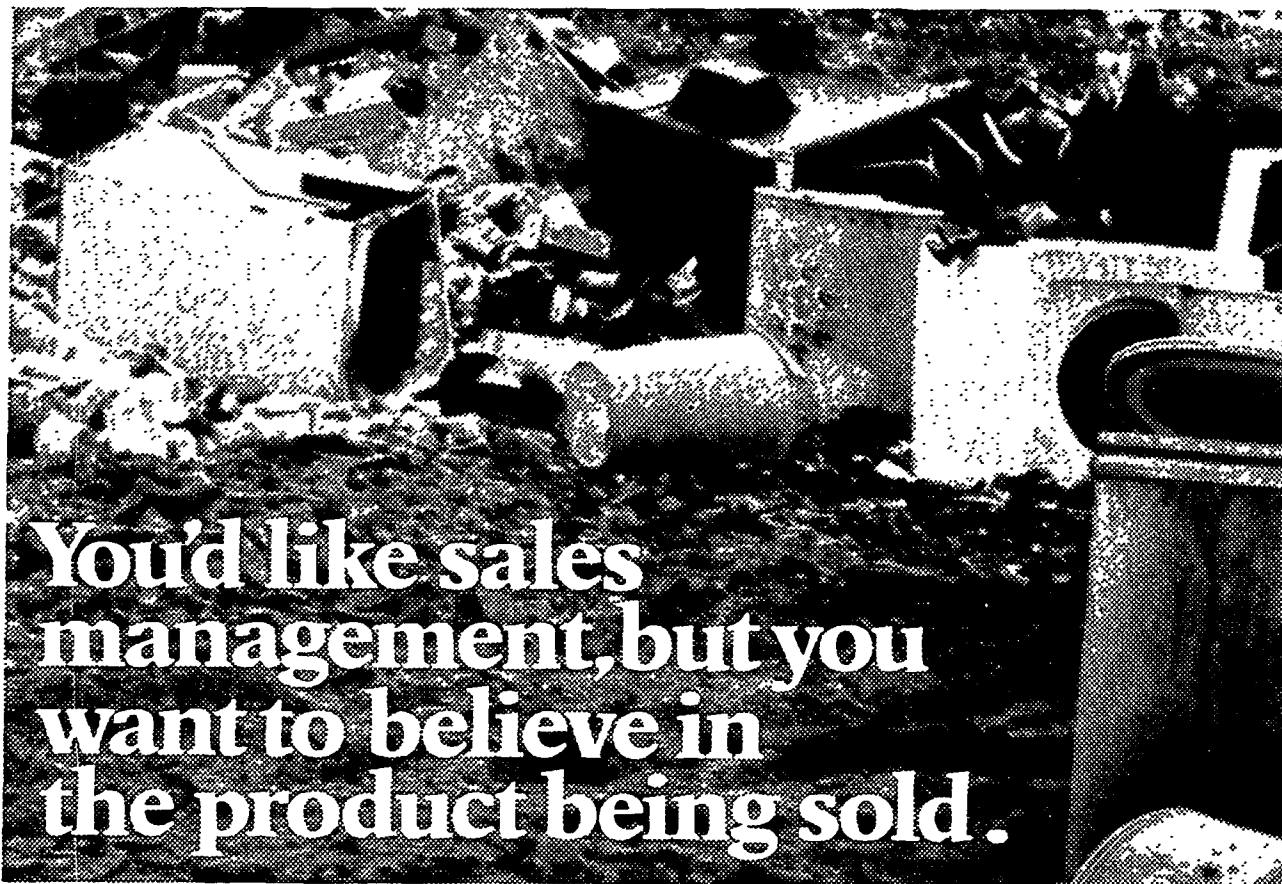




scholastic
february 11, 1972

the college of engineering



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LIFE & CASUALTY



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analysis

counseling, out reach and prevention

There is a marvelous complex of offices and seminar rooms located on the third floor of the Administration Building which frequently go unnoticed. Referred to as the Counseling Center, these rooms and people are willing and able to assist, in a variety of ways, anyone in the Notre Dame-St. Mary's community from students to professors to administrators and staff. Under the chief guidance of Dr. Sheridan McCabe, former chairman of the psychology department at Portland University, Father Dan Boland, and Dr. Paul Banikiotes, the staff of approximately ten Ph.D. candidates in Graduate Education is available to discuss problems from social alienation to selecting a major.

Dr. McCabe began the semi-autonomous center (it is not a branch of Psychological Services) in 1967 with the dual purpose of serving the Notre Dame community and further developing the Education Department's Ph.D. program in Counseling Education. The Center provides these doctoral candidates with practical experience while serving counseling needs on campus.

There are a variety of methods employed in the actual counseling, some as simple as tape-recording the counseling sessions (with one's permission) to complex approaches generically labeled non-directive or Freudian. However, the emphasis is not on the method but on the person involved; thus, the primary task of the counselor is to build a warm personal relationship in which the person feels free to discuss his or her problems. If one prefers, group counseling is also available; this experience often enables one to place his

problem in a proper perspective when he realizes that the particular difficulty is not unique to him alone.

Frequently, the apparent problem of a person is interrelated with a host of others. For instance, a student on academic probation may think the answer to his deficiency is to be discovered in better study habits. Instead, further probing may reveal that the student is lonely, perhaps frustrated, over his inability to form close friendships or is bitter about the games college people play. The student may then understand that his academic problems are merely a manifestation of greater difficulties.

At any one time about fifty people are involved in actual counseling, quite a small segment of the nearly 12,000 people of the Notre Dame-St. Mary's community. Consequently, the Center has adopted a three-tier concept in serving the campus: the counseling function itself, outreach, and prevention. In the phase of outreach, the counselor takes the first step. For example, black students rarely entered the Counseling Center so the Center, under the primary direction of graduate student Cassel Lawson, found black counselors and moved them to a room in Alumni Hall adjacent to black concentrations. A black ombudsman service under the direction of Mike Murphy, a student at the Notre Dame Law School, was also initiated. Prevention, the third phase, sees its goal as keeping the "potential counselee" from having difficulties in the first place. This usually comes in the form of cooperation between the Center and student organizations and, in some cases, seminar classes. In

this way the leader or teacher is given advice on conducting a more fruitful discussion and communication among the members of the particular group. Another variation of this prevention phase has been the organizing of a volunteer program of testing for sophomores in the College of Arts and Letters to test aptitude and attitude for particular vocations and college majors.

Like any organization, the Counseling Center admits limitations, but these are overcome by maintaining cooperative relations with other services at Notre Dame. If one is having a particularly severe personal adjustment situation, he may be referred to the clinical staff of Psychological Services whose major concern is mental health. If a freshman finds himself particularly bothered by some classes, he may be sent to the Freshman Year Office. It is of note to realize that St. Mary's has its own counseling service, under the direction of Miss Mary Martucci, which works informally with Notre Dame's Center in providing the best possible service to the whole community.

Perhaps the biggest challenge facing the Center is the ignorance of its function by those not familiar with the Center and the myth that only "nuts" could use the help offered. Rather, Dr. McCabe stresses that the Center's strongest emphasis is on helping one cope with regular life situations normally. To do this, the Counseling Center is seeking ways to be more effective but it can only be so if the members of the immediate community are willing to inquire about and use the service when in need of such help.

The Counseling Center does not presume to know all the answers or even all the questions, but neither is it there to fill up office space between 8 and 5 weekdays. It is not there to usurp the function of the hall rector but neither is it there to be ignored and forgotten. Its task is to help one cope with the difficulties of living and growing with himself and others, and, if possible, to prevent such human problems from being so prevalent.

j. b. brooks



analysis

InPIRG

Beginning Monday, February 14, approximately 80 ND-SMC students will be soliciting signatures for a petition calling for the institution of a \$1.50 undergraduate fee. The students represent InPIRG — Indiana Public Interest Research Group—and the money raised through the proposed fee would be used to finance their organization.

The Indiana Public Interest Research Group is one of 20 statewide public interest organizations in the U.S. All are offsprings of a plan introduced and inspired by consumer advocate Ralph Nader in 1970. The purpose of the PIRG is to augment student activism in solving social problems by hiring public interest professionals such as lawyers, scientists, social workers, and engineers, to form a coalition with the young people.

The entire plan and philosophy is outlined in the book, *Action for a Change: A Student's Manual for Public Interest Organizing*, co-authored by Ralph Nader and Donald Ross.

"All student activities, whether academic, political, athletic, or extra-curricular, suffer from a lack of continuity," write the men. "Other groups suffer from the same problem, but with students it is especially severe. Their stay on campus is punctuated by summer vacations, midterm holidays, exams, papers, and concern with career plans. Seldom are they able to apply all of their efforts to the solution of a particular problem. . . . Students need the help of professionals in their social efforts. Professionals can bring not only their expertise—for example, their credentials to practice law in a court—but also the continuity of full-time work on the problems. A coalition of students and professionals can provide a workable vehicle for students to pursue their ideals and apply their talents."

PIRGs in Oregon and Minnesota have already proven very successful. The same is now hoped for Indiana. The theory is not to organize just one college or university in a given state, but all of them. Thus, petition drives for the \$1.50 semester fee will be conducted at Purdue, Indiana University, De Paul, Wabash, and others, as well as at Notre Dame-St. Marys.

The entire sum of money, which would amount to over \$200,000, will finance the state organization. A budget for a PIRG is detailed in *Action for a Change*. According to Nader and Ross, total annual operating expenses total approximately \$205,000 including salaries for 10 professionals, secretarial and clerical employees, and student summer research projects.

The reasoning behind the \$3.00 yearly undergraduate fee is that it is a dependable, no-risk, guaranteed source of funds, which makes it possible to hire the professionals. The concept of raising money through more traditional means, such as contributions through dances and solicitations, was ruled out as the primary source of income. In order to insure the continuity and unity of effort that PIRG promotes, it is necessary to function on only a financial platform of economic stability. The semester fee insures this.

The petition that will go into circulation Monday is the first step in establishing the financial base of InPIRG. If the response is favorable, the fee will be established and incorporated into the regular student billing system through the Director of Student Accounts. The same applies to the other colleges and universities involved in Indiana. Every student has the right to refund; no person can or will be forced to comply.

As a public interest organization, InPIRG will concern itself with any issue concerning people: consumer affairs, corporate and government irresponsibility, health care, ecology, race and sex discrimination, occupational health and safety, to name just a few areas of possible research. Working together, students and professionals will delve into various topics and take action where conceivable. Action is defined as confronting the party with the accumulated information, publishing the information, lobbying before courts, and ultimately filing suit in court. Once firmly established, the organization will be incorporated.

The steering committee of the ND-SMC local chapter of InPIRG consists of Bill Rahner, John Bachman, Dave Kusek, Tom Kelley, and Gary Nagel. Eventually they hope to develop a program with the University through which a student can earn credit for work done with the Group. They also hope to reach an agreement with the Law School and various graduate departments in order to attract graduate students.

Hours of labor have already been put into the Indiana Public Interest Research Group, but that is no indication that the organization is really established. The "make it or break it" test is the petition. Asked what would happen if the students rejected the \$3.00 yearly fee, Bill Rahner commented, "It could mean that the entire program would flop." —jim pierce

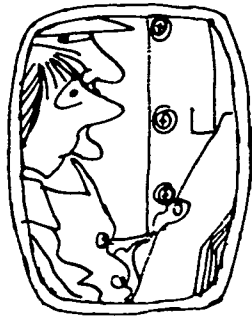
Ralph Nader will be at Notre Dame next Wednesday to speak on Student Action; Stepan Center at 7:30 p.m.

MORNINGS I HATE.



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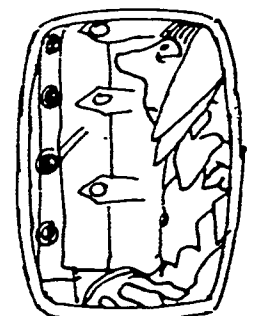
GOING ON THE BUS
TO WORK I HATE.



