

# SCHOLASTIC

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# Scholastic

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# The Literate Camera of Walker Evans

by Maria O'Meara

"Is the photographer an artist or a craftsman?" When looking at the work of Walker Evans, the answer is obvious. The current show in the Notre Dame Gallery represents the work of the most prominent historical photographer of the 20th century. His straightforward, dignified photographs express an ultimate concern for morality, history and realism. He uses no complex techniques, either in shooting or in the darkroom: one never sees an angle shot or a solarization. His perceptive social awareness emerges through all of his work, and even when there are no human beings in the shots, his photographs transcend his subjects and touch a deep and inexplicable level of consciousness in the viewer. Because of this depth, his work is not merely a collection of historical recordings of single moments in American culture, but it contains a universal quality which is definitely lacking in the work of many contemporary photographers. The careful selection of subject and the necessary element of luck combine with his mystical instincts to produce his powerful and dynamic art.

Raised in Chicago, Evans later traveled to New York and, in 1926, went to Paris. There he discovered the teachings of Baudelaire, Flaubert and Proust, who were to have a great influence on his artistic style. Flaubert's concept of the anonymity and objectivity of the artist was an important factor in the development

of Evans' photography. He applied these concepts to his work with the camera after he returned to America in 1927. He lived in Greenwich Village with Hart Crane, leading a simple and austere life — quite a striking contrast to the Bohemian life led by Crane. In 1928 Evans bought a vest-pocket camera, which was to be the first of many. His first published work appeared in the original edition of *The Bridge* by Hart Crane.

He later sought employment with the FSA (Farm Security Administration) and was hired to photograph the plight of poor Americans. He joined James Agee under the auspices of *Fortune Magazine* in a project to expose the living conditions of the Alabama tenant farmers. With Evans "on loan from the government," the project became an obvious political move by the proponents of the New Deal. Anxious to present a documentary depicting the total misery and degrading existence of these people in the South, they were not concerned with any human aspects of the problem: instead, they demanded a sociological exposé. Agee and Evans, however, were horrified at the idea of penetrating the mysterious qualities of human life simply in order to please a group of politicians and self-congratulating do-gooders. In the words of Agee:

"It seems to me . . . thoroughly terrifying that it could occur to an association of human beings . . . to pry intimately into the lives of an undefended and appallingly damaged group of human beings . . . for the purpose of parading the nakedness of these lives before another group of human beings in the name of science . . . for money . . ." and in-

stead, they realized ". . . the seriousness and mystery of the subject, and of the human responsibility they undertook."

So they traveled to Alabama, and for six weeks they stayed with the Burroughs, the Tengles and the Fields, three tenant families living in great poverty. Agee wrote of their lives, and Evans photographed them at work and in their homes. The photograph of Alice Mae Burroughs is only one of the many shots taken during this period, and it expresses the reality of the situation with honest perception.

Upon their return to New York, they realized that *Fortune Magazine* wanted no part in their moral studies of the lives of some tenant farmers. Rejected by their employers, they soon discovered that the government considered their work as a subversive, communist plot to undermine the democratic structure of the country. A certain group of overzealous Congressmen even went so far as to attempt to destroy the more than 400 negatives Evans had taken. Fortunately, they were unsuccessful. In 1940, Evans and Agee turned to Houghton-Mifflin Publishing Co., which agreed to publish their book entitled *Let Us Now Praise Famous Men*. It sold only 600 copies during the first year and sales later declined to 50 copies per year. In 1960, the same publishers brought out a new edition and the book finally achieved the recognition



