

APRIL 14, 1972

The Decline and the Fall of Notre Dame (?)



Joe, Mary Ellen, Jim, Mike, Rick and Tom, members of the old staff, join us in our thanks to Mr. Sanna, Gene, George, Esther, Mr. Singleton, Cindy, Jim, and the rest of the people at Ave Maria Press for their cooperation and patience throughout the past year.



4 letters

ANALYSES

- | | | |
|-----|--|------------------------------|
| 6 | the g.o.p. moves against farmworkers | pat mccracken |
| 7 | a glimpse at n.d.'s power structure | jack wenke and jane thornton |
| 8 | a proposal for the redress of academic grievances | neil rosini |
| 10 | freshman eligibility and notre dame | pete weber |
| •13 | in the wake of the faculty letters, the scholastic examines administrative (and faculty) "style" | jim fanto |
| 18 | and — a symposium of faculty opinion | |
| •24 | the sophomore literary festival comes to notre dame with: diane wakowski | eileen dugan |
| 26 | william h. glass — willie master's lonesome wife | bob muniz |
| 27 | jay neugeboren | joseph mesure |

PERSPECTIVES

- | | | |
|----|--|---------------------|
| 28 | personal reflections on "free schools" | steve brion |
| 32 | r.o.t.c., r.o.t.c., and more r.o.t.c. | steven alan bennett |

KULCHUR

- | | | |
|----|--|---------------|
| 33 | some thoughts on the arts and the university | dan o'donnell |
| 35 | a review of "el topo" | casey pocius |
| 36 | prospectus on traditional folk music | dick tarrier |
| 38 | coming distractions | kevin cassidy |
| 42 | the last word | greg stidham |

VOLUME 113, NO. 11

The opinions expressed in the SCHOLASTIC are those of the authors and editors of the SCHOLASTIC and do not necessarily represent the opinions of the University of Notre Dame, its administration, faculty or the student body.

Second-class postage paid at Notre Dame, Ind. 46556. The magazine is represented for national advertising by National Educational Advertising Services, 360 Lexington Avenue, New York, N.Y. 10017. Published fortnightly during the school year except during vacation and examination periods, the SCHOLASTIC is printed at Ave Maria Press, Notre Dame, Ind. 46556. The subscription rate is \$5.00 a year and back numbers are available from the SCHOLASTIC. Please address all manuscripts to the SCHOLASTIC, Notre Dame, Ind. 46556. All unsolicited material becomes the property of the SCHOLASTIC.

editor: greg stidham / art director: michael lonier / managing editor: jim munsch / assistant editors: george block, dan o'donnell, jim fanto, pat mccracken, joe runde / business manager: joe meyer / circulation: cliff zmick / faculty advisor: frank o'malley / staff: ed bower, kevin cassidy, t. j. clinton, buz craven, bob elliot, john flannigan, mike givler, bruce hooper, dave jones, jerry koshinski, martin linskey, fred monsour, john moore, john moran, jim pearce, casey pocius, john ring, bob rizzuti, neil rosini, jane thornton, pete weber, mark wenig, jack wenke, mimi wheeler, jeff wyszkowski.

illustrations: cover photo-lithograph, photographs with sabbatier effect on 19, 20, 22, 23, photographs on 32, 33, lithographic on 40 by michael lonier / photographs on 6, 7 from "la causa" by paul fusco / lithograph, "ascending and descending," on 13 by m. c. escher / photograph on 25 by tom victor / photograph on 26 from knopf publishing co. / photograph on 27 by elliot landy / photographs on 29, 30 by steve brion / photograph on 31 by joe raymond / poster graphic on 34 for alexandro jodorowsky / photograph on 36 by fleming brown / inside back cover photograph by richard stevens.

letters

Of Vampires and Men

Editor:

The profound understanding and deep sympathy displayed this year by the *Scholastic* in its treatment of dope addicts, criminals, and abortionists has been most heartening to all civilized readers. The compassionate consideration shown to homosexuals in your Feb. 25 issue not only maintains this splendid tradition but sets a new standard. Who would have supposed that you would favor us even to the extent of including a glossary of terms relating to homosexuality!

Thus it is against this background of glittering achievement that, with heavy heart but gnawing conscience, I remind you that all the good work is not yet done. There are still other minorities, misunderstood, shunned, reviled, helpless victims of their environment like you and I, whose causes deserve to be championed by your distinguished journal. I refer to the werewolves, vampires, and cannibals of this world. Everywhere, in the past and even now in our supposedly enlightened age, these lonely and unhappy people have been the victims of prejudice, discrimination and persecution, sometimes inflicted even in the name of the Savior of us all. And what have been their crimes? A desire to break the stifling bonds of middle class conformity, to pursue their own colorful life styles, to discover their identities, to assert their right, common to all us imperfect humans, to the mastery of their own destinies.

We need the cannibals, werewolves and vampires far more than they need us. While we merely talk about the hideous problem of overpopulation they make a positive, albeit modest, contribution to its solution. More fundamentally, we live in a pluralistic society. As your writers have pointed out on many occasions, the proportion of N.D. students drawn from the ranks of the contemptible bourgeoisie is much higher than it ought to be. We

need far greater diversity in the student body for true education derives more from exposure to a multiplicity of human types than to immersion in the dead lore spewed forth by academic pedants. We must cast away this detestable prejudice which separates us from our brothers, the cannibals, vampires and werewolves, and embrace them in the fullest spirit of Christian love. Special scholarships should be established to attract them to N.D., not only in belated justice to them but that our own human and spiritual horizons may be broadened. We look to you for leadership.

Sincerely,

Bernard Norling, History Dept.

Letters should be addressed to the Editor, The Scholastic, LaFortune Student Center, Notre Dame, Indiana.

ASTROLOGY

Receive your SOLAR CHART plus a 9-page personality study of YOU from the Southern California Astrological Society for only \$8.00.

Send check along with your name, address, birthdate — day, month, year, time (if known), and birthplace to:

Southern California Astrological Society, P.O. Box 10338
Glendale, California 92109

Hurry!—for a limited time only.

MEET THE ORDER THAT IS 113 YEARS YOUNG.

Paulists are often called the "modern" order but it isn't just because we are only a little over a century old. It's because of what we stand for.

The Paulists were founded by Isaac Hecker, one of the earliest ecumenical spokesmen. Father Hecker, who was a convert to Catholicism and a century ahead of his time, conceived and directed the first missionary society of priests established in, and for, North America.

Father Hecker's vision was a community that would "meet the needs of the Church in each age as they arise." For this reason he wanted the Paulists to be flexible, not wedded to specific works. A special project might be suitable for a particular time and a given need, but changing times would require different techniques and approaches that might differ from age to age.

That's why the Paulists are so flexible. Whether a man is in a parish, University Apostolate or mission... whether he is involved in a narcotic panel or the Paulist press, radio, films or television, he has the freedom to use his own talents in his own way to achieve his objectives.

Paulists are not custodians of the past, but explorers of the future.

Now you know why we are called "modern."

For more information about the Paulist priesthood write to:
Rev. Donald C. Campbell,
C.S.P., Vocation Director,
Room No. 100.



paulist fathers.

415 West 59th Street
New York, N.Y. 10019



When you know
it's for keeps

Your love will be symbolized forever by a beautiful Keepsake solitaire. See our outstanding selection . . . all perfect gems of the finest cut and color.



SANTA ROSA \$250
ALSO TO 2800
VERONA \$350
ALSO 150 TO 1650
GOTHAM \$400
ALSO TO 1900



WAYTON \$450
ALSO 150 TO 2600
LAVIER \$500
ALSO 250 TO 5000
EMPRESS \$800
ALSO TO 10,000

Keepsake®
REGISTERED DIAMOND RINGS



R. K. MUELLER, INC.

Genuine Registered
KEEPSAKE
diamond rings

Downtown
233-4200
218 S. Michigan St.

Rings enlarged to show detail. Trade-Mark Reg.

La Causa

The use of non-violent means to acquire desired ends is highly acclaimed today in a world weary of senseless violence and death. Yet, it seems that when non-violent measures are attempted, the struggle is a useless one.

Such a struggle is that of the United Farm Workers for dignity and justice in the fields. Unknown to many Americans, the farm workers have, for 37 years, been systematically excluded from labor protection laws. The National Labor Relations (or Wagner) Act, passed by Congress in 1935, declared the public policy of the U.S. "to eliminate the causes of certain substantial obstructions to the free flow of commerce and to mitigate and eliminate these obstructions when they have occurred by encouraging the practice and procedure of collective bargaining and by protecting the exercise by workers of full freedom of association, self-organization, and designation of representatives of their own choosing for the purpose of negotiating the terms and conditions of their employment or other mutual aid or protection." This act works as a two-pronged fork, for labor protection and also for labor sanctions, in that it forbids the use of secondary strikes by laborers. Agricultural workers, however, were excluded from the Act.

In being excluded from the Act, farm workers have become subject to the worst possible working conditions. As individual human beings, they are forced to work from sunrise to sunset with no extra overtime wages, and an average annual income of \$2700 for a family of four. Women work in the fields, sometimes up to their eighth month in pregnancy. The sanitary facilities are outrageous, and even a cup of water costs the worker 5¢.

The cycle of poverty perpetuates itself, too, for many children must be taken out of school by age 10 in order to help support their families—it is impossible for them to get the education which could help them out of their servitude to the land. In addition to this, the children (and other workers) are often forced to labor in fields freshly sprayed with poisonous pesticides. Testifying before the House of Representatives on Oct. 3, 1969, UFWOC's leader Cesar Chavez said: "The health and safety of farm workers in California and throughout the U.S. is the single most important issue facing the United Farm Workers Organizing Committee. In California the agricultural industry experiences the highest occupational disease rate. . . Growers consistently use the wrong kinds of [pesti-

cides] in the wrong amounts in the wrong places in reckless disregard of the health of their workers in order to maximize profits."

Alone, a farm worker is defenseless. He is completely dependent on the grower and the labor contractor, who often employ a corrupt system of pocketing money and cheating the farmer. Systematically excluded from labor laws he has no unemployment benefits or workmen's compensation. If a worker is hurt in the fields, he will most likely be fired as an unfit laborer. Allowed no kind of grievance procedure, any complaints would also lead to dismissal.

Until recently there has been little possibility for an effective strike by the farm workers, since for every one that was willing to strike there were many more poor and hungry enough to fill in the vacancies. Under the leadership of Cesar Chavez, however, a powerful, non-violent attempt for justice has become effective—the Delano Grape Strike. The success of this secondary boycott (e.g., on products) gave rise to others, all designed to force growers to the bargaining table where contracts can be worked out which would give workers their just rights. These include: 1) Wages that average \$2 an hour minimum; 2) complete ban on harmful pesticides; 3) cool, potable drinking water, sanitary facilities, and proper protective clothing; 4) Robert F. Kennedy Medical Plan; 5) establishment of a grievance procedure; 6) No discrimination on the basis of race, sex, religion or language; and, 7) 25 cents an hour overtime extra after 9 hours.

Now that the farm workers are making progress in building a union, however, the Republican party seems to be making an effort to destroy it. The only beneficial aspect in being excluded from the NLRA was the fact that farm workers could not



legally be kept from initiating secondary boycotts. In the summer of 1971, President Nixon appointed Peter Nash General Counsel. On March 8th Nash decided to issue a complaint against the increasingly successful UFWOC, and on March 9th he went to court to take away the boycott. The injustice of this action was propounded in a letter written by Chavez: "The Republicans have decided that the punitive provisions of the NLRA (e.g., the ban on secondary boycotts) should apply to the farm worker's union even though the protections of the NLRA do not apply to farm workers. This position is so unfair that it is hard to imagine how reasonable men could take such a course. But the Republican party has apparently decided to make a direct political attack on the farm workers' movement. Farm workers cannot take this lying down. The boycott is breath and life for our union. We must fight back."

The boycott has been the only effective non-violent weapon available to farmers. Therefore, if they are forbidden to strike, they will lose the bargaining power needed to negotiate with growers and labor contractors. It is somehow ironic that the U.S. government allows itself to play games with these workers, who are among the most depressed, exploited and deprived in the nation. There is no conceivable reason why they should not enjoy the rights afforded to laborers since 1935. If they are to be subjected to the labor sanctions, they should also be offered the protection and benefits of the American labor system, thus being given the one thing they are fighting so desperately for—an opportunity to get to the bargaining table and hammer out their problems in contracts equally just for contractors and union members.

—pat mccracken



Institutions lacking efficient structural means for enacting progressive change risk bureaucratic paralysis. Members of the faculty are now holding divergent opinions on the future direction of Notre Dame. Although tempered by good-will and tolerance, the two opinions, by nature of their extreme opposition of viewpoint, pose the definite threat of harmful polarization. What then, is the forum through which these opinions can be meaningfully exchanged, thus effecting compromise?

An equally uncertain situation exists for students. In the recent elections, a majority of the student body has *de facto* expressed a feeling of futility concerning the possibility of serious involvement with the existing means of student representation. The non-merger debacle of December and the subsequent negotiations have also raised questions about the efficacy of closed discussions.

Thus the signs are many that faith in various decision and policy-making bodies is beginning to wane. Any institution that lacks the faith and active interest of its members has little to hope for beyond a muddled present and a nebulous future. At this time, an examination of some of the means which we, the students and faculty, have of controlling our destiny may offer a new perspective on real participation and constructive dissent as tools integral to the future of Notre Dame as a progressive academic community.

The Academic Council is chaired by Father Hesburgh. The principal function of this body is to determine general academic policies and regulations of the University. The Council is composed of twenty-eight administrators with a number of elected faculty members and an equal number who serve *ex officio*. In the Fall of 1970, students were permitted to serve on the Council. There are seven students seated on the Academic Council.

The Steering Committee of the Academic Council decides the agenda and what forms specific bills will take. The Steering Committee is composed of Provost Rev. James T. Burtchaell, Associate Provost Rev. Ferdinand Brown, and eight elected members.

Avenues of Appeal

The Academic Council is responsible for determining the calendar. The change in the calendar which was recently effected was viewed as a "milestone" by Fred Giuffrida, student representative to the Council. Although the change in policy was a deviation from normal procedure, the administration power bloc was not really affected because the calendar issue was, basically, an emotional one. Opposition was so widespread that the Academic Council was virtually forced to respond.

One of the complaints lodged against the Academic Council is that it is too large. There are approximately sixty-five people now seated on the Council. Fred Giuffrida sees a reduction in the number of members as facilitating greater freedom of discussion. For example, a body of twenty-five members would be more centralized and therefore would be able to make decisions more rapidly and without recourse to higher authority.