WORK I HATE.



COMING HOME FROM
WORK I HATE.



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WHAT A RELIEF TO
ESCAPE ALL THIS
AND GET MARRIED.



AND THEN I
REMEMBER....



I AM MARRIED.



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wars
continue

over
54,000
Americans are dead

over
124,000
South Vietnamese are dead

over
704,000
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are dead

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technological education: a perspective and an interview

It is perhaps interesting to note, with all that one hears about the negative aspects of our "technological" society, that the College of Engineering has one of the smallest enrollments at Notre Dame. How many non-science or non-engineering students really know what goes on in engineering school other than impressionistic notions about computers, slide rules and long lab hours? Unfortunately, the levels of specialization in the technological disciplines have removed the "art" itself from most discussion that is not unfairly negative or naively positive. Below are the comments of the Engineering College's Dean Hogan and a number of students of the college on their discipline from *their* point of view.

Dr. Joseph Hogan, Dean of the College of Engineering, has, on several occasions, emphatically stated his belief that the engineering student receives the most liberal education on the undergraduate level. In a recent interview he also said, "In today's modern world, technology plays a very important role in just about every aspect of society. In engineering, about one-fourth of the work that an engineer takes is in humanities and social studies areas. In addition to that, of course, he has a lot of work in science and a lot in technology. Engineers study all of these areas and are, in fact, the only ones that have this requirement on the undergraduate level."

The College of Engineering is revamping its program. Under the new program, beginning with the Class of '73, the engineering student will be required to obtain 128 credit hours for his degree. The old program, which graduates its last class this year, requires the student to complete 144 credit hours. After comparing the new and old programs with the program that expired in 1960 and involved 160 hours for a degree, it is evident that considerable improvement has been realized by the College. The cuts (16 credit hours) were made where there existed redundancies in courses and where certain material was apparently extraneous. The student, in essence, receives the same education



without the pressure of a minimum eighteen credits per semester. The streamlining of the program is accompanied by an increase in flexibility for the student in choosing electives. The student is encouraged to make use of the opportunity to broaden himself. According to Dean Hogan, "We try to spread it (the choice of electives) out so that a student is taking some liberal arts or humanistic social studies in each semester."

An argument posed by the engineers against the pure liberal arts education is that the liberal arts major receives little or no technical training whereas the arts and letters work is exposed.

The argument follows that since technology invariably affects everyone and unless some factual understanding of its pervasive importance is acquired, whether one believes in a technocracy or not, the student will not really be educated for the modern world. The College of Engineering is planning to offer the Arts and Letters student various courses which will relate to the position of a non-technician in a mechanized world. One course already available is "Man and His Environment."

One of the pitfalls that a student of engineering may encounter is finding too specialized a particular field. To prevent this from happening, the College of Engineering has adopted a "core" program which insists that every student take courses which are common to all students in each of the disciplines within the college. This gives the student greater flexibility in a very tight job market. If the engineer is aware of a broader spectrum within the science of engineering, then he would be able to adapt more easily.

At many schools, there exists a five-year co-op program which combines work and study. When questioned about his thoughts and preferences concerning the co-op program versus the four-year program used

by Notre Dame, Dr. Hogan responded that if a student would like to spread his undergraduate training beyond four years, then the five-year co-op is very good because the engineer also receives some related experience in his work. The co-op is also a "great way to go" if financial considerations will not permit the student to attend school full time. All things considered, however, Dean Hogan believes that, if possible, the student should complete his training in the four-year program. When judging the two programs, he says, "You should not compare the students on the day they graduate but five years after they enter college." Many times the student who is working in the profession under the co-op program encounters experiences "which are frequently unrelated to what he is doing in college." Dr. Hogan also states that people in industry tend to prefer the engineer from the four-year program with one year of professional experience instead of the engineer who just graduated from the five-year program with the work-study experience.

The College of Engineering has been working on an interesting interdisciplinary research program in conjunction with the College of Law. The project is concerned with delay in criminal court cases on a non-Federal level. The Federal Government funded the project with a \$191,000 grant. The engineers and lawyers worked closely together in order to build a model of how non-federal criminal court systems function.

The next possible step for the engineering student is involvement in directing his effort to activities such as InPIRG. Although little has been done at this time, Dr. Hogan expresses hope that such activity will become popular, thereby moving the interest of the student engineer to concerns outside the immediate Notre Dame community.

an interview

Scholastic: Is the choice of the four-year program then mostly one of expedience; time, expense, and so forth? Or do you often wish that you had more time to take other courses?

Students: I would like to take other courses, but not at the expense of the technical courses. This is what I will be doing all my life and I want to make sure I know something about it before I make my final commitment. The fields are so vast that you need all of that technical background just to get an idea what it is all about. I would like to have more electives in liberal arts, but you can't have both.

There is more to it than just the pragmatic. The studies can also be aesthetically pleasing. To understand one concept you must understand something else, and everything starts building.

Scholastic: The new program which begins with the Class of '73 does have 16 fewer hours. Where did they make the cuts?

Students: Some arts and letters courses have been cut out, like the change in theology requirements, some two-semester courses have been compressed into one semester, some labs have been cut out. What bothers me is not so much the load, but the specializing, the fact that everything is required in the engineering school. There is very little flexibility. Another point is that arts and letters kind of bars engineers. You can't get into CAP if you're an engineer, you can't go overseas if you're an engineer. There is no way that you can take O'Malley, or Duffy or Dunne if you're an engineer. They give priority to their arts and letters people so that puts us into an even narrower field of things we might take.

I would have to qualify what he has said. You can get into some of those courses. I am in Father Dunne's course now.

Scholastic: Do you think that your difficulty in admittance to Arts and Letters courses is the fault of the College of Arts and Letters or of the College of Engineering?

Students: I think it is mostly a problem with engineering. They want their kids to take just engineering courses. They don't encourage them to go out and take arts and letters courses.

A lot of kids though don't want to play around with English courses or history courses. It would be nice to drop a philosophy or theology course to take something

in general business because we will all be in the business world.

The thing that you have to remember is that the College of Engineering is most interested in graduating confident engineers.

I don't know. They started out requiring 156 credits in 1944 and now they are down to 128. It seems that they do things somewhat arbitrarily, doing the things that someone tells them to do. They often don't seem to have any good criteria.

Scholastic: What about within the college, speaking about those courses you're most familiar with, have you found that they satisfy your needs to get along well with the teachers? Do they seem to understand what your problems are? Does the quality of the department seem to be good?

Students: The strong point of the engineering program is the one-to-one relationship of the student and professor. I've never been denied the right to talk with any professor; you could always stop in and see them. I think this is more so in engineering than any other place, because with most other courses if the professor is going to be available at all he'll say, "Well, I'm going to be in my office for two hours this day and two hours this day," whereas engineering profs are in their offices all the time and you can just walk in. You don't have to ask if you can come over: you just come, at any time, with any questions.

Another good point about the Engineering Department is that a lot of our courses are smaller, not like fifty kids in a class, but more like twenty.

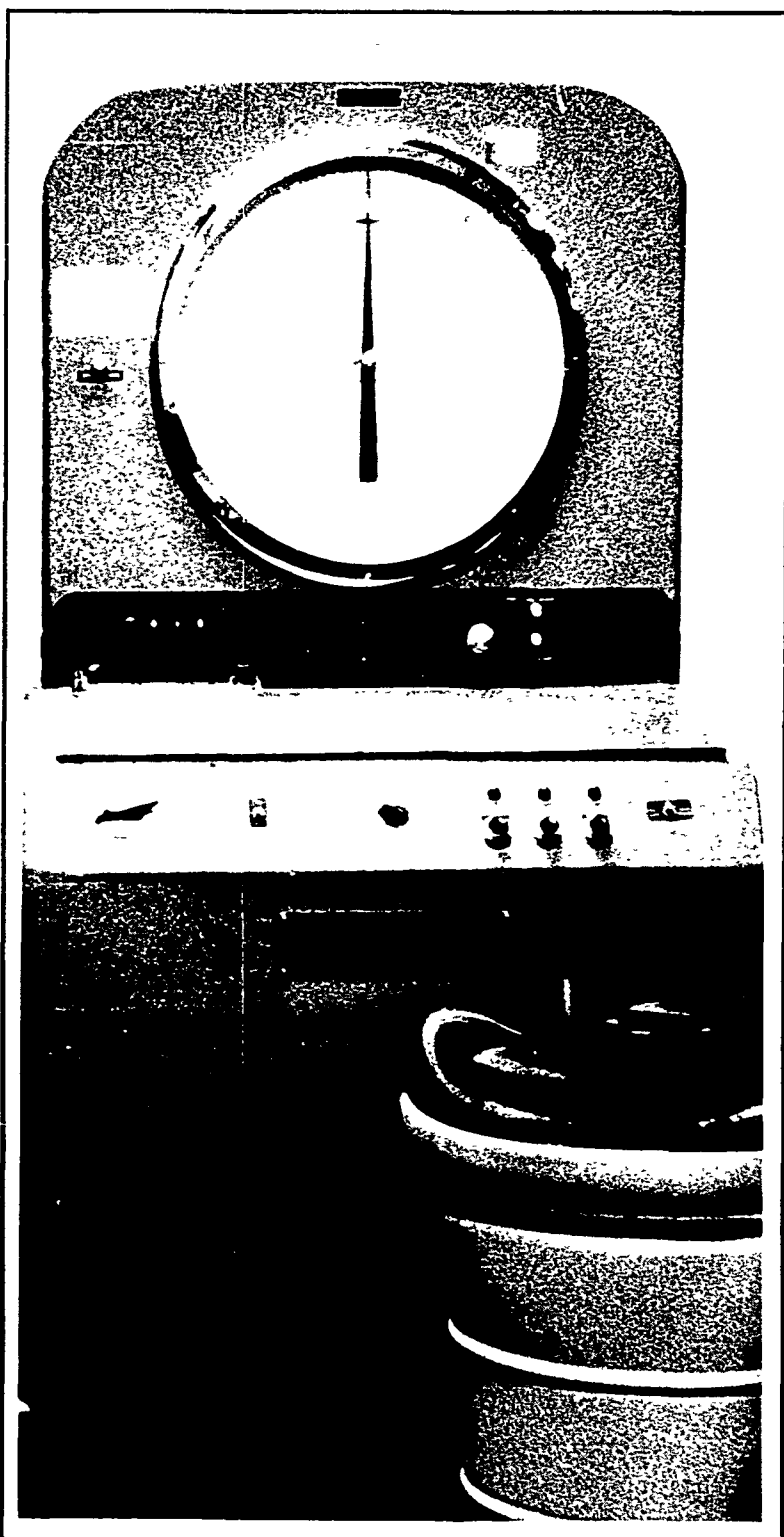
Scholastic: Have you found in your thinking that you are trained to approach a problem in a certain way, for instance technically more research oriented or practically oriented?

Students: I wouldn't say it's so much research as theory. The general trend among most professors is to get a little more practical, you get thrown out into the world to make a living, and unless you've got a book to check the theory you're lost. That complaint has been made a lot, and the explanation that you get most often is that once you get out of here you are going to be in practical situations all your life, so it's good for you to be exposed to the theory now. The majority of companies, once you go with them, are going to take you with the understanding more or less that you know nothing about the practical side or your field; you have

the background to learn it. I have come to think that is what these four years of engineering are for: to teach you a way of thinking; how to find things out, and to give you a general background.

Scholastic: How do you look at the current ecological drive? You are set to go into the job market now. Has this affected your thinking at all? Has it made you think about different things? Just how do you feel about it?

Students: It's come up more and more recently. Just seeing the things we discuss in class, I would have to say we are much more ecologically oriented. They've added some more courses like the Environmental Health. It's as obvious as it is anywhere else. It's slowly working its way up.