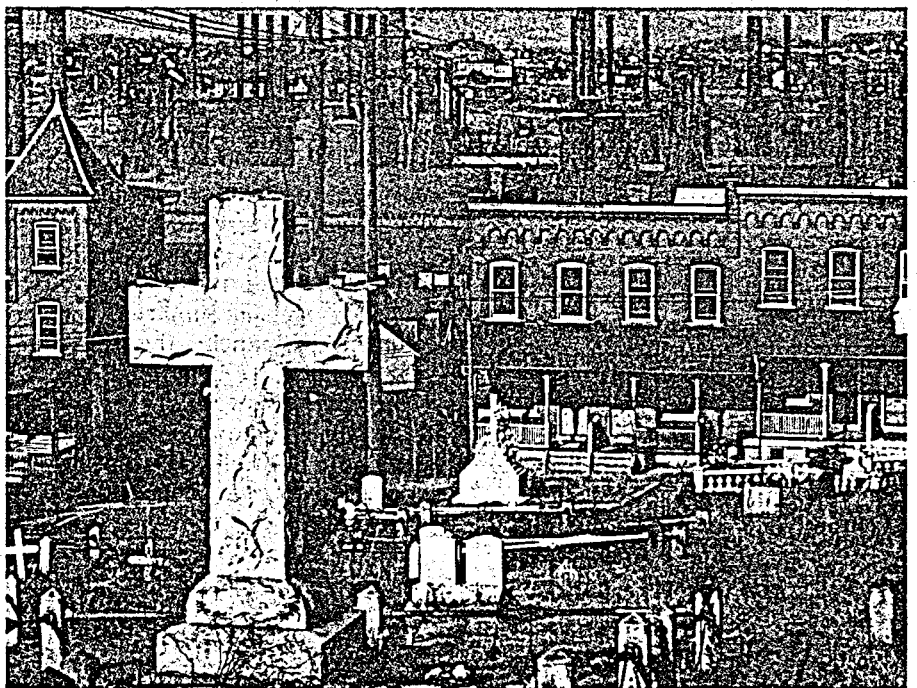


it deserved. Since then, it has been considered a great American classic.

The unseen author or artist, a concept of Flaubert, comes through strongly during the subsequent periods of Evans' life. During the 1940's he did his Subway Series (which was kept a secret for years) and the well-known Chicago Series. In 1941 Evans would ride for hours in the subways of New York. He would sit with a Contax camera (a compact 30mm.) buttoned under his coat, the shutter release cord running down his coat sleeve and into his hand. Having already set the light meter and focus on the seat directly opposite, his only decision would be *when* to release the shutter. He utilized this same "yes-no" technique when he took his "Chicago Series." He would stand at a fixed point while photographing the ever-changing groups of people, crossing a street, going into a building or waiting for a bus.

This technique requires that the photographer rely almost entirely on his instincts and intuition. And Evans believed that this was the key to good photography. His work expresses an honest, almost puritanical quality, and yet his moral vision of America is not forced, but a nat-

ural outgrowth of his own instincts: "Unless I feel that the product is a transcendence of the thing, or the moment in reality, then I haven't done anything, and I throw it away . . ." Now the concept of "unseen artist" becomes more clear. Although the artist is "invisible," the power of his transcendence is experienced by the viewer on a personal level. "The



secret of photography is the camera takes on the character and personality of the handler. The mind works on the machine—through it, rather."

Evans abhorred artiness in photography, and saw striking similarities between good photography and good writing: "Fine photography is literate, and it should be. It does reflect cultivation if there is cultivation." His literary concern comes through in all of his work, which *always* says something about people. Even in his strictly architectural shots, such as those of Louisiana mansions, it is not the buildings themselves which are important, but it is the people who made them, who lived in them and who died in them. His graveyard photographs, taken outside of Bethlehem, Pennsylvania, hauntingly repeat the structure of the factory town in the distance, and although these shots are unpeopled, they swell with humanity: the dead crowd, the foreground; the living still dwell, jammed together, in the background. Walker Evans' photographs are but one man's view of American society, yet they transcend mere history to become a universal vision of the strugglings, the sorrows and the joys of human life.

