing the afternoon's light or say slowly the words "Antoine de St. Exupery." I think of lines written by a friend, a year ago:

There is no window there is no screen
The air moves in slowly when I life the shade
I put my hand out the window
It is spring and we are still alive

—Steven Brion

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