Everyone is becoming more aware of it now, and in designing a new system, we have to be more aware of it. But, I think before someone you would classify as a good engineer has to be. He had to look at what he was doing, at what effects it would have. Maybe he didn't always consider what he was doing, for instance, in designing a nuclear power plant which would raise the temperature of a lake one degree, to be significant. But, he always has been concerned with what he was doing and how it would affect the environment. The problem is new to the engineer. He may know what is going to happen, but he would be told by the company to go ahead and ignore it because it would be too expensive to correct the problem. And it might be the managerial part of the company. The engineer is given a problem, and he is supposed to solve it. He doesn't present himself with a problem; he's given a problem. He just follows orders.

Scholastic: You don't see that like a responsibility to the citizen, then?

Students: I think it's his responsibility to let the company know what the situation is. What else can he do? Quit his job and go somewhere else and find the same situation?

I think there is a much greater sense of responsibility on the part of engineers just as there is a much greater sense of responsibility on the part of everybody. It's a question of national interest now. But as far as the engineer is concerned, I think there is a great deal of interest in just solving the problem of stopping pollution and worrying about the problem of pollution.

Scholastic: Is there anything anybody doesn't like about the College of Engineering?

Students: We've got too many hard classes. I think the engineers have far more arts and letters courses than the arts and letters majors have technical courses.

The engineer has an advantage in our society. Ours is a "how-oriented" society, interested in technological advance. One thing I don't like about engineering students and professors at Notre Dame is that I don't think they have the open, the thinking mind that I notice in the liberal arts students and professors, who are asking *why*. They [the liberal arts students] are asking, should things be done this way? Is our society going in the right direction or should it be completely changed around? Does the direction of the University of Notre Dame need to be turned around?

I personally look on engineering as some sort of game you play. You have this problem and your aim is to solve it. It's like a crossword puzzle. You can get so caught up in playing that game that you forget about everything else. It is sort of evil because your mind is directed in one way solving insignificant little games. Sometimes you don't even have time to sit down and think about other things.

Scholastic: Do you think this problem would be alleviated if you were allowed more flexibility in what courses you can take?

Students: That depends on the person. For me, I am interested in engineering because that is what I am going to be doing, that is what my interest is. Sometimes you get into a Collegiate Seminar or a philosophy course and the people get into these big discussions about the intrinsic value of a book, which really doesn't interest me at all. Maybe the book is a work of art, but that doesn't interest me. An engineering course seems more worthwhile to me.

Scholastic: You have said that you wish you had more time to sit down and think about things other than engineering.

Students: I think it would be good if the student were given that option, given more flexibility. I also think it would be better if arts and letters students took more technical courses.

The way our program is set up, if you want a good engineering degree there is no way you can get any exposure to anything else.

I don't think there is any reason that engineering should be sacred. Science schools, business schools, and arts and letters schools have four-year programs that are flexible. I don't see why engineering should be held up as something where you need eight more courses in it to get a degree. I think a lot of my courses in engineering were repetitious and I could have been a more successful engineer by taking five fewer courses and substituting anything I wanted to.

Scholastic: If they let engineers be in CAP what would your advantages be in that?

Students: I guess the major advantage of it would be more flexibility. It would enable more engineers to get into courses that they wanted to get into. They'd let me take an engineering course on an independent study basis. That way I could listen to some lectures over in O'Shaughnessy that I'd rather listen to.

That can be done though.

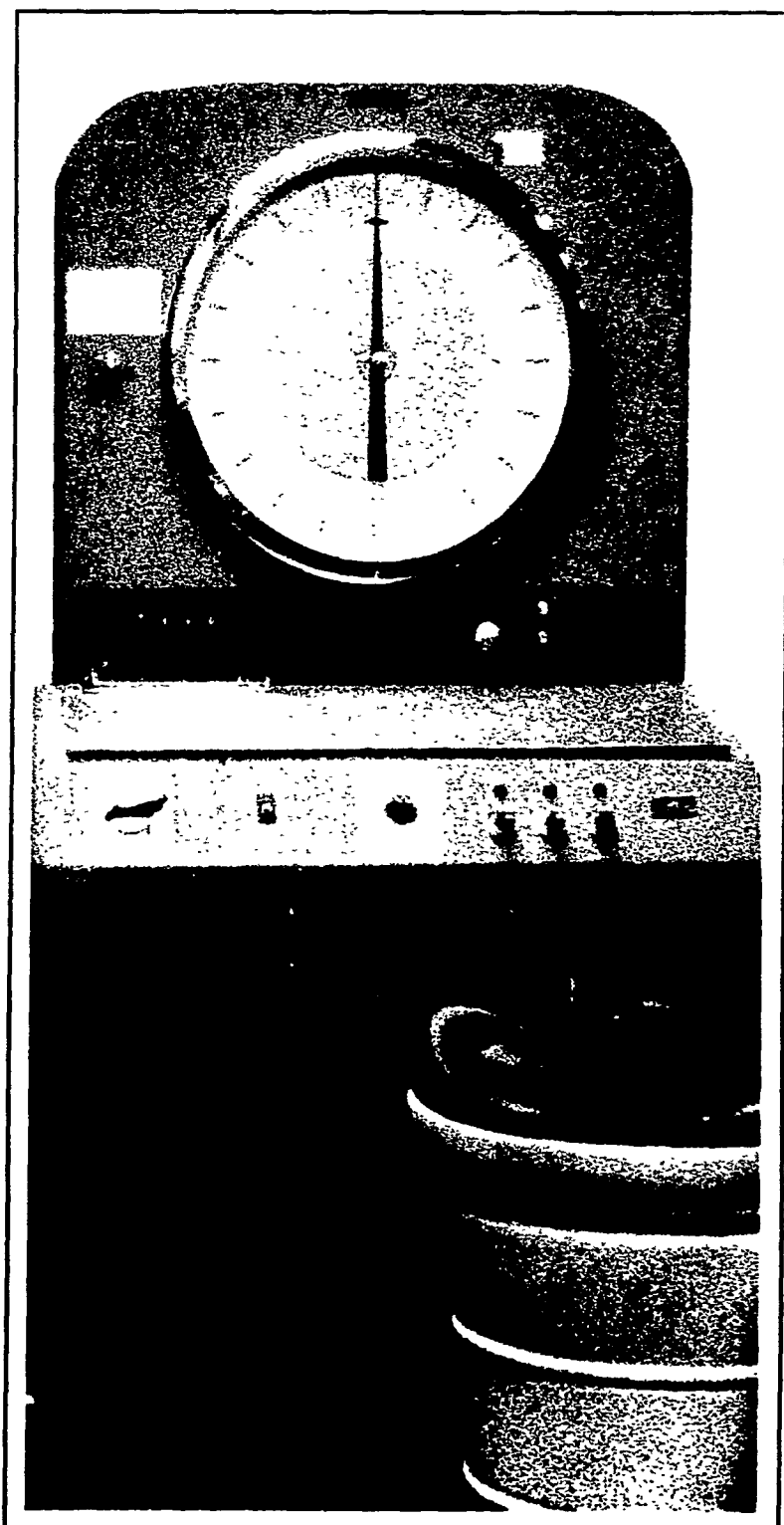
Yes, but I wish it could be done as a standard engineering program. It seems to me it could be integrated into the department. At least for students with 3.5 averages or above.

Scholastic: It seems that the number of students going into engineering is declining.

Students: That is because of the jobs. When we came in we were told that there were 60,000 jobs opening up every year for only 30,000 engineers. And now that just isn't so.

Another point is that a lot of people come in here thinking they want to be engineers. Then they run into chemistry, calculus and physics and they find out they don't really want to be engineers after all. And now the drawing power of surplus jobs isn't there anymore and a lot of kids are dropping out. But with the engineers who are coming in a lot more are staying with it. You don't have so many who are not sure.

Besides the economic situation, I think there is another factor. A lot of people in high school are questioning priorities, and the big thing for America is no longer building spaceships. Another factor is that you come into contact with very few people in engineering while in high school. Most of the teachers are liberally educated, arts and letters oriented.



making prisoners of facts

---an interview

Scholastic: In light of the recent Pentagon Papers incident, to what extent do you feel that documents are overclassified or classified merely to protect someone and cover up shoddy decision-making?

Russo: I think that when you look at the entire range of classified documents, almost all of them could be made public. There are just a very few that are of a nature which would hinder national security. Most of them are classified because presidents, politicians and bureaucrats want to protect themselves by doing things in secret.

Scholastic: Could you give an example of a document that you would keep classified.

Russo: During World War II, I would keep ship movements, troop deployments, and information of the size of our forces classified, for example. You see, I think that there is a difference between secrecy and discretion. When you keep something secret, it's like keeping a fact prisoner. When you are discreet with this fact you use judgment in disseminating it. That really is the essence of diplomacy and the essence of the art of politics; to use judgment in disseminating information. For the most part information in the U.S. government has been sentenced to life imprisonment.

Scholastic: One last question: how would you respond to the charge that the Pentagon Papers were useless because the Papers were in large part contingency plans, and that contingency plans have been drawn up for virtually every possibility?

Russo: That's not true at all. The papers are for the most part a history of what actually went on. When they refer to contingency plans they simply refer to contingency plans *per se*, without going into the details of the plans. Besides, it is a matter of record that when you go to the trouble of planning big operations and big moves, you are to a great extent issuing a self-fulfilling prophecy. When a contingency plan is made you increase the likelihood that it will happen.

Scholastic: Do you feel that Mr. Buckley's contingency plan, published in the *National Review*, was not relevant?

Russo: I feel that it was very foolish and quite in keep-

ing with Mr. Buckley's character.

Scholastic: What do you think of the way the New York *Times* handled the publication of the documents? I understand that Mr. Ellsberg was somewhat critical of the reporting.

Russo: They held back publication of ninety percent of them and I am very critical of that. That puts them in the same position as the U.S. government. They are still withholding documents from the American people. They should publish them all.

Scholastic: What about the book version of the documents that the *Times* published?

Russo: That amounted to about ten percent of the documents. I would recommend the Beacon Edition, known as the Senator Gravel Edition which has the entire set of the Pentagon Papers. It would take a great deal of time to read the entire set, but I would recommend that people just buy the set, read any page at random and they will find a scandal.



wouldn't
you?

perspectives

a community of speech ---farley hall

The following proposal has been made by the Farley Hall Constitutional Revision Committee. The SCHOLASTIC believes that the proposal deserves campus-wide discussion. Since many people on campus have not experienced seminars as this essay understands them, it is important not to read but to talk about the subject matter of the essay. Such a conversation could become a model of this type of seminar.

Bad times seem to be associated with serious reflection. Such was the case of a Greek whose Imperial city had ceased to shine and whose courts had just condemned his best friend. This man thought and wrote dialogues. The rumors, perhaps totally unfounded, that Farley would be the hall converted into a women's residence sparked a common, reflective process about the way we live together. For us, now, it is a conscious problem. *Carpe Diem*, that ignoble phrase, has been exposed in all the starkness of its isolated, lonely way. We are—to some extent—and desire to be together in a more conjoined manner; in fact, a way which shines.

Realizing that politics and government refer not only to a particular distribution of offices but also to a way of life, and that far too often too much attention is paid to the former at the expense of the latter, we, the students of Farley Hall, after serious reflection and conversation establish the following as the way we envision.

Realizing that the present system for selecting rooms each year encourages the principle of selection to consist of considerations such as plumbing, we propose that people who wish to live together be permitted and encouraged to do so. Such groups or *neighborhoods* will naturally have their own particular character and will be encouraged to live accordingly bounded by the good order of the hall and university guidelines. It has been our experience that to say the whole hall forms a community is a meaningless statement. Living among us are men who possibly cannot love and others who are not interested in loving their fellow students. In fact, there are many men among us, who due to merely the physical layout of the hall, do not know many of their fellow residents. Of course, there are the limitations of human nature. Yet, we know from our experience that smaller groups within the hall can live together as a community in the sense that they care for and indeed love one another in the Christian sense. This is to be encouraged through the formation of neighborhoods.