Students have an opportunity to initiate change by petitioning the Council directly or by acting through an Academic Council representative. In addition, a student interested in becoming involved with the Academic Council can apply for membership on the Council itself or he can work in the Academic Commission of Student Government.

The function of the Faculty Senate, another tool of change, is to gather information that affects the faculty as a whole and also to act as an intermediary, consultative body between administration and faculty. The members of the Senate are elected for three-year terms. One-third of these positions fall vacant each year; this system is similar to the procedure used by the U.S. Senate. The approximate ratio of representation is one delegate for every ten faculty members. The various colleges have a quota of representatives they are permitted to seat each year.

A nominating committee from each college presents a list of candidates. Ballots are sent to all faculty members and then the results are tabulated. The candidates with the most votes from each college are selected to fill the available positions in the Senate which

fall vacant each term. Within the nomination process, there is latitude insofar as a faculty member can be nominated directly by another faculty member. However, a certain number of signatures are required in order for the faculty member nominated in this way to get on the ballot.

One of the problems concerning the current debate over tenure, promotions, and direction is related to what the actual faculty involvement should be in the decision-making process. This situation is couched in uncertainty since there is no actual stipulation regarding limits on the power of the Provost. The Faculty Manual lacks any mention of this because, at the time it was issued (February, 1967), the position of Provost did not exist at Notre Dame. Who decides policy and what are the constitutional limits of that authority? This is the crux of the problem. At this time, a committee appointed by the President of the Senate is working on revising and updating the Faculty Manual.

On academic issues which are not university-wide, the various College Councils offer prospective avenues for implementing change for the students and faculty. For example, in the College of Arts and Letters, along with five students on the College Council itself, there exists an eleven-man Arts and Letters Student Advisory Council. The Advisory Council members have met among themselves and with Dean Crosson several times this year, and according to Dan Moore, President of the Advisory Council and one of the five student members of the College Council, "Our experiences have been very good—very fruitful. I think the Dean has shown great willingness to listen, candor in keeping us informed and willingness to act on our behalf." Some of the issues being considered are the value of the Collegiate Seminar program and the possibility of pass-fail amendments, such as allowing students to receive a letter grade for a course previously designated pass-fail, provided he did so within two weeks before finals.

The College Councils are quite functional because they are a direct means through which student opinion can be transmitted. This facilitates communication among administration, faculty, and students on questions which, although not of deep concern to students in all disciplines, are nonetheless important.

Like all living things, Notre Dame has the future to consider. Perhaps the most meaningful avenue leading toward progress is the path of understanding and compromise. A university, by its very nature, is the sum of many parts. Thus, the structural means for enacting institutional changes can be no more than mere skeletons unless the people who are the institution wish to work together.

—Jack Wenke and Jane Thornton

— And Their

Student input into the decision-making apparatus of Notre Dame enters the system at a number of levels. There are five students on the University Aca-

demie Council, which concerns itself with University-wide affairs; there are five students on the College Council of Business Administration and that of Arts

The need for an established problems procedure for students wronged or unduly disappointed by a teacher, department, course, or educational program of the College of Arts and Letters has been neglected.

Students from any college who found their grades in Arts and Letters courses significantly below their just expectations; who found courses or programs of disappointing value; or who found themselves burdened with any just grievance concerning an academic matter, formerly had to personally meet a teacher, department chairman, and finally the Dean, in an often unsatisfactory and time consuming effort to resolve it. Professors were often reluctant to reconsider their decisions, department chairmen tended to remain loyal to their professors, and the Dean was forced to make a final decision without sufficient time available to fully investigate the case.

The Arts and Letters Student Advisory Council has formulated a process by which students can air these grievances and have them investigated by fellow students, with results forwarded to the Dean:

Though the Dean's and not the council's decision will be final, the council's recommendation will be a deciding factor in the final determination of the case.

The student will present his grievance according to the following procedure:

A. The student must always consult with the teacher involved as the first step.

B. If a satisfactory agreement is not reached, the student should present his grievance to the department chairman under departmental procedures where they exist.

C. If the student is not satisfied with the response of the department chairman, he should prepare a detailed written account of the particulars of his grievance and the response of the professor and the department chairman. This should be mailed to:

The Grievance Committee
Arts and Letters Student Advisory Council
Room 137 O'Shaughnessey Hall
Notre Dame, Indiana 46556

A member of the council will consider the student's claim and act upon it on the basis of the following criteria: 1) the claim must appear legitimate, and 2) the claim must involve a discrepancy of sufficient magnitude to warrant investigation (i.e., the council cannot hope to determine whether a student deserved an A- instead of a B, for example). If the above criteria are not met, the student will be so in-

Directions

and Letters, which concern themselves with the affairs within each college and their relations to other colleges. However, despite the efforts of Student Gov-

formed. If they are met, the student will be asked to appear before a panel of three members of the council and possibly a faculty participant as well.

D. If the panel in consultation with the student, determines that the claim is just, the council will make a thorough investigation, including a meeting with the professor and department chairman involved.

E. At the end of this investigation, the council will again meet with the student before making its final recommendation.

F. The council makes its recommendation to the Dean.

G. The Dean makes final determination of the case.

The council wishes to emphasize that a grievance need not be based upon a specific grade or course, but may concern the quality and operation of academic programs within the college (for example, cheating, lack of rigor, general lack of academic achievement, etc.).

It is the role of the Arts and Letters Student Advisory Council to contribute to the excellence of the college through consultation with the Dean. For this reason, it is of special importance that these more general grievances be brought to the attention of the council, and subsequently, the Dean.

ernment, the rest of the undergraduates at N. D. have discovered from time to time that established procedures for direct action upon their ideas, complaints, contributions, and problems concerning the running of the University, the individual colleges, and their own courses, are lacking. For anyone taking courses in the College of Arts and Letters (and that includes everybody), that lack has now been reduced.

The Student Advisory Council of the College of Arts and Letters—a body of eleven students with the function of advising the Dean on any matter concerning the College—has formulated a procedure to allow anyone interested to have their ideas heard and acted upon.

Five members of the Advisory Council are voting members on the Arts and Letters College Council—a 50-member body including all department heads, elected faculty representatives, and the college deans. The students have introduced several proposals to the College Council since the beginning of the year (when students were seated for the first time) and all have been acted upon favorably. For one, on March 15, the College Council passed a “problems procedure”—to be mediated by the Student Advisory Council with faculty participation—that allows student input to the Arts and Letters College to come from anyone.

Such “problems” might include anything as personal as a student’s dislike for the way a professor runs his course to a “problem” as universal as an idea for changing the pass/fail options currently being offered. Perhaps a student feels his courses are not demanding

enough—or perhaps too demanding when compared to the credit rewarded. Perhaps a student sees too much cheating in his classes and would like to do something about it.

Of course, student representatives at all levels of input have been concerning themselves with matters such as these, but their losing touch with what most students really find wrong with their education is not uncommon. The “problems procedure” is designed to avoid that problem within the Arts and Letters College.

The procedure is also intended to allow a student who feels he received an undeserved grade to do something after regular appeals channels within a department have been exhausted. Some Arts and Letters departments have grievance procedures of their own, but others don’t, and students have found themselves with nowhere to turn after seeing the professor and department chairman involved. The “problem procedure” allows for a final appeal, a thorough investigation if warranted, and the weight of the opinion of other students and faculty members—people the Dean will listen to—when a student has truly been aggrieved.

The procedure is a bit intricate and lengthy but, that is the price of thoroughness. (Of course simple suggestions on any matter can be forwarded directly to the Student Advisory Council address listed below without any further procedure at all.) This is the proposal as it was passed last month by the Arts and Letters College Council.

—Neil Rosini

Freshman: To Play or Not to Play

David has once again triumphed over Goliath. Or perhaps it would be more precise to say that David has Goliath outnumbered. In any case, the giant has fallen one more time.

In January of this year, the National Collegiate Athletic Association polled its approximately 2500 member schools. The matter in question—should freshman athletes be permitted to compete at the varsity level in both football and basketball?

Freshmen have competed in the other sports at the varsity level for some time. With the exception of hockey (and golf and baseball at the various "warm-weather" schools), the "other" sports are not so demanding of time as are football and basketball. The collegiate newcomer in most instances has been able to adapt to his new environment and turn in acceptable performances in these sports.

The result of the NCAA's vote could drastically alter this situation. Starting next fall, freshmen will be permitted to compete on varsity football and basketball teams. How was this rule-change effected?

Of the NCAA's member schools, there are probably no more than ten per cent that play what is termed a "major-college" schedule in either football or basketball. These schools have gone on record as being against the new ruling. The 2200 small schools had advocated this measure as a means of cutting down on the mounting expenses involved in maintaining an intercollegiate sports program. By deleting freshman programs, the small-school administrators hope to rid their athletic budgets of a sizable burden. It should be added that because of the size of these colleges, their pool of available athletes is proportionately smaller, and that by giving their coaching staffs one "extra" class with which to work, their product will improve. Through the sheer power of numbers, these institutions received what they wanted. David won.

After this legislation was handed down it was left up to the individual schools (in

the case of independents, such as Notre Dame) or to the conferences to decide whether or not they would allow freshman competition in their programs. The choice with which the schools and conferences were faced was similar to that of an election in which only one candidate is on the ballot.

The Goliaths were not enthused about the proposal. At many of these schools, the athletic programs are at least breaking even, if not showing a small profit. Their teams play before packed houses in mammoth arenas. Most of them receive large contributions from their friends and alumni groups to aid the financing of the programs. These schools can afford to provide the freshman athletes with their own program involving only a relatively "low-pressure" schedule to allow the student more time to adjust to the rigors of his new academic atmosphere. The jump from high school to college is difficult enough. The added weight of participating in varsity sports at the major-college level and the time which must be devoted to them can only complicate the situation and could possibly lead to the academic death of the athlete.

In the minutes of the February 15 meeting of Notre Dame's Faculty Board in Control of Athletics, "It was noted that Fr. Joyce would like to have the rule ultimately reversed and will work toward that end. In the interim we probably have no real choice. Coach Phelps is definitely opposed . . . Coach Parseghian is not really in favor of it . . . If we accept, it should be clearly noted however that we do so reluctantly." Why did Notre Dame and the other major colleges and universities succumb?

There is no doubt that athletics at these institutions are run on a basis similar to big business. However, big business is not faced with the problems of recruiting, at least not to the same extent as the schools. What would General Motors do if it faced a complete turnover in personnel every three years as the colleges do? The athletic departments of the schools are involved in

a highly competitive search for new talent every year. In this search each school is looking for an edge, something that makes its offer look more attractive. Thus, when one major school or conference jumped at the chance to offer its prospects four years of competition instead of three, the others had to follow suit—it would be suicidal for them not to have done so. As Notre Dame Athletic Director Edward W. Krause remarked, "Why would a boy want to come to Notre Dame if he can play only three years when he can go to Michigan where he can play four?"

It is ironic that the original aim of this new measure—to cut spending on athletics—is not being served, at least not at the major schools. In the place of a freshman program, these schools will establish junior varsity squads for the freshmen who cannot make the varsity and those fringe players on the varsity squads who see little action.

The economic factor does not really enter into the picture, at least in terms of the Athletic Board's reluctance to accept the proposal. "Everybody on the Athletic Board was against it because of the academic difficulty involved in the jump from high school to college," Krause stated. "We are proud of our record over the last 15-20 years. Ninety-nine per cent of our athletes have graduated, which is largely due to our counseling program, headed by Professor DeCicco."

It goes without saying that this record could very well be threatened with freshmen eligible for football and basketball. More important than the maintenance of any record, however, some freshmen simply may not be able to cope with the pressure. One would hope that each of the freshmen will be monitored just as closely, if not more so, as in the past here at Notre Dame, and that he will be assigned to the junior varsity squad should he give evidence of experiencing the slightest amount of difficulty.

Freshman eligibility brings up an important issue. Why should the smaller schools have the power to dictate policy to the larger ones? In other words, why doesn't the NCAA create divisions of its member schools, grouping them according to size, thereby allowing schools in similar situations to govern themselves, rather than maintaining the present structure? A proposal along those lines was submitted at the association's last convention, but it was not acted upon. Perhaps the problems which might result from freshman eligibility will force this proposal to the forefront (and into law) before something even more potentially dangerous to the intercollegiate athlete is enacted. We are at the point where one can no longer term a victory by David an upset—much less a fair one.

—pete weber

**"On this graveyard
we shall build our golden Bangladesh."**



A dream needs help.

Millions of Bengali
children have a dream.

But a dream needs
medicine, good water and a
roof over it. A dream needs
food, blankets, and money.

\$1 sent to the United
Nations Children's Fund brings
high protein foods to three
infants for three months. \$2
buys a blanket. A dream needs
money if it's going to be more
than a dream.

Send your tax-deductible contribution to:
UNICEF Bangladesh Relief, 331 East 38th St., New York, N.Y. 10016

Name _____

Address _____

City _____ State _____ Zip _____

**birth defects are forever.
unless you help.**



March of Dimes

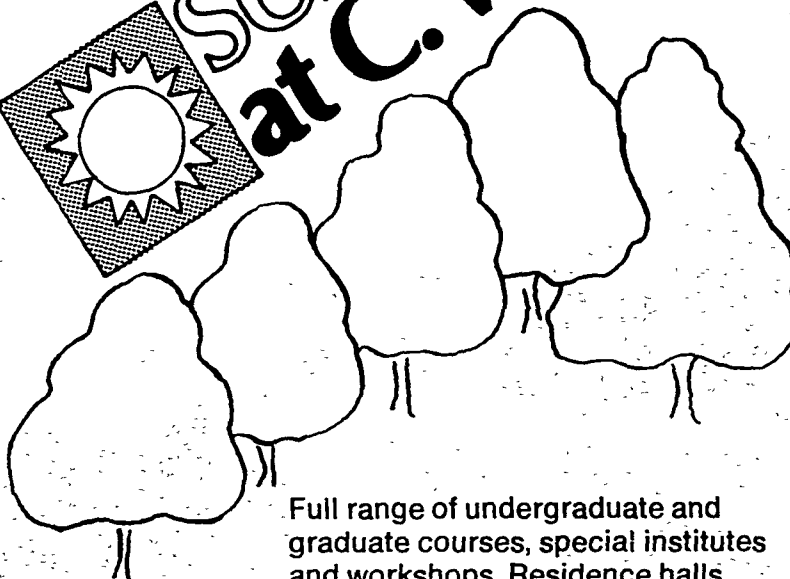
THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE BY THE PUBLISHER

The SCHOLASTIC is looking for a
dynamic, energetic and patient madman
to fill the position of Circulation Manager.

