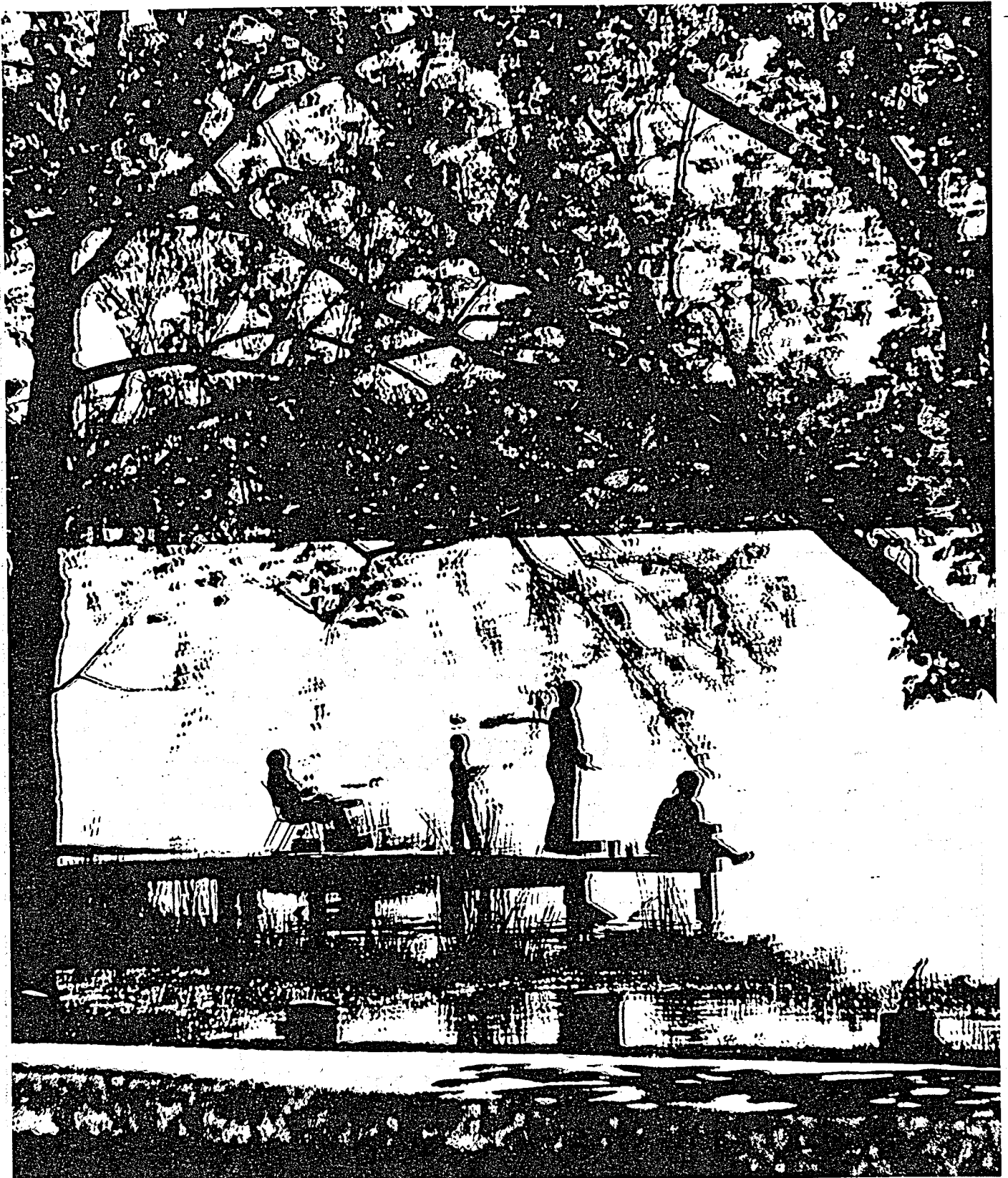


SCHOLASTIC

February 14, 1975



REFLECTIONS--
SOPHOMORE LITERARY FESTIVAL

James Ward Memorial Events

Saturday, February 15 — Memorial Concert; featuring campus talent;
9:00 p.m. Washington Hall; donation \$.50.

Sunday, February 16 — St. Mary's Collegiate Choir;
8:00 p.m. Moreau Little Theater; admission free.

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SCHOLASTIC

Volume 116, No. 10 February 14, 1975
Notre Dame, Indiana

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On Abstraction

When I think of all the times I've been in an art gallery and listened as someone looked at an abstract work of art and said, "He got fifty thousand dollars *for that!*" or "My eight-year-old brother could do better than that," it makes me wonder at the ignorance of the American public and the sterile view which it brings into the galleries and other places where cultural objects are displayed. The simple truth is that one's eight-year-old brother could not do what his older sibling believes he can, for if he could, he would be at some place other than Longfellow Elementary School. As far as the fifty thousand dollars is concerned, it is a truism that those things which are limited in number and in great demand go up in price. They call it supply and demand.

The point of this article, however, is not to discuss the talent of one's eight-year-old brother or the supply and demand aspects of the art market, but rather to take a close look at the meaning of abstract art. It is generally accepted that art reflects in some way the culture from which it comes. This being the case, it is likely that the abstract art which many Americans deride does in fact reflect the time and constellation of the culture from which it comes. The last hundred years has seen great changes in the nature of society. The rise of America as a world power has wrought changes of the most drastic sort on current culture. We are a nation of facts, figures, and an unceasing belief in the upward ascent of progress. The current reactions in art are varied but the two primary ones are to two different extremes: extreme distortion of reality and extreme exaggeration of reality.

In either the case of extreme distortion or exaggeration the mind-set that demands art that "looks just like the real thing" has been left behind. Photography has been in part



responsible for this but even now sees itself moving away from the straight depiction of reality. The simple fact is that reality is all around and if one wishes to see what really is all he has to do is lift up his head and look around.

Abstract art should really be appreciated by the large majority of Americans because it certainly does not give them simple, mundane scenes which they see every day. Modern art should actually soothe the attitude which says, "If I wanted to see misery or the same old everyday stuff, I'd stay at home," which I have heard more than one unhappy

moviegoer say as he left the theater. Abstract art is two things: it is a reaction to a world view which sees everything in terms of a space-time-energy plane with everything acting in accord with immutable natural laws, and it is an outgrowth of a new view of man's creative capacities as discovered in depth psychology. The rationality of the Enlightenment and the simple action-reaction mentality of Newtonian mechanics have been turned back.

In our everyday lives, we get only half of the story about the nature of things, and modern art attempts to give the other half. The problem is that to understand abstract art, or modern art in general, one must abandon the two-dimensional conceptions which he uses in his pragmatic dealings in reality. One must begin to recognize another portion of truth. This is painful and difficult because it requires that one step away from his rigidity and start to recognize different kinds of relationships both inside himself and between himself and that which is without.



And Reality

The current show of abstract religious paintings by Vaclav Vytlacil in the Notre Dame Art Gallery is a case in point. These paintings are essentially emotional and distortive and if one cannot pick up on these elements then the statements which began this article are likely to result. Vaclav Vytlacil is one of a group of artists that gained prominence in the later thirties and forties with a type of art that pulls out the

**"Abstract art . . .
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essences from things in reality and then proceeds to set them down visually in a very rugged, shorthand way. Speed of execution is emphasized so that initial impressions are captured. In this art only the salient points, as the artist sees them, are captured. Reality is only a starting point for a venture into another world, a world where absolutes have no place.

The emotional import of these works is great and Vytlacil himself admitted that he did a great deal of reflecting before he set about painting them. The question which he asked of himself and had difficulty in answering for a number of years was, quite simply, "Is one worthy?" To enter the spiritual and consider oneself in touch enough to depict some of its greatest themes is quite an undertaking. The prohibitions against depicting the Godhead in primitive religions are quite well known, for to depict the Deity implies that one has power over Him. To go forward even when the prohibitions do not apply to one's own society or beliefs is quite an act of faith.

The answer which Vytlacil eventually got to his question concerning his worthiness was obviously affirmative, but these are first attempts that betray a great deal of caution. Despite the speed involved in execution, a great deal of contemplation is revealed. The colors are muted, mainly blacks, whites and flesh tones, but where the pastel breaks through in a burst of color the effect is devastating. In the work there is revealed a great deal of emotion and brightness that the artist has declined to express. The hope here is that he will continue to work



on these themes and evolve the ideas, emotions, colors, strokes.

It would be advisable that every person who wishes to view the work of Vaclav Vytlacil do some serious reflecting on the state of his own belief and, if he is a Christian, have some deep thought on the meaning of our Lord's life and death. There is a wealth of experience to be had in this world and beyond it, but we must make a leap of faith that is firmly grounded on an understanding that reality, as we daily use the term, is only a portion of a much bigger truth that our society rejects and makes us callous to.

Reflections-

Sophomore Literary Festival

There'll be no cheerleaders. There'll be no national championship at stake. There won't even be coverage of it by the T.V. media. I've been told that there won't even be any half-time tributes, to anyone. In fact they say there won't be any half-time. No half-times?.

There will be however, timeouts. Timeouts to reflect. Timeouts to watch *not* the constant parade of "beautiful" people, but rather, timeouts to meet, to talk with, and to socialize with—some of today's most significant literati. Naturally, this event won't be held in the ACC, nor in the less important Stepan Center, nor the stadium. Most likely, it will be secluded to the comfortable confines of the auditoriums, to various classrooms, and perhaps the liv-

ing rooms of some faculty members and of those few that truly understand what this event is all about.

The event is the Sophomore Literary Festival; and it is not just for the euphoric sophomore class. This festival is for all that know and for those that want to know more about *that* form of art, which has shaped minds, shaped governments, promoted order, sought anarchy, sketched poetic peace, and/or questioned our basic existence: writing.

Poets will be there. Novelists and playwrights will be there. And for those that attend this year's Sophomore Literary Festival (SLF), there will most certainly be dramatic entertainment, as they will be able to witness the artist alongside his art. Much the same effect one would feel

when he attends a concert and sees the composer conduct *his* own score. Truly thrilling.

The chairman for 1975 SLF, Chris Mahon, is very comparable to this composer-conductor, and he too is very thrilling to watch in *his* performance. He has been working on this project since his appointment to the position in April of last year. At that time he was selected from a host of candidates that were subjected to a battery of interviews, which inevitably determined who was the most suitable to chair the festival. Chris Mahon was a wise choice.

The workload involved in an undertaking such as this is enormous, as Chris attested to in a recent interview. But Chris immediately assembled his friends and volunteers, who amounted to approximately thirty last April, and began some extensive brainstorming that was concerned with *whom* should be written to and invited. Besides those that have already accepted, which is by itself a highly impressive list, Chris and his associates sent letters to Eugene Ionesco, the late Anne Sexton, and the very successful playwright Neil Simon. It was obvious from this point on that the Arts Commission had appointed the right man, and that the SLF for 1975 was shaping up to be a good one.

But the effort didn't come to a halt there. During the summer between his freshman and sophomore years, Chris, an English major from the suburbs of Detroit, read of and about those he expected to be coming to the festival. When talking to Chris about the "lit-fest" and his position, he appeared at ease with the task before him and familiar with every phase of the festival operation. He was even prepared, at *that* time, a month before the "lit-fest," to discuss and illustrate his intentions and frustrations.



Tennessee Williams

Notably, the frustrations are minimal, while his intentions are basically sound, with plenty of room for spontaneity. Chris noted that this year's festival will be nothing short of enlightening. The fundamental purpose, and therefore Chris' fundamental goal, of the overall event is to expand the Notre Dame's community awareness of the written word. He hoped that the SLF would provide the opportunity for both the informed and the uninformed to experience what, perhaps, they might be missing in their lives in order to be whole persons. In other words, Chris and his committee have, in the tradition of the past seven festivals, fashioned an *art* form in itself. As Chris likes to



Lawrence Ferlinghetti

put it: "a type of literary creation!"

"At first," Chris explained, "the Sophomore Literary Festival Council had no plan to thematically state their tapestry of varied artists, as last year's was 'Insight into the Human Condition.' Instead, it was by accidental 'design' that the council came upon the ambiguous one-word capsulation—'Reflections.' "

In discussing the theme, Chris felt that it was ambiguous only because "Reflections" can be taken in either of two ways. It can be interpreted as the mirroring of our human conditions by the writer, or the brooding upon an insight by a reader. Therefore, this ambiguity is not to be thought of as detrimental, but rather as a contributing characteristic

to the literary creation.