# Out of the Kitchen and Onto the Courts

by Betsy Fallon

Like anyone else who is about to leave a place after four years of both rewarding and frustrating involvement, I wanted to write this article so that I could have my final say. Somehow, I feel that the problems, struggles and successes I have experienced in connection with developing a women's tennis team at Notre Dame are barely realized or understood by my fellow students. I am asking that you read my statement, not for my sake, but for the cause of the friends and dedicated teammates in tennis and all of the other women's athletic activities. They are the ones who are going to suffer the pains and receive the satisfactions of further development of our teams of Notre Dame, as we challenge this University to make a complete commitment to coeducation and to provide equitable opportunity for its women students in all areas.

The problems that the Tennis Club faces now are largely due to the variety of interests and perspectives of the people who are involved in our progress. Administrators, varsity coaches and players, other clubs, and the men and women students and faculty have cooperated with and encouraged us in many vital ways, but the conflicts begin when our requirements impinge on the present priorities. The women are asking for well-financed, well-coached and recognized University teams that provide opportunities for them to channel their talents and energies. Some barriers have been overcome, but many frustrations are still faced by the Tennis Club as we have tried to work closely with many people in the established athletic structure at Notre Dame.

I am very grateful to the men and women who have cooperated with and aided the development of wom-

en's athletic programs. When I arrived as a freshman in the fall of 1972, there was little opportunity for women to compete in athletics on any level, except through male-dominated physical education classes. Gradually, with much effort and persistence by the Notre Dame women students, and with the help of coaches, the athletic departments and faculty, interhall and intercollegiate activities were developed in a number of sports. The initiative was usually taken on the part of women who demonstrated talents and interest in particular sports. Oftentimes there were frustrations and problems concerning lack of funds, competition with already existing male teams for facilities, inadequate coaching and unfortunate misunderstandings with male administrators, coaches and students.

Happily, the Notre Dame Women's Tennis Club was one of the first groups that was able to get organized. Jane Lammers and I spent numerous hours organizing a team in 1973-74. Dr. Carole Moore enthusiastically undertook the responsibility of guiding the new and penniless team, and we played a busy spring schedule of intercollegiate matches. I will not enumerate the problems we encountered (getting court space, financing the team) that year, because we believed that, with a persistent showing of interest, the University would eventually recognize and aid an official women's athletic program.

We petitioned for club status, and gained it, as did three other women's groups, in the fall of 1974. Basically, we are satisfied and grateful to the Club Sports organization for the equitable aid and treatment they have given us. Working through this organization, the Women's Tennis Club had a financial base with which to operate, some University



*Betsy Fallon is a senior economics major from Grand Rapids, Michigan. She was also instrumental in organizing women's tennis at Notre Dame.*

recognition and some leverage with which to arrange court time with the men's team.

Many of the problems we encountered during 1974-75, however, could not be solved by the Club Sports office. The women and coaches of the team were working for the best feasible intercollegiate program, and club status did not fulfill all of our needs. We had to put hours of extra work into sponsoring a movie and working at Mardi Gras in order to make enough money for travel and tennis balls. (The women still spend a good deal of their own money in order to play in the club.) We had inadequate coaching for 14 players, because we could not pay anyone to give us special attention. We had difficulties obtaining the varsity tennis courts for meets, and found constant resistance when using the outdoor courts for regular practice. When we had practice hours in the ACC, we often were usurped by volleyball, baseball and track groups, and we usually were entitled to only one-half of the lights in the ACC. Publicity and support from campus media were minimal.

These are some of the frustrations that led us to call for a meeting with the athletic administrators last spring. We believed that we had demonstrated real enthusiasm and

an established, respectable tennis club, which should be able to move beyond such problems and exist as a high caliber women's team if we were given more leverage than the club status allowed us.

It was made clear at the meeting that the University had not the funds or the desire to promote any women's club to varsity level for 1975. Our problems of facilities, funds and lack of cooperation were discussed, and we were told that one more year of club development would allow time for the athletic department to help us work out such difficulties, and for us to prepare further for varsity consideration this year. I was encouraged by the interest of the administrators at the meeting, and my club started this year enthusiastically.