Salary negotiable.

Contact Greg Stidham at 7569 or 1807.

SUMMER at C.W. POST



Full range of undergraduate and
graduate courses, special institutes
and workshops. Residence halls
available.

2 sessions:
June 26 — July 29 and
July 31 — Sept. 2
(day and evening).
Phone (516) 299-2431 or mail coupon.

And next time you pass
C. W. Post... *don't*.
Come in.
You'll see one of America's
most beautiful campuses.

Summer Session Office
C. W. Post Center
Greenvale, L. I., N.Y. 11548

CP

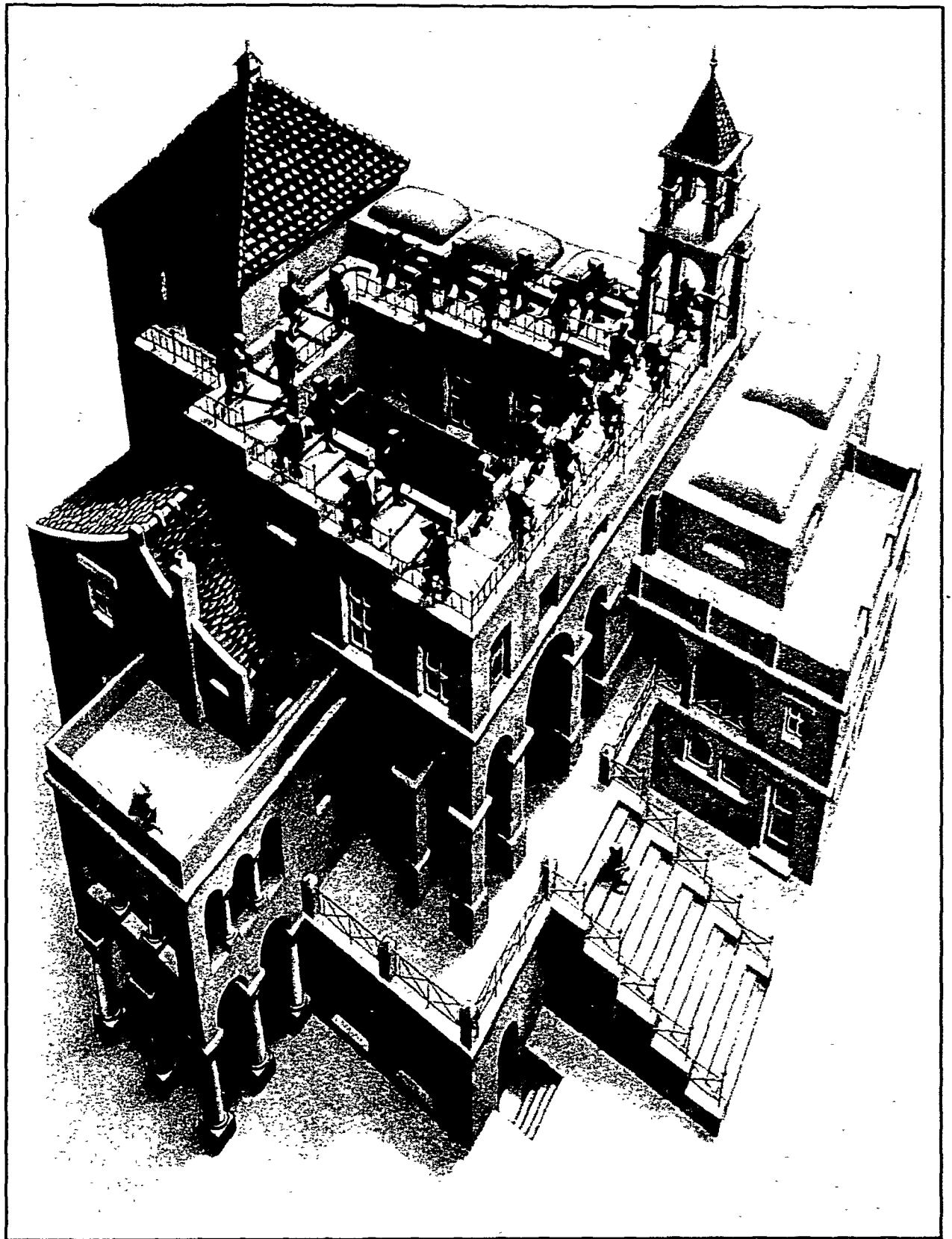
Please send me Summer Sessions bulletin.

Name _____

Address _____

City _____ State _____ Zip _____

If visiting student, which college _____



The Decline and Fall of Notre Dame (?)

economic pressures are present

IN 1843, as the legend goes, a harmonious accord existed between the administration and the faculty of our fledgling university. Student tuition and board per quarter was \$18.00 a head, and Notre Dame was poor. Trying to cut down excess expenditures, Father Sorin, president of the University, and Father Cointet, an instructor in Greek, shared between themselves one hat and a pair of boots. Thus, students knew that Fr. Cointet was sitting barefoot and hatless in the single college building whenever they saw Fr. Sorin walking around campus. Faculty and administration relations seem to have reversed since that idyllic time when Notre Dame was little more than an Indian mission. With the appearance of the March 14 "Future of Notre Dame" statement, we wonder if a significant number of the faculty have reservations as to administrative goals.

The questions concerning faculty and administration relations and their importance for Notre Dame's future have grown complex during the past weeks. A second letter appearing in the *Observer* labeled "false" several statements found in the "Future" essay. The perplexed student is further astonished by the shadow of "reprisals" on dissenting faculty which has arisen in the discussion. If he asks professors about this issue he may receive a reply that these "reprisals" are the creations of an hysterical mind. Another professor may allude to actual cases of administrative sanctions on a faculty member, but no names, dates, or information are given. All evidence remains behind the closed doors of the University Club and the administrative offices.

Perhaps, we can understand the faculty discussions through information that is publicly available. The basis for the recent letter writing campaign centers around administrative documents by the Provost which appeared in *Notre Dame Reports* two and eleven. The first document described the "rubrics" that the university looks for in a faculty member, especially in decisions regarding tenure:

What one seeks in a faculty member can roughly be characterized under three rubrics: teaching ability, excellence in scholarship (as displayed in published and unpublished research), and educative contributions to the ND community and to the public interest.

"Teaching ability" was recognized as the main faculty qualification, and the computerized course evaluations importance in evidencing this ability was cited. The document also set a rough limit on the number of tenured faculty in a department—between 1/2 and 2/3 of the professors. Fr. Burtchaell emphasized the flexibility inherent in his plan, and was open to alternate designs submitted by department chairmen.

THE second *Report* appeared on February 8. Reiterating the tenure policies of the prior document, this seven-page essay also dealt with economics. A brief history of faculty compensation and pay as well as the recent cutbacks of financial support for ND were described. The document concluded with measures,

and on the rise

both long and short range, that would counteract the present economic hardships. At this point faculty discussions were ignited, for the short-range measures were aimed directly at professors.

Professors were to spend 12 hours in class per week subject to three- to six-hour reductions if the faculty member was engaged in research or administrative duties. Faculty expansion would be curtailed, and a more even distribution of faculty among departments would be implemented. This would naturally involve a stasis in the hiring of faculty for departments which would be termed "overloaded" with professors.

Most faculty and administrators do not doubt that economic pressures are present and on the rise. We students also feel the pinch every year as the tuition is raised. The *Notre Dame Report 11* cites myriads of evidence—government grants are declining, insurance and fuel costs are increasing. As the supporters of the second faculty letter note, ND is experiencing a common problem among all institutions of higher learning—"the end of an era of academic expansion." The authors of the "Future" essay were not ignorant of this economic reality:

Everyone knows we need to economize; everyone is willing to work constructively towards that end.

Then, why the debate at all? Some faculty members fear that it will now be difficult to attain tenure. The new qualifications for a faculty member insure that the tenure candidate will be examined much more closely than in the past. Some professors will be required to teach more than they have before the appearance of the document. As one professor wrote in a letter he submitted anonymously to the *Scholastic*:

Nobody likes to be told that henceforth he ought to do more work for the same pay, whether the request is in itself reasonable or not.

Criticism of the measures taken to counteract the economic pressures as enumerated in the "Future" essay is valid. Junior faculty members in "overloaded" departments are in uncomfortable positions due to the quota. In some cases, their possibility for advancement may look hopeless. A young professor may find himself in a "pressure cooker," when he is required to teach, research, and perform nebulously defined "community service" duties. As Assistant Professor James Doubleday notes, an imaginative and conscientious approach to a course involves much work for a professor:

But this judgment does not take into account the time spent outside class, in preparing, correcting papers, talking to students, arranging for record players and film projectors, and all the 1001 other things that may be needed in connection with the class.

As anyone knows who has read both faculty letters, the feasibility of the measures taken by the Provost are subject to continual debate. For example, many faculty members do not always see course evaluations as leading to disturbances in teaching techniques. However, these issues seem to be secondary to the real point the first faculty letter raised—the style in which the Office of the Provost is being conducted.

At this point, we again enter the dark alleys generated by the faculty discussion. Has Notre Dame become an "administrative adventure"? Prof. Ronald Weber states that the administration ignores the faculty on matters thought to be too grave for general

administrative leadership is not a defined concept

discussion. The supporters of the second faculty letter write that the Provost's policies are not inflexible. Yet, discussion about the administration's recent actions stems from the haziness of the faculty-administration relationship.

The draft report of the Subcommittee on Faculty Ethics gives some glimpse of the faculty's relationship to the administration. To quote the text, the faculty member is an *active* participant in the *total* educational program:

He is not only a witness, he is an active participant in the total educational program, both academic and extracurricular.

Administrators, on the other hand, are "servants of the community." They are to be "acceptable to, and accountable to" the faculty and students, who receive their services. The Provost's own statements support this declaration of a faculty-administration relationship, as documented in a speech he gave shortly after assuming his office:

As Provost of the University I shall expect to learn and define my tasks mostly through collaboration and negotiation with you, my colleagues.

The faculty has several main organizations, the Faculty Senate and the Academic Council, and innumerable committees for their participation in the total educational effort. However, the effectiveness of these organizations in giving the faculty its "say" in University affairs has been called into question. Until the cause of this ineffectiveness can be elucidated, many of the problems presented by the past month's discussion will remain unsolved.

Criticism of these organizations has implied that both their structure and the attitude of their members may lead to a failure to initiate any new policies. The Provost stated in his speech that the "deliberative bodies" are less apt to propose new ideas than to improve upon them. Thus, he sees the administrator's role as one of presenting proposals for committee or senate deliberation. Prof. John Houck has noticed that the Faculty Senate is reluctant to consider important policy issues on its own. Committeemen and senators may have failed to give their full energies for the good of the entire University or cannot perform within the present organizational structure. This failure or inability may have placed the Administration into its present position of policy initiator.

On the other hand, the leadership by the administration and the Provost is not a clearly defined concept. No step-by-step guide is available for a leader to follow, and the President of the University and the Provost are leaders. Style thus assumes great importance. Nuances transmitted by a certain style can cause policy proposals for deliberation to appear as edicts. The present style of the Provost and its effects on members of the faculty are, perhaps, the main criticism of the "Future" essay:

In my own College and my own Department I have lately witnessed the filtering downwards of the new style. Such a lining up of subordinates is inevitable; the style at the top becomes the ambience in which subordinates work.

THE blaming of faculty organizations or the Provost alone as being responsible for the confusion in faculty-administration relations is myopic. The complexity of

the situation is astounding. One must take into consideration the present economy and its effects on our entire society as well as the past history of faculty-administration ties. One reason the recent discussions have been so vague and abstract is the faculty and administrator's refusal to discuss openly particular circumstances—occasions when proposals have been ignored or when organizational channels were not functioning. One doesn't want to resurrect a Virginia Woolf in an individual or faculty member's life, or state that ethics which respect privacy aren't laudable. However, too much is floating beneath the surface of ND. The supporters of the "Future" essay can add these words at the end of their line: "we are moving rapidly toward a future in which nobody listens, nobody sees," and *nobody speaks*.

The silence was partially broken by the recent letters. Yet, it still exists like a blanket covering the entire community, from which come occasional rumors and anonymous letters. These messages speak of a fear to express oneself on today's campus because of reprisals or jeopardy to one's position. The rumors are promulgated and reach ears receptive to this form of communication. Their persistence is an obvious symptom of a community where descriptions and words are kept as vague as possible.

Anonymous letters are unapproachable. Their form demonstrates a fear while simultaneously making it impossible for the circumstances which generated the fear to be identified, and subsequently corrected. One can only read of individuals, many of whom have been personally hurt by recent events and manipulations. These hurts will never be aired before the entire community.

If silence is based on a genuine fear, then community members lack faith in their fellows' interest and sensitivity to others' problems. This "lack of faith" is a University-wide characteristic. Mr. Meagher of Theology stated in a small symposium that the administration is unable to work with people beyond the contractual level. All the faculty member's duties are enumerated and finalized in a contract; he is a University "hireling." For example, at Notre Dame one needs an administrative rule requiring faculty to spend 12 hours in class. A general plea to the faculty to volunteer their time because of the increasing economic pressures couldn't be made. No "act of faith" was presented by the administration, but had previous "acts" met with a negative response?

A contractual type of faculty-student-administrator relationship might well be so entrenched in Notre Dame that these discussions of "faith" and "fear" are fruitless. However, certain statements by faculty and administrators suggest that sparks that would ignite a more open ND are hidden beneath the silence. Professor Goerner speaks of an almost undefinable "spirit," besides the old Notre Dame camaraderie, on the campus that attracts and holds faculty here. Fr. Burtchaell recognized in his Oct. 1 letter that many senior faculty are attuned to the "special gifts" ND offers the student. Perhaps, the common awareness and demonstration of this hidden feature of ND might make the spirit of sharing boots and a hat a current reality.

jim fanto

Point/Counterpoint: The Future of Notre Dame

Last Friday the SCHOLASTIC arranged a gathering of six members of the Notre Dame faculty for the purpose of discussing the future of the University. Ronald Weber is Chairman of the Department of American Studies; Leslie Martin is an assistant professor in the Department of English and has headed the Committee on Academic Progress; John Houck is a professor in the College of Business; Robert Meagher is an instructor in the Department of Theology; James Carberry is a professor of Chemical Engineering; Edward Goerner is a professor in the Department of Government.