We went on to extensively discuss the resulting imagery that is drawn from the juxtaposing of these two polar interpretations. I mentioned the fact that together these two explanations resembled the product expressed by two mirrors facing each other: infinity. Chris sort of laughed at that and pointed out that the emphasis should not be placed on the theme but on the *event*.

Accordingly, Chris and his staff have concentrated on the event. They have feverishly sought and attained some of the most relevant talent available. To date, in attendance there will be Tennessee Williams, Robert Bly, Lawrence Ferlinghetti, Tillie Olsen, James Purdy, John Logan, James Farrell, Joseph Brodsky, and Michael Ryan — a Notre Dame graduate.

Tennessee Williams is a highly respected playwright and is considered to be the festival's main attraction. Appropriately, he will open the SLF with an appearance in Washington Hall, March 2. It had been rumored for a long time that Williams would come to this year's "lit-fest," but it wasn't until February 4 that it was publicly confirmed. The visit by Williams has been attributed to the efforts of Professor Ken Moore of the Department of Sociology and Anthropology.

Williams, who is considered to be a major influence on American theatre, has written such award-winning plays as *The Glass Menagerie* (1945), *Streetcar Named Desire* (1948), *Cat on a Hot Tin Roof* (1955), and *Night of the Iguana* (1962). The overriding theme in most of these works has been the evidence of fantasy being incorporated into everyday life, and the resulting sadness from it. Because of this very attainable theme, many of Williams' plays have been adapted for the cinema and have become successful in their own right.

Michael Ryan will also be an important figure appearing at the SLF, but not so much due to his recent success, but more so due to his "affiliation" with Notre Dame, as was previously mentioned. Ryan, whose book of poetry, *Threats Instead of Trees*, enabled him to win the coveted Yale Series of Younger

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Poets award, is still in his twenties.

Ryan's poetry has been described symbolically as "the hard edge beauty of abstraction." His poetry therefore demands of his readers, and listeners, the full utilization of their intellectual reasoning capacity. In commenting upon Ryan's book, *Threats ...*, Stanley Kunitz mentions, in the introduction, that it is an "obsessive" collection of poems that has "intermittent sensations of vertigo and claustrophobia, but ... is redeemed from narrowness and made strangely exhilarating by the mobility of Ryan's mind."

The distinctive importance of Ryan's and Williams' coming to the SLF should not, needless to say, overshadow the contributions that will be made by the other visiting authors. Lawrence Ferlinghetti, for example, is also a highly praised poet. He is known as "one of the



James T. Farrell

oldest members of the surviving *beat* generation," and has traveled widely with the likes of Allen Ginsberg, who attended the "lit-fest" a few years ago. His poetry, as a result of this, and because of his familiarity with the French culture (he spent a considerable part of his childhood in France) and his political observations, has been categorized as an "exhorting, protesting adaptation of



Michael Ryan

the methods" used by the French left-wing surrealists and the American radical populists.

Equally important will be the presentation by the poet Robert Bly. Bly, besides being just a poet, is fervently interested in providing the means, the medium so to speak, by which both the founded poets and the struggling ones can find print. He is editor of the *Seventies* magazine (originally the *Fifties*, etc.) and founding father of the Minnesota Cooperative Publishing House, which usually accepts only manuscripts from those who have had no luck in getting their material published.

As a poet, Bly has been known to write with a simple and pure style. Of course, it really goes beyond that simple statement. The mannered intensity that Bly creates with his poems is truly attributable to his ability to *concretely* relate his impressions of the universe and nature to the reader. To the listener, Bly's poetry is like listening to someone state a simple fact that usually ends up being not so simple. Examine, for instance, the lines from

Bly's anthology poem, "Snowfall in the Afternoon":

IV

The barn if full of corn, and moving toward us now,
Like a hulk blown toward us in a storm at sea;
All the sailors on deck have been blind for many years.

Another poet that will be coming to the SLF in early March who, along with Ryan, has some association with Notre Dame is John Logan. Logan was an associate professor here from 1951 to 1963. He presently is an editor for *Choice* magazine, while at the same time teaching at the State University of New York. Logan's earlier work was generally ignored because of his deliberate concern with religious topics that were not so easily comprehended by the masses, with their Catholic symbolism, *et al.* His more recent poetry has, however, broken away from this theological concentration and has become, in a different sense, more sacred. This latter material can be expected to be the crux of his exposition, yet something from his works that were published when he was teaching here, like *Ghosts of the Heart*, or *Spring of the Thief*, might also be expected.

Joseph Brodsky, also a poet, will lend a special interest to the "lit-fest" as well, in light of the similar episode that just occurred to another writer, Alexander Solzhenitsyn. Like Solzhenitsyn, Brodsky was exiled from his mother country, the USSR. Not as much consternation arose in 1972 when Brodsky was deported because he was not, and still is not, a *public* person. By his own admission Brodsky is a deeply personal being and his poetry reflects this, as well as the sentiment, or rather the memories, that he retains of his Russian environment.

Some of the novelists that will be attending the upcoming SLF are the aforementioned Farrell, Olsen, and Purdy. James Farrell was born in 1904 and has become famous not only for his *Studs Lonigan* trilogy, which he wrote in 1937, but by the same token for the obscenity charges that were brought against him that same year for his quite explicit *A World I Never Made*. Today, natural-

ly, Farrell is no longer considered obscene, yet, since most of his novels are derived from his Chicago slum, early-life experiences, they are rather blunt in their nature. And for some, a little vulgar. Despite this false "pornographic" labeling, Farrell's novels and shorter works remain startling and interesting documentation of what the Great Depression era (of the Thirties, that is) was like.

Tillie Olsen on the other hand is not as controversial as Farrell, but she has written about that same era in a book that was just published, *Yonnondio: from the Thirties*, but was written when she was only 19 years old and completed some time during the late 1930's. Unfortunately, Ms. Olsen's published works are few and far between, but what she has written, and what she has been recognized for, have been powerful stories of people — people that have cared and because these people have bothered to care, they usually experience some sort of suffering. Her works are full of this kind of pain, a pain she obviously understands well, as she was awarded the O. Henry Award in 1961 for the title



Robert Bly

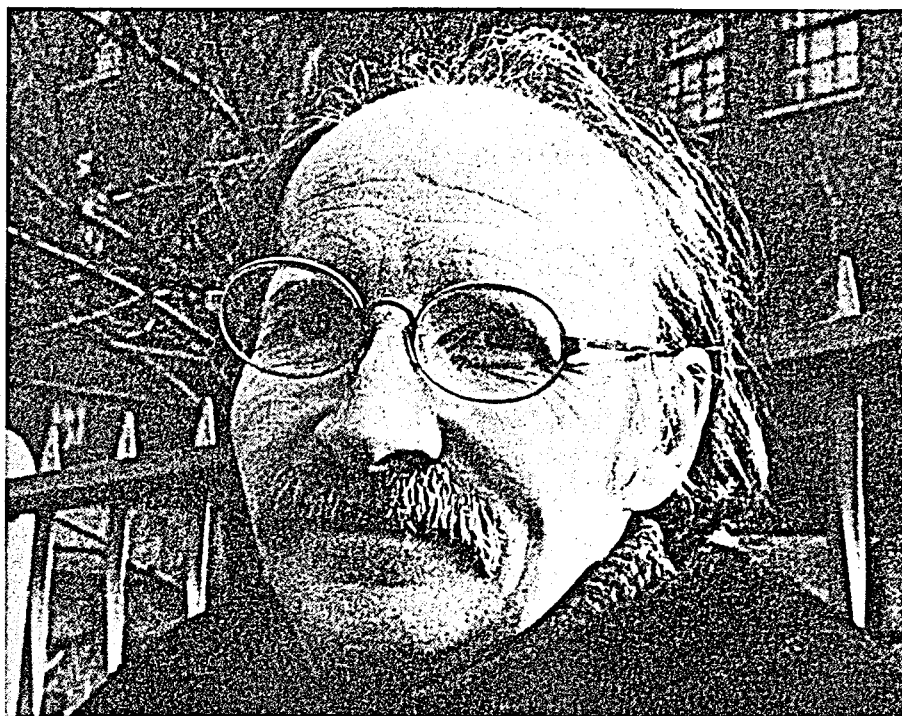
story from the first collection of all her fiction up to that point, entitled *Tell Me a Riddle*.

And finally, the last, but definitely not the least of these novelists, is James Purdy. Purdy, who also writes short stories, has been publishing his material since 1953 when he was only thirty years old. Some of his more famous novels are: *Malcolm*

(1959), *The Nephew* (1960), *Eustace Chisholm and the Works* (1967), and the most recent *I Am Elijah Thrush* (1972). Some of these have occasionally been dramatized with much success, notably *Malcolm*, and Purdy has on occasion specifically written for the theater.

Over the years, Purdy's themes have been centralized around the concepts of alienation, the individual, and inhumanity. These concepts are usually situated in a "reality" that is strangely desolate or peculiarly disassociated and barren. As a result his final products are complex and relate a confused, compressed experience. The reading sessions will provide an excellent opportunity for those who have read Purdy, but have missed the powerful emphasis his works display.

But the reading sessions are not the only concerns of the SLF. This is why Chris Mahon and friends have been emphasizing their plan to "expand this University's awareness of the written word." They have realized the importance of meeting the author and not just his work. In the interview with Chris he mentioned that "you could read all about a person, or by that person; but you



John Logan

still don't really know him or her until you meet them and talk with them. That's important!"

And because that aspect is so important, Chris has tirelessly obligated himself to bring the writers to as many people as possible. There

will be the readings, but there will also be the classroom visits by some of the writers as well as the private engagements that take place at faculty residences and at a few other locations. For me, it has been these less structured events — the extemporaneous lectures and the parties — that have been the most influential. These situations, in most instances, strip away the author's persona and leave behind the human being. This, at times, often provides for some amazing revelations.

Besides these basic revelations there is another function of the SLF and it was alluded to in the opening of this article. In a much clearer statement: the festival sustains a balance at Notre Dame. A balance between the "sport" and, if you please, the "soul." When talking over this subject matter with Chris during the interview, he hoped that there would be no misconstruction of his "purpose." He said, "There must be some kind of balance! This University is generally about learning. Learning about *things you don't know*. And we (the SLF) are simply providing them (the students and others) with the chance to appreciate literature. To learn about it! I hope they take this opportunity."

What more can be said?

—Bill Smith

Calendar of Events

Sunday, March 2

Joseph Brodsky, 3:00 P.M., Library Auditorium
Tennessee Williams, 8:00 P.M., Washington Hall

Monday, March 3

James Purdy, 8:00 P.M., Library Auditorium

Tuesday, March 4

James T. Farrell, 8:00 P.M., Washington Hall

Wednesday, March 5

John Logan, Jr., 8:00 P.M., Library Auditorium

Thursday, March 6

Michael Ryan, 3:30 P.M., Library Auditorium
Tillie Olsen, 8:00 P.M., Library Auditorium

Friday, March 7

Robert Bly, 8:00 P.M., Library Auditorium

Saturday, March 8

Lawrence Ferlinghetti, 8:00 P.M., Library Auditorium

Steve Goodman: Trying to be the Best

(Following his concert January 6, Steve Goodman talked with Scholastic reporter L. Patrick Burns and WSND-FM reporter Patrick Smid. WSND will air the entire interview on their Nocturne Night Flight show.)

Scholastic: How long have you been playing the guitar?

Goodman: I've been playing for 13 or 14 years now . . . the thing that started me off was an incident in high school. I had a friend who happened to be my best friend, along with being a juvenile delinquent, who told me one day that my hands

were too small to play the guitar. To make a long story short, I made some reference about his mother and went out and bought a guitar. . . . Later things began to happen. I was playing one night on a bill with Kris Kristofferson at the Quiet Knight in Chicago and Paul Anka heard us. One thing led to another and soon after, he flew us to New York, and, as I said, things just began to happen.

Scholastic: Do you still spend a lot of time in Chicago?

Goodman: Yea, I live there near my family and friends. I'm not about to

move. Chicago is a nice place to hide from the music business.

Scholastic: You think the record companies are missing out on a lot of the things going on there?

Goodman: There are people in Chicago doing some really fine music. In other towns, "folk" may be a disappearing word, but it exists in Chicago in some good bars along Lincoln Ave., at the Earl of Old Town, and other places. These places have good music going on at this moment. If the record companies went in there right now, they could grab a handful of great artists.



"The truth is to find something that no matter how long you do it you'll never know all there is to know about it."

It may be good though that the record companies are missing out. Chicago gets to be something of a haven for musicians. Without the record companies, there's no backbiting going on as there is in Nashville or New York.

