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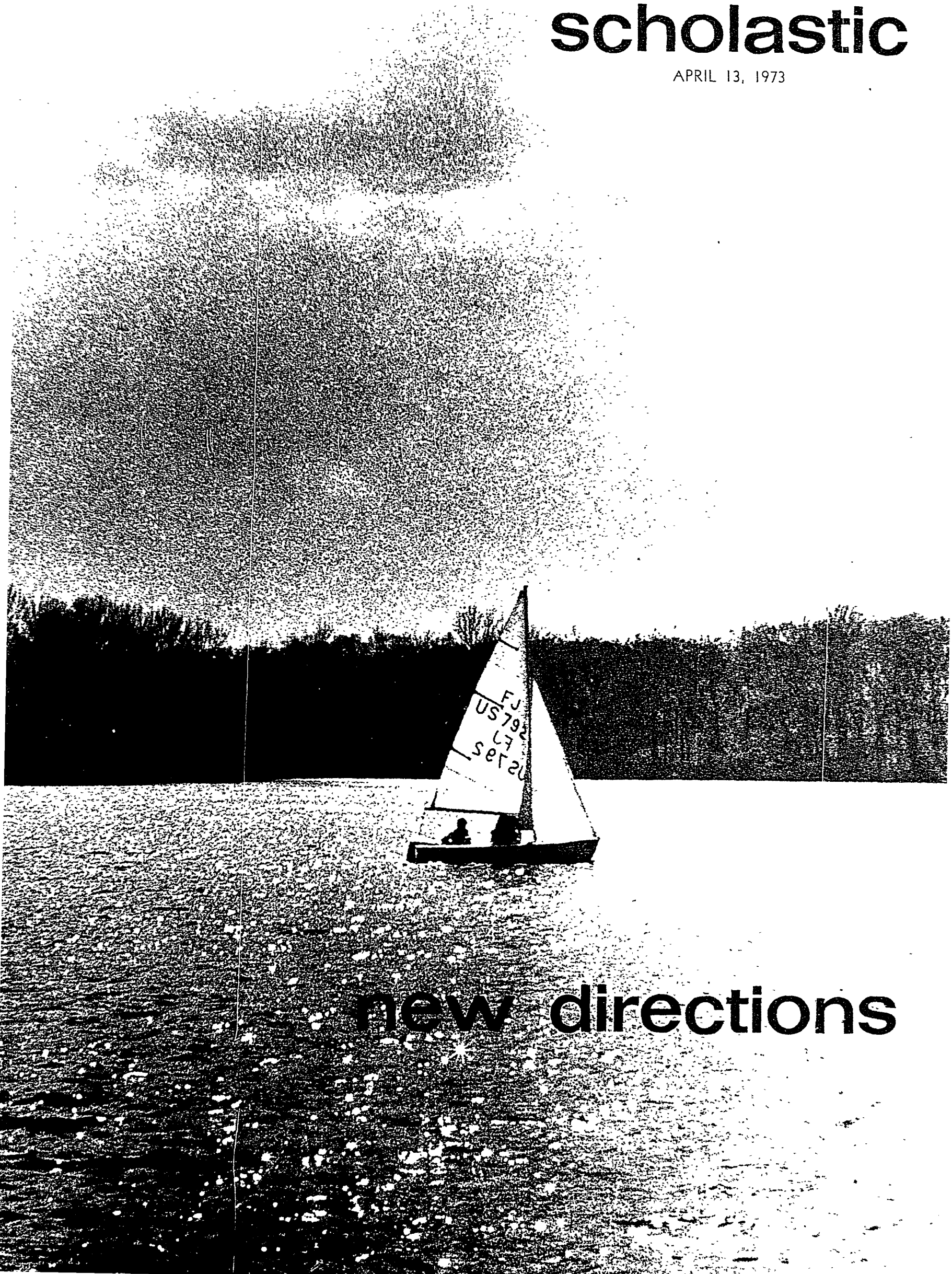
APRIL 13, 1973



new directions

The staff and the new Editorial Board join in expressing deepest thanks and best wishes to Greg Stidham and the graduating members of the Editorial Board and staff for a year of hard work, dedication and enjoyment. Also, on their behalf and our own, we extend our thanks to everyone at Ave Maria Press for their continued cooperation and patience.

APRIL 13, 1973 NOTRE DAME, INDIANA

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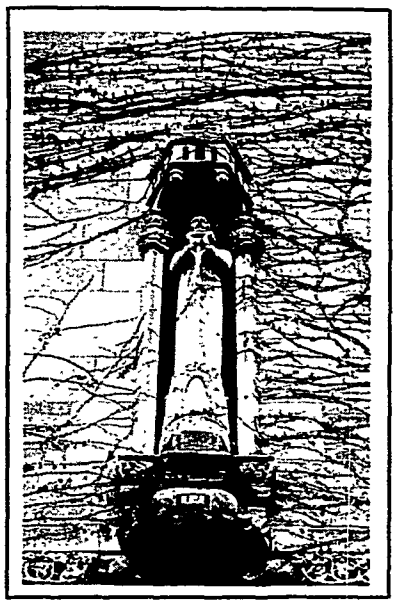

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editorial

NOTRE DAME UNIVERSITY

SEPTEMBER 7, 1867

SALUTATORY!

We greet the friends at Notre Dame and St. Mary's.

It may be well to explain to them the object of THE SCHOLASTIC YEAR:

It has been undertaken in order to give to parents frequent accounts of the institutions in which they have placed their children; institutions in which the parents' hearts must be, so long as their children remain, and of which all who have visited it retain, we hope, a pleasing remembrance.

We wish to convey to parents, in a less formal way than by the Monthly Bulletin of Classes and Conduct, which is sent to the parents of each student, all the news that may concern their children.

We shall give an account of all the arrivals at the College and Academy, both of students and friends; of the general and relative progress of the classes; of those students who distinguish themselves in class, in study, and athletic sports — and many other interesting items, which, though not of importance in the great world, are of great moment in the "STUDENT-WORLD," and will be extremely interesting to parents. They (the parents) will see la vie intime *— "the Family Circle" — of the College, and can form a good idea of the life their children lead.*

Questions concerning the purpose and worth of the SCHOLASTIC are almost as old as the magazine itself. However, they seem to have acquired an unprecedented acuteness during recent months. Therefore, as we begin a new editorial year, we feel it necessary to make a public statement of policy — an elucidation of our view of the magazine, its future, and its role in the university community.

The SCHOLASTIC is the forum, journal, and public record of the Notre Dame - St. Mary's community. One need only thumb through the 106 years of back issues to discover an informal running history of the university — its people, its problems, its weekly events, its moments of joy and sorrow. In this it is unique and invaluable. However, tradition is, in itself, a weak argument. There must be more concrete reasons why this public forum, this journal of ND/SMC, should continue.

There are reasons — many of them. Most importantly, a university, in order to fully reap the benefits of the endless search for understanding which goes on within its walls, must establish and perpetuate a public discourse, an ongoing consideration and examination of its goals, problems and needs. A university cannot really accomplish anything unless it understands itself — unless it attempts an appreciation of its purposes and its limitations. This understanding can only be accomplished through a public discourse. At Notre Dame, the SCHOLASTIC is the only possible focal point of that discourse.

Though it is the most important reason for the magazine, this self-examination is by no means our only function. The SCHOLASTIC must also address itself to in-depth examination and analysis of those events — local, national and worldwide — which are of interest and importance to the ND/SMC community. In this it goes a step further than any newspaper. It analyzes and reflects upon those events which newspapers only report.

Aside from its journalistic function, though, the SCHOLASTIC is also of cultural importance to the community. It is the only campus publication presently capable of examination and analysis of important artistic, literary and cultural events. It is the sounding board of the arts at Notre Dame.

Admittedly, this is a somewhat idealized view. However, it is important to stress that this is more a statement of future policy than an examination of past performance. The SCHOLASTIC *can* and *must* be all of the above, if only a few problems can be ironed out and a few misconceptions dismissed.

The most damaging misconception we are forced to contend with is that the magazine is controlled, operated and written by a small "inner sanctum," a closed-minded clique. Though there has conceivably been some justification for such a view, we hereby publicly reject it as contrary to our very conception of the magazine. Though it is inevitable that actual prduction fall into the hand of a small group, the scope and quality of the magazine's content are regulated mainly by the input we receive from the university community at large. We cannot stress enough the importance of input, feedback and cooperation from everyone. If the SCHOLASTIC is to be the voice of ND/SMC, then everyone must be aware of and responsive to his own role in our common discourse.

A related misconception which is almost as damaging, in that it severely diminishes our ranks, is that the magazine's staff is a small group, of predetermined size, selected competitively. Membership on the staff is open to all ND/SMC students, and input, comments, and criticism are welcome from all members of the university community — students, faculty, administration and staff.

We begin this new editorial year with a great deal of determination and a commensurate amount of hope. The magazine's few technical problems can easily and quickly be resolved. Its larger problem — the uncertainty of its future and the confusion over its purpose — can only be resolved if the entire university is receptive and interested. The SCHOLASTIC must stay. It must continue to question, to expose, to analyze, to announce, to praise and to criticize, openly and without flinching. Its future, however, depends on all of us.

Kerry McNamara
Jim Purvis
Greg Conti
Jim Gresser
Terri Phillips
Jack Wenke
Joe Runde

Not Quite the Day To Go Skydiving

TODAY is Friday the thirteenth of April. If you got out of bed on the left side, stumbled into your full-length mirror shattering it to bits, accidentally popped open your umbrella on your way outside and ran helter-skelter under a workman's ladder as you fled an oncoming black cat, you've accumulated at least thirty or forty years of bad luck. Even the South Bend police would consider that a valid excuse for inebriation, so why not head down to Nickie's instead of reading this article?

Even the more fortunate among us are familiar with at least some of the above-mentioned superstitions. They have been passed on for generations by word of mouth and often appear in the culture's artistic expression. But even though we all think twice before walking under a ladder, few of us could give an account of how or why these superstitions got started. So we decided to do a little research and came up with the following explanations.

Today the expression "I must have gotten out of bed on the wrong side" is not used so much as an omen of ill luck as it is an excuse for a bad mood. But originally it was meant quite literally. People firmly believed that the way they got up in the morning would affect their lives for the entire day. The origin of this feeling has been traced to two possible sources. The first is that people felt that is was courting misfortune to rise on the same side of the bed as they entered. They could not disturb the order of the "magic circle" and therefore had to get out of bed on the opposite side. The second interpretation is more widespread and perhaps more plausible. It stems from the age-old association of the left side with evil or deceit. This association could derive from the common experience of most people that the left hand is weaker and less dexterous than the right. The ancient Romans identified the left side with evil (the English word "sinister" comes from the Latin word for left), and they considered it unlucky to enter someone's home with the left foot first. For this reason the nobility had slaves posted at the entrance to their homes to ensure that guests entered with their right foot first. This slave's office became known as that of a "footman," a title we still use today. The "evil left" carried over to the question of rising in the morning, and it was decided that no matter what side you entered on, when it came to rising the left side was definitely the wrong side.

The Romans may also be responsible for the belief that stumbling is a forewarning of bad things to come. Cicero mentions a fear of stumbling as a condition of weak minds. Several centuries and several thousand stumbles later, Shakespeare referred to this superstition in the following lines:

> For many men that stumble at the threshold
> Are well foretold that danger lurks within

Historical examples of ill-fated stumblers abound. Tiberius Gracchus stumbled as he entered his home and died the same day. Napoleon's horse tripped during his invasion of Russia. The General ridiculed the sign but considered himself above Fate and continued the invasion which ended in defeat.

Mirrors were not always reduced, as they are in our own time, to such subordinate roles as props on Head and Shoulders commercials. The superstition regarding the breaking of a mirror began even with the first mirrors: lakes, ponds, and puddles of water. The images which appeared on these surfaces were seen as indications of the viewer's fate. A distorted or broken image was interpreted as a portent of evil — an opportune situation for an unscrupulous foe with a pebble and a good aim. Mirrors made of more solid material also became the receptacles of mysterious projections. Primitive men believed that the mirror image was a reflection of their soul, and that if the mirror were shattered then so too was their soul. Another belief was that the "spirit" which dwelled in the mirror would be hurt if the

mirror were broken and so seek revenge on the perpetrator of the destruction. The Chinese used mirrors over the idols they kept in their homes as a protection against evil spirits. If the mirror were damaged or destroyed so too was the defense against the forces of evil. Seven years' bad luck seems small punishment for the malevolent instigator of such a vile act.

The warning against opening an umbrella indoors might seem a superfluous measure, but it is deeply rooted in a respect for the natural order of things and also the influence of magic. An umbrella has always been meant and used as a protective shield in the open air. Opening it indoors was seen as an offense to the spirit of the umbrella which would naturally take revenge — another seven years to the bad. Then too, there was the ancient fear of having an unjustified cover over one's head. It was believed that each individual was surrounded by evil spirits but that these spirits were defeated by benevolent mystical forces that penetrated the evil envelope with invisible rays of radiation. An opened umbrella was feared as a barrier against these beneficial rays.

It is also considered unlucky to walk under a ladder, and for more reason than a misdirected pail of paint. The true origin of this superstition goes back to the pre-Christian belief in the sacred trinity. A ladder leaning against the side of a wall forms the perimeter of a triangle. To walk through this triangle is a desecration of the sacred power and an intrusion into sanctified space. Even more than a transgression against supernatural powers, walking under a ladder was considered a disturbance of the trinity's potency in warding off evil spirits. Early Christian tradition added another element to this superstition. It pointed out that a ladder was used in the crucifixion and thus was closely associated with the forces of evil.

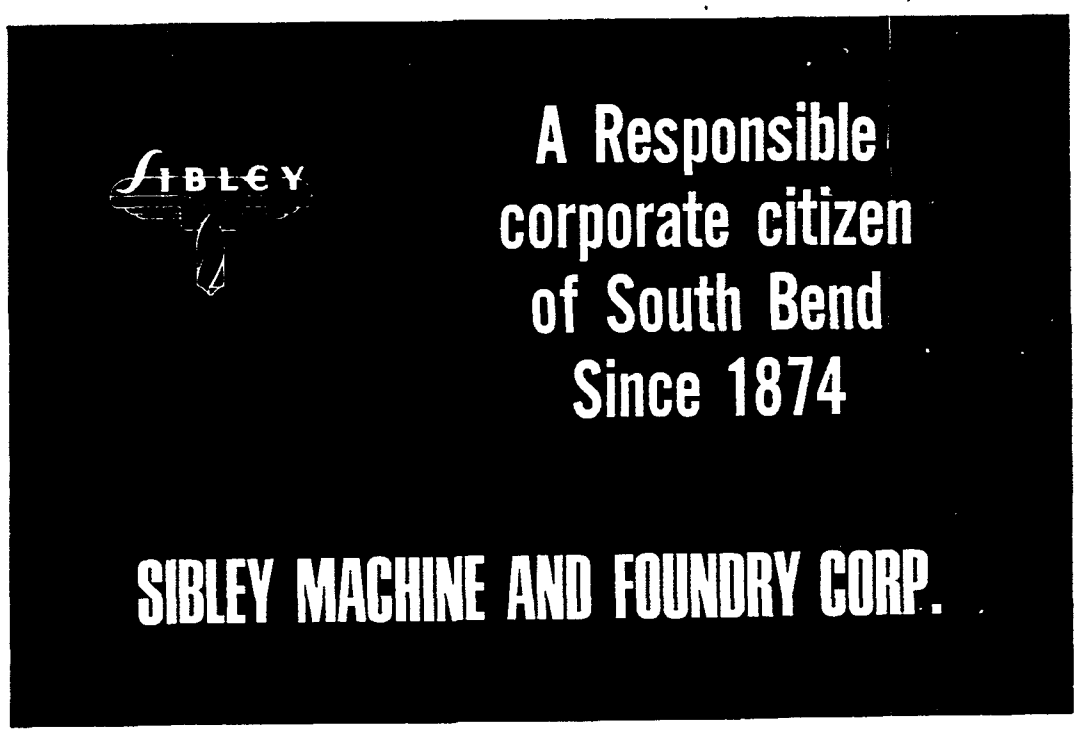
An encounter with a black cat can bode well or ill depending on which part of the world you're in. If you happen to be in Egypt, don't sweat it, a black cat is a sign of good fortune. The cat is sacred to the Egyptian goddess Isis. Bast, the daughter of Isis, was represented with the face of a cat. The cat grew to be such a sacred symbol that anyone who killed one, even accidentally, was put to death. Unfortunately for most of us, our cultural heritage is that of European civilization, and in that tradition a black cat is extremely unlucky. In the Middle Ages cats were seen as companions of witches and it was believed that a witch often assumed the form of a black cat to hide her/his identity. A popular tale about black cats is told in Lincolnshire, England. A boy and his father came across a black cat and were so afraid that they pounded it with stones. The following day they ran into a person who was commonly suspected of witchery. Her face was bandaged, and she died soon afterward.