Goerner: I'm not sure that the load investigating and student course evaluation business in the first letter of the thirty-one, are the foci of any kind of dispute. The problem is that they seem to have been simply asserted. The argument, if my memory serves me, the thrust of the letter was not that there ought to be a nine-hour load or a twelve-hour load or a hundred-hour load. The problem is really that the place is obviously confronted with some serious personnel and financial problems that can't be ignored. And they're being dealt with without public consultation and debate. That really seems to me to be the thrust of the letter. The problem is that policy was re-enunciated in a series of specific steps that were required of department chairmen, without any public discussion, without people really knowing what the point of that reassertion of the

policy was, that is to say without our being clear why we're going where we're going. One of the problems is that we don't know where we are going or why we're going the way we are. That's why I'm not sure that it would be profitable to discuss the twelve-hour thing or the course evaluation thing.

Weber: It seems that there is an assumption involved in the way the new policies were publicized to us, that these matters are somehow so grave or touchy that public discussion with faculty would only obscure the issue and prevent snappy, decisive action; that to draw the faculty into discussion would simply render this difficult or impossible. This seems to me to be an extremely doubtful and curious position and assumes that the situation is so desperate that these actions must be taken by fiat, without any sort of public discussion. This may be true. But again it seems to me that we are asked to make a very large act of faith with very little evidence.

Houck: I think the sign of a good collegiate leader is that he articulate the communal problems, so that the people who are members of that community, who are people of good will, can come forth with proposals for remedying the problems. Very likely there is a possibility here of consensus on how we can deal with it. And certainly I find it difficult to believe that many of my colleagues would gag at the thought of teaching twelve hours if that is what the community needs, and would certainly look at the problem of tenure and how many people we can carry over the long run. One could speculate a long financial crisis. But I think that you have to articulate problems, share them and give the community a chance to work on a solution. I think that was what the first letter was trying to state.

Martin: In the letter that I wrote to Fr. Hesburgh in explanation and elucidation of my signature on the first document, I remarked that where nothing is ever freely asked, nothing can ever be freely given. Two years ago in a casual social conversation with a high

officer of this University, I suggested the idea of voluntarily teaching more units for no money or very little more money as a possible solution to some of the University's problems and inquired as to whether or not this might be useful. The answer was, in fact, that it would be useful. I suggested at that time that some effort be made to simply lay it open as a voluntary issue to see if anyone would undertake it. That was thought at the time a very good idea; it was returned to us in the form of Notre Dame Reports No. 11 in which we are mandated to do it. I certainly have a sufficiently high opinion of my colleagues to think that a very important preponderance of them would respond affirmatively to that kind of request and act on it, and their cooperation, I hypothesize, would constitute a sort of moral suasion on less obliging individuals.

Goerner: You can't run the University as a servile place, or only servile people will stay on. The point is that people are beginning to say that the only way you can stay here is to be servile. And those are the conditions under which you can stay and there are grave crises confronting the place and you are not to try to worry about them yourself; you are supposed to trust in someone of whose prudence one has not yet been convinced. If I were a father, and I am, I would not want to send my son to a servile place.

Houck: I would like to make a couple of points. In the last paragraph of the statement by the Thirty-One there was an implication of fear of losing one's position if one stated one's name in the drafting of the document. That is certainly alien to this place, and I don't think it fairly reflects what happens or what would happen here. I surely hope and pray that it wouldn't. I think that last paragraph was a "cheap shot," as athletes will say.

Goerner: I didn't think so either when I signed the letter, but I think so now. I just attended a meeting—one that is on public record—where a man made a proposal, and the response of a responsible official of



the Administration was that that proposal will cost you one-twelfth of your salary. The proposal was withdrawn on that basis. I had never heard that kind of thing said before.

Martin: There was the matter, too, of the treatment that Professor Joseph Scott received in which a public statement was issued to the entire University community, scarcely designed to compliment Professor Scott or to further dialogue about the issues he raised.



the faculty senate is a form of masturbation

Carberry: I considered the latter part of the celebrated letter of the Thirty-One to be perhaps the Mount Etna of hysteria in a letter which was rather rich in hysteria. I would ask the following four questions: 1) Was it ascertained that the grievances that were implied were directly the consequences of the Provost's manifestations of power? 2) If indeed it was the firm conviction of those who signed the letter that the Provost was responsible for this condition, was there an attempt made at a personal confrontation with the Provost? 3) If the second avenue was explored and the Provost proved unreceptive to the apprehensions of the committee, why was the issue then not brought to the attention of the faculty senate? 4) If the Provost was not confronted, then why the letter at all? I thought it was a rather cheap shot to put a letter in the *Observer* in the first place. We, in fact, have more mechanisms whereby the faculty can inform and influence the decision of the Administration than do some of the most prestigious institutions in the country. Why are they not being used? You referred earlier to certain decisions "falling out of the sky." Where are our chairmen, where are our deans? What in the name of hell are they doing? What is the faculty senate doing, except what, to my mind, in recent years has been nothing but a form of academic masturbation. They do nothing. We have all sorts of mechanisms and they are not being utilized. Essentially, I want to know why, if certain members of the University were apprehensive about the "atmosphere," this mechanism was not utilized.

Martin: I think you implied part of the answer when you referred to a certain manipulative process leading to self-gratification. I certainly wouldn't want to impugn the *potential* of the faculty senate. I think that potential is emphatically there among the members who are presently seated. But it is my impression—and I wish to dissociate my view from those of the thirty other signers of the statement—that many forms of representations have been made to the Provost, departmental, individual, collegiate, from a multiplicity of colleges, and that they have not fared very well. I think that the faculty senate, and I am a member of that senate, has sent forward statements to the administration which were not very seriously received, were not answered with any promise of amendment of procedure. With regard to the statement of the Thirty-One, it was thought appropriate at this juncture that we make an act of faith in the student body.

Goerner: One thing that was accomplished by the letter was that faculty members found, in discussing it with one another, that lots of people had done lots of things to be heard through the departments, through the other organs of the University; many had personally spoken to a variety of people in the Administration, including the Provost. And what they discovered in the course of their conversations was that many of their initiatives had been met with rebuff.

Carberry: Then for the benefit of the student body and those of us who are not privy to such communications, this should have been stated in the letter.

Houck: Isn't this really a sign of our institutional



sickness that we sit around and discuss the style of a particular officeholder instead of the problems facing the community.

Carberry: Shouldn't we consider, though, that one has to grow in one's particular office, whether it be a deanship, a department chairmanship, or even an assistant professorship? One might be allowed some degree of error and perhaps a lack of judgment in specific cases. At the AAUP meeting of several weeks ago at which Father Burtchaell appeared, he in fact concluded his remarks by saying that if someone had an alternative position how to handle this very delicate problem of tenure, he would be the first to embrace it.

Goerner: It wouldn't be bad if we used the faculty senate to talk about the serious problems we face: the tenure quota system, the relationship of the religious order to the University, and even the relationship of



the University to Christianity and to society. It wouldn't be bad if we used the faculty senate and the academic commission to talk about those kinds of things. But when they have tried to raise these issues they really haven't received any sort of satisfactory reply, at least not in any of the bodies I have belonged to. They have encountered the response that "these are such grave and delicate matters that we really can't tell you what's really at stake, they have to be decided by somebody else." I can envisage entrusting myself to somebody to solve such matters, but I have to have some reason to suppose that matters are as grave as they are. And before I entrust myself to someone I have to have reason to suppose that the chap in whom I place my trust for our common house is worthy of that trust; that he is responsible enough for that trust. We just haven't had that kind of evidence. We have been

we are to make an act of faith in an office when it is



asked to make an act of faith in an office when, in point of fact, it turns out to be an act of faith in a man. I may make acts of faith in a man but I just haven't been given any kind of evidence that we ought to make it yet. In the meantime, it is our common house that will go down or will stand, as the case might be.

Houck: It strikes me that one of the most crucial questions we should confront is that of the relationship of the University to society. Is society on the right track? Are we to be the gatekeepers of society? Are we to assert that this young person has a certain competence which allows him to get a good position in the society? Or should we say the society is possibly not on the right track, and we are no longer going to prepare people to fit into a misguided society?

Meagher: Several years ago, when Grace and Flanner were as yet incomplete, those who were to live on

the uncompleted floors were asked to live for a time with students in other halls; some had to sleep on floors. There was a claim made that those students should be refunded all or a portion of their room fees. At that time Father Hesburgh made a statement that this was really a disappointment, that there was a time when the University burned down twice, and the *students and faculty worked together, giving up their summer, to reconstruct the Administration building. They baked bricks and rebuilt the building. That is the history of the place, that was the kind of place it was.* Father Hesburgh at that time said that he was shocked at this sort of calculation. And it is not now precisely the Administration which is inculcating in its faculty, and through its faculty in its students, this sort of calculation. They claim everything should be defined contractually, which is to say that it is inappropriate to leave claims and demands inexplicit. The minute you leave such claims inexplicit you enter a moral dimension which calls for greatness in the leader and demands at least a responsive character or greatness from the faculty. It is precisely that sort of reaction which is being denied both of the Administration and in response by the faculty. That dimension is dropping out. I think that appropriate leadership belongs to the ones who first re-enter that dimension and revive its presence here.

an act of faith in a man

SLF//Mustaches and motorcycles

Diane Wakoski is a woman of many loves and therefore many dyings. In her most recent book *The Motorcycle Betrayal Poems* the dedication reads:

the book is dedicated to all those men who betrayed me at one time or another, in hope they will fall off their motorcycles and break their necks

In the book she images guns and motorcycles, anger and revenge. The book concerns more than this sheer imagery; it is about the strength that comes from weathering these betrayals, the realization that men and women need each other in order to survive. Here Wakoski dissects a motorcycle completely to reveal the color of silver and shows the reader not only a new view of his life, but also a reminder of his death.

Wakoski feels that

poetry is the completely personal expression of someone about his feelings and reactions to the world . . . it is only interesting in proportion to how interesting the person who writes it is

For the poet
the poem
is not
the measure
of his love. It is
the measure
of all he's lost or
never seen
or what has no life
unless he gives it life
with words

A strong impulse toward confession and autobiography moves through her poems. One might say

that it is obsession and automatic writing published, but in her vehicle one makes many unheralded detours into superb imagery and thought.

Wakoski's energy cannot be denied. She has published six large collections and over 35 pamphlets from smaller presses. Her poetry speaks only for herself and yet one can identify with that self. Her relating what it is like to be a woman today is worth more than a thousand women's lib hypotheses of what it should be like to be a woman tomorrow.

To better enjoy and understand Wakoski's art one should be aware of three of her repeating images: George Washington, Beethoven, and mustaches. Washington represents her fantasy father. She adopted him to replace her phantom sailor father. Beethoven's anger at the world was transformed into powerful art. His deafness made his music more original and beautiful. He is her symbol for the theme of living with pain, ugliness, and misery, and turning it into something beautiful. The mustache Wakoski feels is a badge of the exciting male.

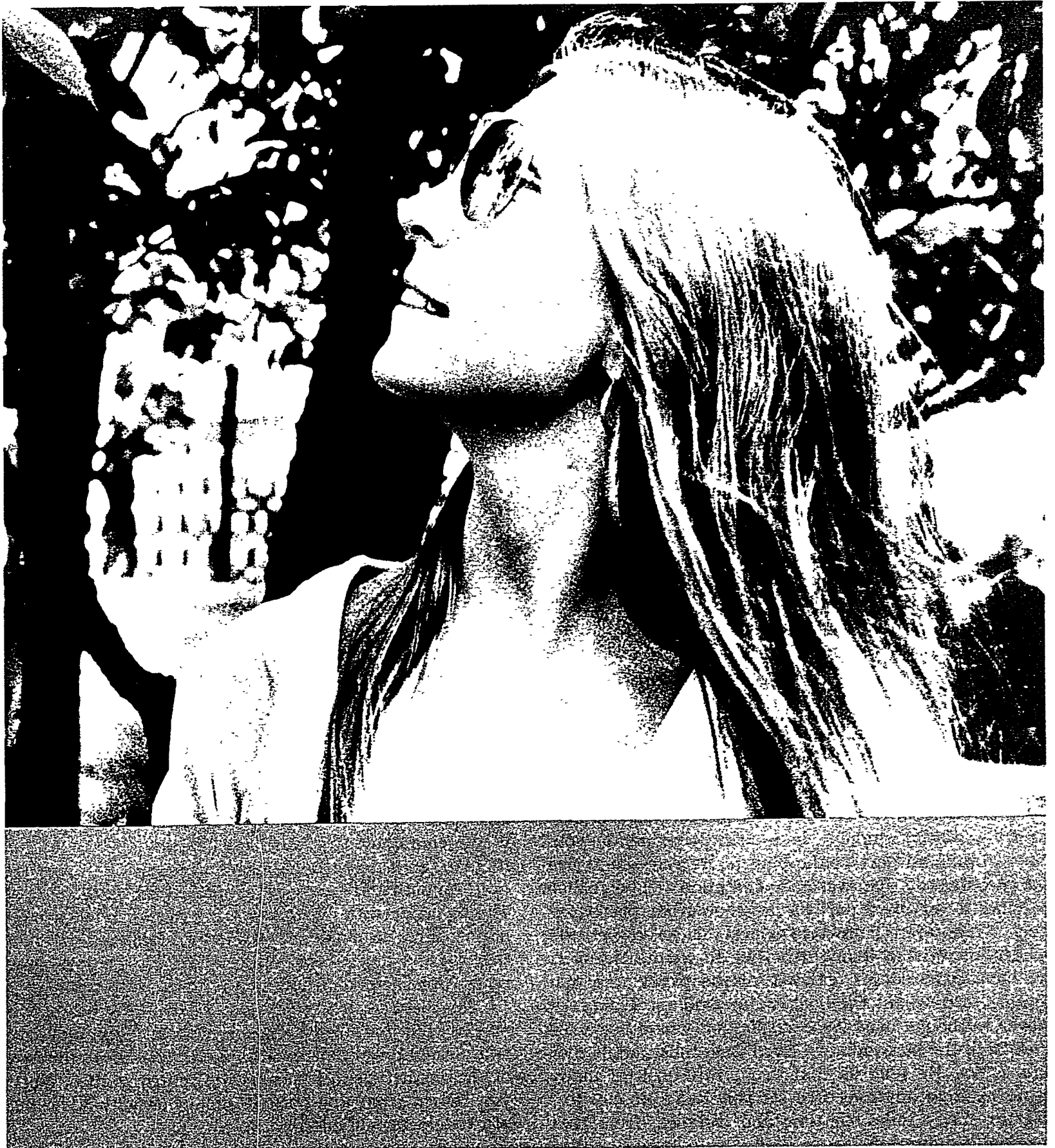
Diane Wakoski requires scholasticism to enjoy her poems completely. It is a rare poetry reader who knows that in Beethoven's 32nd year he was employed as a day laborer in the construction business and that it was a brick falling on his head that made him deaf; or that a certain color of overalls is prescribed in specific trade jobs, so that one can tell electricians from bricklayers, etc.