Every now and then though I think the record people ought to come in and skim off some of that talent in Chicago.

Scholastic: How much time do you spend on the road?

Goodman: I can't remember all the days I played last year . . . but counting traveling time, I would say about 50%—maybe 200 days.

Scholastic: Anything special about touring that you like?

Goodman: I like it because it's always different. I like playing halls as well as clubs. . . . There's nothing like having to look somebody right in the eye when he's a few feet away from you and to sing a song and find out if it is something good. It's like the acid test for a performer with his music. Sometimes it takes a little while because you have to do certain things to get a successful set going. There are compensations you make with the guitar. I really like what I'm doing. It's what I know how to do.

I like to play and sing. There are no particular favorites, there might be one on a certain day . . . but you never know. I generally stick with the stuff that's holding up, but again, you never know until you play it. You can't have the slightest idea. You think it might be good, but . . .

When I sing a song of social commentary, I'm definitely exercising a privilege because a lot of people don't get the opportunity to stand on a stage and say what's on their minds. My concern is to fit it in at the right time, get it off my chest and then get back to having a good time. The basic business is to have a good time. You pay your money to have a good time. I try to play the kind of sets that I would pay to see. Sometimes I get it right and some-

times I don't, but it isn't because I didn't take a shot at it. I'm basically trying to be the best kind of entertainer that I can possibly be—whatever that means—that's on a number of criteria. Mostly it's out of professional pride; hell, this is what I do.



Scholastic: Do you and Arlo Guthrie get together much?

Goodman: We had a good time doing a show called Soundstage a while back. This was on the PBS network. Everyone always asks me why Arlo's version of "City of New Orleans" made it and mine didn't. I know why. He did a terrific job with it. He slowed it down so everybody could hear the words. I still do it the way I originally did it, but he did a great job on it. He read it as the disappearing railroad blues, rather than as a train song. It was playing all over the radio. It's paying the rent—it's great.

Scholastic: What were your reactions to doing the Prison Benefit at Notre Dame last year?

Goodman: John Denver did us all a great favor by drawing that big crowd. We can talk about how everybody is in it for the money and all that, but Denver could have sold out the hall with his reputation and taken home a lot of money. Instead he decided to show up and do a bene-

fit for the prison. Now anybody that takes a pass at that much money is either doing someone a favor or is a fool. John Denver is doing well these days, so I assume he's no fool. He definitely did a good thing.

The toughest act to follow that night was the Nitty Gritty Dirt Band. I wish them nothing but good things. Those guys have worked hard for ten years. They're tough, man . . . they are really good.

Scholastic: What can you say about the new album you're working on?

Goodman: On the new album there are six songs that I either wrote or co-wrote. To describe it . . . actually, it's a pretty good mix of what I do on stage, now that I think about it.

I do one song that I like a lot based on the Spoon River Anthology. It's a really pretty song. Then there are a few of the older songs like "It's a Sin to Tell a Lie," "Door Number 3," and "The Hotel Song." There's an instrumental that I like a lot called "Jessie's Jig." It's named after my little girl. Bill Swafford and I wrote it. He used to be Oliver . . . everybody at this school should know that after the benefit last year. I think the title will be, "Jessie's Jig and Other Favorites."

Scholastic: Do you have any particular direction for the future in mind?

Goodman: Well, I want to keep growing. People have this conception that once you have a certain amount of knowledge about a trade that that's where the learning stops. They say that now I know how to do this, and they do it, but it gets more and more boring each day. Soon it will wither and die. I look at things differently. The truth is to find something that no matter how long you do it you'll never know all there is to know about it. And no one has a snowball's chance in hell of finding out all there is to know about playing the guitar. I know there are only so many frets on it and all that, but I get staggered every time I look at the thing. It's a real challenge to me.

—L. Patrick Burns

Overcrowding in the School of Business

As the United States economic situation appears more dismal each year, there has been a renewed interest among college students for business and economic courses nationally. So, too, at Notre Dame the trend is showing but with results of a more unfortunate circumstance than would be expected. With respect to the College of Business Administration, and more specifically to the Accountancy Department, the number of students is getting higher; but, with deeper investigation into the study of other important statistics, we may come to realize that the Accountancy major may be in for some unexpected results if he/she does not already feel them.

According to Professor Powell, chairman of the Accountancy Department, enrollment in accounting and the College of Business Administration is certainly booming, but with some unintended results. "In 1968, we had 120 seniors in accountancy. In September, 1975, we will have 240 seniors," he reports. The figures have been rising steadily every year so that in seven years (1968-75), the number of graduating seniors in accounting has increased almost 100%. This spring there are 400 accountancy majors, if the juniors are included. Mr. Powell admits that not only is this presently an overload, but next year there is a calculated projection of 500 majors in accountancy. He goes on to cite a Columbia University study that indicates on a national level that Catholic students are primarily choosing



"... enrollment in accounting and the College of Business Administration is certainly booming ..."

either accountancy, economics or finance as majors in which to pursue business careers. Furthermore, out of over 1,500 students in BA, graduate included, almost 40% are accountancy majors, making it one of the largest if not *the* largest undergraduate areas of study at Notre Dame. On the whole university level, 1 out of every 8 juniors and seniors, or 12%, says Mr. Powell, is in accountancy.

This boom in enrollment for accountancy brings up many questions

among which is: with the problems presented by the overload, why are students becoming more interested in this area, and more importantly, what are the consequences for the Accountancy Department as it attempts to cope with the situation?

The largest problem, says Mr. Powell, is in classroom size and the student-teacher ratio. Out of 34 class sections in accountancy last fall, only 3 had less than 40 students (26, 35, 28). In fact, the average

class size was over 50 and one was as large as 115. This may not seem very alarming but it becomes more important when it is noted that there are only 12 teaching professors in accountancy — for 400 majors, 500 sophomores and 200 MBA's. Mr. Powell states, "What do you do when you've got 115 good, capable kids, with 2.9 cumulative averages, in a classroom for accounting? By comparison in the College of Engineering a recent *Observer* article indicated there are 88 teachers for 900 students, or a ratio of about 1:10. In the College of Business Administration, there are only 47 teachers for 1,569 students or an overall ratio of 1:33." This ratio is borne out as well within the accountancy majors. Mr. Powell's question is a good one; what do you do? "I've asked various levels of the University administration for permission to screen entrants into the major and their policy is open admission. As well, the College of Business Administration's policy is open admission. So, we may not have any control over the number of students we enroll and we neither can nor desire to stop the free choice of majors in this University." As the dilemma of faculty in accounting goes, the situation begins to look more grave. There has been practically the same faculty personnel since the overload commenced. "You are about three years too late in trying to cover the boom of students," claims Mr. Powell, who cites the fact that his department has been overloaded for that long. "1974 was the third year in a row," he continues, "the University has refused to allow the Department to hire any new faculty." Even worse, to get a research faculty member, the Department last year had to retire one full-time professor and hire one half-time teacher and half-time researcher. So, in effect, there was less faculty as the enrollment continued to boom. In

addition, in 1975, there will be four new MBA courses that must be covered. To top all this off, the University only allows \$80 per professor per year for developmental purposes; seemingly insignificant, this fact carries weight when it becomes a question of improving existing faculty and the Department as well.

In fact, Mr. Powell says that it is a "very real possibility" that the College could lose its accreditation because of its inadequate teacher-student ratio, overloaded classes, and lack of faculty development. He adds that for meeting accreditation standards at the MBA-BBA levels next year, assuming no increase or decrease in enrollment, "We would need 4 additional teachers in Accountancy alone. Our teachers are rapidly aging because of as many as 115 kids in a class and an average of four classes with at least fifty a class are making them age. Things are pretty rough and we don't mind that. We do mind when no one permits us to do anything about it."

Why do students go into accountancy? According to Mr. Powell, "Because they believe the jobs are there." But even this not assured anymore. Last year, only 60% of Notre Dame graduating accountancy majors were employed in public accounting. But this year, the number seeking jobs has gone up from 135 to 160 graduating seniors and next year will rise to 240, itself, an increase of 50%. As Mr. Powell said, "There is no way we can increase professionally prepared graduates in one year by 50% and hope to employ them." What does he foresee? "Students are going to have to go in greater numbers into governmental accounting, which means the Internal Revenue Service or General Accounting Office, or some state and local governmental units. In addition, there are going to have to be

"The largest problem, says Mr. Powell, is in classroom size and the student-teacher ratio."

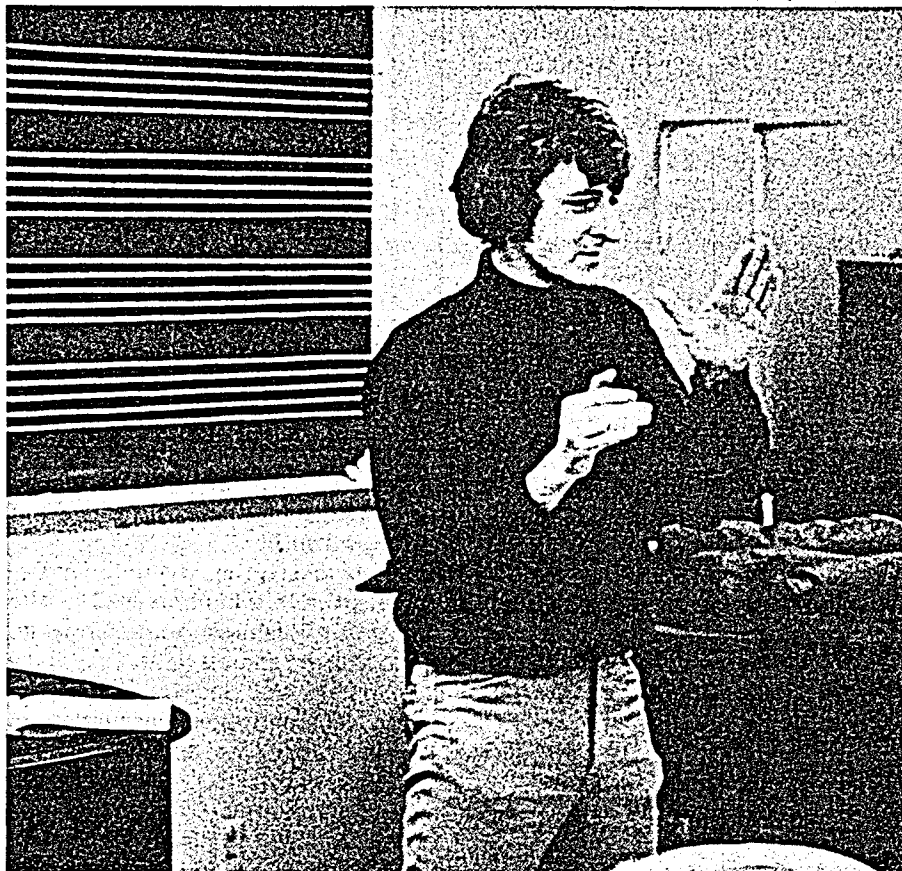
more students going into industrial accounting, that is, accounting for a business firm."

So, obviously, the Accountancy Department is in a bind, as well as the College of Business Administration, to almost the same extent. They have a booming enrollment but no authority to control it nor permission to increase faculty to handle it. As a result, the College's faculty is numerically inadequate to the task and may cost them their accreditation. Finally, they cannot realistically claim to employ over 60% of their seniors in public accounting. "It is a major problem," says Mr. Powell, "and the University is not helping us face up to it."

Even though the jobs may seem to be increasing and the salaries remain high, the gigantic influx of students into accountancy has possibly erased the advantage of that increase and may in the long run, cause serious damage to the Accountancy Department and should be attended to by the University before it causes irrevocable harm to the students, the program which they study and the faculty who teach them.

—Dave Dreyer

The Glee Club: New Characteristics



Dr. David Clark Isele

"Our Glee Club is an organization of which we may be proud: a source of unequalled entertainment to the cities which it favors with engagements and a credit to the University." Although this description of the Notre Dame Glee Club appeared in a 1916 issue of the *Scholastic*, it remains valid today. Since its beginning as an informal group of 12 under the direction of a law student, the Glee Club, with a present membership of 68, has not sacrificed its traditional spirit of fraternity for the air of professionalism which now characterizes the group.

Presently under the direction of Dr. David Clark Isele, an assistant professor in the Music Department, the group's musical program is leaning towards a more varied and lighter sound. It was customary in

the past, for instance, to begin the program with the "Ave Maria." Now it is not uncommon for drinking songs to open the concerts, with the heavier and more religious numbers interspersed.