Realizing that our life together revolves not merely around convenience, and desiring some broader goal which is not adequately formulated as a community of active love, we propose to celebrate our togetherness in a major way—excluding considerations of common recreational activity which must and should continue—by forming a community of speech. Such a celebration



and community of speech is to be formed by holding various seminars within the hall; comprising only members of the hall. Qualified staff will conduct these seminars. Suggested seminars are: Freshman English Seminar and the Freshman Colloquium, Sophomore English, Theology, and Philosophy, Collegiate Seminar and Senior Theology, and Philosophy. The Rector and Assistant Rector will lead the Theology and Philosophy Seminars while the Resident Assistants will lead Freshman Seminar and Collegiate Seminar. Of course, these men will have to be qualified in their respective areas. Seniors in the hall will lead the Freshman Colloquium. These seminars, within the limits established by their respective departments, will focus on several questions. The foremost question among these is what does it mean to be a man? The next question which naturally arises from the first is how do men act or what do men do? The third and perhaps the most important question is how do men live together? Of course, this precludes a certain view of the function of a seminar. The seminars, as we envision them, will be comprised of students in the hall bound together not by accident of alphabet or whim of the computer, but by awareness of their common problem and their wonderings about it. There will be, of course, one among them who has been wondering about the same thing except for perhaps a longer time; in other words, there will be a teacher—a student in disguise. They will meet to discuss, clarify and possibly even solve their problem on a regular

basis. Naturally, they will rely upon the testimony of others who have shared their problem—they will read books. In other words, we will have seminars within the hall. There are other questions which could be considered such as what is education and what are we doing here? If it is of little significance that men can graduate from an institution of higher learning without even knowing why they were there in the first place or even being in a suitable position to ask such a question. Another question will naturally arise—and hence be a real and personal one—due to the division of the hall into neighborhoods. Since there will be groups of men leading, within limits, different lives, the question of how one should live naturally arises in an immediate, tangible way. These are some of the questions we must ask each other.

These goals, if realized, promise to enrich our educational experience. In fact, education in the sense that we use the term promises to mark us. Men of Farley in the future will be known by the questions they ask and their awareness of many of the core problems of life. In fact, men of Farley will be marked by the seemingly simple knowledge that such core questions must be asked of other men. Such men will be not only reflective but also essentially engaged with other men. The model of the whole process consists of seniors talking to freshmen, regularly about serious, common things.

perspectives

the possum papers

---john garvick

For all the complexity of his mind, he was fundamentally simple, with regard for his acquaintance and a deep affection for his friends. . . . By his being he commanded respect; by his response to one's own being he nurtured the profoundest and most lasting affection.

—Bonamy Dobrée,

"T. S. Eliot: A Personal Reminiscence."

Eliot the poet cannot challenge and disconcert us as he should, until Eliot the man is made to emerge from the shadows amid which he concealed himself.

—reviewer, Times Literary Supplement,
December 10, 1971.

One could, of course, say similar things about Swift or Johnson. *Mutato nomine, de te fabular narratur*: strange, that the same personality should lend itself to purposes so glaringly opposed. But who, for the sake of an argument, was Eliot? When did he *exist*?

Others abide these questions. The mature Eliot was free, or gives increasing impression in his poems of having become so. Not for Eliot the prison of self; not after the early emotional disorder, "the Lausanne specialist," the retreat to a fashionable seaside resort—

On Margate Sands.

I can connect

Nothing with nothing.

This experience, it appears, was crucial. *Ash-Wednesday* suggests, almost establishes, that Eliot was familiar with the night, and found the self there to be a profane and liberal counsellor. Among us, however, we count those who would—perhaps by grinding articles from numerous professional journals into a fine dry powder and sprinkling them on the poet's grave—in effect subpoena the unpleasant Mr. Eliot to testify against himself, under the bold stare of an academic justice that elucidates and explains all mysteries. (*We can collate these selves*, formulate them, make them sprawl on a pin.) To be the Dante of one's age is to be fatally interesting.

But Eliot's reputation has been somewhat *en baisse* in the universities. Notre Dame, on the other hand, has recently witnessed some mild stirrings of interest in his work; an odd business given the times, for Eliot valued order in other than strictly personal and political terms. Now, his earliest plans for wresting the soul from the dilemma of self and mob, plans long since exposed in the journals, are laid barer still in a new book from Harcourt Brace Jovanovich edited by Valerie Eliot.

Valerie Eliot, secretary and second wife to the poet, executrix of his estate, proves adequate to a hard job: the facsimile and transcript of the original drafts of *The Waste Land*, including the annotations of Ezra Pound, represent one of the most important literary discoveries of the present century, and have the power to disarrange the entire Eliot *mystique*. Speculated about for years, thought by many not to exist, the vanished drafts grew into a modern legend; their "occultation," as Pound says in a brief preface to the texts, "is pure Henry James." We smile, of course, and think of *The Aspern Papers*; at any rate we have Mrs. Eliot's businesslike explanation of how the drafts were recovered.

Here then are the Possum Papers. We learn from them in many respects: they give us much better insights than we deserve into the creative *process* of a great poem; they give us painfully sharp ideas of a poet's personal hell; they inspire significant moral controversy, because the current critical claims about Eliot's human incapacity, "the general dysfunction of humane values," are served here to the last misogynist peccadillo. But most pointedly, I think, they make it impossible for us to misunderstand the nature and value of fragments shored against ruins.

That the original title of *The Waste Land* was *He Do the Police in Different Voices*, is clear from the first page of typescript reproduced by Mrs. Eliot. Should this amaze, there are further surprises at once, because the original first section offers fifty-five lines of apprentice satire:

THE BURIAL OF THE DEAD.

First we had a couple of feelers down at

Tom's place,

There was old Tom, boiled to the eyes, blind,
(Don't you remember that time after a dance,
Tops hats and all, we and Silk Hat Harry,
And old Tom took us behind, brought out a
bottle of fizz,
With old Jane, Tom's wife; and we got Joe
to sing

Here is an Eliot coming too close. (In draft, the poem is generally much more constrained by emotional involvement, by the *particulars* of space and time, than it is in the final version. The dues-paying passages struggle grimly toward what Eliot calls, in "Tradition and the Individual Talent," the impersonal emotion of art. A re-reading of that essay can inform the experience of studying the drafts.) But one turns to the next page, and finds a second passage, headed "2":

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm. . . .

This is more in Eliot's style. The disparity between the two beginnings is as great as any in the world, and thus the typescript of the false start is simply cancelled in Eliot's hand with a few decisive pencil strokes.

Soon we encounter the marginalia of Ezra Pound. These mostly show an assured judgment at work, helping Eliot weave the sonic tapestry of the poem. The sum of Pound's contributions gives evidence that he is no less than the editor of *The Waste Land*; Pound played Perkins, in other words, to Eliot's Wolfe.

And yet there is hardly anything in the set of drafts that could be confused with Pound's own meter and poetry. *The Waste Land*, let the papers prove, is Eliot's poem. Some of the right words, though, come from Pound—"demotic" as a more precise term for Mr. Eugenides' otherwise "abominable" French, and, what is more vital, the expression "demobbed" to improve Eliot's verse.

When Lil's husband was coming back out of the
Transport Corps.

Sometimes Eliot decides not to follow Pound's suggestions. Pound used a disparaging term, "photography," to describe the passage beginning "My nerves are bad tonight. Yes, bad. Stay with me," and made a similar remark against

'Are you alive, or not? Is there nothing in your head?'

But instead, the actual revolution that Eliot effects in poetic diction—following the example of such innovators as Dryden and Browning, who employ a selection of language really used by men—is allowed to develop freely, and the language of cockney speech we are given in the Lil and Albert section finds its upper-middle class counterpart just as it should. Here, as a result, Eliot's

own sense of structure emerges, weighing and balancing.

To dwell for a moment on the potentially notorious, there appear a few scatological passages in the drafts that Eliot and Pound decided, not unhappily, to strike. There is one in particular from a long section of pentameter couplets, after Pope, and a related passage which establishes the young man carbuncular as a beastly fellow indeed: "probaly [sic] over the mark," Pound wrote in advising deletion of the errant verses. Critics hostile to Eliot's general view of man will profit from these sections, which in any case recall Juvenal and sometimes read like a *Rape of the Lock* composed by a misfiring Swift.

Mr. Peter du Sautoy, Chairman of Faber and Faber, Ltd., states in a recent letter to the *Times Literary Supplement* that he hopes "there will one day be a full-scale authorized biography in spite of Eliot's wish to the contrary"; he adds, "there will certainly be a very full collection of letters published." The autobiographical implications of *The Waste Land* drafts ought to be served thereby; in the meantime, we can get on quite well by honoring the letter and spirit of a certain memorial tribute:

Am I to write 'about' the poet Thomas Stearns Eliot? or my friend 'the Possum'? Let him rest in peace. I can only repeat, but with the urgency of 50 years ago: READ HIM.

—E. P.

Known for his incisive juxtapositionings of Anthony Burgess, T. S. Elliot and Fidel Castro, Mr. John D. Garvick is an Assistant Professor in the Department of English.



T-REX

electric warrior

The album cover gives it away completely. There's this picture of Marc Bolan, all five-feet-four of him barely clearing his amp, banging out those bouncy be-bop chords.

To elucidate, Marc Bolan, guitarist and composer for T. Rex, is an elf, androgyny, not of this world, or all of these. Moreover he is a poet, and not just because his lyrics happen to read well. It might be more correct to say that his poems sing well. We all know who he's talking about when he writes:

O Girl
Electric witch you are
Limp in society's ditch you are
Visually fine
O yes you are
But mentally dying.

And the metaphors get weirder all the time. Witness this stanza from "Jeepster":

Just like a car
You're pleasing to behold
I'll call you Jaguar
If I may be so bold

But lyrics alone don't make good composition; the music, as well as the lyrics, is Bolan's vehicle. T. Rex moves with a simple, shuffling rhythm and an almost uncanny ability to make it work time and again. A song like "Get It On" is sweet and sexy; classic rock and roll. It's positively contagious.

This isn't meant to imply that the band isn't versatile. Quite the opposite is true. This is their first electric album since the big switch. When you consider that they had something like four straight number one's in England the change becomes even more significant. Not many groups have the necessary talent and guts to pull off such a switch.

Still, if you're a purist, this album won't disappoint you. The band rolls rather than rocks, having retained much of the soft, melodic quality from its acoustic days. The sound isn't as dense as that of other bands but it never fails to get you off.

—casey pocius



9/10 of the law

America, Inc.; Who Owns and Operates the United States. Morton Mintz & Jerry Cohen. Introduction by Ralph Nader; Dial Press, \$10.00.

The masters of the government of the United States are the combined capitalists and manufacturers of the United States. It is written on every intimate page of the records of Congress, it is written through the history of conferences at the White House, that the suggestions of economic policy come from one source, not many sources.

Woodrow Wilson

Anyone who has bothered to think about the present state of our economy or to trace any political dilemma back to its economic synapses must surely respect the wisdom of these words. Morton Mintz, an investigative reporter for the *Washington Post*, and Jerry Cohen, former chief counsel and staff director of the Senate Anti-Trust and Monopoly Subcommittee, have given us a study that combines exhaustive research with intelligent, often amusing, analysis. The result is a fine balance between scholarship and readability, on a topic that begs for excesses on either side, and the achievement is singular.