Wakoski's poetry is alive. Being a personal poet she is the arch of her poetry. She seeks more communication between poets and people who like poetry. Her own words best express the effect she has upon readers:

Naked I am a tree gypsy: you can't shake me out of
your branches

—eileen dugan

THE SCHOLASTIC



SLF // Fictive Reality

The realm of the imagination is one of hazy, dreamy interludes, played again and again, in and through the world of the arts. The artist deals with Abstracts and Ideals and Languages and Color and all sorts of Ideas. And one of the biggest problems an artist faces is exactly what all of this means. For a writer such as Gass the problems of the arts and their value to man is definitely not something easily accommodated to literary discussions in college classrooms.

In *Fiction and the Figures of Life*, a series of essays on fiction and its relation to the ordinary "life" of man, William Gass tells us that the "aesthetic aim of any fiction is the creation of a verbal world, or a significant part of such a world, alive through every order of its Being." The creation of such a world is implicit in every work of fiction and the value of art depends upon it. How does it work, you say? What does it mean?

As if anticipating those questions, Gass has written us a novel that goes a long way towards being a definitive answer. *Willie Master's Lonesome Wife* is unlike any book you've ever read. Don't be discouraged by the split phrase, sentences, and paragraphs; the change in type; the changing voices; the thread of at least *three* separate and distinct plots; and the narrator (or Gass) stepping in to taunt and deride you. No — that's all part of the plan to let you experience the meaning of that word "imagination." The reader becomes a very real part of the book from the beginning. Gass even tries very clever tricks to let the reader know what it might be like to write his novel: we have *coffee stains* on some of the pages, and him talking to us about the book we're reading. It is very clever, although we never do forget where we are: that is, in the hereandnow. Even Gass must admit that this is so. He tells us that ". . . this book is many removes from anything I've set pen, hand, or cup to." We are many miles, in time and distance, from that original manuscript.



Now we can begin to say, "I see, I see." How many novels, how many poems, how many fictions will it take us to reach reality? That is a tough question, but this book ought to at least make you feel that there are so many realities that we have a chance, at any rate, to hold onto one. This book deals in the imagination, and it must use language to do it, of course. Don't overlook the language in this book — it's well worthwhile. This book drifts so close to poetry so often that it almost becomes a prose poem. Even Gass laments: "Dear me. Scraps of old poems. They keep wandering around like ghosts, hoping to get use someday."

But finally, the most important thing about this book is that it deals with the imagination in an imaginative way—"imagination imaging itself imagine." The power of *Willie Master's Lonesome Wife* — in the characters, the language, the plots — is due to its place as a living Being, alive and well. It is a *creation*. An entity. It's *real* — the most realistic of fictions. This is no untruth. Gass says that "the man of imagination dares to make things for no better reason than they please him — because he *lives*." There's your reason for the book. There's your reason for art.

This book is art. This book is worth reading, no matter who you are. This book should be read slowly and pleasurably. This book is art. The end of the art, of the aesthetic experience, is the return to life. When you return from this book it should be with a feeling of excitement and energy.

— bob muniz

SLF//On the sidewalks of New York

Today's world of literature has been flooded with many biting commentaries about the grim subculture of the urban ghetto. The vast majority of them are little more than soap boxes from which the author laments over the oppression caused by big city politics. Emerging from the clot of writers produced in the sixties, however, is a young literary artist who surpasses all others employing a very orthodox manner.

Jay Neugeboren was born in Brooklyn, New York, in 1938. He received his B.A. from Columbia in 1959, his M.A. from Indiana in 1963, and has taught at both universities as well as at Stanford. He is currently writer-in-residence at the University of Massachusetts.

His first major work in literature came with the publication of the sports-oriented *Big Man* in 1966. This novel possesses a driving energy on the subject of a basketball scandal in the 1950's and generates such an expressive vigor in its description of the game and one of its stars that the illuminating conclusion hits hard and profoundly on the reader. One reviewer of *Big Man* called it "one of the finest novels written about an athlete." Neugeboren followed his first novel with *Listen Ruben Fontanez* (1968), an equally impressive work, and later added an autobiography, *Parentheses* (1970), to his list of books.

Through the sixties Neugeboren was also busy writing a series of short stories that appeared in vari-

ous magazines, and later were reprinted in a collected edition, *Corky's Brother* (1969). It is in these twelve short stories and one novella, (the title story, which won *The Transatlantic Review* Novella Award in 1967) that his technique and style of communicating become most apparent. The subject matter of the thirteen works ranges from racial hostilities in a factory to the narrative of a young southern boy about his unyielding father, and, in six instances, the adventures of a group of youngsters in the streets of Brooklyn. These "Brooklyn" stories are by far the best pieces of literature to date to deal with the subculture of the big city ghetto.

Narrated by an adolescent, Howie, these stories bring back memories of the good ol' neighborhood gang. In the youth of the average boy there is always the presence and influence of the local assemblage of tall, short, and goofy-looking friends. The adventures of one such group is recaptured by Neugeboren in these stories from the Brooklyn streets. Izzie, Corky and Louie (the one who brought an old Victrola to the neighborhood baseball games so the "Star-Spangled Banner" could be played) are Howie's best friends, and the various stories find them all in very ordinary situations ranging from buying uniforms for the neighborhood team to playing hookey and watching the Dodgers play in Ebbets field.

The familiarity these stories evoke is Neugeboren's most potent weapon. For within the confines of what appear to be Bill Cosby-like childhood tales are deep implications that all is not well. On one level, the tales are innocent recollections of growing up with pals and all the little worries involved, but going beyond that is Neugeboren's attempt to acquaint the reader and get him to understand the ills of lower-class living. He never preaches, but only implies, and allows us to make up our own minds. For instance, there are no condemnations in "Ebbetts Field" when Eddie, a friend of Howie and a promising young basketball player, loses an opportunity to become a college star due to the pressures of lower-class life. Instead, the reader is left with the task of discerning who or what is to blame for such a tragedy. The combination of humorous and interesting recollections told in an easygoing style, and the deceptively simple plots with an unspoken moral going through them has been manipulated by Neugeboren to the point where his stories have the precise subtlety desired. Neugeboren's writing led one critic to remark, "It is not at all premature to predict that when the writers of the 1970's are accorded praise by the literary judges of the 1980's, Jay Neugeboren's name will be on most of those critics' lists."

—joseph measure



ONLY THE CHILD:

Alternative Schools & the Growth of a New Order/PART ONE

20 October, 1971

Already, autumn moves to winter here, and the building I have entered is cold because the furnace no longer works. Milly, in three layers of sweaters, is playing songs on a guitar, getting kids to move, to get their blood circulating, shouting and singing and quickly getting them to forget the chill and sing with her. The school has been going since September, with little money and lots of gusto and kids carrying water in buckets to flush the toilets in this abandoned church. I have come to it today, my first day, and already feel somewhat at home. The wall is filled with pictures: everywhere, the Beatles' yellow submarine with all its magic. I have met Julie, who is four and doing New Math. I know nothing of the how or why of this school; I am only struck, now, by the immense joy and by the children's openness—which is at a level unique in my experience. There is little fear here.

THE first recognition is simple: that there is too much to say and too much of it is unsayable. The specifics are more complex: how, despite that difficulty, to share with you an accurate picture of this community, called Marmalade Hill School. How to speak and not ossify the whirl of events and movements and growths that is its day. How to share the intensity of this free-school experience without melodrama or rhetoric, but simply and clearly.

I have thought that I might speak about the people here. The children: Glyn, Brook, Cory, Lea, Michael, Julie, Peg, Eric, Tyrone, Val, Joey, Terra, Andrea, Bill, Mike, Pat, Greg, Sherri, Heather, Peter, Michael, Jamie, Paul, Eugene, Issa, Danny, Bouchie, Peepers, Thad, Dana, Tiffanie, and Angelina who at two and one half years is the freest of us all. And the adults: Milly, Bob, Lynne, Paul (whose capacity for wonder is unmatched by anyone here), Ron, Marci, Dale, Lois, Everett, Mike, me. I might speak each of their stories, as I know them, and how each

of them has changed my story. If I could do this, I might have a good beginning—because in the particulars of time, place, and person are the roots of our community and of its application to other such communities. If I could speak each of these stories I might give some sense of the world it comprehends, almost boundless in its particularity—as when lying on your back on the ground you look up into the filigree of a tree's branches and understand from that its size.

But the stories are less than the persons, and I want to give some sense of the whole—of the process, of what we have come to understand about the dynamics of learning in (*and forming*) a community this close and intense. I want also to give some indication of how all this begins to be accomplished—to help those of you in the Notre Dame/St. Mary's community who might want to begin, or begin thinking about, similar experiments in learning and living together, in developing alternate environments for both. And because I have come to believe that a frontier of education is at the youngest levels—where the *process* of learning is clearest, best studied and best nurtured; where the patterns that direct future learning are established, and where the infinite potential for human growth at any age is incarnate. These are, for me, the root concerns of education at all levels (*i.e.*, the development to wholeness of the persons involved), though they are quickly forgotten.

PERHAPS it is best to begin with the beliefs, the common understandings in which the school day roots itself. These are not educational theories or dogma but rather are open-ended positions come to after a variety

Perspectives is a regular column space open to any member of the University community. Manuscripts submitted for consideration should be mailed to the Scholastic, LaFortune Student Center, Notre Dame.



of experiences in other learning/teaching situations: a series of feelings and attitudes that have now located themselves in the deepest parts of those involved, not simply in their heads. The beliefs are given impetus from a simple fact: that most public and private places of education are not at all places of light or growth or love or even learning. They are not even neutral institutions, because such things do not exist. Rather, schools have become places of constriction and pain, they have replaced the silence of wonder with the silence of "discipline." They have made of both the learning and growth processes things compartmentalized, removed from the *person* of the child, and inappropriate to the mystical and natural rhythms of a child's day. This has been accomplished by reversing in form and spirit the first and possibly best techniques for learning — *i.e.*, the relationship between parent and infant that is, possible though frequently not actual, in a home. Schools and the desire for mass education stifle the freedom that allows a small child to appropriate the immensely difficult challenges incarnated by a language and the motor coordination needed to walk — both normally accomplished very early in life. They have altered the radical freedom given a child to follow (when it is physically safe) wherever his curiosity leads, and according to its proper, individual schedule. The things learned in those earliest years — the *pattern of learning* established then — make later growth possible. (Such freedom is uncommon in most families in this society at this time;

but it is nonexistent in most schools. We are not saying, "Work only with healthy families — and build on that" — sixteen of our kids are from one-parent or no-parent homes. What we are saying is that the learning environment made available by the love of a parent is a model to be worked toward in schools.)

The difference between what is learned in early childhood and in school has something to do with schedules, lines, enforced silences, name tags, adult-centered classrooms and the whole complex of forces represented by mass education. For example, Tolstoy's discovery in his peasant school a century ago remains absurdly obvious and unpracticed: that the proper time for stories and reading is not the daytime but the hours after supper, when a child's energy level is more attuned to those kinds of activities.

20 January, 1972

Milly and I have been reading with Michael Van Dam, who is six. His sense of phonics is well-developed and he learns new words easily. What awes me is the kinetics of his learning: each new word is accompanied by some movement — jumping or hand-clapping or any one of several other possibilities. The excitement of discovery has located itself inside his body and the movements are crucial to the learning. How did I ever learn seated in a classroom? I think now of how Milly taught handicapped children the alphabet by having them form the letters with their bodies; or how early in the fall she let Michael jump from word-card to word-card, spread out across the floor. She understands how children learn: not through the head but through the person.

we are undoing fears and insecurities and mistrusts

IN place of the schedules and roles we are trying to create a new environment — more proper to the integrity and growth processes of *each child*, one capable of nurturing a relationship of trust between adults and children, an environment that will take into account the whole of a child instead of simply his head. We seek a place where the roles of “student” and “teacher” have been transformed into a community where people learn together and from each other — sharing the concerns that are important and insistent for them.

Trust between persons is the first step: from it, all kinds of growth — emotional and academic — are possible; without it there is only the anarchy of rote memorization and “learning” that is not retained or ever made a part of a life. That trust makes possible, and is nurtured by, an open environment in which children and adults can move freely, in which hostilities and loves are openly expressed and dealt with, in which the imagination and wonder inside each person are given the room and time and protection they demand. And so the school becomes, first, a place where people can be themselves, a place of freedom, responsibility, and caring: these words take on an immediacy and concreteness only in the particularities of the place and people. The responsibility is to offer freedom and trust and not the moral and physical vacuum which “progressive” schools often substitute for the hierarchy of educational institutions. That responsibility is perhaps the heaviest and most consistent for all concerned: the old roles must be replaced with better (not just different) relationships. Neill titles one of his books, *Freedom, Not License*. George Dennison in *The Lives of Children* speaks of the necessity to not simply throw kids into a vacuum of illusory “freedom.” And Herb Snitzer, Director of the Lewis-Wadham School in New York, says,



There are very valid functions for adults here. One of them is to function in a way that lets the kids know this is a safe place . . . a stable place . . . that they can act out whatever they need to act out, and they will not be brutalized for it or smacked down physically for what they do. If they do something intrusive they will be called on it. But they will not be hurt, either physically or verbally. There's none of the moralizing that adults are so great at with kids to the point of making them feel pretty guilty. In many ways, an adult has to perform this function of security, of being a secure element, a stable element. So they have an important job to do — not as teachers but as human beings.

Once there was a spider. It was a boy spider. The spider liked to make people run, and he liked to make other spiders have fun. He told jokes and played games. One day he was in his house getting dinner ready and someone broke his house down. He was mad. So Mark, that was the spider's name, went out of his house and bit the kid. The kid smashed Mark. The End.

Greg Cunningham, who is 8.

IN a very large way we have come to see ourselves as doing remedial work — undoing fears and insecurities and mistrusts, so that we can begin anew. (Milly talks about her work with emotionally handicapped kids as giving them the skills to reach a “point zero”; this is not so very different from working with many 12-year-olds.) This perception directs much of the day’s activities. For example, central to the day from the start, has been what we call “movement class.” It is a time when people come together as a group to explore themselves and each other through the medium of their bodies and its language, through physical movement — whether dance or mime or sense-relaxation or jump-rope or building pyramids in the sunshine. Things discovered here are immense, and twofold. First, they speak the existence of a world inside each person: the world as body, the body as world. Second, they offer a whole new way of communicating — completely nonverbal, it opens a level of “speaking” and relating and that is different from the ways we normally restrict ourselves to. This nonverbal communication has become a central and seminal quality in our school; it is present now in all of us, to one degree or another, and we are happy with it.