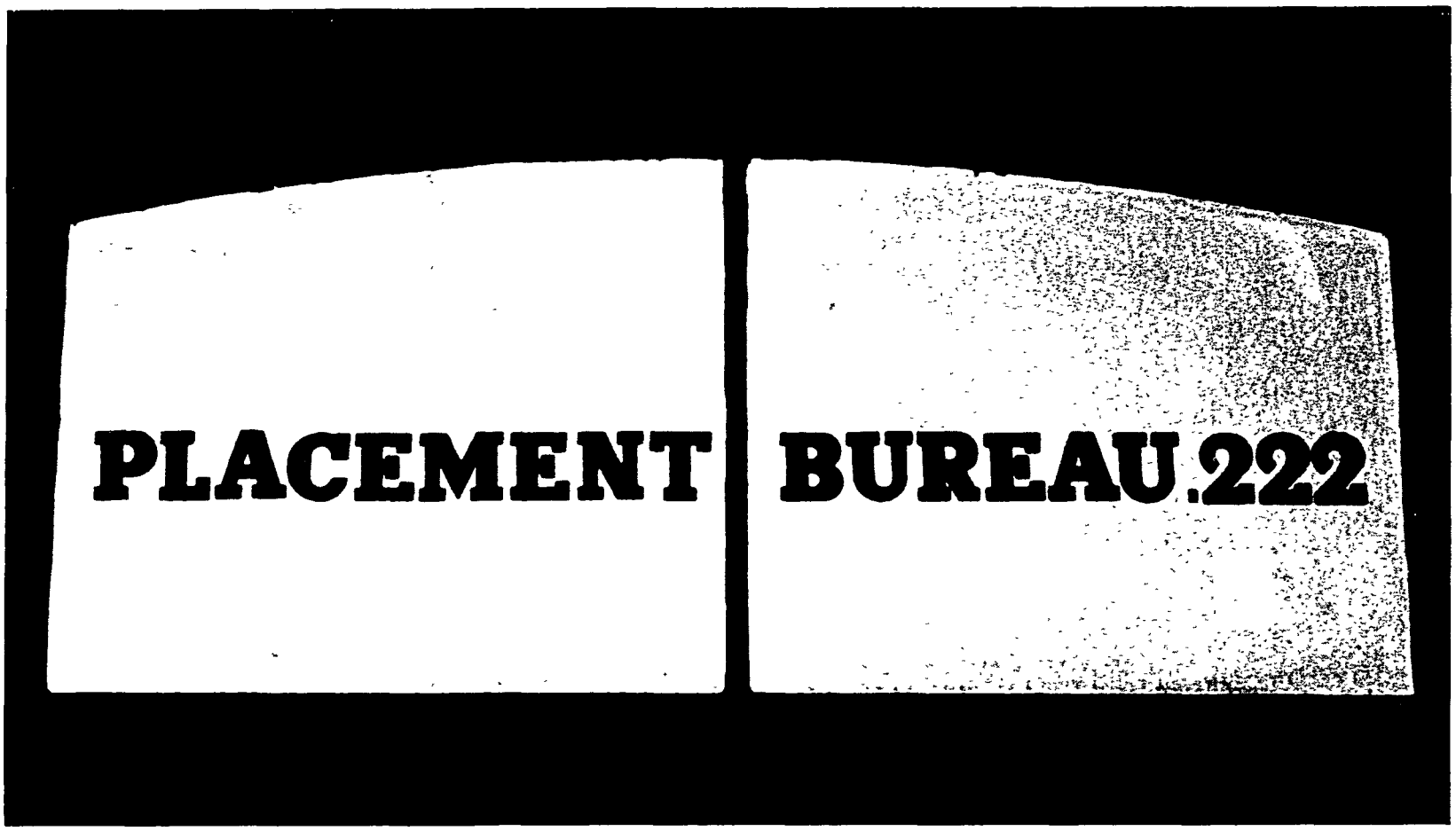
The most common superstition of all is, of course, that of Friday the thirteenth. Fear of the number thirteen is a world-wide phenomenon. In France no house exists with an address of that number. After 12 comes 12½ and then it continues, skipping thirteen. Italian lotteries, of which there are quite a few, never use the number thirteen. Even in the technicized United States many office buildings skip the number thirteen when numbering the floors. Again the roots of the superstition go back to pre-Christian mythology but they are supplemented by Christian tradition. Norse mythology tells the story of a banquet held in Valhalla, the Nordic Olympus. Twelve gods were in attendance but Loki, the spirit of conflict and evil, crashed the party increasing their number to thirteen. In the ensuing conflict Balder, one of the gods' favorites, was killed. The Christian tradition offers the story of the Last Supper attended by Jesus and the twelve apostles. Later interpretations saw this dinner which preceded the crucifixion as an omen of misfortune and death.

The second half of the superstition concerning Friday the thirteenth also has evil implications. The name Friday comes from the Nordic goddess Frigga, Woden's wife and goddess of fertility. Fertility of course is not a symbol of bad luck, but again the Christian mythology is responsible for Friday's evil portents. It was on Friday that Adam and Eve ate the forbidden apple (or was it cranberry?), and it was also on Friday that Jesus was put to death. The Church made Friday a day of abstinence from meat in honor of the crucifixion. The combination of the evil omens of the number thirteen and the historical and mythological occurrence of misfortune and death on Friday make Friday the thirteenth the most feared as well as the most common superstition.

There is also a superstition against talking, writing, or reading about superstitions, especially on Friday the thirteenth; a superstition which has not gone unheeded by the writer. If you will recall, this article has discussed the origins of *seven* superstitions and the figure 7 has always been a symbol of completeness and good fortune. Good luck!

—greg conti





Where Do We Go From Here?

A look at the Placement Bureau, and the entire economic situation of 1973 Notre Dame graduates, reveals some surprising information, when compared to the past few years.

First, according to Dr. Richard Willemin, the placement director, the jobs that seem to be in the most demand at present are engineering positions. With the release of engineers from many vital industries in the late 1960's and early 1970's, enrollment dropped drastically in the field as counsellors wisely directed students away from engineering. Now that the supply has grown shorter, it appears more positions are opening up for these people, and the College of Engineering expects a greatly increased enrollment in the Fall of 1973. Jobs are opening up in expanding industries such as plastics and pharmaceuticals, and these firms just cannot get the number of people they need at present. The Bureau of Labor Statistics reports that in the next 5 to 6 years, the shortage of engineers could reach 25,000, due to a magnification of the current shortage. Chemical engineers are the most in demand, followed closely by Electrical, Mechanical, Civil, and Metallurgical, the differences being extremely slight. Dr. Willemin reports that Notre Dame engineers have always done well finding employment, even during the bad years, and so it is no wonder that very few engineering interviews remain as many of the Seniors have already found jobs, or will find them shortly in an improving economic environment.

In the College of Business Administration, Accounting once more leads the field, with more firms than ever before searching for good people. With industry expanding and new state laws requiring more specifically kept books, this was not unexpected. MBA's are second to accountants in demand, and the growth of the MBA department and enrollment at Notre Dame reflect this position. MBA students here at Notre Dame are having

relatively little trouble finding employment opportunities, and the MBA department will surely grow as long as this intense demand exists. Other business majors who will graduate in 1973 should have an easier time of it, according to Dr. Willemin, than their counterparts did in 1972.

Arts and Letters people are most in demand in the Economics and Government fields. AL statistics are not very prominent in Placement Bureau interviews because of the overwhelming percentage of students that go on to graduate study in specific areas.

Placement reports indicate that the bureau's usage has increased considerably over last year. The only noticeable decrease in registration was due to the elimination of St. Mary's students after the merger cancellation, but their numbers are gradually being replaced by Notre Dame women. The heavy overall increase in usage is due to the improved economic outlook, and the reduction of the number of students seeking admittance into graduate schools.

Most firms which interview at the Placement Bureau have introduced new work-study programs for the student to continue his education. The firms found this necessary as an inducement to the student who might otherwise prefer graduate school to working and thus cut short his education. The fact is that now most of the Notre Dame students interviewed inquire specifically during the interview about any work-study programs the firm might have to offer.

Placement has initiated a number of innovations for 1972-73 which warrant observation. They have contracted with an independent publisher to print, in addition to their fall manual, a new revised manual in February. The new issue carries important changes and omissions from the first book. In addition, Placement is going to have a closer contact with Juniors in the future, to take the burden off in the fall semester, by spreading registration back into the third year. And finally, they are investigating the possibilities of separate interviews for MBA students. This is largely an attitudinal problem, and is only in the planning stages of being solved.

Dr. Willemin stressed that the Placement Summer Program has not been investigated by very many students thus far this spring. The program works through Student Government and the Alumni Association, and currently the list carries more jobs than there are applicants. Opportunities have been compiled from all over the country, yet some firms find themselves without applicants. Students who wish to take advantage of the Summer Job Program are urged to come into the Placement Bureau, in the Administration Building, as soon as possible, since the deadlines are very near.

Firms continue year after year to recruit at Notre Dame, and Dr. Willemin attributes this to University admissions policies. As long as Notre Dame is admitting a high-caliber student, Notre Dame graduates of 1973 and of the future can expect good treatment in the economic sphere. Indeed, former Notre Dame people have obviously worked well for employers. These companies and many new firms are seeking as many graduates this year as they did in 1968, when conditions were not nearly as bad as they have been recently.

Mark Wenig

On University Governance: the Goerner Letters

Dean Frederick J. Crosson
College of Arts & Letters
O'Shaughnessy Hall
Campus

Dear Fred:

Enclosed you will find the check for one thousand dollars which is the material token of the Sheedy Award for excellence in teaching. I do not know whether you can understand the depth of my sadness in having to say that I cannot accept the award. However, I write what follows in an attempt to make my refusal at least comprehensible to you and to the community.

Shortly before the ceremony for the presentation of the award was to take place last fall, I telephoned you to say that developments in the revision of the Faculty Manual by the Academic Council made me think that I had better not accept the award. More specifically, I said that the Council seemed to be moving in the direction of confirming the status of the faculty as a body of "Uncle Toms," a status that seems to be no good for either black men or professors. That seemed to be the direction the Council was taking in affirming a structure of University governance in which the University was to be ruled by officers to which the faculty did not consent. I did not see how I could participate in a celebration of teaching without speaking about the proceedings in the Council, of which I was a member, that were tending to the definition of teaching as a vocation to servility. I did not think that a seemly thing to do and so I asked you to let the whole award be quietly forgotten.

So it was not without some irony and surprise that, the day before the Sheedy Award ceremony was to have taken place, the Academic Council accepted my motion to provide that the Provost of the University not be appointed without the concurrence of the elected members of the Academic Council. I thought to myself that my proud prejudging of the outcome of the Council's deliberations had been suitably punished by my loss of the award.

So it was with no small surprise that, shortly before Christmas, I received a note from you including the check for the Sheedy Award. Thinking there must have been a misunderstanding, I returned it only to discover that you were off in India for a long stay. Dean Plunkett assured me that there was no mistake, that the award was to be given without the ceremony and he sent me the check again a few days later. It has lain on my desk since, while I wondered whether I could rightly take the money without having participated in the public celebration of teaching for which the money was intended.

But irony and reversals were not yet over. On

Tuesday, March 27, the Academic Council, at the urging of Father Hesburgh, reversed itself, amending its text of the Faculty Manual again so as to eliminate the provision I mentioned. Once again the community of scholars can be ruled by officers that may be flatly unacceptable to it and the President thinks such a power to impose flatly unacceptable officers must be retained at the center of our public law. A community so governed is despotic.

Well, if I, as a teacher of politics, ever taught anything worthy of being honored for it would include the proposition that honors conferred by despotisms dishonor the recipient and whatever good or truth he stands for. Shall I deny that and celebrate servility by my deed in accepting this check?

If I, as a teacher, ever taught anything about learning worthy of being honored for it would surely include the proposition that the life of learning can only be governed by men who live the vocation to such a life and not by men who, drawn to other lives and objects, delude themselves into thinking that their strong wills are suitable governors of a community's search for truth and love of wisdom. Shall I now, by accepting this award from a University so governed, affirm in deed what I denied in word? Such a teacher would be worthy of no honor at all.

I know, Fred, that in some respects the Sheedy Award need not be seen as an honor from a despotic regime. You were right to point out to me that it was in fact the gift of a generous donor and was voted to me by a committee of faculty and students and not by a committee of trustees and administrators. And I wish, by this letter, to communicate to them (who they are I don't know) this explanation of my act.

I wish the donor to know that I in no way scorn his intentions or the handsome and generous sum he gave. It is a great sum both in itself and to a man in my financial circumstances. And I am grateful to him for his having offered it.

I wish those who voted it to me to know that I dearly hope they knew what sort of a man they voted it to. If they did, I can at least be glad to think they will understand my refusal. Perhaps they will even agree that, in the present circumstances of this place, the best celebration of teaching and of the love for the truth must be in a steadfast refusal of a degrading servility. If I can still teach anything in this matter, let it be by encouraging us not to be so embittered by the need for refusal as not to wish for, work for, and greet with joy, if it comes, a regime that a free man and a scholar can support without shame.

Sincerely,
E. A. Goerner

Rev. Ferdinand L. Brown, C.S.C.
Secretary, Academic Council
Main Building
Campus

Dear Father Brown:

My understanding of the vocation of a professor is that he is a searcher after truth and a lover of wisdom who recounts that search and witnesses that love to others. A university seems to me to be a community of such searchers and lovers and those who listen to and question them, thereby engaging in a like search and love themselves. The character of that vocation, as the character of its objects, seems to me to be such as not to admit that the search be governed by men who have not responded to that vocation, whether they attempt to govern directly or indirectly, by way of satraps.

The Academic Council, by its recent action affirming, at the urging of Father Hesburgh, the power of the Board of Trustees to govern the University by appointees who may be clearly unacceptable to the representatives of faculty and students, has defined itself as a body that rejects a conception of the University as a community in a common search for truth and a common love of wisdom. It has rejected that in favor of a conception of the University in which that search and that love are to be subordinated to the purposes, however well intentioned, of others who have other vocations. But such a conception of the University makes no sense unless it implies the subordination of the search for truth and the love of wisdom to some other ends.

A body that so conceives itself necessarily excludes anyone who thinks as I do since we cannot be expected to deny by our deed of participation in such a Council what we take to be true and teach by our words.

That being the unhappy state of affairs, I write you, as the Council's Secretary, so that the Council will understand that my failure to participate in its further proceedings results from these facts.

Sincerely yours,
E. A. Goerner

On March 28, Professor E. A. Goerner of the Government Department, in an unprecedented but not unexpected move, officially informed Dean Crosson of the College of Arts and Letters of his refusal to accept the Sheedy Award for excellence in teaching, which had been awarded to him by a committee of faculty and students last fall. The award, which includes a $1000 cash stipend, is presented each year to an outstanding member of the Arts and Letters faculty. At the same time, he informed Father Brown, Secretary of the Academic Council, that he probably would no longer participate in that group's functions.

Both actions stem from a dispute in the Academic Council over the long-debated question of University governance. More specifically, the question at hand was the method of choosing the University Provost, and the faculty's role in that decision. Having originally approved a revision in the Faculty Manual proposed by Goerner, which would make the appointment of the Provost subject to that group's concurrence, the Council, at the urging of Father Hesburgh, reversed its decision, leaving the appointment of the Provost in the hands of the Board of Trustees. It was specifically this reversal, on March 27, which sparked Goerner's actions.

Reactions to Goerner's moves were mixed. Prof. Rathburn of the English Department expressed support for Goerner, and hinted that the Notre Dame chapter of the AAUP, of which he is the president, might have a statement to make shortly on the matter. Prof. Norling of the History Department felt the event could be easily explained in terms of the natural hostility between those who give orders and those who take orders. This hostility, he explained, occurs in any organization — military, corporate, governmental, educational — where there are levels of hierarchy and authority. Father Hesburgh declined comment on the affair, deeming it an academic matter to be discussed with Father Burtchaell. Father Burtchaell felt that it would be inappropriate to discuss the issue publicly at this time. He expressed the view that, in time, it would be realized that the affair was not urgent and that faculty opinion on the matter was much more diverse than many believed.

This is by no means a recent issue. It has been the topic of much heated debate throughout recent years, reaching a peak last year with the "letter of the 31." Though numerous professors have expressed accord with and support for Prof. Goerner's argument, there still appears to be a great deal of variance and disorganization of opinion on the entire issue of University governance. The question will no doubt be bandied about for some time to come.

The purpose for printing these letters, then (one of which has already appeared in print), is to invoke a discussion of the entire question of University governance, to invite all the members of the University community to join in that discussion, and to offer the pages of the SCHOLASTIC as a public forum.

The SCHOLASTIC

Coming Home to Notre Dame: Some First Impressions

Robert L. Kerby

SOME weeks ago, in a letter to the Committee on Campus Honor which the *Observer* chose to publish, I remarked that there are "many things wrong with Notre Dame, many things which sadden me." Perhaps it is premature for a freshman member of the faculty to comment upon some of the problems affecting Notre Dame today, but if I did not care for this place and believe in its potential I would not be here, and these matters would neither concern nor disturb me. Hopefully there will always be room for fresh perspectives and constructive criticism. Hopefully too, our common commitment to scholarship and to a humane Christianity will always permit us to discuss issues with courtesy and without polemic, "to talk about the problems, not about the people who make them." Even though I find much to agree with and much to admire in Professor Edward Goerner's public letter of March 28, I am not inclined to attribute Notre Dame's difficulties to a "despotic" administrators' plot. That answer is too simple, if for no other reason than the fact that it gives the administrators too much credit for the finesse and political savvy of their administration. In any case, as I remarked during the course of a public exchange with Professor Robert Rodes, a gentleman with whom it is possible to enjoy an uncompromising but polite debate, "I am too old and tired to believe in devil theories and conspiracies."

As both a graduate of this University and as a recent returnee with seventeen years' worth of experience and observations accumulated as a professional military officer, a graduate student and teacher in a secular university, and a priest, I am indeed both surprised and troubled by some of the things I find here, so much so that I continue to hope that some of my initial impressions are incorrect. Most striking and most troubling is an evident assumption, more or less prevalent, that policies may be framed and solutions defined by means of deduction from absolutes, premises which themselves are not subject to scrutiny, to inquiry, or to discussion. This Scholastic approach may at one time have been suitable for the construction of academic theologies, but it is not attuned to the realities of the contemporary environment. Employment of this method serves to inhibit confrontation with the real problems facing both this University and its stu-

the humanities are essentially existential

dents, and prevails against the development of Notre Dame into a first-rate Catholic University, a matter which should concern us all. The problem is fundamentally conceptual, involving our notion of a University and our notion of Catholicism.