Before any consideration of the specifics of *America, Inc.*, it is necessary to mention what the book is and what it is not. It is a thoroughly documented investigation into the abuse of corporate responsibility and the non-use of legitimate power. It is an indictment of economic theories, such as countervailing powers and economic pluralism, that premise "self-correcting mechanisms" inherent in man's economic behavior. From Nader's introduction:

These depredations are part of a raging corporate radicalism which generates technological violence, undermines the integrity of government, breaks laws, blocks needed reforms, and repudiates a quality-competitive system with substantial consumer sovereignty. If radicalism is defined as a force against basic value systems of a society, then the corporate state is the chief protagonist.

This last remark implies what the book is not. It is not a "New Left" reader, and its implications, if studied

seriously, are anything but "liberal" in the proper sense of the word. *America, Inc.* is reformist and anti-Socialist, arguing with traditional capitalist elan that a system of free enterprise, truly free enterprise, that is quality competitive and not corporately managed, is the most conducive to democratic change and the most liable to foster the expression of individual freedoms. Sound like Milton Friedman? Well, except for the hard-headed insistence on truly free enterprise, it does. Because, for Mintz and Cohen, enterprise in this country is neither "free" nor anything remotely resembling "quality competitive." It is, by and large, a system of "private socialism" and the conservative faith in the "benign nature of business" only obfuscates this fact. In short, one must have free markets before one can speak intelligently of a "free market analysis." But Mintz and Cohen are as adamantly opposed to the state that functions as a giant corporation as they are to the giant corporations that function as a state.

Operating on the assumption that there is no automatic correlation between "bigness" and efficiency and that "concentrated political power, no matter in whose hands, weakens and may destroy democratic institutions," Mintz and Cohen set out to analyze the criminal negligence and oftentimes ludicrous ineptitude of the so-called "giants of industry." Rather than catalogue the most salient abuses I will simply note a few of the more characteristic as they trace *America, Inc.*'s larger concerns.

Does modern technology necessitate corporate giantism? Both John Galbraith and James Roche, chairman of the board of General Motors, would argue that it does. The facts, though, as Mintz and Cohen see them, would indicate otherwise. By reducing work-hours, devices such as the computer should be a boon to smaller manufacturers. They should be the "great equalizer" and not a force toward greater concentration.

Objection: "Well, though the possession of technological facilities may not, the development of improved facilities does require corporation-sized capital, isn't that right?" Wrong again. Giant corporations have a tendency to balk at creative research. Take, for example, the jet engine, which was developed by two independent inventors who could find no funds or no interest at established aircraft firms. Or the airplane itself, or the

vacuum tube, or the self-winding watch, or air-conditioning, all of which were invented and developed without the aid of the "giant." What we now know as Kodachrome was discovered by two musicians working in their kitchen sink between concerts. Why? Super-corporations with billions of dollars invested in an industry invariably have a good percentage of that money tied up in methods of production. Hence, they are usually reluctant to admit changes that would substantially alter those methods and necessitate new capital outlay. Chrysler's failure to market a relatively pollution-free gas turbine engine despite the fact that its engineers had developed such an engine as early as 1954 is a good case in point. The major auto industries chose instead to improve auto engines by increasing the compression ratio because such an "improvement" would minimize alterations in method. Higher compression necessitates gasolines with higher octane, more lead and more pollutants.

In fact, according to economist John Blair, economic concentration is most likely to occur in industries where the technological advance can be held to a minimum, such as the food industry. Here competition can be eliminated not by better quality or lower priced products but by expensive advertising campaigns, secured at the lower rates which television and radio networks have so obligingly made available to their "biggest customers." These paralegal and sometimes illegal fringe benefits, rather than "profits" *per se*, are the prime motivating factors in the drive towards economic concentration and must, therefore, bear much of the responsibility for the subsequent abdication from corporate responsibility. Indeed, the term "corporate responsibility" may be a misnomer. It is peculiar to capitalist countries that they tend to see corporations as an organic unity capable of experiencing values and liable to such virtues as responsibility. This philosophy explains the government's disinclination to charge the executives responsible for their corporation's criminal behavior. The corporation, as a collective entity, is no more capable of being responsible than the state is of loving.

But there are profits, in terms of tax privileges and stock value, attached to the very process of merging—profits, I might add, that are entirely within the power and scope of the government to regulate. A "good" accountant can take two poorly managed firms, combine them, and report their earnings in such a way as to trick big investors into giving the conglomerate a higher "earnings ratio" than it should have. Meanwhile, these corporations razzle-dazzle the public with useless style changes and fix prices in order to eliminate competition. As Mintz and Cohen observe, "pricing decisions within an industry may be directed not in the individual boardrooms of the competing corporations, but from the single boardroom of one bank." Is this not conspiracy?

And how has the federal government responded to this crisis? For the most part it has encouraged and reinforced corporate expansion, making it lucrative for companies, in effect, to steal from the public. According to the editors of the *Antitrust Law and Economics Review*, "anywhere from \$174 to \$231 billion consumers spend each year may buy no product value." A \$3,000 minimum income for all families in the United States

would cost \$11 billion *per annum*. In 1969 we spent \$27 billion on the war in Vietnam. "Crime in the suites," as Mintz and Cohen call it, is far more costly to the American public than crime in the streets, and the government "coddles" economic criminals rather than political prisoners. The same Congress that refused to initiate a food stamp program to feed hungry children granted \$199.5 million in subsidies to corporate shipbuilders. The same corporate farmers who decry "handout" health benefits to migrant workers accept unparalleled handout subsidies from the federal government. Due, in part, to the oil industry's campaign "contributions" and, in part, to the number of senators with oil holdings (e.g., Russell Long), the government has seen fit to allow oil companies to pay taxes at 8% instead of the usual 40% and to benefit from an import quota system that, according to former Labor Secretary George P. Schultz, costs the American public over \$5 billion each year. As Mintz and Cohen are quick to point out, corporate campaign "contributions" are not contributions at all but investments in the future.

Many of these corporate dealings present a clear and present danger to this country's ability to decide crucial matters because they, in fact, exercise control over the dissemination of information about those matters. Take, for example, the Radio Corporation of America, which owns the National Broadcasting Company. RCA is also one of the country's leading defense contractors. Could this vested interest influence the way NBC news programs present, say, the debate over military expenditures? The question is not "do" but "could" they and the distinction is crucial to *America, Inc.*'s basic argument. For the law is not, primarily, a system for punishing offenders any more than freedom is merely the negative measure of tyranny. Rather, law in a democratic society is aimed at minimizing the *potential for abuse* and, as such, concerns itself not with heroes and criminals but with ordinary men.

What do we say, then, to oil companies that gobble up holdings in the coal industry? Or to television stations and newspapers that buy up CATV franchises? When the Avco Corporation uses one of its many subsidiaries to buy television and radio stations in Cincinnati and San Antonio, television stations in Columbus and Dayton and Indianapolis, and radio stations in San Francisco and Washington, D.C., while at the same time receiving \$500 million a year in defense contracts does a conflict of interests arise? Does a potential for abuse exist? Who's kidding whom, Spiro Agnew? The point to be recognized here is that while an individual may possess rights, such as the right to private property, the government has the responsibility to limit the exercise of these rights so far as they degrade the commonality of a society by infringing on the rights of other persons. The same people who would argue against unlimited freedom of speech scream "Communist" at those who would put a limit on the accumulation of wealth, when the distinction between "possession" and "exercise" is clearly more relevant to the latter. What William F. Buckley writes in the *National Review* in no way prohibits me from writing what I wish to write here. But when H. Lamar Hunt makes another million next week that is one million dollars that John Smith cannot make.

de sica's genteel malaise

The Garden of the Finzi-Continis does not dazzle us as some critics would have. It merely creeps under our skin and settles there, an unobtrusive guest. But such guests it is known, are the most dangerous. As the aristocratic family of Italian Jews whose name gives the title, we are lulled into a comfortable sense of the inviolability of their wealth. The shadow of a coming Fascist Italy does not terrify us; it seems merely grotesque and graceless. We come to judge politics in aesthetic terms. As the young Jewess Micol puts off a young man because "he is a Communist and besides too hairy," we also learn to turn up our noses at the crass insensibilities of Fascists. That they threaten basic freedoms is beyond our care and that of the Finzi-Continis; guests, it is known, are the most dangerous. As the the world.

De Sica portrays this upper-class society in terms of a friendship between Micol and her brother on the one hand and both to Giorgio, a childhood friend from town, also a Jew. The relationship of brother to sister hints at incest. Though it threatens to become cliché, such an analysis of the effete nature of wealth is justified. In her thwarted love affair with Giorgio, for instance, we are told by Micol herself that she would prefer the remembrance of their past friendship to a sensual completion of it. It is as if the world was a vast museum of mannequins whose purpose in life was to be at times amusing; no more. Micol of course is no more a wax doll than the garden is a sanctuary. Near the finish of the picture Micol is found in bed with the Communist. It is a remarkably telling event. The two sprawled out, exhausted as if it had been battle. Micol is so emotionally drained that all she can do is return the stares of Giorgio who has discovered them. Genteel defenses no longer are offered. We see at last that the malaise of the city Europe is also sown in the garden of the Finzi-Continis.

It is somewhat to the detriment of the film that De Sica could not integrate more completely the affair

of Micol with the encroaching facts of repression. A feeling of discord is definitely generated between the middle-class family of Giorgio and that of the upper-class Finzi-Continis. The former complain that Micol's family looks forward to having a Jewish ghetto forced on their land so as to lord it over their less fortunate brothers. Indeed they question the Jewishness of this most urbane and civilized clan. In the end it does not matter of course.

What is disturbing about the emphasis on the thwarted love affair is that it does not reflect or contribute to the impact of the finale. Even the prostitution of Micol is not enough to diminish our respect for the gracious quality of life in the garden. The affair seems merely an arbitrary vehicle against which a separate evil works. The rise of Fascist anti-Semitism is too remotely maintained in this film. The anonymous phone calls during the Passover dinner, the scene of a newsboy with a Nazi flag on his bike, the decrees of *Il Duce* limiting the rights of Semites—these events are too ancillary to be effective. The personal tragedy of life has become the focal point, the almost histrionic tragedy which at last befalls, seems almost unnecessary. No doubt we are moved at their political plight; the scene near the end in which one of the goons sent to round up the Finzi-Continis knocks over a beautiful vase jars us to an especial awareness of the dichotomy between what is real and what is aesthetic. We cringe at the efficiency of orders which at last separates this proud family. In every sense we sympathize.

It is in this success however that De Sica fails. For in the end we forgive the Finzi-Continis too much. We acclaim the veneer while ignoring the soul and substance. We find ourselves too much on the side of Beauty and Art, blinded to the manifest sins of indifference and corruption. De Sica presents us a vision apart from the nightmare which is forever among our dreams. As such the film is touching, even poignant, in the end, no more.

—bob elliot

death at any age

Jerzy Kosinski, America's latest "with it" author, was born a Polish citizen in 1933, and at twenty-four defected to the United States. The sensitive socio-political thoughts expressed by his novels can be explained by his maturing in Europe in the period immediately preceding and during World War II. Kosinski's works, written in English learned from the subtitles of French import films and a hodgepodge of French, English and Polish dictionaries, have given him status as an observer-prophet with an odd literary and life style all his own. Offering a seminar on death at Yale, Kosinski, swamped by 2,000 applicants, told his potential students that the format of the course would consist in visiting the places of the dead and dying, then having a small organism killed, and, as a final class project, having a member of the class volunteer to die. The class was not taught for lack of applicants.

Kosinski's first two novels, *The Painted Bird* (1965) and *Steps* (1968), are stylistic expeditions into the realm of the macabre. *The Painted Bird* dealt with a young, possibly Jewish, boy on the run in Eastern Europe during World War II. Though Kosinski denies the possibility, it has been conjectured that the novel is autobiographical. Indeed, the incidents in the story seem too real and awesome to be imagined.

The first works Kosinski published in English were of social comment — *The Future is Ours, Comrade* and *No Third Path*. After the publication and acclaim of *The Painted Bird* in 1965 the author began working on *Steps*.