The images of this are particular, and always present in me. Pat and Greg transforming themselves into field mice during an animal chase for one hour concentrating all their energies on *being* field mice: building homes, gathering food, running in fear from hawks and owls, and never speaking. Michael Edwards opening his body to the touches and strengths of big and little people moving about a yard or room. Bill Desmond (who when they began in September spent his first day breaking a window, stealing cigarettes and successfully alienating himself from every other kid there, pushed by whatever mixture of fear and *machismo* and insecurity is present in a twelve-year-old) giggling loudly and self-consciously, then quieter, then in silence letting himself be touched and pressed and carried. The trust and concentration levels at these times move me beyond words. Because though each of them are small things, they take on relevance when I remember myself at 6 or 8 or 12, and the insecurities that went for so long unhealed.

It became clear very early that much work needed to be done to get the other kids (from eight on up, I suppose) back to the sensual awareness that is so much a part of early childhood — the oneness with every thing in their environment, the gift of giving to all things life. Ned O’Gorman, in *The Storefront*, writes, “Of all the things a child craves, the most tangible, to anyone who will look, is sensual delight. . . . A child is a mystic because he sees whatever is around him as if he were it. He is a mystic because he loves with all his heart everything he moves toward; everything he moves toward seems to receive him with a corresponding love — rocks, dirt, paper, blocks, snow. . . .” And Joseph Evans, who knows this gift in children, once walked into a “Basic Concepts of Political Philosophy” class, went to the window and said, “Good morning, tree.”

Much of that vision has been crushed out of a child

even in the earliest levels of schooling: taught to sit quietly, play only at recess, remain reticent about the differences between “him” and “her,” not to say hello to trees or pencils or daydream during reading. If that alienation from self gives birth to an alienation from others and the world (and to a domination-oriented relation to them both), then the process can only begin to be reversed at its roots. I think of the difference between the smaller children, say Julie or Issa or Angelina, and the teachers even here — of how much more at home they are in their bodies and in their world. I think now of how Glyn who is thirteen had to (and quickly did) re-teach me to celebrate the mystery of my body’s movements, its constant dance.

13 March, 1972

Today I read this in M. C. Richards’ book, *Centering*. “Another picture from which I draw inspiration: Robert Turner, sitting at the potter’s wheel in our studio at Black Mountain College, giving a demonstration. He was centering the clay [on the wheel], and then he was opening it and pulling up the walls of the cylinder. He was not looking at the clay. He had his ear to it. He was listening. ‘It is breathing,’ he said; and then he filled it with air.” I remember that Glyn wrote last fall, “A printing press is like a beaver because he can carve letters on tree bark”; and Perry said, “Which is heavier, a mountain or an ocean?” And Peter only yesterday wrote a story that began, “In the car 80 ft away, And a big storm happened.” I am alive with their perceptions.



Steven Brion, last year’s editor of the *Scholastic*, a Danforth Fellowship winner and a very nice person, is at present living in Salt Lake City and spending most of his time teaching at Marmalade Hill School.

It Starts At Home

THE war is winding down; Vietnamization is successfully working for the Re-election of Richard Milhous Nixon, and all of our Catholic, privileged, American sons attend the University of Notre Dame and live booze-infested, fun-filled times among the beautiful lakes and trees. The guy down the hall or upstairs or next door gets his hair cut, dons his G.I. outfit and receives his credit hour for learning the science of the military.

In the backwoods of Vietnam, a child, a mother, a lover, a brother dies of phosphorus burns from an incendiary bomb dropped from a Phantom F4. It is piloted by a crew-cut Air Force Captain or Navy Commander or Marine aviator who pressed a button and hit the after-burner with thoughts of R. & R in Hawaii or Guam or the Philippines. The man at the controls of that beautiful piece of tin is born and bred right here in America; right here at the University of Notre Dame that pilot or others like him are given the disposition to press a button and extinguish the life of the faceless enemy below. Right here in the peaceful surrounding of lakes and trees, men of the Catholic elite are trained to think "deterrence," "defense," "democracy."

With the tacit approval of that pillar of civil rights, Theodore M. Hesburgh, with the unseen nod from James T. Burtchaell, with a silent pat on the back from you and me, members of this University community learn the ways of defense and protection that are founded in the mechanics of M-16 rifles, jet aircraft and Claymore mines. With the silent workings of the universe — sunrise, sunset, sunrise, sunset — the men of the Catholic ivy-league learn day-to-day the ways to make the world safe for democracy. Guns, explosives, warplanes, warships.

Reserve Officer Training goes virtually unseen on this campus while men from that very system kill the "inferiors" of the world that threaten the economic and physical well-being of lily-white America. I often ask how that staid, functional building beyond the Rock can be passed every day without thought, without reflection, without a quest for an answer why by people who partake in the Body of Christ. I ask even more often how young men can enter that building and sit calmly and quietly in their clean-pressed

woolies while some obscure colonel speaks of "The Parameters and Extent of National Defense."

NOTRE DAME, Our Mother, allied to all that is right! God, Country, Notre Dame! It becomes so easy to look down on the roofs of thatched huts and press a button. It becomes so easy to think tradition and squeeze a trigger. "Wasting" another human being makes more sense when everyone is nodding — the president, the generals, the university — some would have us believe that Christ himself casts an approving eye. Where does one turn? Who is right? What is right? I do not intend to preach answers to anyone, but it would seem that answers must somewhere exist.

I am asking how this University can permit, let alone sanction, the open training of Catholic men in the skills and expertise of making war. Killing and destruction, even while masquerading under the guise of national defense and deterrence, are still killing and destruction. How many clean-cut American men will march down the bloodstained path to war? As long as this University continues to permit her sons to be trained as murderers by the military complex, as long as the war machine is fed by Notre Dame men, as long as everyone not directly involved plays deaf, dumb, and blind, we all must share the burden of responsibility. Until the members of this community awaken to the fact that war starts in one's own heart, it seems unlikely that we will see the end of Vietnam or conflicts like it.

It is too easy to let operations go on like nothing is wrong. Emphatically, something is dangerously amiss — something that must be corrected if we are to maintain our humanity. There exist a number of structures and people that will attempt to chop down movements aimed at the correction and/or elimination of barbarians like one sees on this campus and elsewhere. It seems apparent, however, that we must awaken and act swiftly, lest our silence itself act as approval. The call to action can be taken up (and must) if we are ever to see the end of military cemeteries, V.A. hospitals and sole-surviving-son clauses.



Steven Alan Bennett is a freshman from Rock Island, Illinois. He resides at present in Fisher Hall.

Who Needs It?

The place and purpose of the student arts at Notre Dame—and how that role has changed in the past three or four years, the successes and failures—provides a rather unique and elusive subject for discussion. All avenues of investigation seem to intersect at two points resulting in two questions that fairly demand answers if we are ever to get to the heart of this issue. The first is one of priorities, the second of popularity.

First, are we dealing with student-artists or artist-students? At first glance, the distinction may seem precious and the difference wholly one of semantics. The arts, after all, as Cardinal Newman has reminded us, are broadly humanistic *artes liberales* and thus very much the concern of any university which purports to graduate "gentlemen." One need but consider the plight of those practicing artists of the good Cardinal's own time to "smell the rat," as they say.

Granted, the "starving artist" motif is often exaggerated—and not uncommonly by unknown artists who just happen to have "revolutionary new novels to end all novels" bulging uncomfortably from their back pockets. There may even, perhaps, be a bit of the juvenile in much "artist talk"—"nobody understands me" etc., etc. Eliot, you may remember, was an oftentimes vicious literary infighter, and Proust an incomparable whiner. I suspect that if the majority of our artists were to lose the conviction of their own unlimited potential, of the possibility for their becoming a "great," we should soon find ourselves with little art. And what would remain would probably be second-rate. Given such temperaments, the fact is, as anyone who has had even peripheral involvement with the student arts knows, that school and art must often exist in a not-too-creative opposition. For the more fortunate artist-students the problem is one of give-and-take. In rare cases the commitment to the practicing arts finally negates any fidelity to structured academic pursuits.

Those English professors who include options for creative efforts within the context of course work, and the art department, with its program of independent

study, provide good examples of one type of "give." Rather than launching into a lugubrious sermon about the "few bad apples" who may spoil it for the majority, let it suffice to note that this policy may not be academically kosher. But, since the degree of democracy achieved at Notre Dame seems to be a rather hot subject these days, let it be

longer in vogue, even if the tangible results of its demise are as yet few and far between.

The separation that exists for the student-artist has social analogues. The charges of "elitism" from those unsympathetic to student-artists are matched by the more insistent, if less vocal, accusations of mass insensitivity



further noted that a democracy is distinguished by its willingness to take intelligent risks.

It is tolerably clear that there is a valuable distinction to be made between, say, studying Shakespeare and acting in *Judas Christ*. Each has its own integrity. But when this distinction is reflected on the individual level as the choice between reading *Othello* and attending a dress rehearsal the answer becomes more difficult, remarkably so. The distinction exists, at least theoretically, but it is by no means clear to what extent the University must provide for practicing student artists, formally and financially. In the past, the University's attitude toward these artists was frequently one of condescension. The dominant tone was one of having made "concessions"—as if these activities were necessary forms of advanced sandbox calculated to pacify the natives. Happily, this attitude is no

and philistinism made by the artists themselves. At times, indeed, both groups seem to be actively pursuing their own isolation. It would be reassuring, though I fear facile, to pen self-reminders to the effect that we are all students at the same University, etc., etc. The gap between artist and audience has been widening since the latter half of the 19th century, and even the relatively insignificant instances of it at Notre Dame are not without their aesthetic and political overtones.

All of which points toward a consideration of our second question—namely that of audience. Though Notre Dame's location may have its cultural disadvantages in terms of "big name" art exhibits, early runs on commercial films, poetry workshops etc., the situation presents distinct advantages to the student artist, almost by default. One inclined to be skeptical might call this "lack of

competition"—I'd prefer to think of it as a breaking down of our relationship to art as being purely "consumer-product." Indeed, Michael Lonier, a photographer-student friend, has chided me that "Picasso is the death of art," and when one considers the awesome energies poured into Picasso criticism, one feels inclined to admit a measure of truth to this statement.

For years student art at Notre Dame was confined to dingy dormitories and secret societies. The masculinity cult still exists. But beginning in the late 50's this art began to exert an influence on a reasonably large student audience. To the best of my knowledge, this audience peaked around 1969, and professors, CAC records, and student artists themselves would seem to indicate that this audience is dwindling at an alarming rate.

What has happened might best be called a stabilization of taste. Such retrenchings are as common in the history of art forms as they are in that of politics. In fact, changes in taste often correspond to political changes. The San Francisco Mime Troupe for example, drew an audience of over 500 in 1969 precisely because their brand of theatre corresponded to a political reality. That reality has since passed away. How does one make popular theatre of inertia? The other side of this argument would contend that such enthusiasm was insincere from the start and that the smaller audience for dance groups and student poetry readings, though lamentable, represents a normal shift in taste away from the fledgling and the innovator and back toward the more established artists.

The situation is further aggravated by the University's hesitance to make solid financial commitments to the arts—student or otherwise. In terms of dollars and cents they are still expendable luxuries. But, in one respect the student arts are no different from any other arts: facilities—and facilities, of course, implies finances. Washington Hall and the Old Fieldhouse have been much improved, thanks not to the administration (which merely tolerates the latter) but to the efforts of the drama and art departments, respectively.

And so there you have it—at least from the perspective of a student who sometimes writes poems. An academic training seeks to inform our response to the arts. But, paradoxically, this same training tends to overlook the effect that an audience has on the practicing artist and thus, at its worst, to preclude the possibility of a vital arts program. Audience, a broadly responsive rather than critically sophisticated audience, becomes the crucial difference between committee and community art.

—dan o'donnell





"El Topo"

Alexander Todorowsky

I

the solution to the problem is predicated to a knowledge of its outermost parameters, its most intimate bounds. how far between the horizon and any star? how close the shore to the edge of the world? this is no attempt at explanation; none of this will cover what already is unknown. to do otherwise would be meaningless, calculated, crude. only in this way can one absorb the obvious.

II

el topo the mole chases his shadow across a desert sun seeing no right angles he hesitates stops refuses to move then cautious at first creeps along and at any the very beginnings sign threatening to his (celluloid) image burrows deep into mother the earth to rise again in a different time and place

III

there are four great masters of the desert. you must seek them out, talk to them, kill them. you shoot the first one and he drops out of sight, the ground opening to receive him. the second falls quickly backward into a pool of blood; you must bathe in it, drink of it, relish its being. number three is quite difficult: you are wounded, defeated, rearranged. run. wait. shoot him in the back. the fourth master kills you dead. now it is your turn. look around you. get it right.

IV

let me watch as the blood gushes from a hole in the back of your head, a gash between the thighs. the bees will eat you slowly. you will suffer much, then lie there, a thousand miles from anything, your teddybear and picture of momma broken and buried in the sand. must i go further? all of this is cognizant in one form or another. black, forked spiders layer the web with more of the same. what did you expect? salvation, damnation? instead, chained wooden indians, synthetic fire, some colored plastic, a bare wall.

V

a. philosophy being the end of Art
b. art being the goal of Philosophy
c. none of the above
this is all there is.

—casey pocius

The Sounds



of Tradition

Mention of the term "folk music" usually brings forth names like Tom Rush, Judy Collins, James Taylor, and so on. These people, though, represent only a very, very small portion of folk music. These are the people who have achieved commercial success, they've "made it." True folk music, though, rests largely on the concept that you can't "make it" in the usual sense. Folk singers primarily sing for the pure enjoyment of it, and only a few are able to (or try to), make a living at it. Certain qualities which are necessary to the commercial scene are diametrically opposed to what folk music is all about. The commercial performer is concerned with presenting his material, and his particular talents. The idea is to show that you are somehow more original, or just plain better than the other guy. (If you don't feel this is the case, just get hold of a copy of *Billboard*.) I'm not necessarily criticizing this competitive spirit, I'm just saying that it ain't folk music.