Let me first offer some concrete examples. I will discuss one in some detail, and make observations concerning a number of others.

i

TOWARD the end of last semester, the Arts and Letters Dean's,Committee on Collegiate Development circulated a philosophical statement designed to justify adoption of the 1-2-1 curriculum. While the College Council has continued to debate and refine the proposed curriculum, this statement remains the only *rationale* for the program published for faculty consideration. According to this statement, the Dean's Committee defines "the primary activity of the College, to which all others minister," as "instruction, the teaching and learning activity." While I am sure that something more than "instruction" is meant, the word itself connotes the transmission of information and perhaps values by experts to receptive but essentially passive students. If care is not taken, "instruction" may be misinterpreted in such a way as to imply "indoctrination." Surely the aim of the College could be expressed more felicitously by the word "education," implying a self-directed and self-motivated enterprise in which scholars of varying experience, from full professors to freshmen, invite one another to share in the adventure of scholarship and encourage one another's creativity, insight, independence, and intellectual maturation. The distinction between a high school and a college should be the difference between "instruction" and "education." The use of the former term to denominate the goal of this College may involve commitment to a counterproductive academic philosophy, one which retards the process of intellectual growth.

The Dean's Committee reflects a similar approach in its assumption that Science may not only examine material reality on its own terms, terms which are inductive and nonteleological, but may also offer "itself as a wisdom through which man may interpret himself and the world." In a sense this is true, but only in the sense that Science can show a man how little he can know or prove about himself and the cosmos. Absolutes cannot be derived from the data of Science, and propositions, laws, and models adduced by scientists are useful only insofar as they help organize discrete data. If a world view is to be imposed upon the data of Science, that world view must be rooted *a priori* in philosophical, religious, or mythological preconceptions. If, on the other hand, justice is to be done to the meaning of the Scientific Revolution, even humanists must approach Science as a demythologized discipline based upon induction, insight, probability, and relatively interchangeable working models. The College can either respect the intrinsic character of the Sciences, or treat them as if they were handmaids to philosophy; it cannot do both.

Similarly, the Dean's Committee asserts that the skill of dialectic and deliberative inquiry proper to liberal education restores "confidence in the vitality of rational dialogue on matters of right and wrong and of taste." It assumes also that there exist "methods which promise unequivocally conclusive results," referring, I presume, to methods other than those which are strictly intellectual, such as the response of faith to Divine Revelation. While agreeing that the restoration of confidence in the dialectic, deliberative inquiry, and rational dialogue is imperative, use of these techniques does not lead to unequivocally conclusive conceptions of such transcendent absolutes as right, wrong, and beauty. Any dialectic or deliberative method is based on premises, themselves undemonstrable, and if dialectic is not to be reduced to apologetic the relativity of its premises must be acknowledged. Further, the point of humanistic studies ever since the Renaissance has been to plumb into the mystery of Man, himself a contingent and ambiguous creature. The humanities, in particular literature, history, and the arts, are essentially existential; and even contemporary moral philosophers, apart from Kant and the neo-Scholastics, display the same existential tendencies. While some of us may agree that it pertains to Man's nature to be "graced" and "divinized," as many of the Greek Fathers would have it, and that Man to be human must therefore be in communication with the Holy, this is a confessional postulate not revealed to everyone and not intrinsically part of the methodology of humanistic inquiry. It may, and indeed must be at the root of *one* methodology employed by the humanists at a respectable Catholic University, and it may even be preferred by most of the scholars gathered here. But to assume that rational dialogue *per se* leads to transcendent values prejudges the issue and begs the question.

Finally, the Committee proposes that the senior year should be used by students, under appropriate faculty guidance, "in synthesizing, deepening, evaluating [their] educational experience in different ways." But if a College education is to be an educational experience, it should be an experience of self-directed liberation, a time of doubt, curiosity, inquiry, and wonder. It should be a time when one assimilates and tests

the cultural and intellectual tradition within which he will function *in preparation for the commencement* of a life of adult maturity. Education can only begin in College. The real synthesis of a man's education is the whole of his subsequent life, the questions he continues to ask, the problems he confronts and resolves, the failures he suffers or endures, and the courses which he chooses to pursue in real situations and real dilemmas. Should the College attempt to impose a premature synthesis upon education, such an attempt may either abort a student's capacity for development or precipitate a subsequent disillusionment. The College should be satisfied to offer one element in the synthesis, an opportunity to explore and develop a mature comprehension of the tradition of Western civilization and thought. The graduate himself will have to test that tradition against contemporary needs and future visions, and no one but he can make his own synthesis.

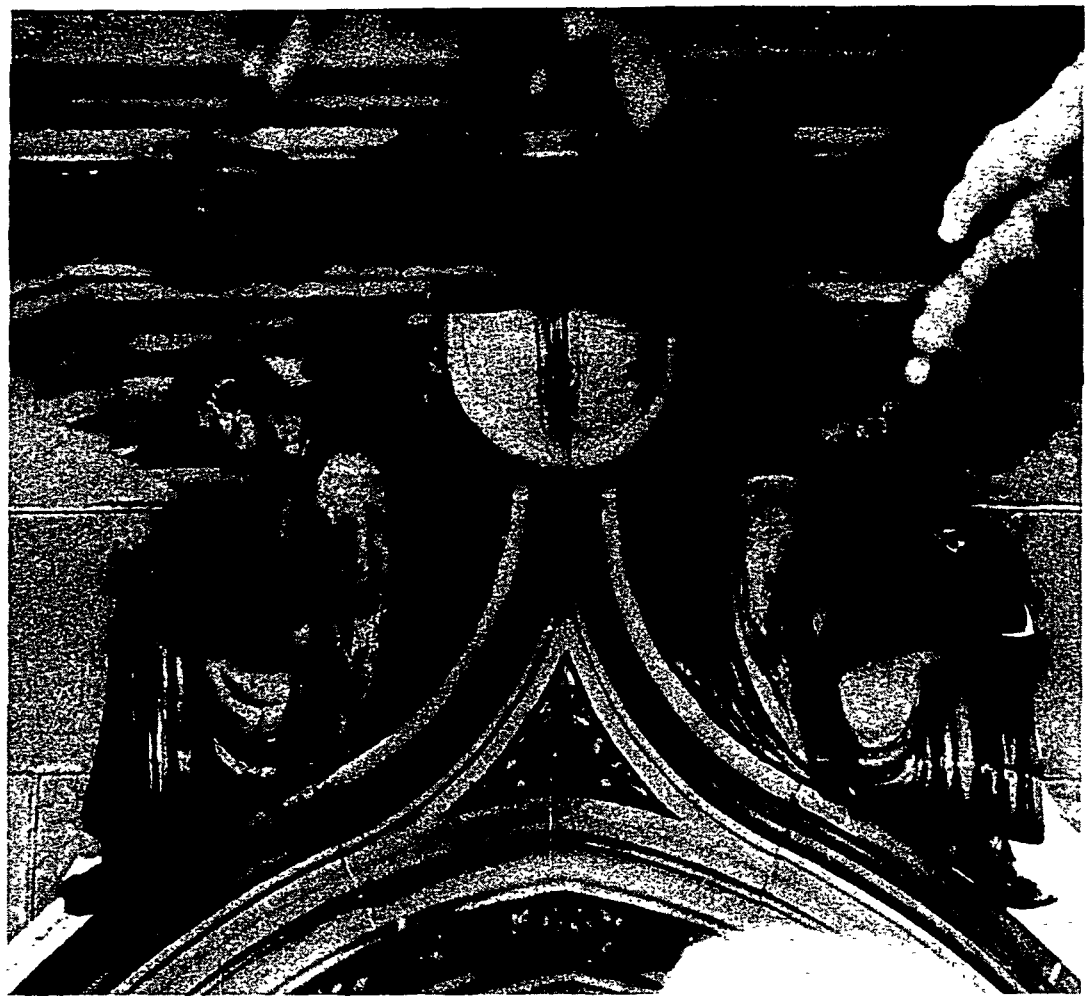
ii

QUESTIONS about perspectives and priorities are also raised by the debates concerning the reconstruction of University government. Notre Dame may either be an institution for instruction or an institution for education. If Notre Dame is to be the former, then the primary element in its constitution may legitimately be the administration and the spokesmen chosen to articulate the administration's philosophy. But if Notre Dame is to be the latter, then the primary element in its constitution must be the community of scholars, including the faculty, those administrators engaged in scholarship, and members of the student body insofar as they have demonstrated scholarly qualification. The present distribution of constitutional authority suggests the former arrangement, and even the discussions about revision of the Faculty Manual promise no great change. While some people quibble about the size of the Academic Council or the need for minority faculty representation on the Board of Trustees, the Faculty Senate is moribund and no genuine provision exists for the faculty at large to meet regularly as an assembly constituted to vote on matters of academic policy, matters which should be within their competence. The rhetoric of "community" is too easily invoked to avoid constructing the mechanisms which would make a real academic community possible, and efforts to advance the erection of viable community structures are too often discouraged by mystagogical appeals to unrealized ideals. It is no wonder that a considerable number of scholars here—particularly among the younger faculty, whose opinions are seldom solicited and whose insecurity is compounded by ignorance concerning the norms used to determine promotion and tenure—display little if any interest in the affairs and processes of University government.

Even in social affairs, there is a tendency at Notre Dame to approach problems with a set categorical viewpoint instead of confronting the ambiguous realities that exist. Having lived for some time in a world in which it was taken for granted that the human race, including students, is composed of men and women, I may not fully understand the impact which this revelation seems to be having upon the Notre Dame population. Coeducation is too often approached as if it were a world-shaking event, something it has ceased to be elsewhere. We think of local custom as if it were an absolute, and of "Woman" as an abstract category. We then view that category either as an object of romanticization or as a threat to tradition. In defense, the ladies fight back, organizing their own categories and objectifying their own demons. If this is to be an institution for instruction, then women may be a distraction, a threat, or an object for study; we may properly make suitable arrangements to display them on campus while isolating them from the rest of the population. But if this is to be an educational institution designed to invite young adults to explore and risk maturity, women are most properly full participants in its life. The longer men and women here continue to approach one another as if we were members of distinct and incommunicable species, the longer it will take to know one another as colleagues, individuals, and friends.

The *ambiance* of abstraction and the desire for certitude which accompanied abstraction show up rather clearly in many of the written assignments I have thus far collected in class. My own discipline, History, is basically an existential enterprise, the study of the nitty-gritty of ambiguous human events in order to gain insight into men and their activities. The data of History alone are not adequate to construct inductively any universal world view; and the imposition of a religious, philosophical, or mythical metaphysic upon those data, without due acknowledgement that other approaches can be used to organize them, can suffocate historical inquiry. Numerous philosophers of History, from Eusebius and Augustine through Machiavelli and Spengler and down to Hegel and Toynbee, have tried to universalize patterns in History, but the very proliferation of their divergent schemes suggests that any such universalization is undemonstrable. Yet to an unexpected degree, I find in class assignments an overriding concern for "right" answers, a positive discomfort with ambiguity and incomplete hypotheses, and a disinclination to question. The attitude appears common that there should be, not only in the confession of belief and in the solution to mathematical problems, but also in art, history, the humanities, literature, and life itself, some clear-cut, simple, true-and-false answers to everything. Impatience with the confusion of concrete detail may well be symptomatic of impatience with scholarship and impatience with reality, neither of which are very edifying in a Catholic University. The yearning for premature and simplistic certitude, the fascination with abstraction, the passive absorption of instruction, the inclination to parrot back instruction without digestion and evaluation, and the consequent scramble for grades can only inhibit thinking, either about the disciplines studied or the transcendent values which lie beyond them.

History, for example, becomes a matter of vital concern only when we know enough of the details to realize that History proves nothing, while offering tentative insights into everything. History is a meandering discourse with the past, a way to stroll through



varieties of existential reality while gathering and sharing the insights, opinions, and experiences of other men in other situations. Those of us who happen to be Christians know, in faith, that Our Lord took History seriously enough to give it form and purpose, and indeed to become part of it; and we share the Christian call to bear witness to this belief. But because we are Christian scholars, the least we can do is to emulate Our Lord by taking the ambiguities of History as seriously as He did. We should know that only His radical intervention, and not our philosophical constructs, infuses sense and meaning into History. We should therefore be the first to discourage misleading ideological presumptions and to provide an atmosphere in which both thought and faith may mature, in which scholars may be invited and challenged to explore all *varieties of History, including the absurd versions* from which Jesus is thought to be absent.

iii

If some philosophical frame of reference is imposed upon scientific or humanistic thought prematurely, the result among students, who are usually at an age when doubt, discovery, and probing the unknown should be paramount enterprises, may be a curious lack of integration, marked by a grinding commitment to schoolwork combined with detachment from the matters studied and a dearth of personal concern about them. Too often, for many students—and every scholar here is a student!—real life seems to be something which occurs in the world outside the University, in the world of social, civil, and business intercourse, while this is a place for jousting with words about eternal verities and for acquiring certitude about irrelevancies. (Even the University encourages scholars to become active in community programs, as if the University itself has doubts about the pertinence of scholarship!) Yet the younger students here are, before all else, men and women who will doubt, who will explore, and who will probe; they are young men and women who are endeavoring to come to terms with themselves and with the reality about them. If it appears to them that their instruction is trying to short-circuit their inquiry, they will find ways to reject that instruction, and to reject along with it the very traditions and values it hopes to impart. The same students who insist on giving "right" answers in class are pressing for open dorms and being raided at Nickie's. The same students who imagine that scholarship concerns itself with the construction and investigation of universals chose to elect *King R. Calhoun I to office last year and ratified that* choice again this year. The same students who pursue transcendence in academic assignments evidently avoid the Divine Liturgy in droves. However well they play the game of scholarship as they understand it, the young men and women at Notre Dame do find ways to express what they really think about the ambiance of imposed abstraction. Wisdom suggests that the rest of us should all begin to pay some attention, and that all of us should learn to listen to one another.

Since returning to Notre Dame, I have had occasion to participate in a number of Roman Liturgies here, and have encountered even in Liturgy, to some degree, evidence of the same disquietude. On the one hand, concern for abstraction and certitude tends to reduce Liturgy to that which can be immediately grasped and understood, and to precipitate repudiation of a liturgical and sacramental tradition which endeavors to articulate something more. On the other

hand, in reaction, some prefer to reject the rational dimension in Liturgy and seek instead experiences to be felt here and now. In either way the Divine Liturgy, God's own substantive proclamation and recapitulation of the ultimate reality of death and resurrected life, of unity surpassing all experience, of holiness and the Spirit of Love binding Man to God forever in Jesus Christ, can all too easily be made pedestrian and trivial. In an effort to achieve intellectual certitude or present tangible experience, it is easy to miss the divine foolishness and holy play of Liturgy, to miss the mystery of God's Love for Man and thereby to make of Liturgy an exercise of no abiding interest. Perhaps if the atmosphere of premature absolutes were dissipated, and if every scholar here were invited to doubt, to explore, and to plunge into the real mystery of death and life, then Liturgy would become in practice the consummation of life at Notre Dame.

iv

I mentioned that the problem here appears to be basically conceptual involving our notion of a university and our notion of Catholicism. Regarding our idea of a university, I do not mean to intimate that scholarship at Notre Dame should be so secularized as to be "value-free." No scholarship is ever "value-free," since scholarship is the preoccupation of human beings who have values, including commitment to the value of scholarship itself. But each of us must choose between the adoption of imposed values officially or customarily promulgated by some exterior authority, and the development of personal values which scholars of every rank and station can freely discover for themselves. The choice is between an external and artificial system of values, constructed, maintained, and protected from dissent in such a way as to engender token conformity, widespread hypocrisy, and frequent personal disillusionment, and values which scholars themselves, according to their particular inclinations and gifts, may test, refine, nourish, express, and interiorize in the process of pursuing their several visions of truth. A university exists only insofar as the latter approach prevails.

Nor do I advocate that this University become something less than Catholic. The pursuit of the vision of truth is preeminently a Catholic enterprise, for the Church has been given the foretaste of that vision in the revelation of Jesus Christ. But our notion of the meaning of Catholicism may demand, in present circumstances, some reconsideration of method. The medieval illusion that Christendom exists is no longer an operative postulate, and the medieval method of Scholastic deduction no longer remains the only valid academic philosophy for Catholic scholars. There are respectable Catholic intellectual traditions which antedate Latin Scholasticism. The scholars of those traditions, such as Clement of Alexandria, Origen, Basil of Caesarea, and Gregory Nazianzus, often studied at the great secular schools of their age and refined their profound faith through disputation with the philosophers of the world. Yet the Fathers of the Oriental Churches found a multiplicity of ways, when confronted by concrete existential situations, to use the language of contemporary philosophies in order to transcend the limitations of philosophy and to assert their faith in Jesus as Lord. They were able to preach the Gospel to their world because they lived in that world, and knew something about it. Today, as the Church confronts the revival of such ancient phenomena as neo-Nestorian and neo-Monophysite Christologies, pneumatic enthusiasm, gnostic intellectualization, social paganism, and even manifestations of magical superstition, what She needs before all else are men of faith who are both scholars conversant with the world as it is, and mature believers who are truly and freely Catholic — not just Scholastic, not just medieval, not just Western, not just Tridentine conservatives of post-Vatican II liberals, but Catholic. The Church needs Christians who are not afraid to think for themselves.

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The Future of Liberal Education

For some time now, Americans have been undergoing a process of conditioning. That process, aimed at instillation of the value inherent in the attainment of a formal education, has nearly completed its cycle. Today, few if any of the indoctrinated would argue that education is *not* a viable means capable of being directed towards achievement of an established end. Insofar as this article is concerned, the means itself (formal education) is not in question. That unwritten premise which attaches to education some innate value seems plausible enough. Rather than the means, it is the end which warrants some debate. And, in light of one's interpretation of the end sought, the means may have to be restructured accordingly.