Winner of the 1969 National Book Award in Fiction, *Steps*, according to Kosinski, presents a succinct view of humanity gone awry. A collection of vignettes divided into sections, it is written to represent certain basic views of Western thinking. It confronts one with a personal awareness as it is to be decoded and defined. In reading *Steps* there is the strong task of overcoming the temptation to be nothing more than a sophisticated voyeur witnessing an eerie sequence of events.

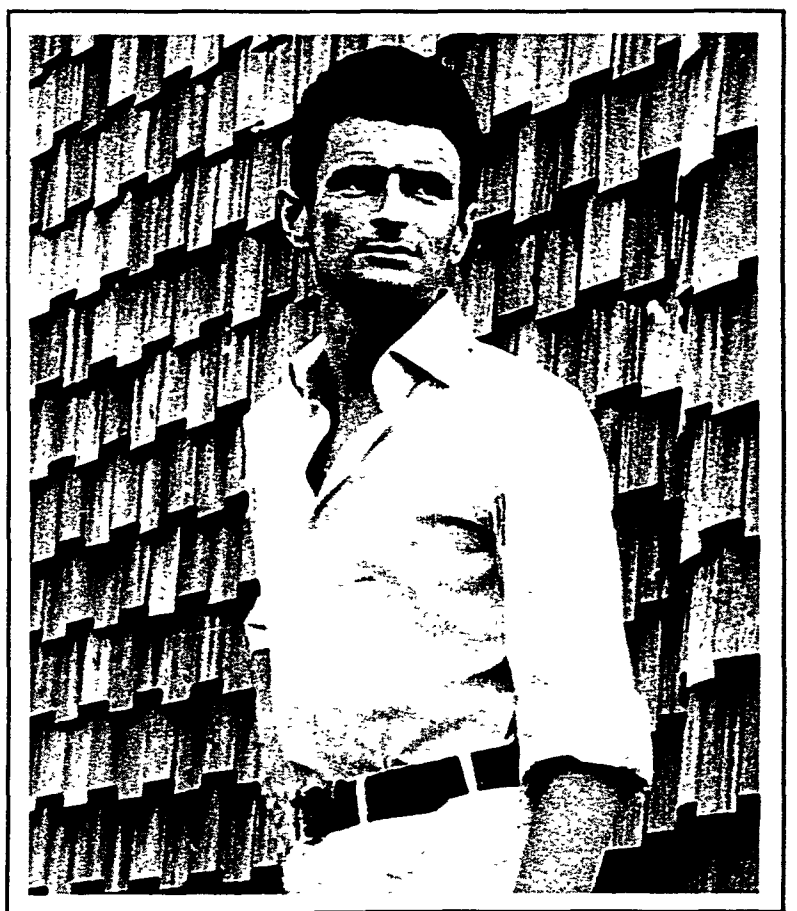
Ascending Mr. Kosinski's staircase a step at a time can bring the reader to only one end. The most incredible step is the final vignette. Heavily laden with symbolism and presenting a powerful image, this scene is the most potent in the novel:

the chill of the water. A small rotten brown leaf brushed against her lips. Taking a deep breath, she dove beneath the surface. On the bottom a shadow glided over the seaweed, lending life and motion to the ocean floor. She looked up through the water to find its source and caught sight of the leaf which had touched her before.

Steps is Kosinski's stylistic masterpiece. Its clinically pure, journalistic prose, the heightened impact of its scenes and the completeness of its austerity in the elimination of transitions reveal it as a landmark in contemporary prose.

In his latest novel, *Being There* (1971), Kosinski puts style to work to achieve a devastatingly successful socio-political satire. The novel sneers at the instability and gullibility of economists, politicians, capitalists, communists, housewives, jet-setters, plumbers, Presidents, and that mass which devotedly watches the "boob" tube. Like all good black comedy, *Being There* sets up a list of ludicrous foibles and presents them to their owners.

—j. b. brooks & joe runde



She undressed, entered the ocean, and started swimming. She felt the movement of her body and

coming distractions

LECTURES

Lewis Coser will put **Celebrity Intelligence** under the microscope February 14 in the Biology Auditorium at 8:00 p.m.

Black Studies sheds light on the **Socio-Political Conditions and Liberation Movements of the Puerto Ricans**. With power supplied by the American Minorities Lecture Series, **Eduardo-Sheda-Bonilla**, director of Puerto Rican Studies, Hunter College, New York, flicks the switch in the Memorial Library Auditorium at 7:30 p.m. on February 16.

What does **Richard Babcock** have that you probably do not have? **A Proposal to Bring Grace to a Noble Ideal Ignobled: Metropolitan Planning**. The Chicago attorney reveals all, February 16 in the Architecture Auditorium at 7:30 p.m.

Is all fair in war? For **Rich Wassertrom** there are some **Laws of War**. The rules will be laid out in the Memorial Library Auditorium at 8:00 p.m. on February 17.

Ralph Nader, chief of Nader's Raiders, rides into Notre Dame on February 17. One lantern in the Academic Commission's office window signals Stepan Center at 9:00 p.m.

The American Scene: A Cultural Series focuses on Kalamazoo College February 23 at 7:30 p.m. in Carroll Hall. **Douglas Peterson**, Dean of Academic Affairs, explains **The Kalamazoo Plan**: "a unique inter-relationship of on-campus offerings and off-campus foreign study, career-service, and individual projects."

FILMS

Cary Grant, Ingrid Bergman and Hitchcock are **Notorious** together. Join them, in Carroll Hall at 3:30, 7:00 and 9:00 p.m. on February 11.

Underground goes aboveground February 11. Cinema 72's **Experimental Festival** breaks the surface at 7:00 and 9:00 p.m. with a series of shorts.

Last grasp strips off the blankets and bares the nuts and bolts of **The Sleeping Car Murder**.

Rev up your motor in Carroll Hall at 7:00 and 9:00 p.m. February 12.

Cinema 72 exchanges shovels for **The Ritual**, February 12, 13 at 8:00 and 10:00 p.m. in the Engineering Auditorium.

There is more to the movie **M** than immediately meets the eye. Take a close look February 13 in Carroll Hall at 2:00 and 8:00 p.m.

Try a little **Civilisation** on the movie screen. Your free seat is in room 126 of IUSB's Northside Hall. Ceremonies for **The Worship of Nature** commence at 4:00 and 7:30 p.m. on February 16.

Cat Ballou moseys into town February 18. Meet her at IUSB at 9:00 p.m. She will be waiting for you in room 126 of Northside Hall.

The CAC continues its Cinema 72 series with **Black Orpheus** on February 19 and 20 at 2:00 and 8:00 p.m. in the Engineering Auditorium.

PAS introduces **Brewster McCloud**. Engineering Auditorium, February 23, and 8:00 and 10:00 p.m. is all you need to know.

Take three short looks at the **Environment** February 24. At 7:30 and 9:00 p.m. CAC presents **A Slow Guillotine, Cash Register in the Rockies, and Alone in the Midst of the Land**.

IUSB asks the question: **Whatever Happened to Baby Jane?** Maybe clues February 25, 9:00 p.m. and room 126 of Northside Hall, will help you solve the mystery.

CONCERTS

The **Domb Duo** performs **Brahm's Double Concerto for Violin and Cello** February 13. Bow meets string at 4:00 p.m. in the Morris Civic Auditorium.

Richie Havens brings the sun into the ACC at 7:30 p.m. on February 13. Warm up, too, to the timely **Winter Consort**. Tickets are \$4.50, \$3.50 and \$2.50.

The **Burgundy Street Singers** stroll into O'Laughlin Auditorium on February 15.

Indianapolis isn't known for just race car driving.



The **Indianapolis Symphony Orchestra**, for instance, is also in high gear. Listen, as the ISO makes an elevated pit stop in Bethel College's Goodman Auditorium at 8:00 p.m. on February 18.

EXHIBITIONS

Isis Gallery opens its doors on February 12 at 9:00 p.m. to unveil works by Cynthia Huff and E. M. McDonough.

The **Notre Dame Art Gallery**, in O'Shaughnessy Hall, is currently displaying "The Photography of Morley Baer" until February 20 and "The Graphic Work of George Rouault" until February 27.

Moreau-Hammes Art Galleries: The Pomona College Exhibition: "Movie Palace Modern."

"Guild for Religious Architecture" is the theme of the **Architecture Gallery** exhibitions that will run to February 19. Then, from February 19 to March 13; "The Architecture of William Wilson Wurster" may be viewed.

The Northern Indiana Artists and the St. Joe Valley Watercolor Society are staging their Annual Show in the **South Bend Art Center** now through February 27.

SPORTS

The **Notre Dame** matmen take to the ACC floor when **Findlay** comes to town February 11 at 7:30 p.m.

The Universities of **Detroit, Chicago,** and **Notre Dame** cross swords in the Auxiliary Gym of the ACC, February 12 at 1:30 p.m.

Visiting **DePaul** and **Notre Dame** match hoops February 12 at 1:40 p.m.

St. Bonaventure and **Notre Dame** hit the water February 12. Splashes shower Rockne Pool at 2:00 p.m.

Bowling Green and **Notre Dame** clash in a regional basketball battle February 14. Tipoff in the ACC is 8:00 p.m.

Fordham brings a hoopful of memories to the ACC

on February 22. Doctor Digger Phelps, who cured Fordham's woes, now helps **Notre Dame** try to forget. The operation begins at 8:00 p.m.

Notre Dame and **Northern Illinois** make waves in the Rockne Pool February 25 at 7:30 p.m.

Michigan and **Notre Dame** draw sticks and skates February 25 at 7:45 p.m. in the ACC.

SPECIALS

An otherwise ocean-crossing trip is reduced to a mere walk to O'Laughlin Auditorium as India — its dances, sitars, and other cultural events — comes to Notre Dame. Tickets, available at the Bookstore and LaFortune, are \$2 and funds will be donated to Refugee Relief Fund. The Indian Association of Notre Dame sponsors **India Night** on February 12 at 7:00 p.m.