Folk music (and folk singers) are primarily concerned with presenting the material rather than themselves. The idea behind this is simply that the songs and tales which have been passed down through tradition are good enough to stand on their own, that you don't have to dress them up and arrange them. Besides being the most honest means of presenting the songs, it's also the best way of preserving the songs, of keeping the tradition alive.

So what is traditional music? Basically it's that music which comes from and is passed on by oral tradition. It's the music of the people rather than of Tin Pan Alley; it comes from the common experience of a particular subculture rather than the experiences of one person.

The songs tell stories, stories of train wrecks, cattle drives, unrequited (and requited) love—simply songs about life. "Wreck of the 97," "Streets of Laredo," "This Land," and "Shenandoah" are a few of the more widely known traditional songs.

The purpose of this article, though, is not really to discuss traditional music, but to get you to come to the Folk Festival this weekend. The emphasis here will be on traditional music, and there are few (if any) better examples of this music than Mike Cooney. He's been around the folk music scene for about ten years, and has consistently shied away from commercial success. He just isn't interested in "making it." He's performed in every major folk festival in the country, the list of coffeehouses and other concerts he's given fills five pages, he's been on "Sesame Street" a few times, and is really the country's "best-known unknown." In concert he plays the 6- & 12-string guitar, banjo, fretless banjo, and concertina. The material ranges from ragtime guitar to banjo tunes, sea chanties, unaccompanied ballads—in short, his "field" is the whole of American folk music. The most important thing about Cooney is not what he does, but the rapport he achieves with his audience. There's no performer/audience separation, it's just an enjoyable evening.

Joining Cooney in the workshops Sunday afternoon, and appearing in concert Sunday nite, will be the Armstrong family—George and Gerry (Mr. and Mrs.), their daughters Becky and Jenny, along with Chuck Heymann and Melissa Trier. They draw their material largely from the Anglo-American tradition, and the best way to describe them would be to quote Fiddler and Evelynne Beers, who run the

Fox Hollow Folk Festival: "The songs of George and Gerry Armstrong are the essence of our musical heritage, honest since they represent a real latter-day family tradition that belongs to America."

The aspect of a folk festival that really sets it apart from the other types of music festivals, though, is not the concerts, but the workshops, which will be held Sunday afternoon. The first one, which will begin around 1:30, will have Cooney and Dan Gellert playing and discussing Old-time American dance music. Gellert is presently living in Elkhart, and plays excellent guitar and fiddle, in addition to being one of the finest clawhammer banjo players in the country.

The workshop following this will begin around 3:30 and will have the Armstrongs and Cooney discussing folk music in general, with particular emphasis on ballads.

That's basically the line-up for this weekend. The cost for the Saturday and Sunday concerts is \$1.50, and \$1.00, respectively, or \$2.00 for both. The workshops Sunday afternoon are free and, if possible, will be held outside. Sponsors for the events are WSND, Cultural Arts Commission, Music Department, and American Studies.

There's really not a lot one can or should say in attempting to promote this type of festival. Pop style "hype," promotion, and rave previews are simply not compatible with what this music is all about.

Just come. As one reviewer put it, "Cooney is capable of giving an audience more pure enjoyment than the sophistications of most contemporary music allow."

—dick tarrier

Coming Distractions

LECTURES

A faculty symposium on change in America, sets sail for an Around-Cultural-America-In-Two-Days trip, April 14. Its mission—to answer the question, *Old Culture or New?* Four stops will be made along the way. At 0930, the first day, the committee goes ashore to explore Politics, Economics, and Social Organization in America. Just before the next stop, Columbia Professor Zbigniew Brzezinski, at 1400, spyglasses America with *A Coldly Optimistic Perspective* from the bridge in the CCE Auditorium. Then, it's full-steam ahead for Philosophy, Science, and Technology at 1600. On the second day, at 0930, the crew zooms in on Religion. Finally, they map Arts and the Media at 1400. Interested parties may board at any time along the way. Be at dock No. 202 in the CCE.

Karl Marx lives again April 14. Professor Sheldon Wolin unearths *Marx: A Theory in the Age of Revolution* in the Memorial Library Auditorium at 3:30 p.m. Scott McLeod cleans up any doubts on the *United Nations 1972 Conference on the Human Environment*, April 19, in the Architecture Auditorium at 2:30 p.m.

Black Studies spotlights the *Socio-Political and Liberation Movements of Chicanos* on April 20. The lights go up on Dr. Jose Gutiérrez at 7:30 p.m. in room 217 of O'Shaughnessy Hall.

Under the premise that Providence isn't only in Rhode Island, a history professor gives a Geography lesson in the Architecture Auditorium. Professor Matthew Fitzsimons maps out the *Role of Providence in History* April 23 at 8:00 p.m.

Do the ends justify the means? Hanna Gray's *Machievelli and the Humanist Tradition* justifies your April 26 attendance in the Memorial Library Auditorium. The 'ends' begins at 8:00 p.m.

Black Studies sheds light on the *Socio-Political and Liberation Movements of Afro-Americans* April 27. With power supplied by the American Minorities Lecture Series, Dr. Bart Landry flicks the switch in the Memorial Library Auditorium at 7:30 p.m.

PLAYS

Brigadoon drifts in Bethel College's Goodman Auditorium. Don't look now. Look April 28 at 8:00 p.m.

Showboat docks in O'Laughlin Auditorium April 28, 29, and May 4, 5, and 6. The ND-SMC thespians cast their lines at 8:00 p.m. Take hold of this Kern-Hammerstein musical.

CONCERTS

Jethro Tull breathes deep into his golden aqualungs, April 18, and lets it all out in the ACC at 8:00 p.m.

The South Bend Symphonic Choir renders Durufle's Requiem. The Morris Civic Auditorium, April 23, and 8:00 p.m. provide the background.

Hear Liberace play his theme song, "It is better to light just one little Candela-bra," April 28, in the ACC at 8:00 p.m.

FILMS

Go ahead. Open *The Wrong Box*, April 14. Last Grasp promises three times, 3:30, 7:00 and 9:00 p.m., that it won't be a mistake.

Travel with the Lions Club to *France's Fabulous Normandy* April 14. No plane ticket needed. Just take a seat in O'Laughlin Auditorium at 8:00 p.m. and you're on your way.

Last Grasp's *The Overcoat* comes in three sizes—3½, 7, and 9. Try it on with a friend April 21. Co-ed dressing room—Carroll Hall.

Cinema '72 turns back the clocks in Washington Hall to Movie Time. On April 22 and 23, the *Weekend* starts at 2:00 and 8:00 p.m.

Be a *Member of the Wedding*. You have three chances to say 'I will' — 3:30, 7:00, and 9:00 p.m. The festivities take place in Carroll Hall on April 28.

EXHIBITS

18th Century France lives on in the O'Shaughnessy Art Gallery until May 15. Open the doors to the past and *A Study of Art and Civilization*.

Sculptures, paintings, and photographs, by guess who, interiorly decorate the O'Shaughnessy Art Gallery April 16. Manesier didn't sign them. Neither did Baer, Roualt, nor Leader. Rather, the 1972 Art graduates. Be surprised until May 21.

SPORTS

It's nine on nine as ND and *Miami of Ohio* go bat and ball against each other here, April 21 and 22.

The Irish netters court the *Ball State* and *Bowling Green* racket men on the ND turf April 22.

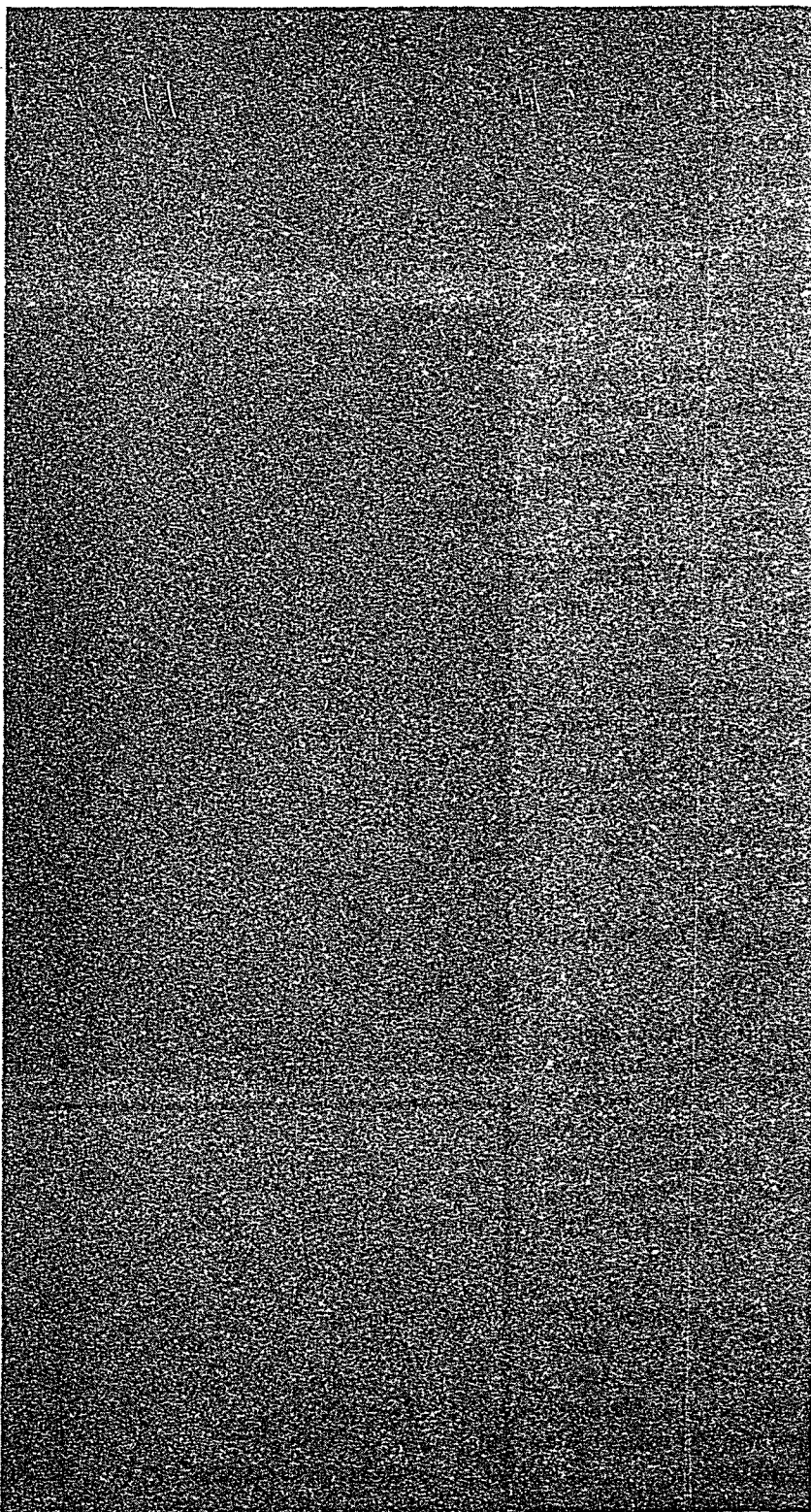
Who loves whom more: *Western Michigan* or Notre Dame? The answer lies in the ND nets April 26.

If the '72 season ever gets underway, the *Chicago Cubs* will host the *Cincinnati Reds* on Saturday, April 29. If you care to be a witness to this historic occasion for the paltry sum of \$10, contact Bob Cunningham at 1876. The price of the excursion, sponsored by Knight of Columbus Council 1477, includes transportation to and from Wrigley Field as well as all you can eat and drink and drink and drink. . .

SPECIALS

The British are coming! and so can you to the *Public Debate* April 14 at 7:30 p.m. Aidan McDermott, Information Officer British Consulate, Chicago, will be in town to moderate the topic: "*Resolved that the British Government has done all that is reasonable to bring peace and justice to Northern Ireland.*" The one lantern of the Committee for Ulster Justice and International Law Society signals the Memorial Library Auditorium.

The *Harlem Globetrotters* razzle-dazzle their basketball ways into the ACC, April 14 at 8:00 p.m.



The BSA trustworthily, loyally, courteously, kindly, cheerfully, and cleanly present their *Scout-A-Rama*, April 16, in the ACC fieldhouse, from 2:00-8:00 p.m.

April 16-21.

The Sophomore Literary Festival

April 16 3:30 p.m. *Charles Newman's* Keynote Address in the Library Auditorium

8:30 p.m. *Jerzy Kosinski* in Washington Hall

April 17 3:30 p.m. *Diane Wakoski* in the Library Auditorium

8:30 p.m. *Robert Coover* in the Library Auditorium

April 18 3:30 p.m. *Charles Newman*, reading from his work, in the Library Auditorium

6:30 p.m. *William H. Gass*, reading from his fiction, in the Library Auditorium

April 19 3:30 p.m. *William H. Gass* with a talk on metaphor and measurement in Carroll Hall