At present, the United States has evolved into a highly industrialized, specialized society. Technological innovations have wrought innumerable changes in nearly every facet of human life, and these, in turn, have generated corresponding changes in attitudes. Since the advent of capitalism in medieval times, success has been measured to no small degree in terms of income, buying power, monetary status. With the onslaught of the Industrial Revolution followed by multifarious advancements in technology, myriads of job openings were created for the skilled laborer. Thus, expected level of income grew in proportion to the degree of individual specialization. Shortly, reverberations of this trend toward specialization and development of singular skills reached the ears of formulators of educational policy and the inevitable result occurred: college curricula were revised in according with the economic realities of the age. The traditional core of humanistic studies (philosophy, theology, literature, history), though never entirely abandoned, slowly became an intellectual discipline of secondary value. The reasoning behind the shift of emphasis is all too obvious: in a job-conscious, utitarian-oriented society, only a marketable skill can insure the individual the possibility of attaining an above-average income.

To a point the reasoning is valid. It is impossible to argue with the facts, and one of the facts is that Americans have seldom shown undue respect to purely intellectual pursuits. On the contrary, intellectualism has been widely regarded as useless, and even, at times, suspect. Thus, the orientation of the average American toward practical rather than intellectual goals is hardly surprising. Recognizing this, the question then arises as to whether or not, and if so to what degree, the educational system should participate in this trend toward practicality. However, that question cannot be dealt with until the answer to another is first ascertained. Toward what end is the educational system working? It seems doubtful that many educators would respond with what might be the expected reply. Few could be narrow-minded enough to reduce lofty educational ideals to practical principles on the basis of which functionary citizens could be produced en masse. Yet, present trends toward specialization in educational institutions would seem to belie the validity of any other response. Rather than the former reply, the majority of educators might posit a more idealistic, and indeed more humanistic, goal: the formation and development of responsible individuals. With the latter end in mind, it is possible to postulate the components of a curriculum geared toward its attainment. Certainly, all practically oriented courses should not be stricken from such a program. Underemphasis is inherently as dangerous as overemphasis. Yet, a reverse in the present drive toward specialization must be effected if educators hope to develop anything other than a single facet of the mind. The logical alternative lies in the establishment of an equilibrium between those disciplines which are career-oriented, and those which are intellectually focused. Because traditionally liberal education embodies a legacy of philosophical and theological ideas, it is the plausible tool via which that equilibrium may be created. The goal of liberal education is the liberation of the mind. It is not concentrated on vocational training, nor is it directly related to commercial fields. It attempts to let the mind flourish by not restricting it to a single discipline, and encourages, through exposure to various modes of thought, the ability to observe, synthesize and evaluate a complexity of factors. Moreover, liberal education renews the possibility of communication between fellowmen, a possibility lost with the advent of increased specialization and singular interests. Ultimately, the aim of liberal education lies in the creation of a superior mind more flexible, sharp and precise than that generated by the more specialized programs of study. If an educational system purports to be, in any degree, a powerful formative influence, it must perform a function which is beneficial to both the individual and to the society at large of which he is a member. No system developing only one of the multitudinous facets of the mind can pretend to be a viable means via which an end, much broader in scope, is to be attained. The scope of the means must ultimately be equal to the scope of the end.

Terri Phillips

This article evolved from a conversation with Dr. Bruno Schlesinger, Chairman of the Humanistic Studies Department, St. Mary's College.

NOTRE DAME STUDENT GOVERNMENT
MINISTRY OF PROPAGANDA

Student Government; Whither and Why

"That particular goods be properly defended by particular persons matters greatly for the common good itself."

— YVES R. SIMON

* * *

Scholastic: Do you believe that Student Government is really necessary?

Smith: Yes. Most definitely. I believe that Student Government ordains a sense of the common good for the Notre Dame community.

Etienne: Smith, I've been working all year to gain a derelict image in this office, and now you're going to blow it all in one SCHOLASTIC article.

* * *

Scholastic: Is it important which constitution passes?

Clarke: I'd rather see mine or have no government at all.

CHAOS and parliamentary procedure — both ends of the political rope — have become tangled. The political winds have become an unsavory mix of cross-currents and drafts, and who knows now what will end where? Indeed, it *has* been rather depressing. It seems of late that just about anyone can play Thomas Jefferson or John Adams. Notre Dame Student Government has been going through more constitutions than most Latin American nations go through governments. At last count, there are at least four constitutions up for consideration, identifiable to the layman as Constitutions A, B, C, D, ...

The simple fact — with the risk of being branded caustic, sardonic, cynical and nonoptimistic — is that most students simply do not care to explore the vipers' tangle of rhetoric and complexity. There is an old saying — some may in fact say an old truth: When the dance *seems* to be very complex, it will remain *apparently* complex because very few will hazard the attempt. In short, our recent political developments have been a complicated mess. The constant barrage of verbiage on the pages of the *Observer* has succeeded in "putting off" a number of students and administrators alike. Dr. Robert Ackerman has described the whole show as "much ado about nothing."

THE biggest question to be answered is whether or not Student Government is worth the trouble. It comes down to this: Why bother? Why, indeed?

Dr. Ackerman, Assistant to the Vice-President of Student Affairs and Director of Student Activities, believes that Student Government "*does* have an important function to fulfill." While Notre Dame would certainly survive as a University if there were no Student Government, such an organization would be sorely missed. At present, according to Ackerman, students are "accepted as part of the enterprise." Administrators and Trustees are open to student opinions and questions. The role of Student Government as a means for channelling communications has been quite apparent. Commenting on the last three years Dr. Ackerman said, "Student leaders have been successful in opening up lines of communications to administrators and Trustees."

Beyond this very basic philosophic foundation, a matter of profound importance can be seen in budgeting such organizations as Social Commission, Cultural Arts Commission, *Course Evaluation,* Student Union and other services. The present system of Student Government has proven to be an equitable avenue for distributing the $80,000.

"if student government closed down, people would notice."

There were days, not long ago, when Student Government was of major importance to the students. Activism in the late sixties gave birth to strong Student Government. Demonstrations and burning buildings were once characteristic of the college campus; however, these activities have died an unmourned death. Student Governments all over the country have lowered their profile and begun to carry on their tasks beyond the glare of burning libraries and police spotlights.

With the ensuing decline in publicity the question has been raised on many campuses as to whether it is worthwhile to keep Student Government. Dennis Etienne, when asked what would happen if Student Government were to be disbanded at Notre Dame, answered, "If Student Government closed down, people would notice. There would be fewer editorials in the *Observer*. The quality of concerts and social life would go down. There would be no voice for student interests except for word of mouth and impromptu organizations." Jim Clarke said, "I think it would benefit the students not to have a Student Government for a year." He went on to say that the students then would be better able to determine if they needed a Student Government. Such ideas are specious, at best. It has not, as yet, been demonstrated that the breakdown derives from an inherent failure in the present system. Perhaps the problems lie elsewhere and can be corrected through means less than total revision. To radically restructure Student Government would be to invite the vacuous and the chaotic.

The function of Student Government, however, is clear to anyone who may care to notice. The problem has not been in the type of Student Government; rather, the problem now resides in the relatively small number of people who seek to change Student Government unnecessarily and are responsible for the great amount of wasted time and printed words. Dr. Robert Ackerman, commenting on the recent flux of constitutions, said that they are "not generally reacting to the needs of the community," but rather are for the "benefits of individuals."

Why then the great to-do? The much ado?

In function and philosophy Student Government has shown itself to be a viable program for carrying through on student needs, thereby facilitating communication between the students, the administration and Trustees. Could the problem be the people who are involved? Could it be that the Oligarchy is failing at some point? Jim Clarke, a former candidate for Student Body President and a principal in much of the constitutional furor, said, "Kersten promised to do

nothing and then tried to do something." Hence, reasons Clarke, his administration "failed." It is difficult to divine any profound dose of wisdom in this conclusion.

Robert Ackerman, who has worked closely with Student Government in the last two years, said that individuals within Student Government have done a "really good job." Ackerman cited the offices of Student Body Treasurer, Judicial Coordinator and Ombudsman to name a few. Also, he believes, Dennis Etienne made a great and successful effort to "keep it (Student Government) alive and respond to student needs." Ackerman emphasized that Student Government in the past year has been a "collection of people working together" and that it "has done a good job." What then is the trouble? The offices have been ably filled. Why the consternation?

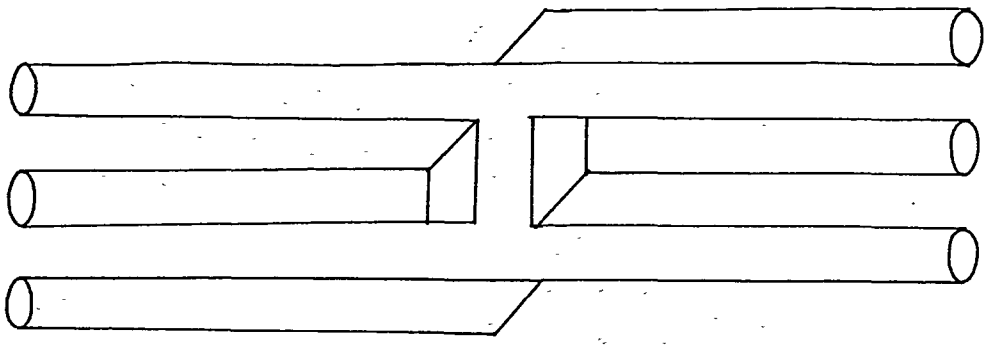
ACCORDING to Dennis Etienne, "The basic problem has been lack of communication. Student Government has not been aloof. It is just that the media have not always complied." Student Body Treasurer, Mike Marget said that the *Observer* was often more concerned with hindering Student Government than with the students' good. Etienne added, "John (Abowd) tried to outpolitic us, but we refused to play his game. We kept things aboveboard. The *Observer* was antagonistic. It brought about an attempt to unseat us and facilitate the rise of (Fred) Giuffrida and (Ed) Ellis. John just didn't realize that we didn't play the normal game of politics. We liked to have fun."

Hence, Jim Clarke. Hence, Butch Ward. Hence, the confusion.

STUDENT Government, with functions to fulfill and communications to maintain, does not necessarily require such drastic surgical experimentation as has recently been suggested. Perhaps the most proper recourse lies in a more prudential mobilization of the structures at hand. The needs of the students suffer and orientation is moot while the energies of student leaders dissipate in misdirected constitutional explorations.

joe runde
jack wenke
t. j. clinton
tom enrico
pat roach

week in distortion



Constitution writing seems to be the vogue these days. The question we pose to you today is this: why should the field be left to amateurs? Who knows, perhaps there's a potential Tom Jefferson in our midst. With that thought, Week in Distortion humbly presents:

WRITE YOUR OWN CONSTITUTION
All you have to do is to select the phrase of your choice. As an added bonus, you can use your choices to calculate your place on the political spectrum.

Article I
A legislative assembly shall be made up of:
a) representatives of the students chosen by lottery (+15)
b) elected representatives of the students (+5)
c) close friends (0)
d) Hall Presidents (—10)
e) Hall Presidents, their appointees and lineal descendants (—15)

Article II
The head of Student Government shall be called
a) The SBP (+10)
b) His Highness (0)
c) The SAP (—10)
d) The SOB (—15)
e) "Boss" (—15)

Article III
Nominations shall be made
a) by a petition with 300 signatures (+5)
b) by consulting oracles (0)
c) by vote of the Hall Presidents' Council (—5)
d) by official decree of the Hall Presidents' Council (—10)

Article IV
To win an election you must
a) gain a majority of the vote (+5)
b) gain a majority of blank ballots (0)
c) gain a minority of two consecutive elections (—10)

Article V
The Hall Presidents' Council shall
a) mind the halls' business (+5)
b) mind its own business (0)
c) mind everybody's business (—5)

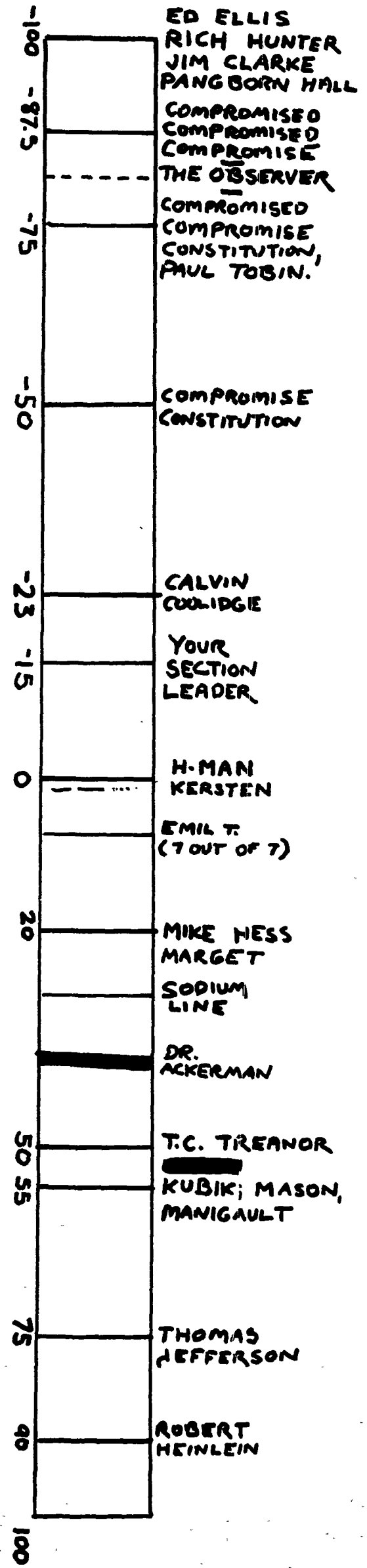
Article VI
The organizational setup of student government
a) will be contained in the next constitution (+10)
b) will be the same (+5)
c) will be ignored (0)
d) will consist of a SAP, a SAC, a SAEC, a SAT (the latter shall appoint a SUC) (—5)
e) will be dictated by the Hall Presidents' Council (—10)

Article VII
Hall presidents may be recalled
a) by vote of the members of their hall (+5)
b) by assassination only (0)
c) by a unanimous vote of the Hall Presidents' Council (—5)

Article VIII
This constitution shall be approved
a) by everybody (+15)
b) by a representative constitutional convention (+5)
c) by a small committee (0)
d) five minutes before the next one (—5)
e) by a 2/3 vote of selected hall councils (—10)
f) after a dozen successive compromises, each closer to your own position (—15)
g) by proclamation (0)

Article IX
The student government fee shall
a) be used to sponsor various activities (+10)
b) shall be returned, in pennies (0)
c) shall be used for the biggest An Tostal yet (—10)

To find your place on the political spectrum, just add up all the numbers in parentheses after the answers you chose.



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the arts

Pablo Picasso
1881-1973

The Benefactor's Exhibit

THE current show *Benefactors of the Art Gallery of the University of Notre Dame* truly enforces the fact that Notre Dame's Collection is firmly established. Organized by Fr. Lauck and Dean Porter, the show represents the seriousness of the gallery to uphold the firmest qualifications for the standards of work being shown. Writing about the show is difficult. Obviously it is acknowledgment of the generous benefactors that have enabled Notre Dame to take pride in exposing its collection to the community at large. To miss this event would be sad. To go to it with the intention of browsing is tragic. Art demands time, energy, but most of all feeling of and to the works themselves. It is not easy to arrive at the final conception of any art work, that being the comprehensive view of the art work itself made up of parts either of tangible elements (such as technique, composition, etc.) or of intangible concepts (such as art history and aesthetic views). It is proper, then, as a general guide, to point out some of the various genres represented by the works in the gallery.

One of the primary genres in Western art is the nude, or as I would like to develop here, the figurative element. The figures seen in the African, Greek and Etruscan bronzes, so strong in character and alive with magic, offer splendid comparisons to the gallery's similar formed wood carvings, the small Henry Moore watercolor, or even the Picasso from the Stern Foundation. The primitive masks also may be placed in that camp.

Coming from another expressive angle is the small Coptic (Egyptian) c. 7th cen. stone sculpture. The simple religious spirit of the work, reinforced by its ascetic linear quality, is not unlike that seen in the more recent Paul Klee's works of the 1930's. It seems to have been a metope piece of frieze work on an early Christian sect's religious structure. Inevitably it corresponds to the ideology of the Copts. The Nilean-influenced figure incorporates Greek heritage, marked in the iconography of the crown; and a reticent use of detail seems to have been drawn by the Egyptian-influenced economy of line. Purposefully, the artist's intention was to suggest not the corporeal substance of the body, but rather a significant statement qualifying the essence of a being.

In religious art of Italy, the figure is well represented. The collection offers perfect examples of Italian art fitting into the many-faceted figurative genre. Anyone knowledgeable of Italian religious painting during the

generic Renaissance era will recall the innumerable renderings of the Martyrdom of St. Sebastian. The gallery's representative is not, however, of Italian provenance but a splendid Portuguese work of the 13th century based on Italian models. An evocation of pathos and a sense of realism were the clear intentions of the anonymous artist. Yet of a deeper level, the religious mystique and propaganda concept also make themselves perfectly lucid; note the holes of missing arrows on the figure.