"One of our chief concerns," says Dr. Isele, "is to devise a package which will sell to all. We have quite a cross section to please, and one cannot be too esoteric or the audience will lose interest." Their repertoire has tripled since last year and although the crowds demand a taste of the old-time favorites, the group is moving into new and dynamic areas of musical endeavor.

Dr. Isele's credentials include recognition of his cultivated abilities as an organist and vocalist, as well as a reputation as a gifted composer. Known as "Coach" to club members,

Isele earned a B.A. of Music in vocal education at Oberlin College; master of music and master of sacred music degrees at Southern Methodist University, and the doctor of musical arts degree in composition at Eastman School of Music. He took over direction of the Glee Club, along with his roles as Choral and Chapel Choir director after Professor Daniel H. Pedtke retired two years ago.

The club felt a great loss at "Dean" Pedtke's retirement after 35 years as director. Rev. Robert Griffin, the club's chaplain, says of him, "He is a unique man who could take the boys' singularity and make it into something much bigger than themselves — something of which they could be proud." He is a living legend to the club, even to those new members who did not work with him. According to Fr. Griffin, "The group's continuity and ability to pass on to each other more than the tails they wear on stage will keep Dean's name a part of the group."

With regard to the club's role in public relations for Notre Dame, Isele says, "The Glee Club is one of the least expensive and most effective P. R. gestures operating for the University." Fr. Griffin feels, "Other clubs do not have the vehicle which the Glee Club has and few are so articulate in their message. To many of the people they sing for the boys are a glossy image of what they would like their own children to be. They are somewhat embarrassed by the clean-cut image they project of a 'better hope' and Notre Dame's answer to a pot smoking, grungy, hippy-type world, yet another side of them shows that they share much with their generation."

This year's president of the Glee Club, Michael Savino, sees the club as the center of many of the members' lives on campus. "Much like a fraternity," says Savino, "it acts as an outlet allowing students to meet friends they will keep for years

to come. There is no typical Glee Club member, but they hold in common a love for singing and socializing." Senior member, John Murphy, looked upon by many in the group as the father figure of the club, notes, "Participation is the minimum involvement one may opt for, but for many the group is a core from which stem other interests."

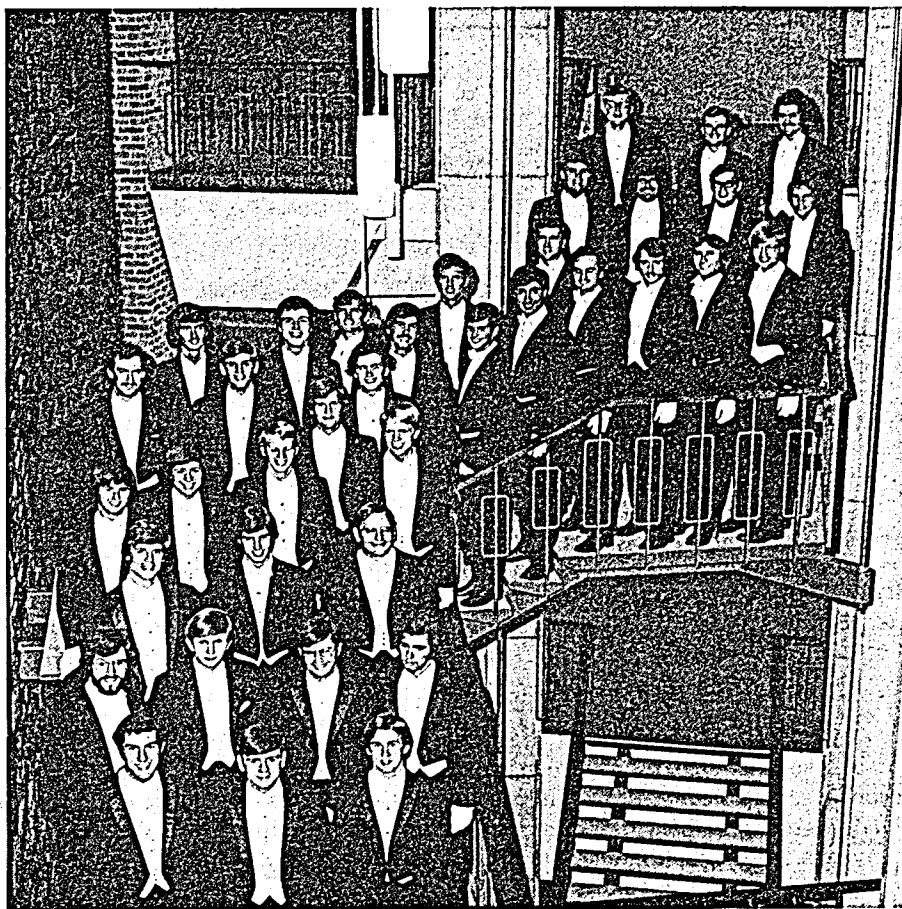
Social activities, handled by Vice President Craig Spengel, are an important dimension of the club. "They have a discipline and feel for show biz," says Fr. Griffin, "which tells them when it is time to work and when they can let loose." Agreeing with this, Dr. Isele says, "The boys seem to realize that the harder one works the harder one may play."

The business and paper work of the club are almost entirely student run. A chain of six senior officers including Jeff Brunner as Business Manager, Charlie Kay as Publicity Manager, Bill Hillstrom as Secretary and Paul Shay as Treasurer, handle the operation of their bureaucracy along with Savino and Spengel. This includes finding sponsors for concerts, keeping in contact with club alumni and setting up accounts to fund outside activities.

There does exist a sense of seniority in the Glee Club, but mainly in the context of physical limitations on tour. Describing their policy, Mike Savino says, "We try to take advantage of as many of our members as possible, but when a choice must be made seniority and attendance are deciding factors. In the past, during the days of the Freshman quad, it was perhaps more structured, but now there is less emphasis in distinguishing between the classes, and I am impressed with the ability of our new members."

John Murphy cites another way in which seniority is evident in the Glee Club. "Senior members take responsibility for the freshmen. We are expected to help them with adjustment and share the club's sense of fraternity." Parties held at the beginning of semester, well termed "screamers," are designed to introduce new members to the lyrics of their songs as well as to their social atmosphere.

"The experience of being in the Glee Club," says Fr. Griffin, "does much more than fill a gap. It offers enrichment in many capacities."



Taking a glance at the groups itinerary for this year and their past engagements and accomplishments, the impressive opportunities which the club affords its members can be appreciated.

This past fall the Glee Club made a tour to the East Coast and up into New England. Included were stops in Buffalo, Boston, Philadelphia, Scranton, Williamsport and a concluding performance on November 11 back home in Washington Hall. The club's chaplain describes each tour as an anticipated conquest. "Entering the city as strangers," says Fr. Griffin, "they leave having made friends who are impressed and charmed by their ability as performers and ambassadors."

This spring the club, which usually travels with 40 of its members, will appear in California and plans are now being finalized for a European tour following commencement weekend. Although the members are expected to pay for part of the expenses, profits from this year's Christmas album and contributions from the alumni will be important in financing the tour.

But the group does not spend all of its time entertaining away from home. Besides the open concerts held

on campus in the fall and at Christmas, many organizations on campus call upon the club to perform. They have appeared at an Alumni Senate meeting, faculty meetings, Dean Hofman's freshman barbecues, the Charlie Brown Christmas Mass and Saturday Morning Review on home game football weekends. A recent appearance at the U.C.L.A. game marked the third time that the Glee Club has sung and charmed the team on to victory against the Bruins. "It was also the third time," says Murphy, "that the cameras switched from us to a commercial. This time Ban roll-on won out for top billing."

The Notre Dame community's reaction towards the Glee Club varies from the apathetic to those the club members describe as "rah, rahs" who follow their news and anticipate their plans. Isele feels that the Glee Club has a vital role to play as a harbinger for the growing Music Department. "The Glee Club," says Isele, "is the forerunner for making music a paramount cultural event on the campus. It is an excellent envoy for the Music Department in their efforts to incorporate music as an important aspect of the Notre Dame community."

—Kathy McElroy

A Letter from an Editor

from Greg Stidham

(Greg Stidham is a medical student at the University of Toledo. He served as editor of Scholastic during the year 1972-73.)

(Toledo, Ohio, December 4, 1974.)—The gap which spreads so unbridgeably between Notre Dame and this second year of medical school dizzies me with its many-sided distortions of time and inevitable clouding of memories. So much has happened. So much has changed. But I am not sure even of that: perhaps the events and changes are only more illusions created by that magical gap in time and distance.

It is a cold night in early December. The remnants of the worst blizzard in 50 years cover the streets and the lawns of Toledo. Last night, too, was cold, so that my breath was a ghost in the moonlight as I walked to my car. A man had just died, right under the frantic fingertips of those who were working feverishly to save him. I was on the team. It was the first time. It will not be the last.

I had imagined that scene in the emergency room for some time, or one like it. I had wondered what I would feel. I was surprised last night to find that I felt very little. And tonight, thinking about that, I am horrified. I am also caused to wonder.

I think about pre-med at Notre Dame, hopelessly and ruthlessly competitive, cutthroating, grade-grubbing—all the old terms, repeated over and over by pre-meds in their frustration. Old terms, boring after so many repetitions, but so accurate. I can remember well the problem: how to get into medical school and still stay a feeling person. And I remember many who sacrificed one or the other, a few who were lucky and survived with both. I had thought that I had survived with both.

The relief after that survival was brief. I soon discovered, and am still discovering, that medical school is very little different. Some of the situations are dif-

ferent, but the problem is the same: how to survive with one's feelings and sensitivity still intact. And I have no answers. I am holding my breath and trying to survive, and I won't know for some years if I have succeeded.

I am afraid that the beginning of this writing was misleading, for it may have seemed that the piece had some point, soon to be revealed. I have no point to make, only a plea. While we occupy ourselves with drinking regulations, parietals and football ratings, people are living and people are dying. Some people are suffering terribly. Let us think of that often and never fail to be moved by it. Never.

Tonight, in my mind, I am marking the passing of a man I knew only by his struggling face.

People Behind ND

To Assist the Student Activities

The Office of Student Activities is located in the La Fortune Student Center off the main entrance to the left. A cheery girl named Maureen sits at a desk in the reception room. She tells you when it is your turn to see the Director of Student Activities, who is Rev. David E. Schlaver, C.S.C. It is Father Schlaver's job to assist each of the many student clubs and organizations in whatever way they need help, be it help with forming realistic goals, determining student interest, projecting student response, raising funds, planning budgets, or lining up activities. This is a large and multi-faceted job, considering there are, in addition to the student government and student union bureaucracies, a great number of special interest clubs, student volunteer community help organizations, and the student radio and publications.

Father Schlaver does not see the Office of Student Activities as a shackle of restrictions for students. He says, "I try to approach this office as a direct contact with the students, where I can be a service to them. I try to help them get what they need. I want students to know to come to Student Activities to get things done."

Father smokes as he talks. There is a good-looking metal sculpture made of a wrench, a hammer head, and other metals on a table on one side of his desk; it is Don Quixote, upon Rocinante, lance in hand. On the wall on the other side of the desk is a black and white photograph with the heads of John and Robert Kennedy in it. The desk is in an alcove of a large, high-ceilinged room. There is also a stout wood table with eight or nine chairs around it in one part of the room. The windows of the alcove behind the desk look out towards that small

rectangle of a building that used to house the Tailor Shop. This room is a place to bring plans and watch them become facts.

Planning and cooperation of the students are necessary for the smooth running of Student Activities. Father talked about the La Fortune renovations in light of a problem he encounters: "These plans were drawn up two years ago. Most of the students who helped start this thing are gone now, and there's a new crop of students who'll want everything changed all over again. Consulting the files that this office keeps helps me to decide what long-range plans are best for each club or project."

A yearly event sponsored by Student Activities is Activities Night, during which all the clubs and organizations invite students to La Fortune, where the clubs make available information about what the club is about, what activities it engages in, and how to join. Throughout the year, each club, as well as the Student Union, registers its activities with Father Schlaver so that conflicts can be avoided.

There are other concerns besides Student Activities for the thirty-two-year-old Father Schlaver. He is the rector of Dillon Hall, and this semester has started to teach a collegiate seminar class. He also interviews incoming freshmen on Saturdays.

Father was born in Kewanee, Illinois, and moved from there to Mount Prospect in the same state, where he attended Notre Dame High School. Next, he majored in History and Philosophy at the University of Notre Dame. Here, Schlaver joined the band, and played the oboe and the saxophone. About this experience, Father says, "The closest ties I have to the University are the ties



David Schlaver, C.S.C.

that I developed with the people who were in the band with me. The lasting friendships are with those I worked with in the band. We didn't have stay halls then, but I think this is still true now."