A large turnout at tryouts, daily practice and lots of spirit and talent led to a 5-2 fall season record. We were gaining more support, had been careful with our funds and were gradually working out scheduling and court conflicts with Dr. Fallon, the coach of the men's team. We looked forward to a winter and spring of practice, fund-raising, successful competition and likely promotion to varsity status.

Somehow, this optimism is fading as I look forward to a final semester with a wonderful group of players and coaches. I see that the Tennis Club is faced with many unfortunate problems of communication that we should not have to overcome again. The resistance we face from administrators who are concerned about funds and facilities has been compounded by the position that has been taken by the new office for the Coordination of Women's Athletics. There has been too much emphasis on the importance of placing all women's activities under the control of a special office. Attempts to coordinate requests for funds, facilities, scheduling and communication for all activities under one administration have not been successful.

If women are to follow the same rules for development and control as the men's teams, there is no need

for another overworked bureaucratic structure to take over all of these women's activities. Instead, we have found that the channels of communication between each women's sport and the administrative branch especially concerned with its level have been more direct and efficient.

The Women's Tennis Club is particularly concerned with this jurisdictional confusion. We have worked hard on our own to establish our club, and we will perform best if we are clearly defined as a women's varsity tennis team within the existing athletic structure. We are not supported in our petition for varsity status by an office that sees its authority over women's sports as most important, and does not understand or accept the unique struggles, needs and talents of the Tennis Club. It is very discouraging for us to deal with additional administrators who do not recognize our capabilities and determination to become a fully supported varsity team. It is crucial for the Tennis Club to have an outstanding season this spring, but in addition to the above, we are still confronted with problems that could prevent our best performance.

First, the club sport allocation is not sufficient pay for minimal travel and balls for fall and spring seasons. The women pay for meals, all equipment, sweat suits and dresses. Somehow, the opportunities we had last year to earn money to carry us through the spring have disappeared. Student Union suddenly and surprisingly did not allow us to show any movies on campus. Although the Mardi Gras committee had promised us the job in admissions which we filled efficiently last year, we were shocked to hear in January that we had no job in Mardi Gras this year. It is too late in the year now to plan fund-raising activities. It is difficult to find other ways to raise money to make a project worthwhile, so we are facing a serious financial crisis for the spring. In order to pay minimal expenses, we will need to exhaust our club sport allocation and spend most of

the special fund we established with our "earnings." We will have no base with which to cover unforeseen expenses or to look forward to next fall.

Second, we were told that we would be able to reserve practice time in the ACC this winter. It is important that we practice regularly indoors, because a spring season of good weather is short. This year, since we are competing with all club sports who request ACC time, and since we have priority after all ACC, varsity, interhall and even co-rec events, we were allotted one and one-half hours every three weeks for practice — for 14 players! We have been able to arrange a schedule with the South Bend Racquet Club so that we each practice for one hour per week there, but team members have to carry this cost on their own.

Club sports status has been an appreciated stepping stone for our group of talented, energetic and determined tennis players. But, as I have shown, it does not provide us with the independence, financial backing, coaching, equipment, practice time or support that we need. As a varsity team, we will not make unreasonable demands on Notre Dame athletic funds. But this University has committed itself to excellence and fairness in all areas of student life, and women's athletics cannot be left behind after four years of coeducation.

It was left up to women students to start the women's athletic sports programs. We struggled to do so, and there is no reason why the frustrations and inequities should continue. I have stated specific complaints about problems the Tennis Club has confronted already this year. The meeting last spring left me with the impression that the athletic department would help us avoid such stumbling blocks. Something must be done about these continued administrative confusions and hindrances now, but the final solution will be Notre Dame's commitment to women's athletics through sponsorship of recognized varsity teams.