Or consider the late Italian baroque contrapostoed figures of Francesco de Mura (1969-1784). It is quite evident that the grandiloquent work, full of typically 18th-century Neapolitan lighting and transparent colors never steps into the *rococo* as some of his fellow artists did. The style is close to Francesco Solimena's—indeed, de Mura worked awhile under his academy. Regardless, the work is a refreshing play of varied Italian traditions. The color recalls the Venetian painters, Titian and Tintoretto; the composition, not unlike the central Italian baroque painter Guido Rini that was adumbrated earlier in da Vinci's pyramidal construction of figures. (In this sense the figures create the space themselves; their bodies move into, around, and within the space they fill.) Finally, the fleshy texture of the skin in de Mura's frivolous Bacchus is not unlike that seen in the mannerist Bronzino's figures. One other Italian "figurative" work is that by Jacopo Vignali (1592-1664), a Florentine baroque painter educated under Matteo Rosselli. The work shows an almost pernicious synthesis of heavy baroque composing with diaphanous Venetian coloring. The painting, *The Fallen Tancred,* is successful, however, because of its pretentious Roman quality not unlike *The Dying Gaul.*

Placing figures within a grandiose topographical setting has always interested artists since the great classical orientated landscapes of the Caracci and Poussin. Two 18th-century works, attributed to Hubert Robert (1733-1808), a French artist who worked 11 years in Italy with Fragonard and Abbe de Saint-Non, may well be an apogee of this special genre. The artist, called *Robert des Ruins* because of his constant interest in antiquity, worked under the Italian Panninni and was much influenced by him. Robert fabricated works either from topographical accuracy or a mixture of that and architectural drawings or his own "sanguine" sketches. Throughout his work, the figure is essentially a mark to denote the scale of the Roman buildings and perhaps the instrument of a didactic comment on man's relationship to his environment. The overriding theme, moreover, is the poetic quality that transcends the significance of both man and environment; it is the poetry of harmony in nature. The attributed works, *Paysage D'Italia* (one scholar has given it to a Dutch painter), express this poetical feeling that is often lacking in lesser talented painters of this genre. The stature of the Corinthian columns supporting the mass of entablature and arching; monolithic and somewhat ghostly do indeed become a part of nature itself. Another world, new to the *grand tourist,* becomes in itself exciting, wondrous and enigmatic. Perhaps that is why, when Robert returned to Paris, he was met with great fanfare and success. He was installed as the first director of the Louvre and was designer of a number of the King's gardens.

A number of Madonnas, complete with *Bambini,* are well represented. From the Fisher Collection, one may note the Filippino Lippi (1457-1504), Madonna and Child with St. John; Jacopo d'Antonio del Polloiulo, attr. to. (1433-1502); the School of Sandro Botticelli; and the Andrea de

Solorio and others from the Kress Collection.

Others notable in the work of landscape painting are the *Rest on the Flight to Egypt* by Claude Gellee, called Loraine (1600-1682) and Jan Wymants' (1630/36-1684) *Landscape with Figures.* The difference of visual communication is excitingly clear in their modes of representation. Paramount in these works, regardless of artist, is the careful treatment of integrating all parts of the picture into an integrated whole; a problem besetting all landscape painters. The weaving of figures, shrubbery, buildings, mountains, and sky creates the ideal miniature tapestry of visual panorama. These works transcend not just visual perception and conceptualization of the outdoors, but nature itself.

To return to religious art, one must consider the dictates of "properness' as squarely defined by the Council of Trent (1563). One passage of the decree states: "by means of the stories of the mysteries of our Redemption portrayed by paintings or other representations, the people be instructed and confirmed in the habit of remembering, and continually revolving in mind the articles of faith."[1]

A veritable flood of literature was produced stating the "proper" rendering of religious art. The clergy was made responsible for the surveillance of the artist. Recommendations for appropriateness were listed under three headings: 1) clarity, simplicity, and intelligibility; 2) realistic interpretation, and 3) emotional stimulus to piety. Perhaps now we can understand why the small Breughel painting in the collection was painted over to cover the genitals of the Christ child.

Whether these rules may be applied to all religious art centering near the late baroque era, one thing is clear: not all artists preferred to subject themselves to a clergy aesthetician. On the other hand many preferred to remain status quo as many painted propaganda posters were placed, or moreover packed, into churches throughout Catholic Europe. Three works and others proclaim the Church's fiat to guard against Protestantism; Sebastiano Conca's (1680-1764) *Adoration of the*

Magi; Francesco Trevisani's (1656-1748) *Martyrdom of St. Andrew* and Andrea de Leone's (1610-1685) *The Possessed Man.*

The 18th century, one of the strongest periods represented in the Collection is varied in genre, mostly though in the genre of Portraiture. The historical painting by the Studio of Gianbattista Tiepolo (1696-1770) does not give justice to that great Venetian painter, but nevertheless is an interesting, if not amusing work. The unpersuasive, disproportioned figure of Cincinnatus—his meager head for so enormous a body—recalls the works of the 16th-century Florentine mannerist painters. One such work from that tradition is the *Annunciation* by Giorgio Vasari. Every element in the work strongly suggests the mannered style that Vasari's paintings are noted for. Figures do not respond to gravity, they seem ethereal. Space is illogical; the figures are not proportional to their placement in it. It seems that the painting may have been a small study (designo) for a larger fresco seen at a higher level. In that case the painting would logically work. The spaces seem to convince if one looks at the painting from a lower level than it is painted. Also, speculation has it that the work is a copy of a lost Michelangelo painting.

But, returning to the 18th century, one should certainly take note of the work of Belloto detto Canaletto; a broad *venduta* of Venice focusing in on Santa Maria Maggiore, or the varied portraits by Pierre Hubert Subleyras (1694-1799), *Portrait of Pope Benedict XLV,* largely a work influenced by 17th-century portraiture of Van Dyck, but holding closer to an Italian flavor. The work of a French painter, Jean Baptiste Oudry (of which there seems to be a complementary portrait in another American collection), is a painting of elegant stature enhancing the position of the sitter. It must be mentioned that it was fashionable to show the pride in the game captured.

The Gallery is fortunate to have in its possession the other works of portraiture artists such as Vigee Le Brun, a confidant of Marie Antionette; Nattier and Torque, two artists whose works nicely complement each other.

From the 20th century, two works from many deserve mention. They are Pierre Bonnard's (1867-1947) *Still Life with Fruit* and Joseph Cornell's (1903-1943) *Video Ergo Sum.* First a look at the Nabis painter Bonnard. The Nabis, a group of French painters who were immensely influenced by Gauguin, held to the aesthetic of allowing the ability of line and color to explain themselves, not alone the subject matter. Bonnard, not only a painter, but a draughtsman and lithographer, learned well from Gauguin and Japanese art forms. The collection's piece, a *tour de force* of flat planear design expresses unfailingly a feeling for harmony and delicate coloration through flat planes and simplified forms. His work is by instinct, yet controlled remotely by intelligence and will. Surely the still life objects become subservient to the overall two-dimensional design.

The work by Cornell seems antithetical to the painting of Bonnard's. Since Cornell is working in Assemblage with its trial and error approach, the process is essentially different from the planned structuring of Bonnard. This statement holds weak ground, however, since the two worked arbitrarily by an inner feeling guided in the end by the dictates of the individual art form, in this case, assemblage and painting.

Initially the art of Assemblage, states Elana Calas[2], has emerged as a new genre in the twentieth century. As an extension of the Surrealist concept of *objet trove* the assemblagist has at his disposal a large means of collecting new objects; the wastepaper basket was Schwitter's treasure box. Others hoarded back yards, alleys, antique shows and even new shopping conglomerates not unlike the K-Mart[3]. The objects are apt to have significance, either to the viewer or artist or both, independent of their obvious functional role. For example, the small stamp placed in Cornell's box no longer remains a stamp but a part of the overall visual, textural effect.

Unlike the Surrealists, by which Cornell was largely influenced—Max Ernst for instance—his works are not meant to shock but seduce. His creations offer varied textural objects: movement facilitated by hand operation; repetition of forms all reifying the miniature world of the

piece as a whole. He seldom enforces storytelling, such as a substitutional reverie of a past feeling and rather invites the viewer's own construction of an event out of the limited assembled art piece.

The intimate quality of his art, so intriguing, so mysterious, so inviting is essentially what the piece in Notre Dame's collection elicits. The piece is reminiscent of the 20th-century mind; one full of dichotomies. It, by its title alone, asks for visual energy, *Video Ergo Sum.* Assembled are pieces of wood, a stamp, newspaper wrappings, a blue painted cork ball, a lacquered table of logs and more.

Now that the Collection is firmly established, Notre Dame can certainly look forward to more excellent and varied shows ranging anywhere from old masters to contemporary artists. In order for this level to continue support is needed, not only in the obvious financial and donation levels, but also in the realm of attendance of these fine exhibitions. The Gallery is located in O'Shaughnessy Hall and open weekdays from 9:00 to 5:00 and Saturday and Sunday 1:00 to 5:00.

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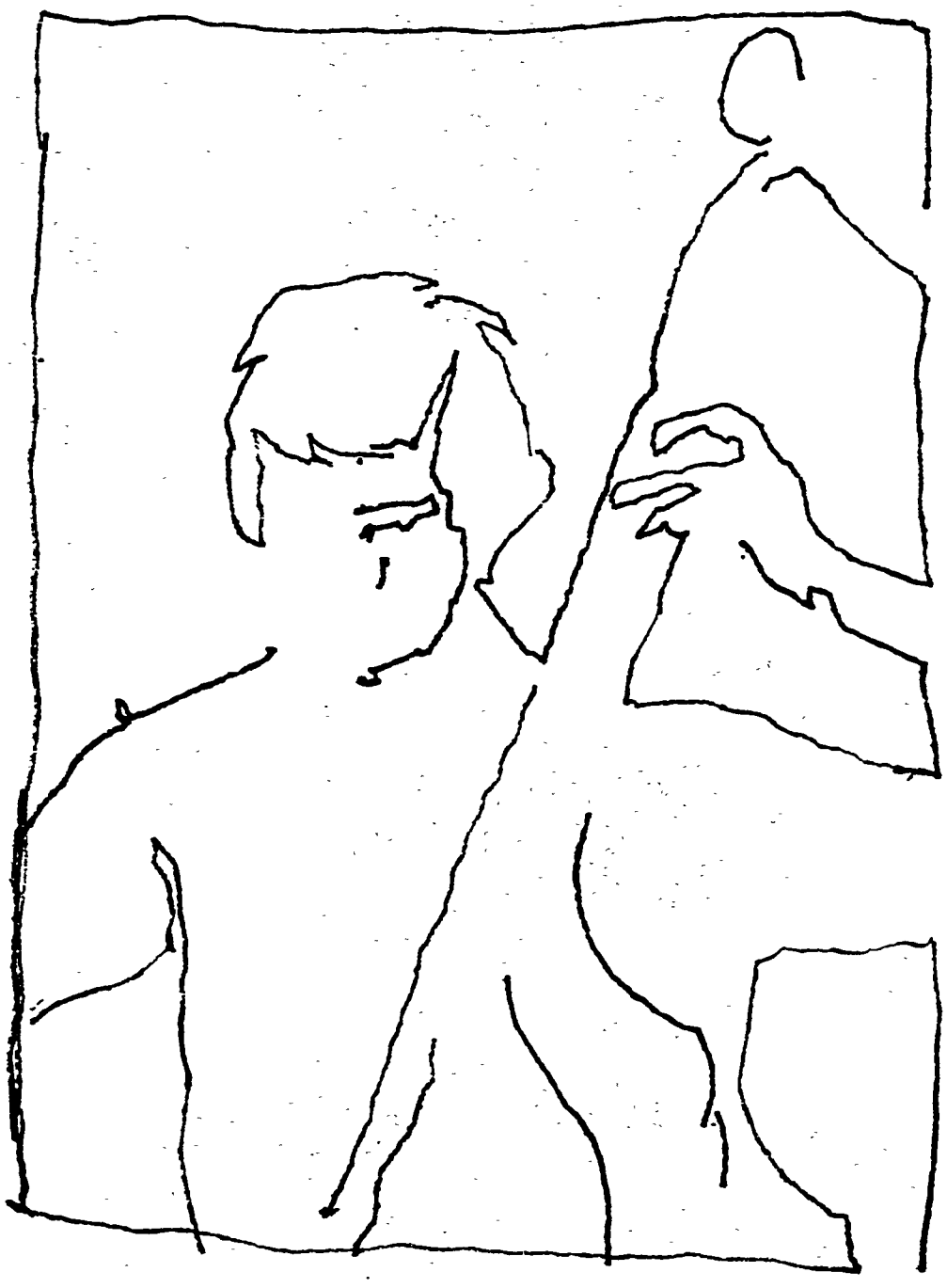
[1] Wittkower, *Art and Arch. in Italy, 1600-1750.*

[2] *Icons and Images.*

[3] The exhibition "Junk Art" at the Martha Jackson Gallery in 1960 and "The Art of Assemblage" of the following year brought Assemblage into its own. It must be distinguished from the arts of painting, sculpture, mosaics and reliefs.

— tim standring

all that jazz



The fifteenth annual Collegiate Jazz Festival will take place in Stepan Center on the campus of the University on Thursday, Friday and Saturday, April 12, 13 and 14. Each year the CJF brings some of the finest jazz bands in the country to Notre Dame to perform. Distinguished professional jazz musicians also come to the festival, and act as judges. Awards, including instruments, are presented to the musicians estimated by the judges most accomplished in their categories.

Among the judges at this year's festival are Hubert Laws, Joe Farrell and Dan Morgenstern. Hubert Laws is a flutist and a *Downbeat* poll winner the past two consecutive years. He can be heard on many of his own solo albums and has served as a studio musician on such albums as Roberta Flack's *Quiet Fire.* Joe Farrell worked for quite a while with the Elvin Jones Trio. He plays all saxes and flute. A former *Downbeat* poll winner, he has backed up Lauro Nyro and was also present at the *Quiet Fire* session. Dan Morgenstern is a noted jazz critic and the editor-in-chief of *Downbeat* magazine.

Also judging at the CJF will be Alvin Batiste, Gil Evans, Jimmy Owens and Roy Haynes. Alvin Batiste is the artist-in-residence '72-'73 of the New Orleans School Systems and director of the Southern University Jazz Program. He was named fifth clarinetist in the *Playboy* Jazz and Pop Poll and has served as director of the Multi-Ethnic Music Center. Gil Evans, a noted jazz arranger, composer and big-band leader, is best known for his work with Miles Davis, including the classic *Sketches of Spain.* Jimmy Owens is an outstanding young trumpeter from New York. One of jazz's most outstanding drummers, Roy Haynes is most famous for his work with the incomparable group comprised of John Coltrane, Haynes, Jimmy Garrison and McCoy Tyner.

The opening night benefit session includes performances by Cannonball Adderly and a CJF Judges Combo. Proceeds from this event go to charities through the local chapter of Alpha Kappa Alpha, a national Black sorority.

The collegiate aspect of the jazz festival gets under way at 7:30 Friday evening. The Notre Dame Combo and jazz bands from the University of Michigan, Massachusetts Institute of Technology, Memphis State and Triton College will be among those featured at this session.

On Saturday there will be two sessions. The first, at 1:30 in the afternoon, will include performances by the Notre Dame Jazz Band, Ohio University, Tennessee State, Texas Southern and others. The Modern Jazz Quintet of Indiana University and the Rat Pack of Indiana State University will headline the Satur-

day evening concert at 7:30. Also performing will be the jazz bands of Texas Southern University, Ohio State University and Malcolm X College.

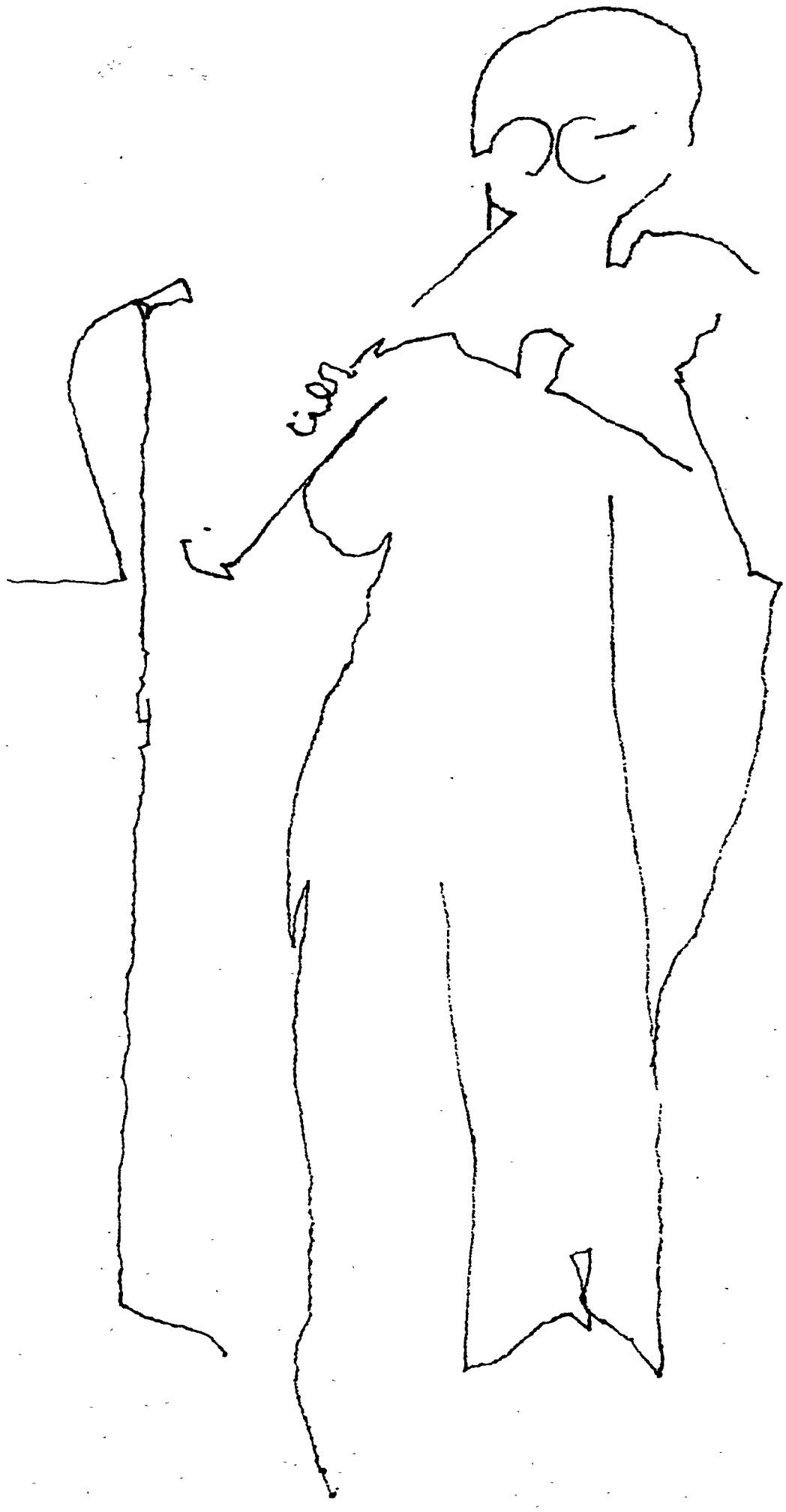
Saturday's activities will also include a High School Jazz Band Contest featuring seventeen bands from Indiana, New York and Ohio. The winner of this competition will be among those featured on Saturday evening. The high school competition will be held in Washington Hall between 9:00 A.M. and 6:00 P.M. Admission is 50 cents.