8:30 p.m. *Robert Duncan* in the Library Auditorium

April 20 3:30 p.m. *Poetry Symposium* in the Library Auditorium

8:30 p.m. *John A. Williams* in the Library Auditorium

April 21 3:30 p.m. *Jay Neugeboren* in the Library Auditorium

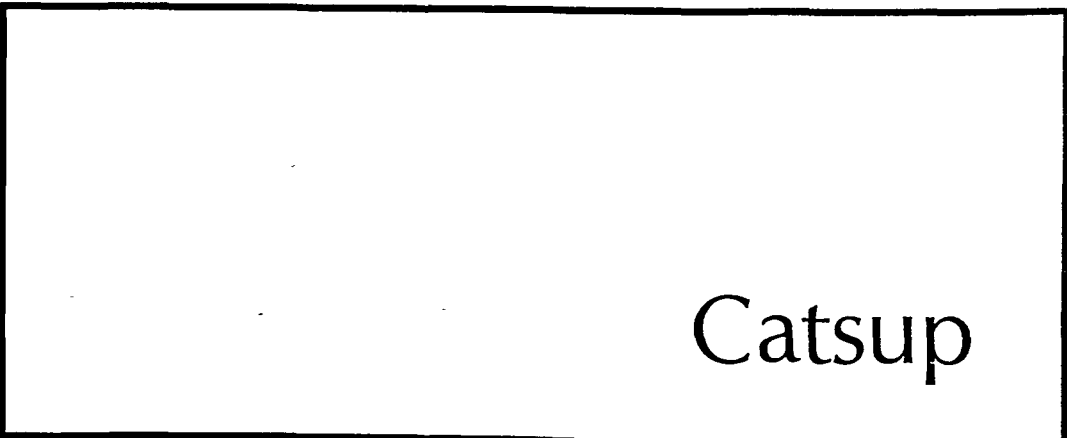
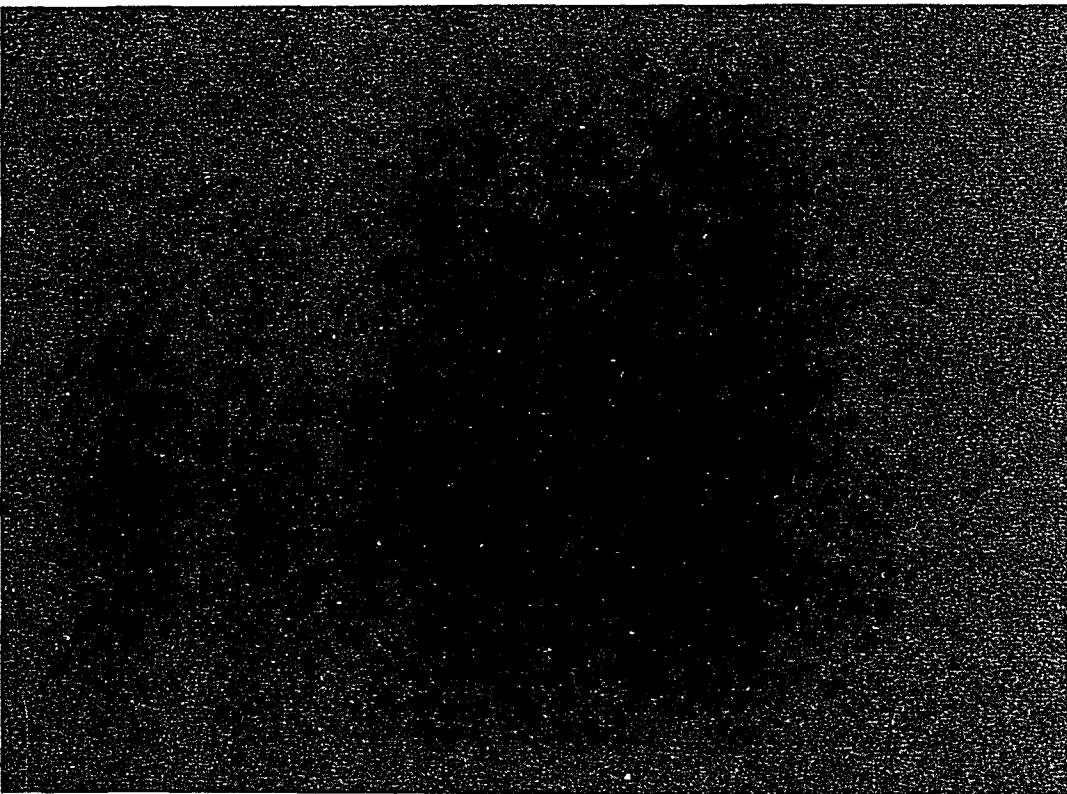
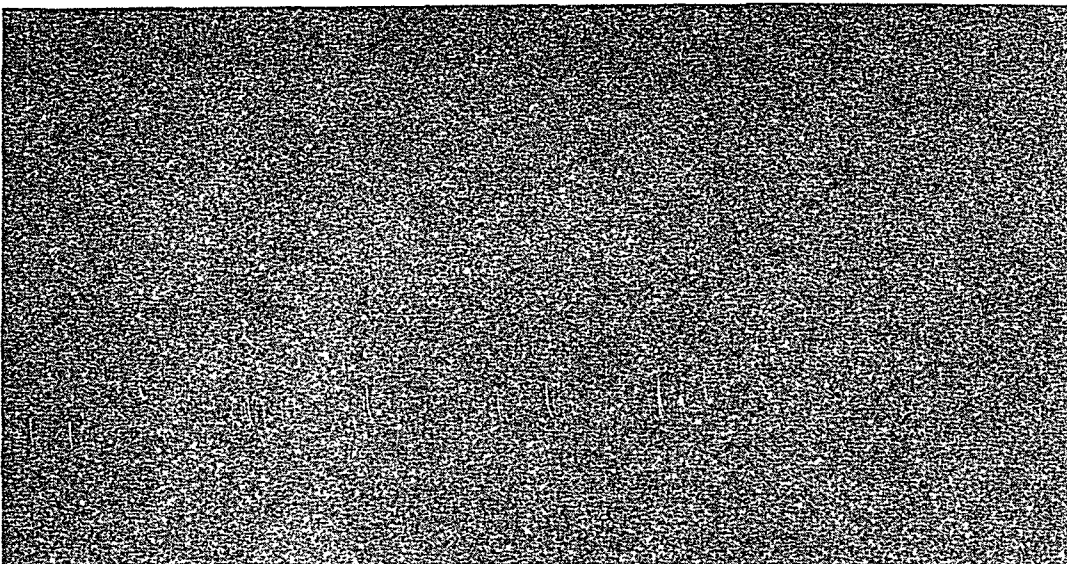
8:30 p.m. *Allen Ginsberg* in Washington Hall

Spring is here and so is *An Tostal*, April 20, 21, and 22.

Flower Fantasy blooms in the ACC Monogram Room April 22. Roses are red, violets are blue/the ND Ladies have a spring dance for you. Blossom forth from 9:00-12:00 p.m. The Eddie Knight Orchestra will coax any wall flower into the green light. Plant your seeds at 233-1016.

Hear the gavels pound and see the banners wave, April 24-27, at the *Mock Democratic National Convention*. *Lawrence O'Brien*, chairman of the National Democratic Committee, is for real in his April 25 convention address.

—Kevin Cassidy



Catsup

WANTED
...missionaries

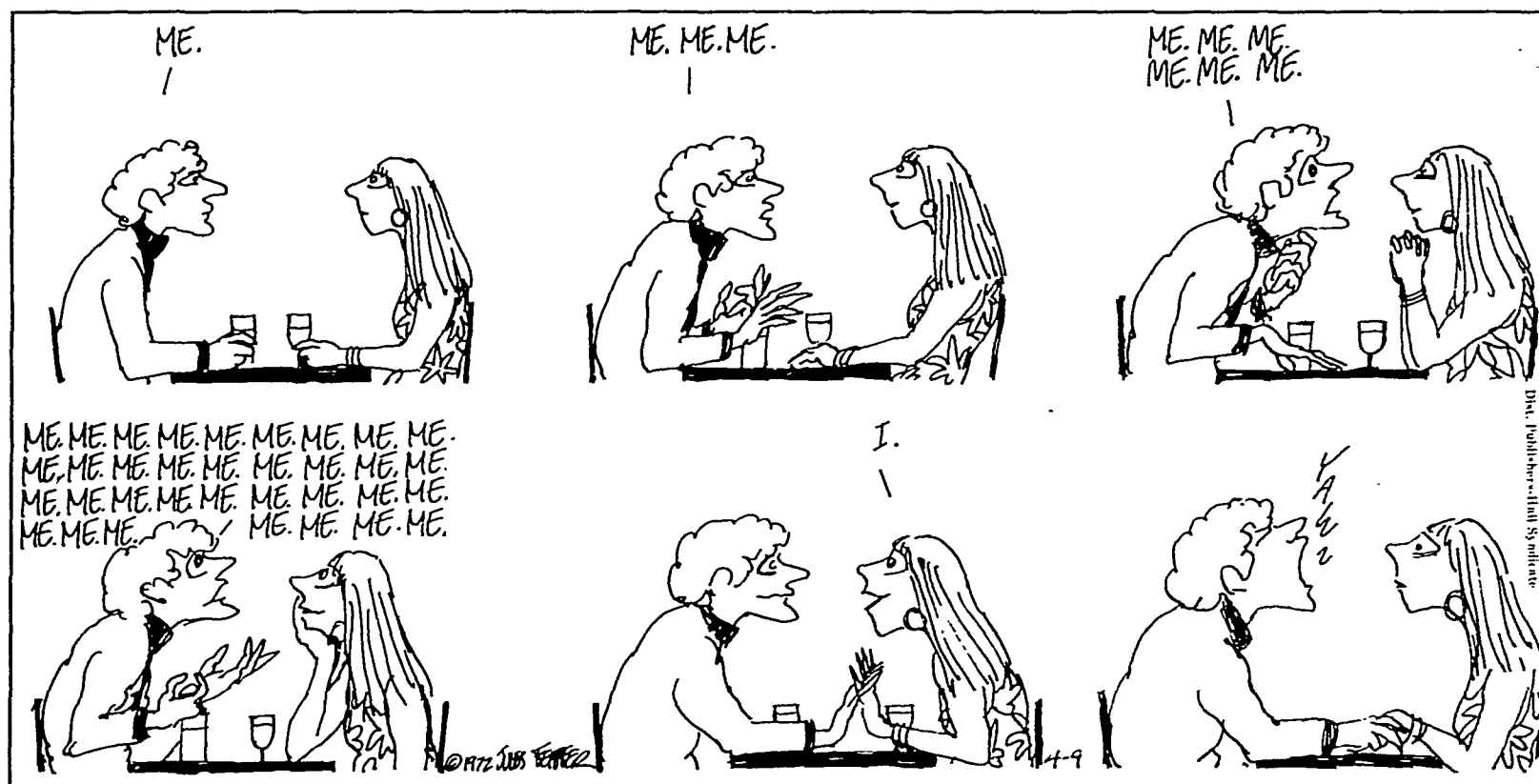
THE WORK IS TOUGH!
THE HOURS ARE SUN-UP TO SUN-DOWN.
AND SOME WILL NOT APPRECIATE YOU.
FOOD AND LANGUAGE MAY BE AS
STRANGE AS THE CUSTOMS.
AND ALL THIS FOR NO PAY!
EXCEPT, FOR WHAT GOD GIVES YOU.
IF YOU WANT TO KNOW MORE ABOUT
OUR LIFE, **WRITE ME:**
FATHER TOM STREVELER, SVD
DIVINE WORD MISSIONARIES
DEPT. 20M
EPWORTH, IOWA 52045

Include your age, education address, etc.

THE WORK IS TOUGH!
THE HOURS ARE SUN-UP TO SUN-DOWN.
AND SOME WILL NOT APPRECIATE YOU.
FOOD AND LANGUAGE MAY BE AS
STRANGE AS THE CUSTOMS.
AND ALL THIS FOR NO PAY!
EXCEPT, FOR WHAT GOD GIVES YOU.
IF YOU WANT TO KNOW MORE ABOUT
OUR LIFE. **WRITE ME:**

DEPT. 20M
EPWORTH, IOWA 52045

Include your age, education address, etc.



the last word

I sit tonight, thinking; it is late. The last three days have been terribly hectic — listening to faculty members, some of those whom I respect most, speak of their fears for Notre Dame; reading their letters, some of them anonymous because they were afraid; talking to administrators. I sit tonight thinking, thinking with renewed alarm.

When my parents visited several weeks ago, they asked me if I had any regrets about coming to Notre Dame. I told them, honestly, that I wouldn't trade the four years I will have spent here for four years at any other school. But in the same breath I had to tell them of my serious reservations about advising my brother to come here. They found it difficult to understand. I wasn't sure I understood myself; and I am no less confused now.

What prompted those remarks, at a time weeks before the release of the faculty statement on "The Future of Notre Dame," were conversations with several of my own professors. Professors—friends—men whom I have come to respect most in three years at Notre Dame, the very men who lead me to say that I have no regrets, that I would *not* trade my years at Notre Dame. One cannot help a sense of alarm at hearing that two of those men are seeking positions elsewhere (one tenured, the other with assurance of at least two more years at Notre Dame), and a third who remarked that he knew of not one faculty acquaintance who would not immediately accept any comparable offer from a comparable university.

Then there was the statement of the Thirty-One. And letters sent to every faculty member inviting their response. The counterstatement of the second Thirty-One. Telephone calls and letters from faculty, interviews with members of the Administration. And now I am all but overwhelmed at the horrible complexity of the problems—I am tempted to say "problem"—facing Notre Dame at a crucial turning point in her history.

I am, though, left with one dominant impression. It strikes me that the specific complaints being currently discussed—teaching loads, maximum tenure quotas, etc.—are not really the crucial questions. There seems, on the contrary, to be an undercurrent responsible for these surface ripples. An air of mistrust has settled over the entire University community, a cancerous attitude that seems to have infested faculty, administration and students alike. In some cases the mistrust seems not to have been unwarranted. Accompanying that mistrust—something I had not sensed

until rather recently—is a corresponding decrease in the concern for the University as a whole and an increase in departmentalized, personal concern.

Undoubtedly, much of this shift in focus of concern is directly attributable to the downward spiral of the national economy. Salaries are plummeting, promotions are infrequent, jobs (especially teaching jobs) are scarce, and competition is keener than it has been for many years. Compounding these difficulties are the problems inherent in the tenure policy set up by the American Association of University Professors. As professors must necessarily be more concerned for their families, a more communal concern for the University requires more and more effort.

Some of the decisions of the Administration seem, if fact, to be necessary. But the way the decisions have been implemented appears hardly excusable. Even in spite of the mistrust which prevails among many faculty, one cannot escape a sense of awe at the generosity they continue to express. Many have remarked that they would be willing to assume voluntary pay cuts, and voluntarily to take on greater teaching loads if the University were in such dire financial straits. Some might be skeptical, but after talking with them I cannot question their sincerity. This sincerity would make the authoritarian manner in which admittedly necessary decisions have been made unbearably offensive. The faculty are not mere hirelings, and they cannot be dealt with as one might be tempted to deal with children in a classroom.

Where does all of this leave us? I wish I had the vision to say. The problems facing the University seem, first of all, to call for a greater openness—not the narrowness which seems to have been produced. The Provost must be willing to meet with faculty to discuss problems *before* decisions are made, not merely to attempt to present rationales. Alternatively, the faculty must be willing to expend the effort necessary to devise viable alternatives to objectionable policies. The faculty senate must attempt to overcome the state of lethargic inertia into which it appears to have settled. And students must become aware of the difficulties to which they seem, at present, to be oblivious.

Notre Dame is in the middle of a time which demands greater unity than has ever been demanded in recent years. Further division will kill her. At this point, I guess there is little left but to plead that faculty and Administration begin to talk together; each has much to learn from the other.

—greg stidham

Would you share malt liquor with a friend?

Sure. Now there's no question about it. Because now malt liquor has a good name. BUDWEISER. BUDWEISER Malt Liquor is 100%-malt, malt liquor (no other grains are added). This makes BUDWEISER the first malt liquor that really is . . . malt liquor.



ANHEUSER-BUSCH, INC. • ST. LOUIS

The first malt liquor
good enough to be
called BUDWEISER.