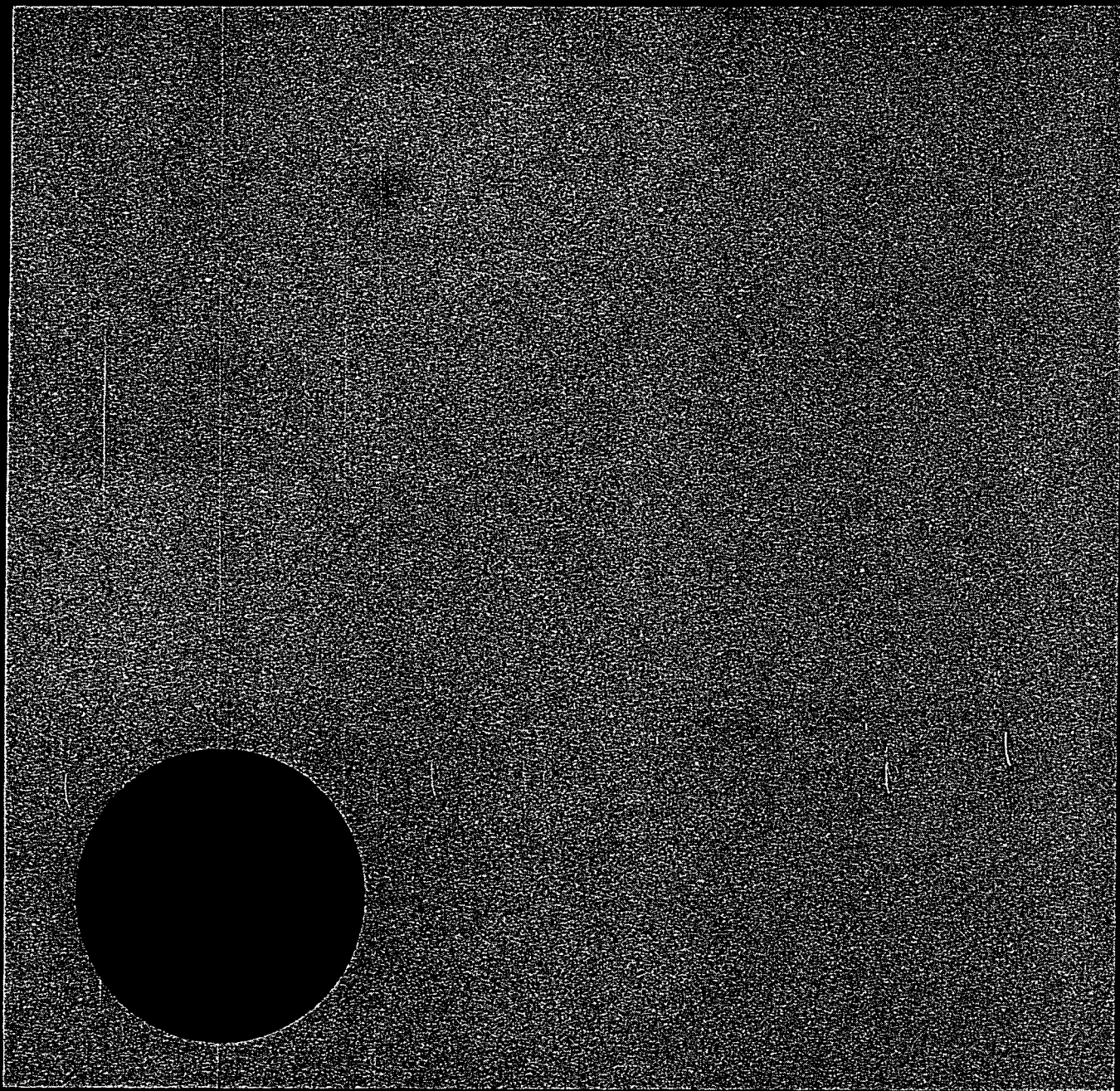
Black Cultural Arts Day dawns on February 13 at 1 p.m. Enter into the world of Photography, Music, and Poetry Readings for four hours in LaFortune's Ballroom.

The **Ice Capades** skate into the ACC for a seven-performance stand: February 16, 17 and 18—8:00 p.m. February 19—2:00 and 8:00 p.m. February 20—2:00 and 6:00 p.m. Student discounts available.

Former Notre Dame student Michael Rehak provides the lines and current ND and SMC students provide the talents, as the Drama Department presents **Judas Christ** February 18, 19, 24, 25, and 26. Past and present rendezvous with the future in O'Laughlin Auditorium at 8:30 p.m.

The **National Players** hereby subpoena the Notre Dame Student Body to appear at **The Trial** on February 20. The curtain will rise and the gavel will drop in O'Laughlin Auditorium at 8:00 p.m.

The **Michigan State Performing Arts Company** presents Shakespeare's **Twelfth Night** one night only—February 25—at 8:00 p.m. in the Goodmen Auditorium of Bethel College.



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7 wrong reasons for having a baby:

1. "You're married a year now. When are you going to give us grandchildren?"



2. "You want to have a kid, Evelyn? All right, we'll have a kid. Maybe that'll patch things up."



3. "Why knock myself out working when I can have a baby?"



4. "I bet my parents would send us money if we had a baby..."



5. "Heh-heh, hey Frankie, what are you and Margie waiting for?"



6. "We only want two kids. But if we don't have a boy we'll keep trying!"



7. "Sure I want babies. What else is a woman for?"



Photos by Leonard Nones

These are just seven of the many wrong reasons for having a baby.

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a minor sport?

---george block

Hidden away in the dark recesses of the Rockne Memorial is one of the most unknown yet most exciting of the Irish varsities. Laboring under the direction of Coach Dennis Stark is the '71-'72 Irish swimming team. This year, the Irish tankmen have put together one of the most powerful, most exciting, and most jinxed teams in recent history.

Saturday, February 12, at 2:00 in the Rockne Memorial, the Irish host St. Bonaventure for what promises to be one of the most exciting meets of the year.

"We're 4-1 against the Bonnies, with our only loss being last year, but every meet has been close. For the last two years it has come down to Sherk in the last relay," said Coach Stark. "I want our boys to be really high for this one. We've had quite a few setbacks. We started this year with tremendous depth, as evidenced in the relay meet, but due to academic difficulties and various injuries, we have absorbed heavy personnel losses. We've never had a year like this."

"We're really going to try to peak for this meet," added Stark. "We'll have six afternoons plus two or three mornings in the water to get us ready for this one." But that's not all Coach Stark has to add to the importance of the day. "We're having our first swimming alumni reunion in history Saturday." Among the returnees will be '64 captain Charles Blanchard, the most legendary of Irish swimmers and who inspired the "Blanchard award"; '57 captain Mike Connelly who first organized the varsity; Fr. Robert Pelton who is a co-founder of the team; '67 captain Richard Strack who promised his team a reunion in five years; and even an ex-swimmer as far away as Puerto Rico, Guilleimo Ramis.

And the alumni shouldn't be disappointed with what they see. *Swimming World* has called this year's St. Bonaventure team "the strongest ever." But Coach Stark believes his team will rise to the occasion. "This year's team has amazing dedication. I wanted the team to return to the campus January 8 to start practice, but I was outvoted. They wanted to return the 4th! It was great for the team. For once they not only worked out together and ate together, but they lived together. It really molded the team. They became much more of a unit when they understood what it was to live together. It especially helped the freshmen. It merged them with the unit extremely well." Coach added, "Don't forget the girls who work with us as officials, they have really helped our program."

But to really understand the program and its ups

and downs one has to meet the swimmers, and that is what the SCHOLASTIC tried to do by interviewing Brian Short, team captain and 200 freestyle specialist, Joe O'Connor, who has emerged as the premier swimmer on the Irish roster this year, and Ed Strack, who is designated by his teammates as the hardest worker in the pool.

SCHOLASTIC: What do you think is the essence of swimming?

O'CONNOR: It's mental attitude. It's 10% ability, 90% attitude. At the beginning of the year I expected to do the one, two, and five hundreds and when I started to do the 1000 for the first time I thought—40 lengths, this is insane! This is hell! My mind wandered. One time I found myself singing "Jesus Christ, Super-Star" to keep pace. But when I started to think about the race I started to do much better. Now I concentrate the whole way. I try to get out fast for the first 500, then keep it loose and swinging. Then when I get to the end I just remember that I've gone this hard, this far, not to quit now.

SCHOLASTIC: Is winning everything? Is defeat a total failure?

O'CONNOR: It is a failure, but not a total failure. If I get beat, yet do my best time, it is not a total failure. If I get beat, and don't do my best, then it is a total failure.

SCHOLASTIC: What would you change if you could change one or two things in the Notre Dame swimming program?

O'CONNOR: Scholarships! Look at Northwestern. In one year they went from fair to outstanding. If Notre Dame had a few—wow!—they could be a national power in a few years. Just two a year, and in four years we would have one man in each key area.

SCHOLASTIC: What keeps you on a team when not on scholarship?

O'CONNOR: It takes desire instead of demand. Swimming takes more desire than most sports, except possibly track. It is a year round sport. In the last year I've taken a total of eight weeks off. I've trained hard for nine months and moderately for one. Swimming is different from other sports in other ways, too. There is little room for upsets. People don't vary much in their times when they're at their peak.

SCHOLASTIC: What about this Saturday?

O'CONNOR: I just want to beat the Bonnies. I want to do more than just beat them. Last year we beat them in the pool, but lost on a technicality. A doubtful one at that. Our whole season is one meet.

SCHOLASTIC: Does a crowd make a difference at a meet?

O'CONNOR: Yes. A full house is a big psychological boost. We haven't had anyone cheer for us since our December 3 meet. When we go to other schools we have packed houses, but here we swim in coffins. Of course, it doesn't help having us scheduled the same time as basketball. We don't get coverage by the school paper, or by sports publicity, so no one really knows what we're doing. The station WSND gives us the best coverage. Yeah, a crowd is a big difference.

SCHOLASTIC: What do you tell people who say swimming is boring or stupid?

O'CONNOR: Only if you don't know anything about it. What could be more exciting than to see someone swim stroke for stroke for 1000. Put yourself inside the swimmer. The relays are always exciting. So are the sprints. The finish in any race, either in track or swimming is always exciting. Look at how many meets have come down to the last relay. Imagine yourself as the last man in the last relay.

SCHOLASTIC: What is it like to swim at Notre Dame?

O'CONNOR: There is really not much Notre Dame tradition in swimming, but there is a close team feeling. The unit sense is really big. People pull for each other. No one wants to let their friends down.

SCHOLASTIC: Does it bother you not getting enough press notice?

O'CONNOR: You'd sort of like to know you're there, but the real thing is the self and the team. Publicity is nice, but beating the Bonnies would be great.

SCHOLASTIC: Were you recruited by Notre Dame?

STRACK: No, I came here because of its scholastic reputation. I didn't ever think I'd swim here. The coach at Air Force Academy told me that a new 50 meter pool was part of the convo, and that lots of scholarships were given. So when they had the frosh meet I swam, and saw that Ed Graham took everything. So I've been swimming ever since. ROTC helps me pay for school.

SCHOLASTIC: What made you come here?

STRACK: Temporary insanity. No, I'd just been in Colorado all my life and wanted a good school away from there.

SCHOLASTIC: What motivates you to swim? Is it a chance for nationals or All-American.

STRACK: No. I really don't have much of a chance for those. When I was a little kid I had a lot of fun and

that sort of set my interest for life. I like to go to different places for meets.

SCHOLASTIC: If you didn't compete would you stay on the team?

STRACK: No. I'd probably swim on my own. I have to compete a little.

SCHOLASTIC: Would you go out for the team if it were like Indiana?

STRACK: No. There's no reason to be totally out-classed. But I'd rather watch a team that's very good than be on a fair one.

SCHOLASTIC: What does Notre Dame need to be first class?

STRACK: The team needs money. Money comparable to other teams on campus. Like football. With five scholarships a year, we would be unreal. With our academic and athletic reputation, in a few years we would support ourselves.

SCHOLASTIC: You were ineligible for one year. What do you think of the grade rub?

STRACK: 1.6 is a safeguard. It is a good thing. It is definitely not fair because some schools are harder than others. 2.0 is not dumb, but there's a big line between a 1.6 and 2.0. I hate to see this school go higher than the NCAA, because the academic and emotional pressures are hard enough on freshmen without having the difference of 1.6 and 1.7 deciding on his most productive year of competition, and time when he needs to be part of the group.

SCHOLASTIC: What is the dividing line between sports and education?

STRACK: There is no dividing line between sports and education. There is a line—an obvious one—between academics. Swimming is not academic, but it is education. It is experience, but not in the common sense of experience. There are many realities of experience in a very concentrated form. It is a value to be truly educated, but it is not academic.

SCHOLASTIC: How do you see grades and sports interacting?

STRACK: I see little difference to myself between a 2.25 and 2.75. So I sacrifice that to learn a lot elsewhere. At least four hours a day. Often more. All weekends. You're usually tired. It has a lot of effect on your grades. Why do I sacrifice? It's not what grade I get. It's how educated I become.

SCHOLASTIC: Why do you do it?

STRACK: A passion for improvement. Always do better.

SCHOLASTIC: What is the team like?

STRACK: The team? There is a special closeness. You

know people in a special way. All my best friends are on the team. It was really great living together over Christmas break. For a while you only knew people for what they did in the water, or possibly what they would say before practice or at dinner, but we really lived together, I mean totally. You got to know the other guy a lot better. It's one of the best teams I've seen. It's a fairly close group, with the unity arising from divergence. Everyone is an individual, but he submits himself to the group. The first and the last man are equal. The last man helps in many ways. He pushes everyone above him, plus he has the hardest job of all. To come off the bench when he is needed desperately and then to perform better than he ever has before. That has to be the toughest job in all of sport.