A CJF "first" this year will be the midnight jam session which will follow the presentation of awards Saturday night. Sponsored by the National Endowment for the Arts, this late-hour session will feature music by all the CJF judges with individual stars from the collegiate competition.

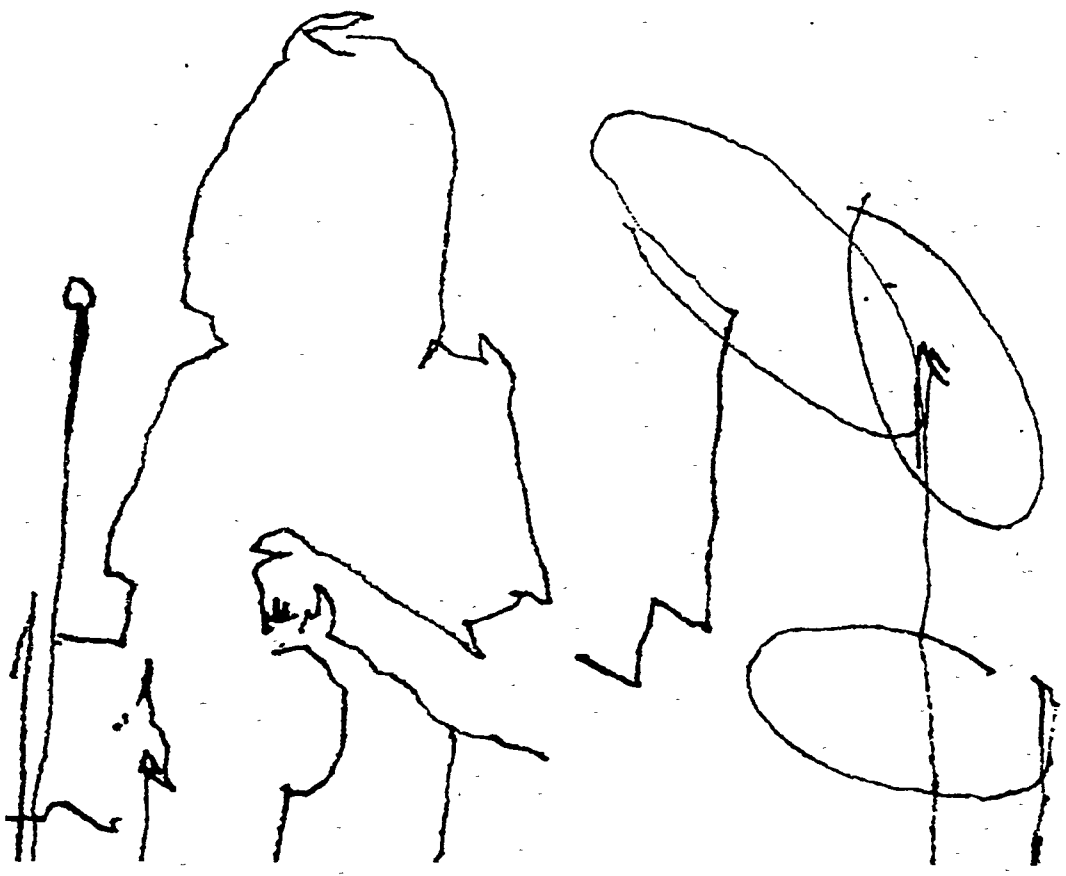
Another program being initiated this year is the Collegiate Jazz Festival Collection of American Jazz Music — Notre Dame. After each festival, beginning with this one, each of the judges will be asked to select five of his favorite jazz recordings. These recordings will then be donated by the CJF to the audio center of the Memorial Library here. The records will be available for student listening. The idea for the collection originated with Mr. James Phillips, associate band director and CJF faculty advisor. With this collection he hopes to familiarize students with jazz and to further the educational aspects of the Collegiate Jazz Festival.

Tickets to festival events can be purchased at the Student Union Ticket Office or at the door. They are priced at $3 for Friday night, $2 for Saturday afternoon, $3 for Saturday night (including the midnight jam session), and $2 for the midnight jam session alone. A $6 pass to all the events is also available.

—tom enrico



and still more jazz



The Notre Dame Jazz Band was initiated in the fall of 1972 under the direction of Father George Wiskirchen, C.S.C. Often referred to as simply the NDJB, it is intentionally reminiscent of the once renowned ODJB, the Original Dixieland Jazz Band. This year the group consists of a twenty-one-member big band and an eight-member combo. Next year, however, Father Wiskirchen plans to organize some additional activities, such as an improvisation workshop and a rock group.

According to Father Wiskirchen, "the present group has come a long way and I am more than satisfied." He feels, however, that there is an abundance of latent talent at the University yet untapped. He hopes that more students will turn out for the group next year and cites lack of communication as the primary hindrance to student interest. Speaking of the group's future possibilities, Wiskirchen says, "Given a couple of years for maturity, it could be one of the best in the country."

Music has been a big part of Father Wiskirchen's life ever since his high school years when he was a member of the school's dance band. He received his undergraduate degree from Notre Dame and an M.A. in music education at Northwestern University. In 1956, Father Wiskirchen became the Chairman of the Music Department and Director of the Melodons (a jazz band) at Notre Dame High School in Niles, Ill. Some of his other achievements include: Director of the Northwestern University Jazz Workshop, Instructor of Jazz at the Eastman School of Music, Northwestern University and the University of Denver. One of his major achievements is the novelty of actually teaching jazz. Father Wiskirchen has written numerous articles on Jazz Education in *Downbeat* magazine. He has also authored some books on music education: *Developmental Techniques for the High School Stage Band Musician, A Manual for the Stage Band Trumpet Player* and *Building a Stage Band.*

Father Wiskirchen's most prominent recognition, however, has come from his work with the Melodons of Notre Dame High School, which has been critically acclaimed by the *New York Times,* the *Chicago Tribune, Downbeat* magazine and by many jazz artists. Commenting on the Melodons' performance at the 1971 House of Sounds Festival at the Kennedy Center in Washington, D.C., the *New York Times* said:

> The most adventurous program was offered by the Melodons, conducted by the Rev. George Wiskirchen, who has been leading the high school jazz group for fifteen years. . . . More than the other three bands (Count Basie, Al Cohn, Towson State College), this high school jazz band showed an awareness of what has been done, what is being done and what may be done.

Father Wiskirchen feels that the philosophy of jazz education is analogous to that of a creative writing course. Anybody can be taught to write correctly and, hopefully, clearly. He feels that "you can teach mechanics, but you can't teach creativity." There are, for instance, many good (mechanically) trumpet players, but there is only one Miles Davis. Father Wiskirchen feels that his guidance of the University jazz group is not formalized teaching, but provides a forum for experimentation for the musicians.

Basic to his role of "providing a space for these guys to play," is the notion that what distinguishes jazz from other forms of music is improvisation. There is a rhythmic feel or syncopated rhythm that is essential to jazz, but it is basically improvisation which makes the difference. According to Father Wiskirchen, improvisation was used by Bach and other Baroque composers. After the Baroque period, however, improvisation vanished from classical music. It is only recently that a few avant-

garde composers have revitalized improvisation.

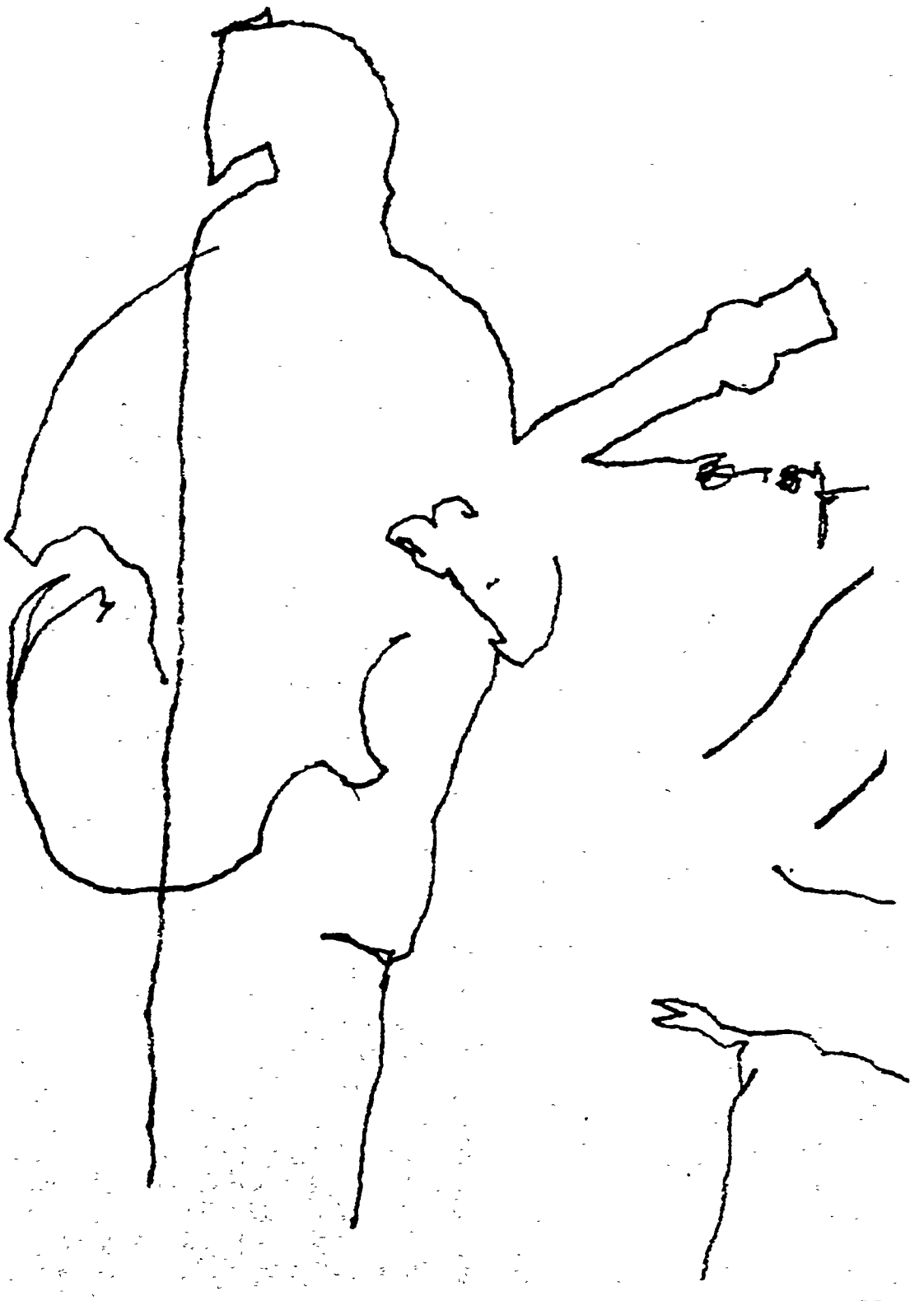
One possible theory for the origin of jazz is that African rhythm coalesced with European melody. The blue note and the basic harmonics can be traced back to Africa. Historically, jazz music developed around the 1890's in New Orleans, although the where and the how cannot precisely be determined. The jazz movement theoretically spread from New Orleans up the Mississippi to Chicago and then to New York.

In its embryonic stage most jazz followed a very ordered structure. The early jazz musicians played from a written composition which had a definite melody. In the course of a single melody the composer allotted a 12-16-bar improvised solo for an individual musician from any section (brass, woodwind, percussion, etc.). Although the improvised solo by each musician was spontaneous and relatively unplanned, each solo broke in at a definite point in the song. As jazz progressed through the "swing" era of the 1930's, the "bop" era of the 1940's and the "cool" and "hard" bop of the 1950's, the use of improvisation became less formal and more flexible. The riffs (take-offs or tangents on the melody) or improvisational solos became more reflective of the individual musician's particular attitude or mood than of the ordered format of the composer. With this increased flexibility in improvisation came the inception of various jazz styles by which a certain musician could be identified. The emphasis seemed to turn here from who composed the piece to how it was played.

This evolution of improvisation in jazz brought an even looser pattern to the 1960's. The jazz of the 1960's gives more freedom to the individual musician. It is characterized by a feeling of "interfeed" whereby there is a free mutual action and interaction among the musicians. This notion of "interfeed" possibly evolved from what was called "jamming" in the '40's and '50's. Jamming consisted of a few musicians informally playing without a specific melody, or even in a specific sequence. Where past musicians would play their improvised solos at a particular preplanned point in the course of the song, the jazz musicians of the '60's often just begin with no planned melody and proceed by a sort of "collective unconscious" response to each other's improvisations.

The direction of jazz today seems toward something which Father Wiskirchen characterizes as a "cross-pollination between jazz and rock." Father Wiskirchen feels that the music of Miles Davis over the past twenty years eminently embodies the progressive changes that have taken place in jazz. Father Wiskirchen also feels, however, that the older forms of jazz are permanent and will still be heard despite the argumentations of future musicians. He feels that jazz will continue to be performed just as Shakespeare has been faithfully read for hundreds of years.

bubby vespole & jim gresser



Byrds- Tailspin

Byrds brings together the five original Byrds for a much-publicized and long-awaited album. There's Roger McGuinn, the group's leader since before "Mr. Tambourine Man," a man who has gathered some impressive musicians over the years, making some good music, some not so good, but music that has never really measured up to the talent that produced it. By and large, the Byrd graduates have been generally more successful than McGuinn's chameleonic Byrd lineups.

Gene Clark, original Byrd singer and occasional writer, has been making some fine music over at A&M, but he was never really successful on his own, so he must in part realize this collaboration as an opportunity to further his own fledgling solo career.

Michael Clarke, drummer in the original band, had stopped playing completely, and now as before, he is of little real importance. He plays competent drums, but that's about it.

Chris Hillman has enjoyed some fine times since leaving the Byrds as bassist. His first love has always been mandolin, which he played with other ex-Byrds and some solid country musicians in the Flying Burrito Bros. Surely the finest pure country band in recent years, the Burritos boasted a wealth of talent, which unlike the Byrds' country efforts, was almost always successful at producing music that reflected the talent involved. Hillman founded the Burritos with middle period Byrdman Gram Parsons, who provided the Byrds, and McGuinn especially, with the necessary country direction. Other Burritos included Sneeky Pete, Chris Ethridge, and current Eagles' lead guitarist Bernie Leadon.

David Crosby left the Byrds in 1968, ignominiously fired by McGuinn, only to return in great form. Crosby's Byrd material always received less than it deserved, so it's not hard to understand the feeling that he was the Byrd bad guy. Crosby is, in essence, a solo artist first and foremost, and that helps to explain his success with CSNY; they were four solo artists who merely used each other as sidemen, and that's why Crosby's later work shines and his Byrd work doesn't.

The album opens with Gene Clark's "Full Circle," a nicely done country flavored number with characteristic Byrd twelve-string riffs and high harmonies. Clark's lyrics are nicely done, in interesting circle images, and they fit nicely with his slightly nasal voice.

Following this is "Sweet Mary" by Roger McGuinn and Jacques Levy, one of the many songs they wrote around the time of the *Untitled* album, and probably the best writing that McGuinn has done. His lead vocal is overdone in false sorrow, but the backing vocals and Hillman's exquisite mandolin salvage an other-

wise lackluster performance.

Gene Clark's "Changing Heart" is again nicely acoustic, receiving a better vocal treatment than "Full Circle," his voice clearer and more convincing.

Crosby follows with a Joni Mitchell tune, "For Free." Crosby is as good an interpreter of her material as anyone, having worked with her in her early period, producing her first couple of albums. Unfortunately, the arrangement is a bit too stop-and-start (a Crosby trademark) to hold together effectively, but the vocals are good, as is the instrumentation.

McGuinn's "Born to Rock'n'Roll is the least convincing of all the material; it doesn't rock enough, and besides, McGuinn isn't a real rocker anyway. Probably the worst cut on the album, "Born to Rock'n'Roll" highlights the fact that McGuinn should stay away from rock. Country stuff is more up his alley.

Side Two opens with "Things Will Be Better," by Hillman and Dallas Taylor. It has a nice rock feeling to it, but it's too restrained. A more up-front guitar chop and a tougher vocal would help, but at least this song succeeds where McGuinn failed.

Neil Young's "Cowgirl in the Sand" gets a pretty decent treatment, but not up to Young's own version. It is nicely up-tempo, with some good harp by Gene Clark, but he sings in his lower range, thus losing the characteristic loneliness that Young gives it. In this case, I doubt very seriously if anyone could improve on the original.

Crosby's "Long Live the King" receives the heavy-handedness that characterized the treatment of his material when he was a Byrd way back when. Likewise "Laughing," which appeared on his solo album in better form there than here. In both tunes his voice sounds forced, and is cast against a background of too many guitars, which never seem to mesh properly.