*"... The past, the past was great: anything American, old, glazed, touched with dusk at the end of the nineteenth century, still smoldering with the fires lit by the industrial revolution, immediately set my mind dancing."*—Alfred Kazin, *A Walker in the City*

The celebration has begun. The words and melodies run incessantly through our imaginations. The nation is dressed up in flags and fireworks. It is the 200th birthday of our nation, cause for celebration and rumination. We, as Americans, are called to do both.

The University of Notre Dame and Saint Mary's College are taking their place amidst the fanfare and philosophy by hosting a Bicentennial Festival from March 7-11. Central to the five-day festival, entitled "An Almost Chosen People: The Moral Aspirations of Americans," is an academic conference which will feature eight scholarly papers aimed at an analysis of America's moral heritage.

In this 200th anniversary of the beginning of America, one cannot ignore the feeling that the public is being "bicentennialized" to death. Commercial enterprise has swiftly

capitalized on the affair and continues to turn out mass productions of vulgar gimmicks in the name of patriotism. Red, white and blue paint is in low supply and, as one student suggested, "Even the gas rate is going up to 76¢ to commemorate the Bicentennial." Here at Notre Dame we have had our share of activities celebrating the national event. From Mardi Gras to special menus in the dining hall we have been around the flag so much recently that we are beginning to see stars.

Of course, this year it is just as stylish to be cynical as to be patriotic. The nationwide activities are a

## The Bicentennial: The Mechanics of Giftwrapping

by Barb Frey



Alfred Kazin

prime target for sarcasm, especially in regard to the curious mixture of homespun patriotism and rampant commercialism accompanying the celebration. In a bicentennial literature course at Notre Dame last semester, students used to amuse themselves by bringing in the most farcical tidbits about the 200th that they could find. One of the highlights was an article about a girl scout troop in a small Wisconsin town which presented their honored guest, President Gerald Ford, with a copy of the Declaration of Independence done in alphabet noodles. One wonders whether the troop had a banquet with all the leftover letters (presumably x's and z's) after the project was completed. Oh, the creative spirit of America will always be her greatest asset!

It is obvious that the commercialism cannot and will not be escaped. Red, white and blue hysteria is here to stay. "These are the tawdry side effects—the pageants and dressing up in old clothes and marching around," comments Dr. Ron Weber, professor of American Studies. "The good is on a more reflective level." This calls for an attempt by all Americans to see through the shallow surroundings of the celebration to a more essential and valuable reason for commemorating the nation's 200th.



Dr. Weber, co-chairman of the Bicentennial conference, sees cause for celebration in 1976, "if only in the sense that it is a ritual occasion — a 200th birthday. It is good to pause on ritual occasions because we don't have enough of them in our own lives." He adds, "But, in my view, it is not just a celebration of being able to survive for 200 years. It should also be a time for some thought about where we have been in the past 200 and where we are going in the next 100 years or so."

A disparity of feeling exists in many person's attitudes about the American Bicentennial. Professor Peri Arnold of the Government Department has two observations concerning the activities surrounding the 200th. The first is that "we have packaged the Bicentennial in awfully shoddy wrapping." The commercialism of the ordeal gives it a superficial appearance according to Professor Arnold. "It's almost as if we're too insecure to face ourselves as we really are." On the other hand, the professor sees the 200th as "a marvelous opportunity to think about the change we have gone through as a nation, not necessarily for better or worse, but simply the change itself. We seem to have developed public references that say we haven't changed, that we are still the same. It is important to show how different we really are."

What the Bicentennial means to the average person and what it should mean are not always synonymous. The bad aspects have often shaded its deeper level of significance to a degree that has completely turned off much public interest. One student describes the whole purpose of the Bicentennial as an attempt "to further the business interests of the United States." Others are less extreme in their opinions, but many students (and presumably the citizenry at large) have experienced a "sense of loss" concerning the national festivities. "It has become overworked to the point that I don't even want to think about it anymore," states a Notre Dame student. He indicates that there is definitely cause for celebration but, it seems, "we've already had the party before the birthday." Another student compares the excessive commercialism surrounding the



Sen. William Proxmire

Bicentennial to that of Christmas. There is valuable meaning behind both holidays but "the more commercial, the less meaningful."