Father went on and earned his Master of Theology in 1969 after two years of work at Holy Cross College in Washington, D.C., and summer sessions at Harvard Divinity School and the Goethe Institute in Germany. He was also an assistant editor for the *Ave Maria* Magazine during this time. The next two years were spent in the Netherlands, at the University of Utrecht, as a special student in pastoral theology. Father says of this time in the Netherlands, "I enjoyed it, but I was anxious to come back here, to Notre Dame."

Father returned to South Bend in 1971, and became the assistant pastor at Christ the King Parish. The following year, Father was named Director of Volunteer Services for Notre Dame students involved in community help projects. Appointments as the Assistant Director of Campus Ministry and as the rector of Dillon Hall came in the same year. And in 1973, Father took on the job of Director of Student Activities, and has retired from his two other directorship posts. It seems as though Father Schlaver has always been and will continue to be a very busy person. His willingness to tackle the hard jobs is characteristic of the people who make Notre Dame most worthwhile.

Father admits what is already apparent, "I like to work." In that respect, Notre Dame and Student Activities have not disappointed him.

—Dan Adler

ND-SMC

Drama Department

Undoubtedly, some teacher somewhere along the academic line has made you (or required you to) read *Oedipus Rex*. If you're like a great number of students, you probably tried to avoid reading it, and, if you couldn't, you probably waded through the numerous strophes and antistrophes packed with invocations of gods and woe-is-us's, and came out feeling a little bored or lost or both. Therefore, when you find out that the first ND-SMC Theatre production of the semester is *Medea*, originally written by Euripides of Athens in about 431 B.C., you might let some secret distrust of Greek drama that lurks deep within you dissuade you from seeing it. Don't let that happen; this play is powerful drama in an appreciable, modern form.

The version of *Medea* opening on February 20 in O'Laughlin Auditorium is a "free adaptation" by Robinson Jeffers, a modern American poet, of Euripides' play. In it, the ancient legend is unchanged, but it is in the form of a modern play written in free verse. Medea, to be played by Kathy Burke, is a sorceress who is married to Jason, to be played by Bill McGlinn. When Jason divorces her to make a more politically advantageous marriage, her faithful devotion sours into hatred. Using her magical powers, Medea murders Jason's fiancée and her father, the king. Then, to wipe out any immortality which she might have given Jason, Medea slaughters her own two sons. Only Jason is left in the end—broken, lost and helpless.

Just as being a different form of



play might scare some people from seeing Greek plays, so many students might view the theatre department as something far off and inaccessible. Many do not know how the ND-SMC Theatre is organized, how to get into productions, or what theatre courses are available. As a result, they may stifle whatever interest they have, and deny themselves a wonderful opportunity. The fact is that the Theatre is not the sole possession of drama majors, and auditions are not secret, painful rituals.

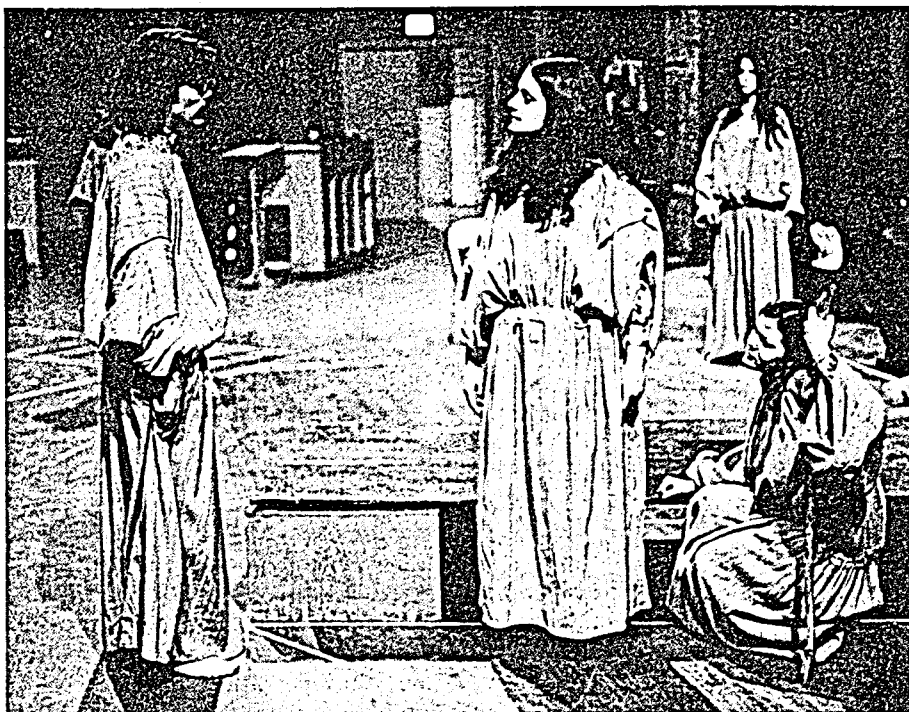
The Theatre is run by the Department of Speech and Drama, a co-operative department of both Notre Dame and St. Mary's. Because it is equally part of both schools, the department can offer ND and SMC students alike a full range of

courses with no extra tuition fees. Courses dealing with the areas of actual theatrical productions, such as acting, directing, stagecraft, mime, or costume design, are available after taking the prerequisite Intro to Theatre. Intro is an interesting (at times bizarre) course which starts with the students recreating a prehistoric fertility ritual—the origin of theatre. There are also courses which deal with dramatic literature and dramatic forms: oral interpretation, development of drama, dramatic theory and criticism, and others.

Of course, the department also offers the opportunity for participation in a wide range of theatrical productions. The ND-SMC Theatre offers two large, conventional pro-

ductions each semester, this semester's offerings being *Medea* and *Man of La Mancha*. The lab theater is a large, totally black room on the third floor of Washington Hall which is used for smaller, experimental productions. Last semester the lab was used for George Buchner's *Woyzeck*. The only props were two large, yellow blocks, and the audiences (limited to 50 per show) sat on the floor while the show went on around them. There will also be a series of seven full-length productions, including the musical *I Do! I Do!* during April and May. These shows are the final exams for the students in Advanced Directing, and will be fully cast and directed by those students.

When and where are these shows, and how can students get involved in them? *Man of La Mancha* opens April 25 in O'Laughlin Auditorium, and tryouts for those interested in performing in the show are on March 7 at 6:00 p.m. at O'Laughlin. The audition will last all evening, and will cover singing, dancing and acting. Anyone interested in trying out should pick up a packet of audition material from the Speech and Drama office on the ground floor of Moreau Hall at SMC. Everyone will



audition with the same material; everyone will sing, dance and act. However, if your voice cracks, or you have two left feet, or you can't act, don't be scared off (unless all three apply) because there are roles which don't require all three, and you're certainly not going to be laughed at for trying. Call-backs will be March 9 at 1:00 p.m.

The plans for the lab theater and the directing finals are not definite yet, but the information should be available in the near future. Anyone interested can find out more by calling or stopping by at the department office in Moreau. These productions need people, especially males, and the department is anxious to encourage students to participate.

However, participation in the department's activities need not be limited to performing. There are people who are interested in work on the technical end of productions, light crew, costuming, prop construction, etc. and they, too, are encouraged to get involved. Janet Wilson, herself a student, is technical coordinator and is responsible for assigning and scheduling the various crews for different shows. To work on a crew, one need only contact her through the drama office.

There is, then, nothing mysterious about the Speech and Drama department. It is as open as any other department to non-majors, and has as much or more to offer them.

—Michael D. Feord



Sharing Cultures in Yucatan

(Betsy Carey is presently in the Sophomore Year Abroad Program in Mexico City. She sent Scholastic the following account of two weeks she and a number of other Notre Dame students spent in the Yucatan Peninsula.)

All they said was, "Come work with the Mayans." So, we five represented Notre Dame as playground-building, classroom-instructing students in the Mexican state of Quintana Roo.

The Mexican faction of Notre Dame sophomores-abroad, 74-75, consists of eleven students incorporating Spanish studies with Mexican adventures in subjective proportions. Five Notre Dame kids working in the Yucatan Peninsula for fifteen days is not the subject of this recollection. We are only the base of a story concerning the people we experienced and their life we shared.

Ideas for the work excursion were formulated by the social action group at our adopted university, La Universidad Anahuac. Traveling to the southern limits of the country from its capital was a twenty-hour trip by bus and cars. We disembarked—the guys into huts and hammocks, the girls into convents and bungalows.

Huts served as the center of all activity within the four small pueblos we had chosen. Each pueblo fostered a unique set of individuals and circumstances. The generalization of Mexican pueblo life is incorrectly assumed. Radical variations can be found within language and architecture to religion and marriage customs.

We were unaware of the responsibilities awaiting. The extent of our knowledge encompassed the fact that we would be working "over

there." These responsibilities developed into materially constructive projects of building safe and functional swing sets with trees, wire and twine, or socially constructive conversations concerning cockroaches and tortillas.

Within the pueblo the main objective was to approach the inhabitants on a level they would accept. We were not offering them salvation; they need no saving. We were not building hospitals for the birth of their babies; they take care of that in their hammocks. We wanted to bridge an economical/social/cultural valley by our presence which symbolized some attempt at communication.

These particular villages were recently established as people migrated from surrounding states in order to form a state from the former territory of Quintana Roo. Only two distinct age groups were evident in these particular towns. While specific ages are difficult to estimate, there were multitudes of children who appeared to range between two and thirteen, and the adults: men thirty who look twenty, women twenty-five who look forty. Families generally consisted of three to seven kids, with another inevitably on the way.

Often the towns are centered around one dirt road which eventually winds itself down to the central highway. Along the main street are the wooden huts of palm leaf roofs. Each hut has its own personality. Men took pride in developing a new style of thatch roofing, while the women experimented in the frontiers of horticulture, growing a greener flower garden than the Chan's next door.

Main street often boasts a small store where soap can be bought with

an egg, and as the sun sinks, the male population congregates for warm beer and jungle stories. The evening social life is not extensive. Lack of electricity instigates earlier sleeping habits which are compensated by earlier rising habits. Roosters begin serenading at 4 a.m.

Daytime activities are role-oriented as the wife cleans corn and washes clothes. Men leave at dawn for the cornfields. Children study and play. One-room classrooms supply knowledge of numbers and words to a fifth-grade level. The grade level has slowly been increasing within the last ten years and is open to both boys and girls. Most of the settlements are Spanish-speaking, but the Mayan language is also common. Often the two are meshed into a dialect of the pueblo.

Within the people themselves is a normality which overwhelms the innocent observer. A culture as far removed from the familiarities of city living should possess a people removed from a recognizable similarity—was the thinking of this ignorant observer. However, the overriding resemblance in human nature brought us all to a congenial medium.

Kids play—as all kids play. Their instruments are different, but the availability of instrumentation is also quite different. A cherry tomato makes a most adequate marble in the same manner as a rock and string become a yo-yo of amazing maneuverability. The mind of a village child needs to be more creative than that of the kid receiving Tonka trucks and 450 Hondas in a Christmas stocking.

Physically we are worlds apart concerning the details of living. Armadillos are eaten as delicacies, something I never considered very

delicate; a plastic plate is eyed in awe as a miracle created in another world; marriage is an agreement of compatibility, no ceremony, no divorce.

Actual work we did cannot be chalked up as an insurmountable achievement. We took as much as was given. The women learned to make sweaters, we learned to make tortillas. During a 15-day stint, little more than the conveyance of a feeling can be accomplished. We felt.

Time galloped by as two weeks quickly passed into the last treks over muddy dirt roads. Each village had a different idea of a good-bye. One pueblo held a fiesta with a battery operated record player and Coleman lanterns. The little boys slicked down their hair and but-

toned-to-the-chin their shirts. Everyone wore shoes, a rare occurrence.

We were given farewell gifts. One carpenter gave a Notre Dame girl a tortilla press of solid cedar to show her friends back in the States. A hand-embroidered dress was given to another girl and someone else received two live chickens. These were gifts of time, soul and love. A chicken is *the* prized possession; to embroider a dress involves two to three months.

Mexico City is a utopia somewhere North in the minds of these people. The ultimate desire in most small Mexican settlements is to work in a factory in the Mexican capital someday. Any attempt to explain that some of us came from the United States was always met with

questions like "What kind of animals do you keep in your house?", "Why don't you make tortillas in your pueblo?" I tried to explain that the States are another country further North than Mexico City. This didn't make it. Most of them had heard of Texas so I finally told them, "It's up around Texas."