"Borrowing Time" by Hillman and Manassas percussionist Joe Lala is one of the album's high points. It features Hillman's mandolin in a nice acoustic setting, and more sweet harmonies. It has that Latin bounce to it that Lala gives to much of Manassas' music, and is probably the best-realized song on the album.

The album ends on a disappointing note — Neil Young's "(See the Sky) About To Rain." Young himself has never recorded the song, though it is available on one of his many bootleg albums that appeared in 1971. Gene Clark again sings the song, but like the earlier Young song, his voice lacks the sweetness that Neil gives to it. The song ends in an interesting coda, with McGuinn on Moog, but it would sound better if he actually played the part on the Rickenbacker twelve-string he tries so hard to imitate.

Byrds, if taken as nothing more than an album by five musicians, can be enjoyable. There are those lingering doubts, though, that these five Byrds could have produced something a little more exciting and a bit more deserving of their efforts.

There was certainly a lot of ill feeling while the album was in production. There's the famous feud between Crosby and McGuinn (when Crosby first played "Triad" in the studio, McGuinn reportedly fell on the floor laughing), and the suspicion that Hillman's involvement with Stephen Stills and Manassas was going to sabotage the whole thing. The overwhelming impression that this album gives is that each of the four major musicians uses the others as session men. This kind of thing has been done before, but the tremendously obvious comparisons with *Deja Vu* and some later Traffic stuff are also tremendously insensitive, so I'll skip them. The Byrds used to be McGuinn's baby, but he doesn't control this album (hell, it's not even his band anymore), it's certainly not Crosby's album, and it's not Hillman's either, though he is by far the most competent musician of the five.

So what it all comes out sounding like is a sampler containing cuts from solo albums by Gene Clark, Hillman, Crosby, and McGuinn, with Michael Clarke as the common drummer. It also sounds vaguely uninspired, which brings up something interesting about the pictures in the centerfold and on the back cover. Take a good look at Chris Hillman, who in days gone by was the real foundation of the Byrds. He looks bored.

The camera doesn't lie.

—kevin dockrell

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Magical Mozart

An air of the artful and the magical presided over O'Laughlin Auditorium stage for the opening of "The Magic Flute," Mozart's comic opera. This operatic production successfully combines the talents of the ND-SMC Theatre Department and the St. Mary's College Music Department. While considered by many to be Mozart's most humorous and entertaining opera, "The Magic Flute" becomes even more accessible to the contemporary audience, thanks to the new translation by Richard Bergman (Production Director) and Susan Stevens (Musical Director). Indeed, the movement of the action is rendered quite intelligibly, thereby increasing the layman's sensitivity to the coalescence of music and plot.

Although the plot is not utterly essential to an appreciation of "The Magic Flute," it is, nonetheless, worthy of some consideration. The action resides mainly in the attempt of Prince Tamino (Bob Oppold) to free the lovely Princess Pamina (Carol Dzikowski) from the clutches of the evil abductor, Sarastro (Bruce Paulsen). Sarastro, a powerful and imposing figure, has kidnapped Pamina. Tamino, after being captured by three ladies in the Kingdom of Night, is launched on his noble enterprise when he is shown a picture of Pamina. He is utterly struck; it is love at first glance; Tamino is all afire to fly to the rescue. Since Sarastro is a force to be reckoned with, Tamino does not go alone. He is accompanied by Papageno (Ralph Bruneau), the feather man and bird catcher, who, when we first greet him, sings proudly of his love for catching birds. He even wears a bird cage on his back which contains a few specimens for him to carry about. Papageno, however, is not completely satisfied with his vocation; he sings, "Pretty girls are better."

In order to facilitate the rescue, the Queen of the Night (Alicia Purcell), Pamina's mother, gives them both magical musical instruments. Tamino gets a magic flute; Papageno, magic bells.

They set out to liberate the Princess. After an ordeal, they are successful. Tamino and Pamina join hands in marriage; Papageno no longer has to chase birds around the forest, for he finds someone "just like him" and they also marry. Papageno's mate is Papagena (Kit Birskovich), the feather lady and bird catcher. Presumably, she will chase birds no longer.

Plot or story line is by no means the essential element in "The Magic Flute." The true magic resides ultimately in the music. It is in the singing, the hilarious and enchanting antics of the distinctly comic characters, the excellent scenery, and the orchestra (James McCray, Conductor) where we discover the pearl.

Little need be said concerning the quality of Mozart's score. The music is always sensuous and exhilarating. Whether lively and hearty or soft and melancholy, the quality of the opera itself shines through and enraptures the audience. Although the orchestra was, at times, not technically perfect, it was nonetheless an extremely well-wrought performance.

Tamino, Pamina, and, in fact, all the singers handled the difficult operatic material extremely well. Yet, because of the highly stylized medium, a slight problem was evident. In a few instances, members of the company failed to project the sound and enunciate as fully as the auditorium demanded.

It is not without great reason that "The Magic Flute" is termed a "comic opera." In short, the show is consistently funny without descending into bathos. Enough heavy moments exist to balance the action, and yet, not inspire tedium.

The humor — often hilarious — is primarily a function of situation and the manner in which the characters respond in those situations. Many instances celebrate this truth. One merely has to recall the moment that Pagageno set his magic bells to work when Monostatos (Charles Falcione) and the slaves (Don Fischer and Jay Parks) prepare to capture Papageno and Pamina. With the ringing of the bells, the pursuers are enchanted and begin to dance ludicrously. It is a grand effect. Nor can one, in good conscience, omit Papageno's moment of redemption as he prepares to forsake life because of an apparently unrequited love. Just prior to his release, immediately before he leaps into the orchestra pit — a certain death — Papageno is saved. The music is bouncy, blithe, rhythmic,

and, then, the magic bells ring, Papagena returns. The joining of Papageno and Papagena — the two feather people — is indeed very joyous as well as riotous. Only the hardhearted or the insane could fail to be moved when it is revealed that these two lovers will "share a cage together."

The comic elements are effective because of the diversity of character and the fluctuating moods that are evoked as the action proceeds toward resolution.

If mood and character are by no means static, there exists, on the other hand, a profound uniformity in the quality of the set and the mechanics of the staging. The set designs and staging are artful, functionally economic, and distinctly professional. The backdrops, for example, are semi-transparent and, with the proper lighting, one can palpably sense the ethereal and the airy. The lighting and the sets create a world in which Shakespeare's Ariel would be glad to roam. The fly crew is also to be applauded for the graceful "flight" which they gave the Queen of the Night as she arrived on stage in Act I.

The costumes for all the characters are exceptionally fine. Indeed, they complement the personalities of the characters. It is for good reason that Tamino and Pamina wear virgin-white flowing gowns; the feather people are colorful and beautiful; their wild costumes are most clearly extensions of their personalities; even the men and women of the temple convey the sense of early Church penitents in sackcloth without an ash. (A quiet nobility inheres to the cloth.)

After the show, at the St. Mary's Coffeehouse snack bar, I had the fortune to wait behind an unidentified member of the company. It was impossible not to overhear the talk. The lady was speaking about a variety of small — not necessarily mundane — technical failings during the show. Such complaints were excusable coming from a member of the cast. For anyone else, I thought — even Critics — the words would carry the smell of theatric pedantry.

"The Magic Flute" is an ambitious undertaking and, to my senses, mistakes were very few indeed. Essentially, it is a production that should be seen and enjoyed. It is evident that the people involved spent long hours of work in order to succeed as they have. Perhaps a very simple and concise testimony of the essence of "The Magic Flute" can be found in the concluding song of the opera: "The Power of Music and Love had been saved."

"The Magic Flute" will end its run on Friday and Saturday nights, April 13 and 14. It is fine entertainment and well worth attending.

—jack wenke

deep throat:
They Call This Art?

Near the end of February, with the SBP campaign getting under way, rumors were running rampant at du Lac. Everyone was preparing for the nineteen seventy-three edition of muckraking, character defamation, and slander in the name of student government. To add to the excitement, "Hoosier Hysteria" was in full swing, and the Cinema Art Theatre had scheduled *Deep Throat* for an exclusive one-week Michiana engagement.

With a serious desire to see our names in print, and these three obscene events to choose from, we faced a rather difficult decision. Hoosier Hysteria? Far too exciting. Student Government elections? Self-abusive. With fantasies of redeeming social value guiding us through the grey period of indecision, our journalistic interests turned to the arts. What Notre Dame and the world needed most in these troubled times was a serious and critical review of *Deep Throat.*

There were rumors of a massive Keenan turnout for a chartered bus trip to the show, so we chose an early performance. We started hitching and within two rides found ourselves on Main Street, Mishawaka, Indiana. There it was, lit up with two X's (Two X's! We thought it was three.) We entered, displayed our age, and paid the five dollars to get in. You surely don't pay five dollars just to see any sixty-minute film. You know, they didn't even have any photographs out in front to lure you inside. What confidence and integrity!

Entering the auditorium, hardly what one would describe as a "clean, well-lighted place," we were careful, for obvious reasons, to choose seats which were close to the exit and in the dark shadows. Somehow the idea of being caught in a police raid on an obscene motion picture didn't appeal to us. We had been careful to remove our raincoats before entering and left the required empty seat between us.

The movie began with a much-needed explanation of its philosophy complete with academic citations from Sigmund Freud. For the first time we could remember credit was given to a legal adviser, Burton Goldwater. Other names worth noting were those of the star Linda "Deep Throat" Lovelace as herself, Harry Reems as the lecherous male lead, Dr. Young, and his brother Ned Reems manning the cameras. The Herculean tasks of writing, producing and directing were done by Jerry Gerard.

As former connoisseurs of skin flicks we agreed afterwards that this one had a plot (a rare bonus in blue movies) which could be extricated from the quagmire of sexual gratuities with a minimum of difficulty.

After a brief sexual interlude involving Linda's roommate and a young man, identifiable only by the back of his head, we were thrust into what is basically a sound plot. Linda, we're told in the next scene, has a sexual problem. Like countless girls across the country, she has never achieved total sexual gratification. Out of sheer desperation, Linda agrees to her roommate's suggestion that they invite "a bunch of guys" to a party featuring the obvious form of entertainment. The next fifteen minutes of the film are nothing more than pure sexual exploitation, a hard-core aside which leaves Linda unsatisfied.

As a last resort in her efforts to escape a life of total sexual frustration, Linda seeks the help of Dr. Young. After five minutes of exhaustive psychological questioning, Dr. Young determines that Linda's problem is physical, and proceeds to give her a thorough examination. The examination reveals that Linda has been cursed from birth with a rare sexual deformity: her primary erogenous zone is located at the base of her throat.

The therapy required is obvious, and the cure complete. Linda's final moment is depicted by bells ringing, dams bursting, rockets being launched, and a fireworks display which would shame any Fourth of July production. With thirty minutes of film remaining, and no further need of plot, the producers are now free to add sexual fuel to their pornographic bonfire. And add they do; and add; and add.

Having found the way, Linda is revealed as perhaps the first female Don Juan in cinema history. Under the guise of psychosexual therapy, Linda exploits the weaknesses of numerous males in an epic series of sexual contacts which are so numerous that the status of heterosexual relationships is lowered to that of masturbation. When love finally enters the film, and Linda's life, it is of a purely sexual nature.

What meaning, if any, and what redeeming social value, if any, has *Deep Throat?* Is it the victory for women's liberation that it is reputed to be? Is it an attempt to break down the sexual double standard by depicting the importance of female orgasm? Is it simply a sexual parody? As the film is presented, one would be giving far more credit than is deserved by answering yes to any of these questions. The same plot, in the hands of Woody Allen, might well have resulted in a fine sexual parody. But what we are given by Vanguard Pictures is quite simply pornography. To say that *Deep Throat* has "redeeming social value" is simply to admit that censorship no longer poses any threat to the movie industry. Miss Lovelace is, in the final analysis, far from liberated. Rather, she is an absolute slave to her own desires, a victim of orgasmic tyranny. The double standard of sexual roles is simply reversed rather than destroyed.

If *Deep Throat* is a parody of anything, it is no more than a base insult to human sensitivities, a parody of all humanity. The entire concept of human emotions is carefully and completely avoided, and love exists only as the result of mutual orgasm. What we are left with in the end is sixty minutes of absolute debauchery, a heaven-sent blessing for voyeurs, an erotic amusement park for sexual fantasies. As one critic said of *Escape from the Planet of the Apes:* ". . .no problem telling the chimps from the chumps in this one. The chumps are the ones in the audience holding the tickets."

—jim bullock and paul colgan

coming distractions

FLICKS

Catch Fellini's **Satyricon** at the Engineering Auditorium at 8 and 10 p.m. on April 13 and 14. Another free evening? Don't miss Collegiate Seminar's **Marat/Sade** at the same locale at 2, 7, and 9:30 p.m. on April 15. Cinema '73 steals in **"The Bicycle Thief"** at the ever-popular Engineering Auditorium, April 28 and 29 at 8 and 10.

MUSIC

Collegiate Jazz Festival festivities at Stepan Center, 7:30, April 13. The judges jam at midnight on the 14th in Stepan, closing the High School Competition held from 8 a.m. to 6 p.m. in Washington Hall. **Chicago Symphony Trio** appears at 8:15 in said Hall on April 27 for only a dollar. **Zena Schiff** plays the violin for free at the Little Theatre, SMC, May 1 at 8. **The Notre Dame Jazz Band and Combo's** Final Concert is on May 1 at 8. Word forthcoming on its freeness. Check at LaFortune at 8, May 1. No question though on the **Notre Dame Symphonette and Mixed Chorus** Performance in Washington Hall May 3. Bring only your ears. Going in circles? You'll identify with **Music in the Round** with Susan Stevens and Arthur Lawrence at Stapleton Lounge across the road on May 6 at the ever-popular 8 p.m.

SPECIAL EVENTS

Interested in impressing your date? Take her (him) (it) to the **Magic Flute,** Mozart's comic opera on April 12, 13 and 14 in O'Laughlin Auditorium. The curtain rises at 8:30. **Disney on Parade** dances by at the ACC on April 13, 14, 15. Back to the Arts on April 17, with the **New Arts Ensemble** opening at Washington Hall at 8:15. Back to SMC for **You're A Good Man, Charlie Brown** at the Little Theatre, 8:30, April 26, 27, 29 and May 3, 4, 6 at 8:30 p.m., or April 28 and May 5 at 2:30 p.m. Be a kid again. Go partake in tug-of-war, pie throwing, and all the overall frolic included in **An'Tostal** weekend, the 26th, 27th, and 28th of April. Or be an adult and visit the **Antique Show** at Stepan, the Board of Trustees meeting, or pray for rain. Tired of Notre Dame? Try getting excited at IUSB Auditorium, Northside Hall, 8:15, April 26, 27, 28 with Shakespeare's **Twelfth Night.**

ARTS

Keep up with Notre Dame's excellent Art Gallery. **Selected Bronzes from the Permanent Collection** along with **Very Small Paintings, Objects, Works on Paper** from the Mr. and Mrs. Wilke Collection. April 29, **Students' Work** invades this Master's domain.

LECTURES

The Conference on the History of Mediaeval Universities brings in **Prof. Karl Bosl,** Munich; **Leslie Domontos,** Youngstown State; **Pearl Kibre,** City U. of N.Y., to the Mediaeval Institute, Library 7th floor, April 17, 9 a.m. to noon. The Mexican-American Lecture Series brings **John Garcia** to the Library Auditorium at 7:30, April 16; and **Dr. Paul Taylor,** *same place, same time,* April 30. *Don't forget* **Prof. Jerard Hurwitz** in Nieuwland Hall at 4:30 the same day, speaking on **Biology and Cancer.** Expand your spirit with **Victor Turner,** speaking on **Pilgrimages From Within: What Holy Journeys Meant to Those Who Made Them;** April 25, 8 o'clock, Little Theatre. **Prof. Krier** and **Prof. Werge** converge for **"The Word: Word or Deed?"** April 13, 7:30 p.m. in the Audio Visual Theatre. That's all, folks.

—theresa stewart

Dance for those who can't

They dance for muscular dystrophy, don't they?

Muscular dystrophy is a muscle-destroying disease which afflicts over 250,000 persons, most of whom are children. It is a cruel disease, hampering or prohibiting motion in an arm, a leg, or an entire body. An unfortunate percentage of those afflicted will never walk, never run, never dance.

However, *we* can dance, and the ND Student Government, in conjunction with the Muscular Dystrophy Associations of America, is sponsoring a "Dance Marathon for Those Who Can't." The ultimate goal is to reduce that "unfortunate percentage" by raising money for research and treatment, so that someday, everyone suffering from muscular dystrophy can have the opportunity to dance. The Marathon, scheduled for the An Tostal weekend of April 27-29, represents a total of 37½ dancing hours in the Ballroom of LaFortune Student Center.

Individual contestants must be sponsored by a campus organization, but everyone can help, in turn, by sponsoring these organizations, pledging a certain sum per hour completed, or a single donation. The "winner" of the Marathon is the organization raising the most money, providing that that group's couple is still moving on the floor when the Dance Marathon ends. But in reality, those who suffer from this crippling disease are the winners, and in the long run, we all are the winners.

The 52-hour Dance Marathon is only the finale of the MDAA drive which has already begun with a campus-wide canvass for pledges and donations.

The MDAA-benefit Dance Marathon has proved to be a spectacular success on university campuses elsewhere; the first Dance Marathon was initiated in 1970 by students at the University of Maryland. Thirty-seven couples and organizations entered that first Marathon, raising over $15,800 for muscular dystrophy research and patient-service programs. The winning organization received a 4-foot trophy, and a free ski weekend went to the winning couple.

The Notre Dame Student Government is offering a $300 first prize for this year's Marathon. The event's coordinators pointed out that the prize represents a good opportunity for a club or campus organization to make money, sponsoring a couple and then making arrangements for the distribution of the $300 prize. There will also be additional prizes for the runners-up.