SCHOLASTIC: What's the biggest thrill you get at a meet besides winning?

STRACK: When Frank (Fahey) and I are able to go 1-2 in an event.

SCHOLASTIC: What is the support like for swimming here?

STRACK: Here the sports are football, basketball, and hockey. Students miss a lot by not seeing whatever they can. It may take them a while to understand swimming, or wrestling, or track, or tennis, but it would be worth it. In my high school we had super support. You had to get there early to get a seat.

SCHOLASTIC: What would help?

STRACK: The daily paper would have to create interest from one side of the circle, and the Athletic Department would have to give us more money or the other. Of course a lot of little things would help, too. Like having enough warm-ups for everybody. Having a varsity record board, a scoreboard, and a diving record board.

SCHOLASTIC: Where would the money come from?

STRACK: I don't know. I don't understand how the school is set up financially. I do know if thirty kids get football scholarships each year, there should be 120 kids with scholarships. That would mean 90 upperclassmen. I never see 90 guys dressed for a game.

SCHOLASTIC: What's it like being captain of the Irish swimming team?

SHORT: Not much different from being on the team. It's probably different than in other sports, though. In other sports you're at your best in your senior year, but in swimming you peak at 16 or 17, so your best years will be as a freshman or sophomore. As senior captain

I'm over it. Leadership is one factor, too. I can always help the younger guys with technical things. There's no glory like football.

SCHOLASTIC: What do you mean?

SHORT: Swimming is most definitely a minor sport. Only lip service is paid as far as being equal. Heck, the school paper even calls us a minor sport. We don't get any scholarships.

SCHOLASTIC: Why is the team so young?

SHORT: It's hard swimming senior year. You're not close to sophomore times. Don Schollander only swam three years. You're too far away from your peak.

SCHOLASTIC: What is your peak?

SHORT: A peak is when you go your best times, also when it's easiest to go your best times. In swimming you're never in shape, you're always getting there.

SCHOLASTIC: What is the key to success in swimming?

SHORT: A swimmer has to have a big ego. The sport is very individual. I've played every gamut of sports competitively, and swimming has to be the hardest. You have to hurt yourself continually, and you have to want to.

SCHOLASTIC: How is the team?

SHORT: The best ever here. We got hurt badly by academics and injuries.

SCHOLASTIC: What do you think about academic regulations?

SHORT: The NCAA says 1.6, here it's 1.7, and some Ivy League schools like Princeton have none at all. All schools should follow NCAA, and the rules should be clear. We have people ineligible on our team that would be eligible by the NCAA. One fellow is off just because the rules are so ambiguous no one knew for sure. Every year the school changes their rules, too. Athletic rules should be uniform nationwide. If Princeton doesn't have any rules because they are a harder school, are we that much inferior academically? If Southern Cal has 1.6, why should we have 1.7?

SCHOLASTIC: How else is swimming a minor sport?

SHORT: Scholarships is one of the main things—that is the most painful to get into. Look at the basketball court this year. Totally redone. Even new shoes. We don't even have warm-ups for everyone. No scoreboard. We have to be the only pool we've ever had a meet at that doesn't have a varsity record board. It would be

good for the team, and the fans. Two scholarships a year and we'd be a national team in four years. Look, Northern Illinois is second only to California. Ohio is third, Indiana is coming fast. We're in a recruiting hot-bed. We have a great name, but without scholarships, who can afford \$4000.00 if they have a ride somewhere else?

SCHOLASTIC: How is this year's team?

SHORT: We have the most freestyle depth I've ever seen, both distance and sprint. We have five or six that can break fifty seconds for the hundred. That's moving! We had six divers and now we're down to one, Larry LaFratta. And he's amazing. He just started diving last year. Coach Stark did an amazing job teaching him. He's already got a couple of firsts. If he could do some diving, gymnastics, and general conditioning over the off-season, he'd really shine.

SCHOLASTIC: What do you think is the purpose of the academic regulation?

SHORT: Theoretically, to keep colleges from exploiting kids. To keep kids from having their educations sacrificed for sport. But it should be dealt with individually. And if that's not possible, at least make it uniform. Especially since it mainly hurts freshman year, which is the weakest academically and emotionally, and most productive athletically. If the kid has no scholarship ties, he'll get out of shape, lose interest, and he's gone. His grades would probably improve more if he stayed on the team, because there is team pressure, too. He could also get help from guys on the team. There is more interest and discipline when a guy is on the team. As long as he's in school he should be allowed to compete. Guys are allowed to be hall presidents, work for WSND, build Mardi Gras booths, and go to Frankie's every night if their grades are bad, why not sports? The freshman year counselors should work up and keep tabs on the boy and help him instead of a continual run around if he needs help. Besides, after practice your extra energy is gone and you don't feel like goofing off. Most people follow training rules pretty well; that helps grades. People have to budget time on a team. You're more aware of time.

SCHOLASTIC: Why do you swim?

SHORT: I enjoy my masochistic ways. Sometimes it's hard to say. Sophomore year I enjoyed practices and meets. Last year I enjoyed meets. This year I like the meets because they're exciting.

SCHOLASTIC: What would you tell someone who said

swimming was stupid?

SHORT: Things like that apply to every sport. It's not so much what's being done in collegiate sports as who's doing it. Meets, however, have been tremendously exciting, lots of close races, meets coming down to the last relay. If people knew about meets, they'd come. That's where sports publicity comes in. They give us no help. We're almost totally neglected by the *Observer*. I think we had two stories for six meets.

SCHOLASTIC: Would you keep swimming if you didn't start?

SHORT: I'm not too far from that now. There are two frosh ahead of me, so I'm third man. That's one reason why people quit. There are no scholarships to keep you out, so you have to decide continually to keep going. Some days at 6:30 that's hard. The ego demands excellence. I'm half crazy, so that's what keeps me going. I like to do well in practice. As long as I have something to contribute I'll stay. I have to look hard now, but meets aren't the only places to contribute. If I wasn't I'd quit.

SCHOLASTIC: Do you ever swim Indiana?

SHORT: No. That question bothers me more than any other. I'd just ask in return, how well could Ara Parseghian do at IUSB with no scholarships and no assistants and \$3000 costs for each student? We need scholarships. If we had them, we could be the next IU. We could go nowhere to recruit. People write constantly. We could pick and choose among national class swimmers. We need more pool time. A locker room wouldn't hurt. One more step from where we are now to a national power.

SCHOLASTIC: Would you encourage people to go and see swim meets?

SHORT: People miss a lot by not seeing swimming. It's got to be the best FREE show in town. It might be the only one.

SCHOLASTIC: How is Coach Stark?

SHORT: He's amazing! The University takes him for granted. He teaches a full load. There's no publicity, so he's got to do it himself. He gets little financial help. He has to figure trips himself. He gets no help recruiting. Also, we have to be the only sport to have hotdog stands, sell programs, peanuts, have Mardi Gras booths and still come out short. The team came back two weeks early, paid to live at Holy Cross Junior College, and was going to have to pay to drive to campus in 25 below zero weather.

the last word

Liberation seems to conjure up fanciful and remote images in the minds of many. It has to do with social or political movements which concern oppressed peoples. Or does it have to do with the self-serving interests of certain vocal groups? It is a socially acceptable topic with which one can take issue by the addition of an adjective. Third World. Women's. Gay. But it doesn't say anything to me unless I belong to one or more of those adjectival groupings.

Liberation cannot, in any real sense, be preceded by an adjective. In attempting to label the demand of many women that society recognize their freedom, the focus becomes directed towards the categorical limitation "women," when in fact the issue is one of freedom.

—mary ellen stoltz

To cast off the idiot Questioner who is always question-
ing,

But never capable of answering; who sits with a sly grin
Silent plotting when to question, like a thief in a cave;
Who publishes doubt & calls it knowledge; whose science
is Despair,

Whose pretence to knowledge is Envy, whose whole
Science

To destroy the wisdom of ages to gratify ravenous Envy:
That rages round him like a Wolf day & night without
rest

He smiles with condescension; he talks of Benevolence &
Virtue

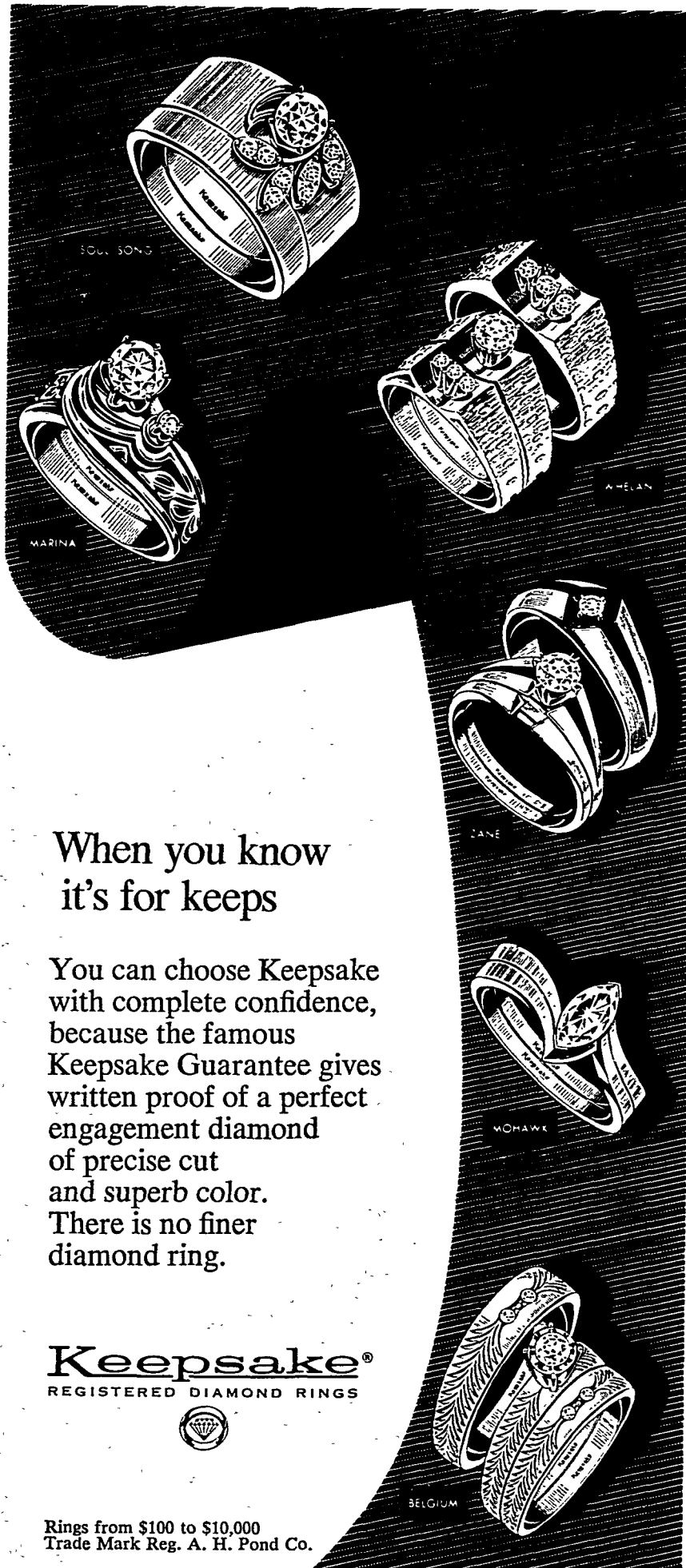
And those who act with Benevolence & Virtue, they
murder time on time

Those are the destroyers of Jerusalem, these are the
murderers

of Jesus, who deny the faith & mock at Eternal Life!

Who pretend to Poetry that they may destroy the Imag-
ination

—from Blake *Milton*



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