To these people, college kids coming to their village from the dream-like Mexico City was a sentiment in itself. They continually thanked us for our suffering. Suffering! Most of us had approached this as a serious attempt to contribute something, but also as an adventure. Two weeks with wild boars, seven flat tires and 4 a.m. roosters are an interesting diversion for the city born and bred.

Week In Distortion

The famous of the world certainly have the life! Honors and distinctions are always being conferred upon notable persons, places, and things. The prominent have buildings erected in their honor, are immortalized in bronze, go down in the annals of history and become household words. However, only the truly great are honored by having drinks named after them. By the power invested in us we feel duty-bound to administer these long-deserved accolades to the outstanding. In the interest of libation literature and posterity we have recorded these beverages below, along with their secret recipes. Cheers!

Ford Presidential Punch

4 parts rhetoric
3 parts indecision
a pinch of blandness
serve in a big empty vessel.

Edmund Price Kitchen Cocktail

5 parts dirty dishwater
2 parts all-purpose yellow gravy
assorted hairs and unidentified floating objects
serve in a dirty glass.

Arthur Pears Security Stinger

3 parts incompetence

2 parts sloe gin
garnish with a tin badge
serve in an old-fashioned glass.

Campus Ministry Mixer

3 parts relevance
1 part tea and sympathy
2 parts nonviolence
garnish with United Farm Workers' lettuce.

Senior Screwdriver

4 parts rejection letters
4 parts rejection letters
4 parts rejection letters
served in the unemployment line.

Administration Aphrodisia

4 parts gall and nerve
3 parts coffee break and lunch
2 parts student inconvenience
add a dash of bitters.

Griffin Grog

5 parts Darby
2 parts insomnia
3 parts pun and humor
to be drunk in a clean, well-lighted place with a lonely God.

SMC Bloody Mary

3 parts parietal hours
4 parts ND "parties"
1 part MRS. degree

add a pinch of unavailability and aloofness.

Digger's Delight

4 parts perspiration
3 parts inspiration
1 part resignation
Yield: Uncertain.

Infirmity Fizz

2 parts codeine
3 parts vaseline
2 parts insurance policies.

Burtchaell Mickey

1 part pomposity
2 parts verbosity
1 part calendar
consumption limited to frequenters of 14th floor Memorial Library.

Emil T. Wallbanger

5 parts hydroxide
4 parts anhydride
2 parts cyanide
served to anyone willing to pay.

Observer Sizzler

0 parts fact
10 parts yellow journalism
25 parts erratum
serve with constant irregularity.

—John M. Murphy

Examining Our Government

The Student Union Academic Commission will sponsor a conference from Monday, February 17, through Thursday, February 20, that will bring four distinguished speakers to the campus to discuss the "Separation of Powers in the Wake of Watergate." Each of the evening sessions will feature one of the visiting speakers along with two members of the Notre Dame faculty.

The series will begin with an overview of the topic by Dr. Martin Diamond, currently a Woodrow Wilson Fellow in Washington, D.C., and the remaining three lecturers will consider in turn the specific branches of government. Dr. Samuel Patterson, Chairman of the Political Science Department at the University of Iowa, will analyze the role of Congress on Tuesday; Dr. Herbert Storing, Professor of Political Science at the University of Chicago, will discuss the Presidency on Wednesday; and Dr. David Fellman, Vilas Professor of Political Science at the University of Wisconsin, will close the conference on Thursday with his view of the Supreme Court and its function in the federal system.

In discussing the purpose of the conference, its chairman, John Conroy of the Academic Commission, stressed that the problem of separation of powers has been a critical one for the nation throughout American

history. He sees the four-day series as an attempt to "put the current political crisis resulting from Watergate in an historical perspective. We must especially examine what the Founders conceived the separation of powers' to be and how they intended it to work. Hopefully, the insights we gain into the rich political

involved at various levels of American politics. For example, Dr. Diamond currently serves as an advisor to President Ford, and Dr. Fellman has served both as a director of the Wisconsin branch of the American Civil Liberties Union and as past president of the American Association of University Professors. In light of



Martin Diamond

thought of the Founders will shed considerable light upon the current struggles among the major branches of American Government."

Of course, the principal emphasis of the discussions will be upon the contemporary political setting, and each of the speakers has been in-

their impressive qualifications, Conroy anticipates that the speakers will be able to "provide thoughtful and practicable solutions to the root problems that have most acutely confronted us in Watergate."

But the conference will also call upon our own faculty, with two pro-

fessors taking part in each session as "co-discussant." In this capacity, they will be able both to comment on the guest speaker's "diagnosis" and to propose their own interpretations and remedies.

And Conroy emphasized the role that the students will be able to play. "We are expecting members of the audience to challenge the speakers and offer their own sug-



Samuel Patterson

gestions. While Watergate has provoked the latest encounters between the President and Congress, questions about the proper roles for the Executive, for the Legislature and for the Court have been recurring questions in American history. It seems that as informed citizens we have an obligation to these issues." He also expressed his hope that many students would take advantage of this excellent opportunity to expand their understanding of American government.

Conroy acknowledged the help of many in developing and staging the conference: "Of course, I would like to thank the following students who will serve as campus hosts for the guest speakers and as moderators during the evening sessions: Marlene A. Zloza, David J. Hayes, and Brian J. Meginnes. Student Union Academic Commissioner Andrew G. Bury has been extremely helpful in the overall arrangement and financing of the conference. The thoughtful suggestions and general services



David Fellman

of the faculty co-discussants have been immensely appreciated. A special word of thanks must be extended to Dr. Walter J. Nicgorski whose patient advice and direction have been very valuable from the very inception of this conference."

The conference schedule will be as follows:

SEPARATION OF POWERS IN THE WAKE OF WATERGATE

Monday, February 17:

opening, general session—Library Auditorium—8:00 P.M.
 guest speaker: Dr. Martin Diamond—Woodrow Wilson Fellow, Washington, D.C.
 co-discussants: Dr. Walter J. Nicgorski—Assoc. Professor of General Program and Liberal Studies,
 Dr. Alfons J. Beitzinger—Professor of Government
 moderator: John J. Conroy

Tuesday, February 18:

session on the Congress—Library Auditorium—8:00 P.M.
 guest speaker: Dr. Samuel C. Patterson—Chairman and Professor of Political Science at the University of Iowa
 Co-discussants: Dr. John Roos—Asst. Professor of Government,
 Dr. Paul C. Bartholomew—Professor Emeritus of Government
 moderator: Marlene A. Zloza

Wednesday, February 19:

session on the President—Architecture Auditorium—8:00 P.M.
 guest speaker: Dr. Herbert J. Storing—Professor of Political Science at the University of Chicago
 co-discussants: Dr. Peri E. Arnold—Asst. Professor of Government,
 Dr. Donald P. Kommers—Professor of Government
 moderator: David J. Hayes

Thursday, February 20:

session on the Court—Library Auditorium—8:00 P.M.
 guest speaker: Dr. David Fellman—Vilas Professor of Political Science at the University of Wisconsin
 co-discussants: Fr. Raymond F. Cour, C.S.C., Professor of Government,
 Dr. Charles E. Rice—Professor of Law (Notre Dame Law School)
 moderator: Brian J. Meginnes

People at ND



Students planning on eloping in Maine or breaching that state's traffic laws may find that the justice of the peace performing the ceremony or presiding over their violation appeal is a fellow student named John O'Connor. For John, a personable government major, happens to be a duly appointed, full-fledged justice of the peace in the state of Maine. John's appointment came about in 1970 when the state legislature passed a bill giving eighteen-year-olds full legal rights. Seizing the opportunity, John applied for the justice position and shortly thereafter received the appointment by the governor and the executive council. An amendment was passed later that year requiring all justices to be twenty-one, thus leaving John the first and only eighteen-year-old justice of the peace in the state. John's interest in government has always been well demonstrated. During his senior year at high school he was a campaign worker in Senator Hathaway's successful attempt to unseat Margaret Chase Smith. He spent last summer in Washington working with Hathaway and there met Congressman John Brademas, for whom John currently works as a member of the district office staff. John, a junior resident in Grace Hall, has three years remaining of his seven-year term as justice of the peace; so if you're planning on doing any speed-



ing through Maine it might be a good idea to look him up.

A trip to battlegrounds of the Spanish Civil War may be on the agenda for Notre Dame Asst. Professor J. D. Garvick. Prof. Garvick is currently working on the biography of Oliver Law, the first black officer to command white troops, who fought during the Spanish Civil War and was killed at the battle of Brunete in 1937. Law was an extremely controversial figure whose characteristics are seen by Prof. Garvick to represent much of the atmosphere which made the nineteen-thirties such an interesting period. Prof. Garvick, who teaches the extremely popular Hemingway course, has had a longtime desire to write the book and just recently was extended an invitation by Carlos Baker, Hemingway's biographer, to visit Princeton and review Hemingway's correspondence. Hemingway and Oliver Law both supported the Spanish Republic during the war and the correspondence material may contain important references to Law. Prof. Garvick hopes to make a trip to Spain next year with the intention of examining the battlefields of selected encounters involving Oliver Law and his Abraham Lincoln battalion.

N.D. students will be given the op-



portunity to test their talents at earning their fortunes. From February 10 to March 14, the N.D. Finance Club will sponsor its annual Mock Stock Market, under the direction of Chairman Jed Curtis. Its purpose is to provide an educational experience in the mechanics of stock investments, such as in how transactions are made. By investing one dollar, the student or faculty member is given an account of ten thousand mock dollars which he may invest in any number of stocks in the N.Y. or American Exchanges. At the end of the trading period, the person with the largest account will receive a \$50 prize with \$25 and \$10 going to the second and third place winners, respectively.

Curtis is a senior finance major from Fargo, North Dakota, and is hoping to enter law school upon his graduation from N.D. He has been in the Finance Club since he was a sophomore and knows well the risks of investment. In his three years of participation in the Mock Stock Market, Jed has yet to break even.

Even the death of Ignatius A. O'Shaughnessy in November, 1973, was a tribute to his philanthropic lifestyle. The greatest of N.D.'s many benefactors cited Notre Dame in his will as the recipient of an approximately \$2.2 million gift for which we are, again, very grateful.

—Tom Birsic

Coming Distractions

MUSIC

- Feb. 19—Harpsichord and Dance: Ken & Frances Brugger, Library Auditorium and Lounge, 8:15 pm.
Feb. 20—Herbie Hancock in Concert, Stepan Center, 8:00 pm. Tickets \$4.00.
Feb. 23—Becky Stauffer, soprano; William Cerny, piano, Library Auditorium and Lounge, 8:15 pm.
Feb. 26—Ed Druzinski, harp; Katherine Gaser, piano, Library Auditorium and Lounge, 8:15 pm.

SPORTS

- Feb. 15—Basketball: LaSalle at Notre Dame, ACC, 2:00 pm.
Feb. 17—Basketball: St. Joe (Ind.) at Notre Dame, ACC, 8:10 pm.
Feb. 21—Hockey: Minnesota (Duluth) at Notre Dame, ACC, 7:30 pm.
Feb. 22—Hockey: Minnesota (Duluth) at Notre Dame, ACC, 7:30 pm.
Feb. 25—Basketball: Fordham at Notre Dame, ACC, 8:10 pm.
Feb. 28—Hockey: Wisconsin at Notre Dame, ACC, 7:30 pm.
Mar. 1—Hockey: Wisconsin at Notre Dame, ACC, 7:30 pm.

ATHLETIC AND CONVOCATION CENTER

- Feb. 19-23—Ice Capades, ACC, for more information call 283-3824.

MORRIS CIVIC AUDITORIUM

- Feb. 15—South Bend Symphony Orchestra, featuring Catilena trio, 8:00 pm.

FILMS

- Feb. 16—Collegiate Seminar Film, presented by Collegiate Seminar, 4, 7, 10:00 pm., Engineering Auditorium.
Feb. 23-27—Festival of Literary Adaptations.
23rd—The Heart Is a Lonely Hunter
24th—To Have and Have Not
25th—The Last Hurrah
26th—The Loved One
27th—Don't Look Now
Presented by Cultural Arts Commission, 8 & 10 pm., Engineering Auditorium.

ART

Notre Dame Art Gallery

- Through Feb. 23—British Drawings and Watercolors, from the J. F. McCrindle Collection on indefinite loan to the William Benton Museum of Art, Long wall of East Gallery.
Through Feb. 23—Vaclav Vytlacil, twenty religious paintings recently given to the University, Gallery 3.
Through Feb. 23—Joe Jachna, images by a major midwestern photographer and member of the Department of Art at the University of Chicago, Gallery 2.
Through Feb. 25—Douglas Kinsey, one-man show of recent paintings by a member of the Notre Dame Art Department, Gallery 1, Reception.