Next time you find yourself dancing, take a minute to remember those who can't. If you can't dance for MDAA, then pledge your support for the fight against muscular dystrophy; if you can't support this drive with your time, support it with a contribution. Good health costs so little.

—tom gora

"They do not love
that do not show their love."

William Shakespeare

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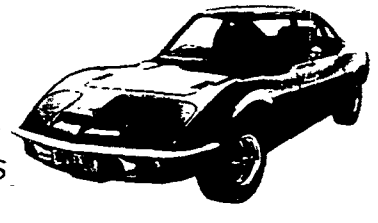

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What's new for Spring?

Spring is here and with it the coming of many different sports to the Notre Dame scene. Here's a short look at just a few of the teams to blossom this spring.

Sailing

Regatta sailing is exhilarating. Just ask the sailors.

The Notre Dame sailing team has been in existence since 1937. Early this March they began their spring schedule, which will see them travel far and wide to compete in the New York, Florida and Texas areas, to mention just a few. Through the course of the semester they will race with over twenty different schools.

A lot of hard and tedious work goes into mastering the intricacies of regatta sailing. The maneuvers which are involved can be likened to that of a war game. A set course must be followed with no specific time limit, the first boat across being the winner. The courses basically revolve around a triangle configuration, with markers placed in strategic positions to form the designated route. The races in which the team competes do not involve handicapping because all the boats are the same.

To make their way through the courses the sailors use a number of different maneuvers. By sailing into the wind the boat follows a zigzag trail. They may also use tacking which in effect is turning the boat windward so that the breeze whips around from the other side. The wind is an important factor in all sailing, and to take full advantage of it the crews adjust their sails accordingly. To perform a "jibe" is to make a turn in which the wind crosses the stern and the sail slams across the boat. The closer their turns at the markers the better their position for the next leg. Boats may overlap one another to get the inside rights and thus have the privilege of turning at the marker first. The two-man team in the boat must be highly skilled and work together as a close-knit unit.

In competitive racing other skills are used to come out victorious. Boats may crowd one another and use starboard tacking. The latter maneuver prevents the boat from being cut off. If two boats are on the same tack, the windward ship may cover the leeward boat giving it "bad air." In return the leeward boat can "luff" which forces the windward ship to cut into the wind and lose speed.

In their first freshman icebreaker regatta, the Notre Dame crew came through with high-flying sails. The two-day match saw them compete in eighteen races against nine schools. The final tally showed the Irish edging runner-up Michigan State by a single point. The major objective of this regatta was to give valuable experience to the new and unskilled members of the team.

The officers of this years club are: Al Constants—Commodore, Jon Makielski—Vice Commodore, Neil Barth—Rear Commodore, Rob Albergo—Secretary, Mike Dooley—Treasurer and Race Team Captain, Bruce Marek.

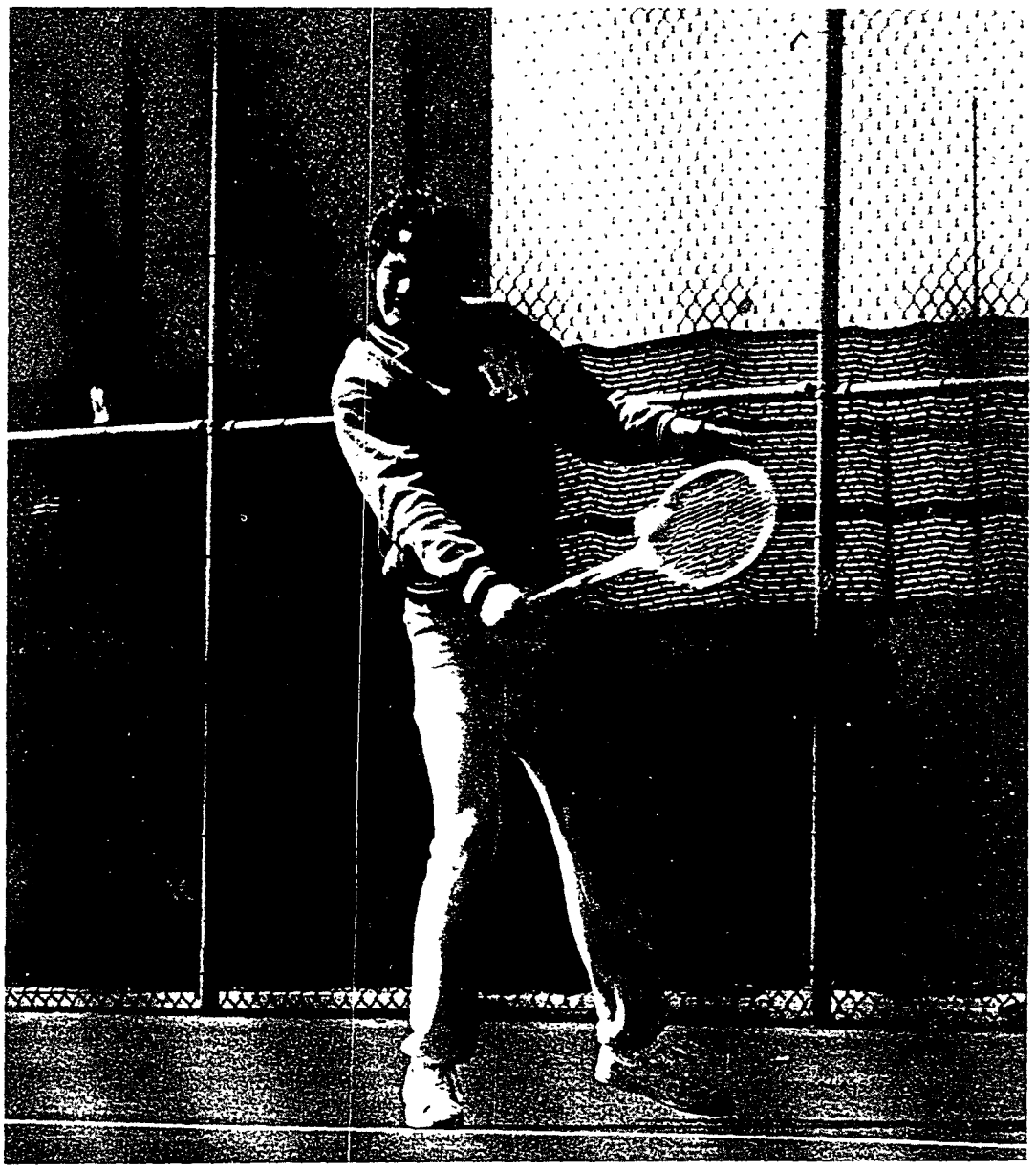
The club holds parties for the opposition both before and after the meets. In this way a friendly sportsmanlike attitude is kindled. The schools racing thus become very close to one another which makes the sport even more enjoyable.

The team as a whole shows great competitive drive and their spirit continues to grow.

Tennis

The Fighting Irish Tennis Team, after losing only three matches during the 1972 season, dropped their first three this year to Memphis State, Tulane and L.S.U. Attributing the losses to the lack of outdoor practice and collegiate inexperience on the part of the players, Coach Fallon expects the team to improve as the season progresses.

The '73 season is one of transition. Crippled by the loss of last year's top three players, Coach Fallon is attempting to rebuild. Replacing Buster Brown, Chris Kane, a sophomore, has moved from number seven to number one. Chris worked his way to the top by his impressive fall workouts and victories in the Central Collegiate Tournament. Behind Kane are juniors Mark Reilly, and Brandon Walsh, sophomore John



Carrico, freshman Paul Reilly and senior captain Rob Schetter. Coach Fallon is also impressed with freshman Rick Slager of Columbus, Ohio. Rick, however, is a quarterback on the football team and his services for the '73 tennis season are in doubt.

Basically, the '73 Irish squad is weak. There is no substitute for experience and experience is lacking. But it cannot be gained overnight. Rather, it can only be acquired only after a long and grueling season.

Track

The Notre Damė Track Team is in the midst of the 1973 outdoor season. Led by head coach Don Faley the Irish are determined to improve their fall indoor record of zero and four.

Distance events being the team's strength, Coach Faley is expecting strong performances from such trackmen as freshman Joe Yates who runs a blistering 4:15 mile, senior Dan Dunne (two mile), freshman Jim Hurt (mile-two mile) and senior John Duffy (880). However, the team is not without weaknesses. Plagued by injuries and lack of depth, Faley is less than optimistic about both the field events and sprints.

The outdoor season presents a particular challenge to both the team and Faley. Competing in the Kentucky, Ohio State and Drake Relays, as well as other single meets, the Irish will be tested against many of the best competitors in the nation. The results of these meets should prove invaluable in determining the future development of the team. Faley is definitely building toward the future. With the help of this year's already established trackmen, as well as next year's incoming freshmen, Coach Faley's hopes for the future may be realized.

Golf

Rain or shine, on the links of the Rockne course early in the dawn hours, the men of the Notre Dame golf team can be seen sharpening up their skills for the upcoming spring matches.

Already the team has played in a few tournaments beginning with the spring trip (March 8-18) to North Carolina. They played in a fifty-four-hole match against fourteen other universities. Although they placed ninth it must be noted that it was their first competitive trial since last October. Since this tournament they have played in Virginia and at other courses in North Carolina, each time showing marked improvement.

Now in his twenty-seventh year as coach, Fr. Durbin feels the prospects for this season are much stronger than before. He feels there is real competitive spirit within the team and that they are ready to put forth their finest effort.

The team, led by their senior captain Mike La France, looks forward to the opening of their schedule (April 11-13) at the University of Tennessee Invitational. Sixteen teams are slated to compete with the linksmen there. Afterward they will be travelling to Ohio for the Kepler Invitational, again to Ohio for the Mid-American Invitational, and to the Northern Intercollegiate Tournament at Indiana. They wind up the season with the Notre Dame Invitational on May 7.

The other team members joining La France are seniors Marty Best, Chuck Voelker, junior Paul Betz, sophomores Jeff Burda, Mike Kistner and freshman Jim Culveyhouse.

Baseball

Now moving over into the inner confines of the Convo and sometimes, weather permitting, on Cartier Field we see still another spring team in practice. It is the baseball team under the capable leadership of Coach Jake Kline, now entering his fortieth year at the helm.

The team went south to Oklahoma for their spring training trip and came back with an unimpressive 2-8 record. There are many important factors not to be overlooked when examining this performance. First, the trip was meant to give the new and inexperienced players on the squad a chance to show their abilities. The Irish also suffered from the loss of their three top hitters from last year (Joe LaRocca-.352, Ken Rump-.347, Rob Reschan-.329). Injuries also took their toll as four key players were disabled (Bob Roemer, Ken Schuster, Dick Nussbaum, Mark Pittman). The competition the Irish faced down South was topflight in Tulsa, Arkansas, New Mexico State, and Oral Roberts. The team lost five times to Tulsa which currently is ranked fifth in the country. Coach Kline felt that with a few lucky breaks the team could have evened its record.

The Irish schedule is quite demanding, calling for fifteen doubleheaders and four single games. Kline feels this will give all his pitchers an opportunity to see action.

The new home opener for the Irish (due to a rainout) is now April 10 against Michigan State. As of now the infield for the team shapes up as follows: first base — Mark Schmitz, second base — Peter Schmidt, shortstop — James Smith, third base — Tom Hansen & Pat Coleman and catching will be captain Bob Roemer.

The outfield has four candidates in Ed Lange, Nussbaum, Schuster and Howard Wood.

The mound corps is led by Mike Riddell and Bob Eich. Showing promise are Pittman and two freshmen, Bob Stratta and Mitch Stoltz. Kline also expects that Kevin Fanning and Mike Swallow will see duty.

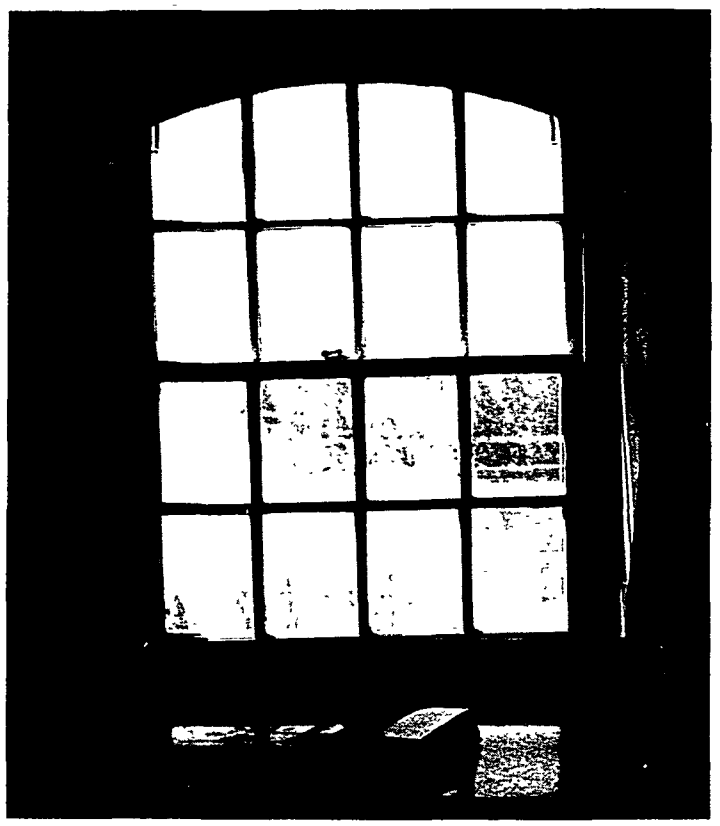
With good hitting and hopefully nice weather Coach Kline feels the Irish will be able to improve on last year's 14-16 log.

—marc nishan
doug kenyon

the last word

It's Friday night of my first week, and already I'm wondering if I wasn't crazy to ever apply for this god-forsaken job. My adrenalin has been flowing incessantly for the last three days. Everything is happening so quickly that it all appears a blur.

At last I have a few moments of peace. Everything's under control. The copy is down at the press, and anything that hasn't come in yet is due shortly. Things are looking up. A week from now all my friends, anxious to see "what I was going to do with the SCHOLASTIC" will have their answer. I think I'll be afraid to ask what they think.



The other night a friend very matter-of-factly declared that Notre Dame will be a state school within eight years. I shudder at the thought. When we dig through the hackneyed expressions, the timeworn clichés, and the romanticized preconceptions, there *still* is something special about Notre Dame. Though we seem to be far down the road of rigid institutionalization and academics aimed at futile utility, perhaps it still isn't too late to speak of Notre Dame as something special, as a sort of community. (I cringe to think how the term has been abused.) We seem to be at a turning point. We can take time out to examine our reasons for being here, and our somewhat undefinable uniqueness. Or we can continue to concern ourselves mainly with productivity, careers, grades, and the future; in which case it really wouldn't matter much if we did become a state school, or any other type of school for that matter. The choice is clearly ours.

Spring is here. With it come rebirth, rejuvenation, renewed strength and hope. With it also come a new self-awareness, and a consideration of new directions and goals. Many people have asked me if this job is worth all the headaches and effort involved. Of course it is. We've got to continue the ongoing discourse. We've got to continue to talk about ourselves — to examine why we are here — to attempt to understand what ND/SMC is all about. If we stop talking we become stale. We lose sight of ourselves and get lost in our preoccupations. The SCHOLASTIC must remain an integral part of this self-examination. That's why I'm here tonight. And most nights.

—kerry mcnamara

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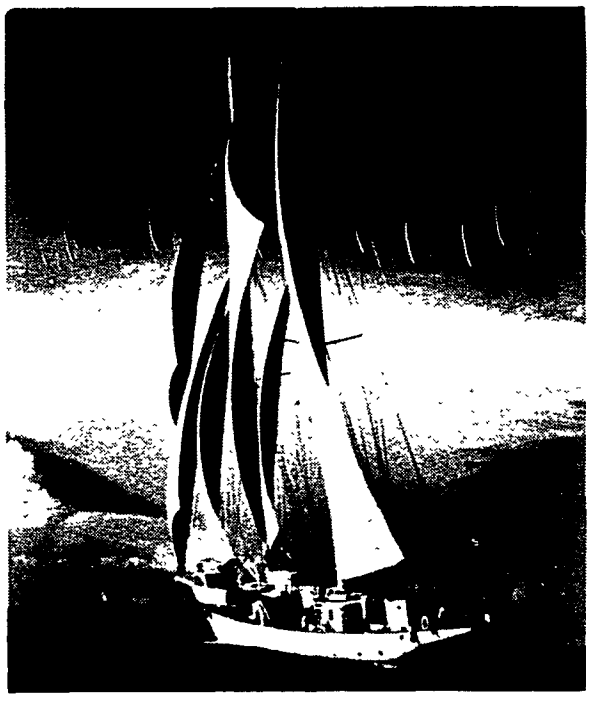
ANHEUSER-BUSCH, INC • ST LOUIS

For once in your life...live.

A sleek graceful sailing vessel glides across the sometimes green, sometimes blue Caribbean. The cargo: you. And an intimate group of lively, fun-loving shipmates.



Uniform of the day: Shorts and tee shirts. Or your bikini if you want. And bare feet.

Mission: A leisurely cruise to remote islands with names like Martinique, Grenada, Antigua—those are the ones you've heard of. Before the cruise ends, you'll

know the names of many more. You'll know intimitely the enchanting different mood of each...and its own beauty and charm.

Life aboard your big sailing yacht is informal Relaxed. Romantic.

There's good food. And 'grog.' And a few pleasant comforts... but any resemblance to a plush pretentious resort hotel is accidental.

Spend 10 days exploring paradise. Spend ten nights watching the moon rise and getting to know interesting people. It could be the most meaningful experience of your life ...and it's easily the best vacation you've had.

A cruise is forming now. Your share from $245. Write Cap'n Mike for your free adventure booklet in full color.

Come on and live.

Windjammer Cruises.
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