Some citizens are using the Bicentennial as an opportunity to experience, firsthand, the historic sites of America. When asked how she was going to celebrate 1976, Mary, a maid on campus, answered, "I'm going to go to Washington, D.C.!" She plans to take in all the sight-seer's delights in the nation's capital and is eager to see the monuments, especially "that great big high one."

For those who prefer to avoid the rush to the historic cities of the East this year, many communities throughout the nation are finding ways to celebrate the Bicentennial in their own specific localities. The South Bend community, led by Notre Dame and Saint Mary's, is sponsoring the Bicentennial Festival this week for such a purpose.

Dr. Thomas Bergin, serving as co-chairman of the festival with Dr. Weber, described the conference as "an appropriate one for a university like Notre Dame." Dr. Bergin noted the excellent array of speakers highlighting the week but stated that "rather than just an academic conference we wanted also to appeal to the public through arts and culture. So, for those not interested in all the philosophical aspects of our history there might be an interest in the liturgy, or theater, or poetry of

the conference. It is a tremendous opportunity to bring together those aspects of community and academics which touch on the cultural and the artistic as well as the philosophical."

The approach taken by the academic conference is to be an inquiry into the inner as well as the outer history of the United States. The title of the festival, "An Almost Chosen People," is a phrase from a speech of President Lincoln which expresses the ambiguous nature of our moral development as a nation. Referring to the ethical angle that has been designated for the conference, Dr. Weber says, "It is a way of really penetrating at a deep level the American experience. It is an appropriate theme today after the experiences of Vietnam and Watergate — we may have some doubts about ourselves as a virtuous people."

Senior Augie Grace who, along with Art Derse is acting as the Notre Dame student chairman for the Bicentennial conference, senses the need for critical evaluation of ourselves as a nation and proposes that this is the chief purpose of the talks throughout the week. Grace points out that, "The Bicentennial as a nationwide affair is affecting us all in one form or another. Community involvement has been mainly in the form of parades. As an academic community it is more important to look at the Bicentennial in an aca-

democratic light with some serious thinking about where our country is going."

The conference this week represents a conscious attempt to step out of the stream of commercialism and use the Bicentennial as an occasion for reflection about America — past, present and future. The formal lectures balanced by artistic presentations in music, art and theater offer a variety of opportunities for participation within the context of the festival.

The festival will open Sunday afternoon at the Athletic and Convocation Center. The ceremonies will include performances by the Notre Dame Band, Orchestra and Jazz Ensemble. Senator William Proxmire of Wisconsin will deliver the keynote address for the Bicentennial Conference during this opening session.

Proxmire has been in politics since 1950 when he was elected to the Wisconsin State Assembly. He became a Democratic senator in 1957 and returned to Congress in 1958, 1964 and 1970. Senator Proxmire is chairman of the Senate Banking, Housing and Urban Affairs Committee and is known for his watchdog role over federal spending.

Speaking during Monday morning's meeting of the conference will be Professor Marshall Smelser of the Notre Dame History Department. He will discuss "Understanding the American Revolution." An author and researcher in the field of American history, Dr. Smelser received a special presidential citation at Notre Dame in 1972 for his interpretative analysis of early 19th-century American politics, *The Democratic Republic, 1801-1815*. More recently, Professor Smelser published *The Winning of Independence*, part of a historical series connected with the Bicentennial.

Professor Martin Diamond of Northern Illinois University will give his lecture Monday afternoon on "The Declaration of Independence: Its Promise and Problems." Dr. Diamond is a professor of political science and has written and published many works in this discipline. He has held five fellowships over the past 15 years including his current one at the National Humanities Institute in New Haven, Connecticut.