OTHER DIVERSIONS

- Feb. 11, 18, 25—AFROTC Lecture Series, Library Auditorium and Lounge, 4:00 pm.
Feb. 20, 22, 23, 26, 27, 28—"Medea," O'Laughlin Auditorium, SMC, 8:00 pm. (Feb. 23, 2:30 pm.)
Feb. 21—Wacky Winter Weekend, SMC, 7:00 pm.
Feb. 22—Wacky Winter Weekend, ND, 12:00 noon.
Feb. 22—Pre-Law Society Meeting, Library Auditorium and Lounge, 1:00 pm.
Feb. 25—McAvoy Lecture Series, Library Auditorium and Lounge, 7:00 pm.

—Steve Slater

The Blue Team

They sit on the last five seats at the end of the bench. They practice wearing the blue shirt of their reversible practice jerseys. They're out on the court the entire practice sessions for critical game preparations. While their names may not bring fear to the campus and American college basketball circles, they are there, and they'd like to be noticed. They are the Blue Team of the Notre Dame basketball program.

There always will be situations where everyone who participates will not play, whether it occurs on the athletic fields or in offices. Eleven men represent Notre Dame on the football field at one time (although many wish there could've been twenty or so at Southern Cal); six for the Irish Hockey Team, and five for Notre Dame's golfers. While over one hundred student-athletes are football players, and thirty others are part of the hockey program, only fifteen make up the basketball team. In this situation, there are eight to ten that normally get the opportunity to contribute in the games, while the other five must wait for their "chance."

Everyone knows Coach Digger Phelps' stars this season. With the losses of John Shumate and Gary Brokaw to the professional ranks, the burden of responsibility fell to Adrian Dantley and Billy Paterno for the continuance of Irish respectability in the roundball game.

To say that the super sophomores have done their job is one of the understatements of the basketball season. Dantley was the nation's leading scorer until a broken nose and nine stitches over his eye cut down his scoring output, making him only the nation's second-leading scorer. Paterno has been a wild man around the basket, leading the team in rebounds and overall hustle.

Phelps has to be very glad that his hopes have finally paid off in victories. Wins over UCLA, Kansas and South Carolina have made many forget about the loss of the former Irish stars, and now an NCAA invitation bid is certainly a definite possibility.

Behind those wins (as well as losses) is a thorough scouting and planning process where assistant coaches Frank McLaughlin and Dick DiBiasi as well as assistant (and former Notre Dame All-American) Bob Whitmore watch their opposition's games. With their plays and coaching techniques reviewed, a scouting report is presented, and in the upcoming practices before the contest, the starting team (referred to as the "Gold" team) runs through the offenses and defenses needed to stop them and win.

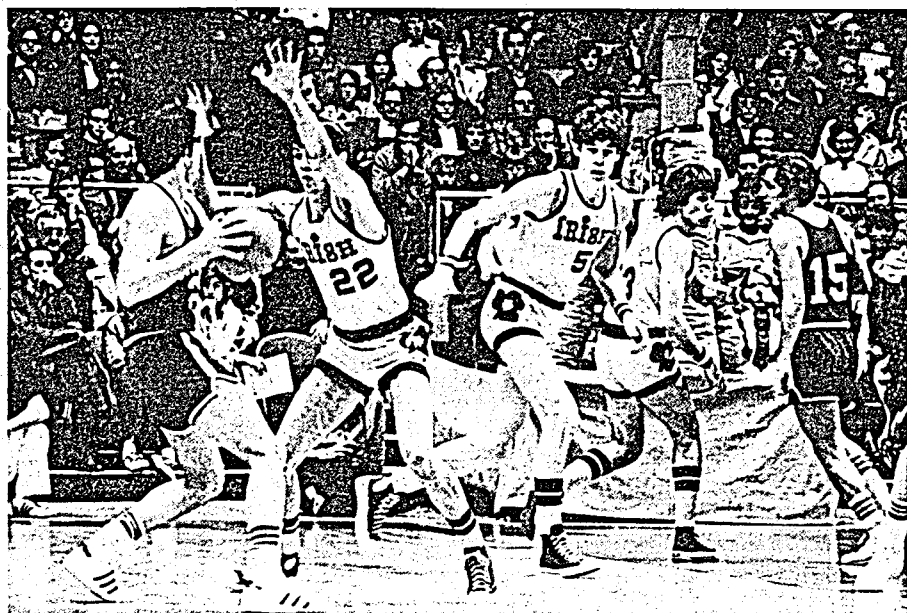
To present a profile of the opposition is the responsibility of the Blue team. Junior center Roger Anderson has been Bill Walton, Kent Benson, Bo Ellis and Lennie Elmore for the Irish preparation of their opponent's

big men. "I could say that I'm mad at not playing much, but that wouldn't be true," said Anderson. "I consider it an honor representing Notre Dame, and if helping the team as a member of the Blue group leads us to victories, then it is well worth the effort."

Senior Tom Varga, junior Myron Schuckman, sophomore Bill Drew and freshman Randy Haefner are teammates of Anderson on the Blue team. All were standout players on their high school teams, were recruited by many schools, and decided to come here to play ball.

Roger Anderson and Myron Schuckman were the two recruits brought into the Irish program after the miserable 6-20 season Phelps endured in his first year as head coach. Shumate had missed the entire season with his blood clot, and big men were needed to step into the program if Shumate couldn't make it.

Unfortunately, Anderson was injured after the first week of fall practice, and by the time he was ready the season was already two



games old. "The injury definitely hurt me freshman year, but since then, I've been working at my game, and anything I can do to the program really makes me happy. Whenever I see one of the starters take advantage of something he's learned in game prep, then I know that we on the Blue were successful. UCLA was the key result of that situation for us—we felt that we had done a great job all week, and the victory had a special meaning for all of us."

For Myron Schuckman, South Bend's sprawling metropolis was quite different than the plains of McCracken, Kansas. "Whenever we played, my family and friends were around, and everyone knew each other. We had a great time playing ball. Notre Dame represented an opportunity for a fine education as well as a good program to play for. I don't think that I was awed at the place when I came—I was just plain scared."

Myron suffered severe ankle sprains during his freshman year, and reinjured them when he tried to come back too early. He still has problems with them, and always will. "The injuries got me down, but the patience of the staff and the team really helped me get over the problem. With Shu going great guns, it really didn't hurt the program that we weren't up to full strength, which also took a good deal of pressure off of us."

After the second-place finish in the NIT that season, Phelps went recruiting for guards and forwards, and came up with Paterno, Dantley, Martin, Kuzmich and Bill Drew.

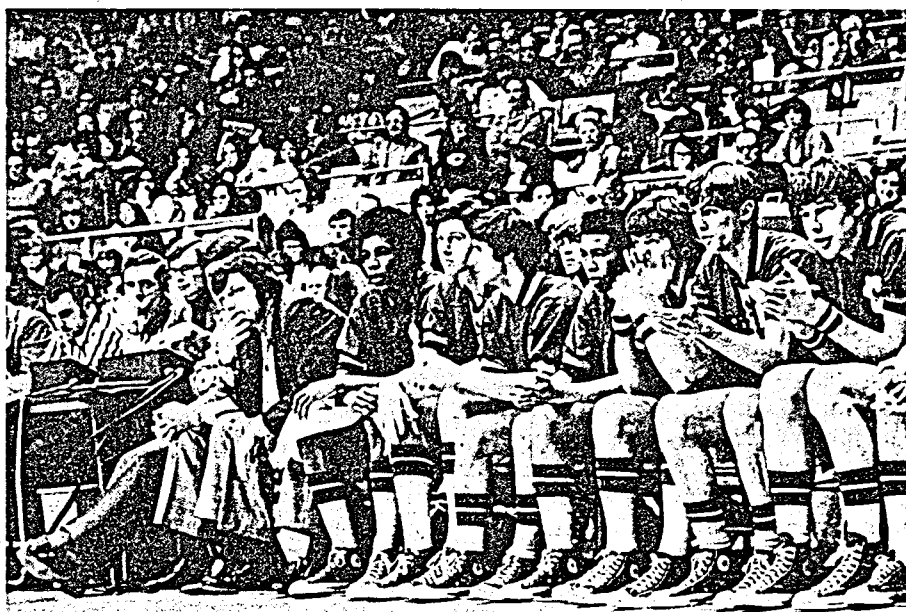
A quiet sort of person, Drew was recruited for his shot, considered by many as the best pure-shooter in a long time. "Last year was all new for me—it was all different, and I was impressed with everything. I'm not a 'rah-rah' type of guy, but many of the things about Notre Dame really made an impression on me. The academics and the program really helped me choose Notre Dame above all the others."

The single member of the Blue team to earn a monogram jacket, Bill felt that his shooting helped Phelps in some key situations last year. "There were a few times when my job was to break open the opposition's zone, and in most of the

cases, I came through. I guess earning the jacket was a reward of the confidence the coaches had in me. This year, my major responsibility has been in prepping the Gold team to be aware of the shooting guard that could give them trouble. But this all ties together with the confidence thing—if the coaches have it in me, I know I'll do better both on the court and in class. With the Blue team, we've always got to be physically ready to keep the others conscious of what's happening or what

pleased that the coaching staff considered me as a returner for my sophomore year."

Varga's sophomore year turned out to be one of endurance as well as joy. "The year started out with me as sixth man behind Dwight, and everything was going great. Then two days before the UCLA game during practice, someone fell on my knee, and it was diagnosed as a torn ligament. I really didn't know what to do, but Coach Phelps gave me a scholarship that semester, and for



The Blue Team

could be expected. I know that I can contribute to the program, and now I guess that it's only going to be a matter of time before I get a shot."

While there is still a great deal of time left for Drew, for the eldest spokesman of the group, time is just about up. Tom Varga, senior finance major from South Bend, originally came to Notre Dame as an ordinary undergraduate. "I was recruited by a few small schools down in southern Indiana, but I wanted a good education, and Notre Dame seemed like the place to go."

One of the things that makes every coach's hair turn grey is to miss a player capable of contributing to your program. Such was the case in Varga. "I came here without the notion of trying out for the freshman team, but I went out for it, and made it. I also started all 17 games for Notre Dame, and I was really

my junior year also, which really helped me out."

Coming off an injury as serious as Varga's will make many stop and think if it's worth the work. With Varga, playing was important, but not everything. "I figured that I was going to let the chips fall as they would, and with the recruits Digger brought in my junior year, even making the team would be great."

Varga made the team again, and has been a member of the Blue team for the past two seasons. "On the Blue team, we're not in the lime-light, and we know it. Digger has asked us to work hard and help make the program work. We've all accepted the roles that he's given us—starter or not. I've never complained, and neither has anyone else. I set a goal when I first came here to graduate with honors, and I will. I've also felt that because I haven't

played as much as the others hasn't put me down. I'm proud to be a part of the Notre Dame program, and I'll always be."

The final member of the squad hasn't been here long enough to come away with a noticeable impression of Notre Dame as has Varga or Anderson, but he's working on it. Freshman Randy Haefner from Cincinnati, has brought a style of play to Notre Dame that is as new and refreshing as he is. "I was recruited as a 'swing forward' for Dantley and Paterno, and was counted on to spell them and also to put some offensive punch when it was needed. The entire program has been quite a change from high school, where there were kids that weren't as good as you. But here, the strength and quickness on everyone's part have really impressed me."

Haefner has a lot to say about the Blue team that only a few can understand. "We always take pride in ourselves, and try to compliment each other when we make a good play. We're always up—we have to be, for our play inspires the starters.

Coach Phelps has asked us for our loyalty and our support, and whatever I can do to help him and us to win, I'll do."

The head coach of the Irish team has nothing but praise for the five men he calls his men in blue. "To have the successful program we're used to here at Notre Dame, everyone has to contribute to get the job done. Actually, they make us or break us—they make us what we are. I know that there's the problem of not being able to play everybody, but in accepting their role, they help us get going. Our ranking in the top twenty is due to them, bringing us up for every game. With Varga leading them, the timing and examples they give to the Gold team are paramount to our success."