Professor Sidney Ahlstrom will



Prof. Marshall Smelser

lecture on "The Religious Dimension of American Aspirations" at Tuesday morning's session of the conference. Dr. Ahlstrom is a professor of American history and modern religious history at Yale University. His special field of interest is American religious and intellectual history. Dr. Ahlstrom is President of the American Society of Church History for 1975.

On Tuesday afternoon, Professors Peter Berger and Vincent Harding will each give a paper on the topic "Is America in Any Sense Chosen?" Professor at Rutgers University and currently the assistant editor of *Worldview*, Dr. Berger also serves as a resident member on the Council on Foreign Relations. Dr. Berger has published several books in the area of sociology. Dr. Harding is a visiting professor of Afro-American Studies at the University of Pennsylvania. On leave as director of the Institute of the Black World, Dr. Harding is a specialist in Black history in America and has published many books and papers on this topic.

Alfred Kazin, author and professor of English at City College of New York's Hunter College, will speak Wednesday morning on "Moral Aspirations in American Literature." A native of New York City, Profes-

sor Kazin has taught at various schools throughout the country including Harvard, New York University, Amherst and Berkeley along with his successful career as a writer and literary critic.

Professor I. Bernard Cohen of Harvard University will speak on "Science, Technology and American Goals" Wednesday afternoon. Professor Cohen is a specialist in the history of scientific ideas and has a specific interest in the rise of science in the United States. The professor has published several significant books in his discipline in addition to teaching, doing research and lecturing here and abroad.

Rev. Theodore M. Hesburgh, C.S.C., University president, will give the closing lecture of the Bicentennial Conference on Thursday morning. Fr. Hesburgh will speak on "American Aspiration and the World Community."

All speeches will be given at the Center for Continuing Education except the opening session of the festival which will be held in the Athletic and Convocation Center. Members of the faculties of Notre Dame and Saint Mary's will serve as chairmen and commentators for the presentations.

The cultural aspects of the Bicentennial program will be highlighted by the South Bend Symphony's performance Monday night at the Morris Civic Auditorium. Herbert Butler will conduct the symphony in "A Tribute to American Music." Tuesday night the Notre Dame — St. Mary's Speech and Drama Department will stage William Saroyan's "My Heart's in the Highlands" at O'Laughlin Auditorium.

There will be a liturgy in Sacred Heart Church on Tuesday morning as a part of the Bicentennial commemoration. Fr. James T. Burtchell will be the main celebrant for the Mass. The Notre Dame Chapel Choir will sing selected American choral pieces at the liturgy.

The week promises to be entertaining in all disciplines. Festivity and reflection should be of equal importance to the commemoration. Perhaps a serious analysis of the moral struggle of democracy over our 200 years as a nation will allow us to determine whether or not there is true cause for celebration during America's Bicentennial year.

## A Play for Martin Esslin in One Half-Act

by Michael Feord

*Michael Feord is an undergraduate at Notre Dame, who claims that he has done nothing noteworthy nor interesting.*

The curtain rises and reveals a park bench set on a gravel path that winds from upstage left to downstage center and then to upstage right. At downstage center it widens out into a circular area where the bench is located. Around the path is grass which might well be represented by a green dropcloth. At the sides and along the back of the stage there might be some one-dimensional representations of shrubs, green and in full bloom. At upstage right there should be a three-dimensional tree like that used in *Waiting for Godot*.

Enter Samuel Beckett; an old man, tall and lean; he's wearing a turtleneck sweater under a tweed sports coat, and walks with the aid of a shillelagh. He enters along the path upstage left, cuts across the grass to the barren tree. He has a tired look on his face, he breaks off a small twig, and, after contemplating it for a few moments, he tosses it over his shoulder and walks down the path to the bench. He sits heavily, leans back and stares out into space.