Perhaps the best example of hard work and determination paying off has been in the situation of Dave Kuzmich, a sophomore from South Bend, who came to Notre Dame having to learn the strange position of being a guard. "The first few weeks here were really tough with the transition and all that. I'm not a super-player, or a good one at that, but con-

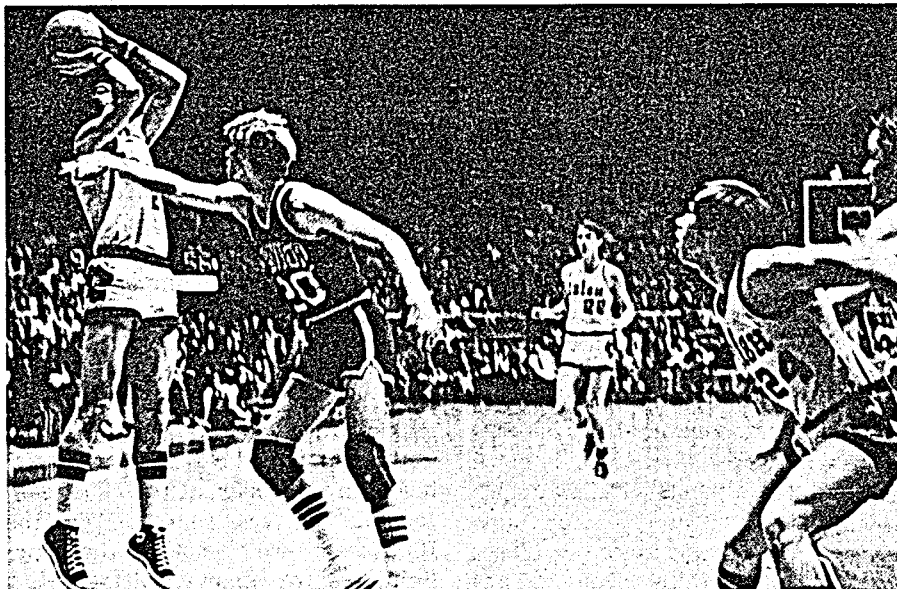
centration on the basics made me a better all-around player. Trying to learn an offense that was basically a one-on-one type was strange, and I really needed help with my offense. Fortunately, this season, Coach Phelps has given me the opportunity to play."

"Kuz" has appeared in thirteen games this season, abandoning the Blue team after his 20-point outburst against Holy Cross. His reward for that performance was a starting nod for the UCLA game, no less. "Dave is the classic case where hard work paid off. He did a super job against Holy Cross, and he deserved the starting role with UCLA. This is what I mean about the team—there is always the situation where anyone could be called upon to go out against any team and play. Dave has done it, and I'm sure the others will get their chance."

That "chance," that opportunity to show to everyone your capabilities, is what we all wait for, no matter who you are. "The whole story is confidence," explains Dave Kuzmich. "I've got to have the confidence in myself to play, to represent the program. Coach has put the confidence in us to do our job in helping the team accomplish our goals. We know what we have to do, and if we win, then we know that we've had an integral part in that victory. If we lose, then we know that we have to work to try to psyche ourselves up again. So, it's really up to us."

Dantley may score his thirty points each game, and Paterno will kill you from the outside, but look down Notre Dame's bench occasionally. You'll find five or six guys who seldom take their warm-ups off to get into action. But they're always there, and because of them, we're where we are in college basketball. Thanks to the Blue team.

—Bill Delaney



A. D.

"The Living Conditions for the Maryland Student-Athlete Are Among the Best in the Nation. There Are Spacious Dormitory Rooms in Ellicott Hall, an Eight-story Hi-rise That Is One of the Most Modern on Campus"—Maryland Basketball Yearbook

Cinder-block walls, metal doors and narrow halls are not appealing when new, littered and dented Fisher Hall is no longer new. The off-white door has no number or nameplate. The room inside resembles a phone booth at Newark Airport. A bed with two green pillows takes nearly all of one wall. A portable TV and a shelved stereo occupy the other. A small bulletin board and a can of Pringles comprise the decorations in the room of Adrian Dantley, super sophomore of Digger Phelps' Fighting Irish Basketball Team.

"I Left Him Alone, That's Probably Why We Got Him"—Digger Phelps

Over two hundred schools approached Adrian, and some with more than room, tuition, books and board were coming to his house in Washington. Some such as former encyclopedia salesman Lefty Dreisell of the University of Maryland were insistent, but "I didn't want to be bugged during my senior year in high school. I just wanted to have a good season, finish school, and then make my decision. I didn't want any schools bothering me, and Coach Phelps didn't."

The Washington tradition of Austin Carr, Collis Jones, Sid Catlett, and Bob Whitmore, the publicity, the exposure, the schedule and the prestige of the school — these were all factors in Notre Dame's favor. Several other schools were close, but as Adrian put it, "I just wanted to go to Notre Dame."

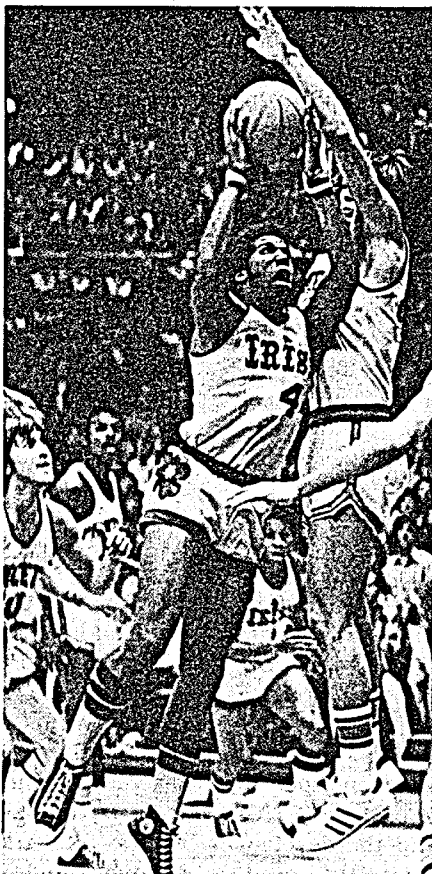
"He's Very Shy"—Pete Crotty, Ron Goodman, et al.

Some have accused Dantley of

being conceited, but Digger quickly dismisses this with his own thought on the subject of his superstar. "It's a bum rap. He's very introverted. Some people probably think he's snubbing them, but he's just quiet."

A friend of Adrian remarks, "He's very shy, especially last year. Like a lot of freshmen he spent a lot of time in his room. He seems to be coming out of it more this year."

Adrian agrees, "Yes, I am a shy person and basically quiet. I'm not outgoing but if someone talks to me, I'm very nice to them. It's just a matter of me getting to know someone."



"Mrs. Dantley is a wonderful person who has definite goals for her son."—Digger Phelps

It is obvious Adrian is extremely

close to his mother. Mrs. Virginia Dantley has raised her only son by herself since he was one. She phones frequently and is often mentioned in Adrian's conversation. She successfully steered him through the pitfalls of recruiting and will be an integral part of any professional negotiations.

One of Mrs. Dantley's goals for her son is a college degree. Toward that goal Adrian is nine credit hours ahead of schedule, thanks to a summer school session during which he says, "I did nothing but go to class, study and play basketball." If he goes to school again this summer as he is currently planning, he can complete the departmental requirements for his economics degree before many members of his class have selected a major.

Another goal of the Dantleys is his development into the best basketball player possible in all phases of the game. From conversation, it's obvious that Adrian is a keen student of the game as well as performer. Confronted with the following questions, Adrian provided thoughtful answers:

best individual opponent — Keith Wilkes

most physical team — Butler (before Michigan State and Xavier)

best opposing team — Indiana (definitely)

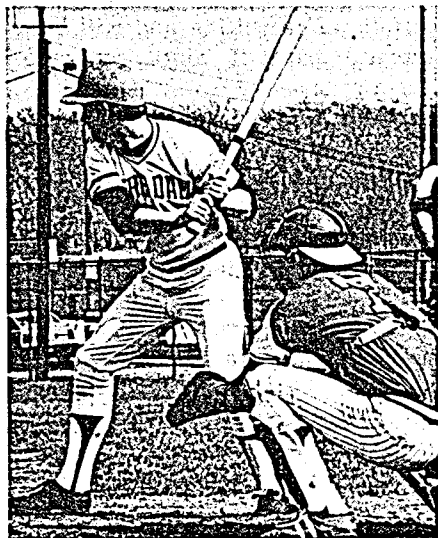
favorite pro player — Walt Frazier
players Dantley patterns his play after — George McGinnis, Chet Walker or Jim McMillan — only if they were 6'5

Adrian feels that he's making progress on both goals at Notre Dame, and shrugs off talk of a potential abdication to the pros. "I can go pro this year. I've had offers from lawyers and teams that have contacted my mother. We're going to talk about my future at the end of the season — what we want to do, and what's best for me. I can't leave this year, but every reporter I talk to continually asks me that. That's been another pressure this year that I've had — playing ball plus being contacted by teams. Right now though, I don't have any intentions of leaving."

"Adrian Dantley is in one word — Dedication."—Digger Phelps

—Rich Odioso

Irish Sport Shorts



Cold weather or not, the Irish baseball team is currently preparing for the upcoming spring schedule. The fact that the Irish have to do their practicing in the fieldhouse of the vast plant is the major concern of Kline, now in his 42nd year as coach. For it won't be too long before he journeys to Texas for an eighteen-game schedule in nine days, against teams the caliber of the University of Dallas. Southern trips in past years have included stops in New Orleans, Miami and California.

An optimistic Kline feels that his pitching staff will be the key to the team's fortunes during the 40-game schedule. He will be counting on the arms of Bob Stratta, Mitch Stoltz, Jim Scholl and freshman Joe Karpowicz to keep the Irish rolling. Hitting power is expected to be provided by captain Mark Schmitz, Ronnie Goodman, Pat Coleman and Jim Smith. With the southern trip and a regular schedule featuring Bradley and the Big Ten schools, Kline's corps have their work cut out for them, but if past records mean anything, the Irish baseball team will provide the special kind of excitement it has displayed over the years.

In the age of big bonuses in professional sports, the importance of a good lawyer representing his clients in the area of labor negotiations is critical. Realizing the importance of this situation, the Notre Dame Law School is holding a forum on the law involved in these areas of sport and entertainment.

According to the draft of the forum, there is an increasing need in law schools to develop specific course work in this area of law, due to the relative spontaneity of this law on the scene, and the developmental aspects still in theory. In response to that need, the Law School is attempting to bring together professionals who have displayed outstanding expertise in this field, to share their many and varied skills with the

forum in a learning experience.

Among those attending the forum are Jim Finks, general manager of the Chicago Bears Football Club; John Mackey, former Baltimore Colts tight end; and Robert Woolf, a representative of some of the big-name professional athletes.

Information about the forum can be found by stopping at the Law School. The forum, scheduled for March 6, 7, and 8, will be in the CCE, with a registration fee mandatory for attendance.

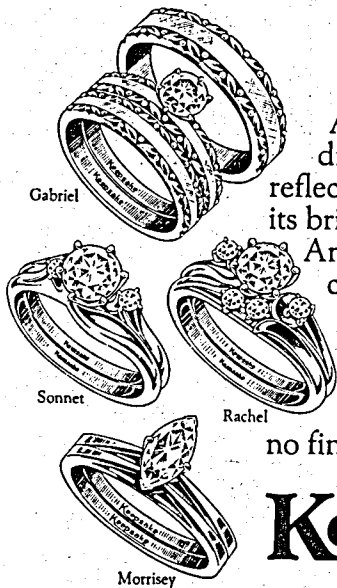
Tom Pagna, former backfield coach for eleven seasons under Ara Parseghian, and a regular contributor to the *Scholastic* and the *Scholastic Football Review* this year, has been named executive director of the Notre Dame Alumni Association. Saying that his love for Notre Dame and its people was one of the keys in his decision, Pagna turned down coaching offers from Cleveland and Detroit of the professional ranks.

The first non-alumnus to hold the executive directorship, Pagna hopes his stay here again will be as fruitful as his first position. With the record he amassed with the Fighting Irish, his days as executive director should be just as prosperous.

The Notre Dame women's ski team is competing once again this year. The team, coached by Notre Dame '74 graduate Peter Bartzen, started its season Jan. 18 with a meet scheduled for every weekend till March 1. Ann Hawkins, Nora Grace, Sarah Bartzen, and Mary Carmel Burke comprise the basic traveling team for the women, and all are veteran racers. The Notre Dame team is the only Indiana team in the Midwestern Collegiate Ski Association, and competes mostly against Michigan and Wisconsin teams. The women this year race in the slalom and giant slalom races and so far placed third as a team at the Detroit News Cup in Alpine Valley.



Love is a giving thing.



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