Two old, distinguished-looking gentlemen, wearing long, black overcoats, shiny black shoes, new bowler hats, and carrying black, silver-tipped walking sticks enter from upstage left. The first gentleman spots Beckett, stops his companion and points to the playwright.

1st GENT: There he is.

2nd GENT: I thought we lost him for a minute.

1st GENT: I knew he'd be here; it's his favorite spot. C'mon, Didi, let's join him.

*The first gentleman, Estragon, and the second, Vladimir, walk along the path and sit on either side of Beckett. He doesn't notice them.*

VLADIMIR: I enjoy these walks.

ESTRAGON: Yes, it's getting harder lately to keep track of him; lately he goes off lost in some deep thought and puts us out of mind.

VLADIMIR: I hope he's not upset about anything.

ESTRAGON: He couldn't be upset; we've served him too well.

VLADIMIR: Then why doesn't he think about us and put us to some use? When was the last time he thought about us?

ESTRAGON: I'm not sure; it was either a week ago, or it was last year, or it was a few minutes ago. I'm not sure.

VLADIMIR: (turning and pointing to the tree) Gogo, do you think that's why he comes here so often?

ESTRAGON: (accusingly) Why do you say that? What are you getting at?

VLADIMIR: Nothing, I was just wondering.

ESTRAGON: Well, where's the sense in that? How do you know that he even sees that tree? He doesn't see us.

VLADIMIR: You needn't get so upset. I was just thinking about old times.

ESTRAGON: Who needs them? Do you want to go back to that empty place and wear those shabby clothes again?

VLADIMIR: No, it's just that we're still here and that tree's still here, so he must be meaning to do something with all of us.

ESTRAGON: I'm sorry; you're

right; I shouldn't have gotten so upset. He's obviously going to do something with us, maybe today even.

VLADIMIR: He is? What is he going to do with us?

ESTRAGON: How should I know? You brought up the matter.

VLADIMIR: (pouting) I was only wondering.

*They both pout for a while. During their pout, NEW CHARACTER runs on from upstage right. He runs back and forth, jumping, skipping and kicking his heels. He finally tires and slumps down and lies on the grass near upstage left. YOUNG AUTHOR walks in along the path, entering upstage right, pen and notebook in hand, he is lost in deep concentration. He walks past Beckett, notices him out of the corner of his eye, does a double take and stops, staring at him in adoration.*

YOUNG AUTHOR: Excuse me, sir.

BECKETT: (waking from deep concentration) Huh?

YOUNG AUTHOR: Excuse me, sir, but are you Samuel Beckett?

BECKETT: Yes, I am; can I help you?

YOUNG AUTHOR: (shaking his hand vigorously) No more than you already have, sir. Just meeting you is a great inspiration.

BECKETT: I'm glad, but I can't see that I've done that much to merit your thanks. Sit down, won't you?

YOUNG AUTHOR: Thank you, I will.

*He sits on the bench where Vladimir is sitting. As he goes to sit down, Vladimir notices him coming and jumps up and moves just in time.*

VLADIMIR: Hey, watch out, you fool!

YOUNG AUTHOR: I'm a playwright, too.

ESTRAGON: (noticing Vladimir's escape) Did he step on you, Didi?

BECKETT: Oh, have you been writing long?

V.: No, the dumb klutz missed me, but not by much.

Y.A.: Yes, and no; you see I've thought about writing a play for a long time, but I haven't written anything yet . . . but I'm sure I will soon . . . I've already got a character.

B.: Just one character? Don't you need more than one?

Y.A.: (his confidence shaken a little by the master's expression of doubt) I don't think so; I'm going to write an absurd play!

*Vladimir and Estragon have moved around behind the bench and are looking at YOUNG AUTHOR.*

E.: I think he said the wrong thing.

V.: Definitely the wrong thing.

E.: He's gone now.

V.: Instead of a steadfast tree . . .

E.: . . . he's just a dried-up leaf.

B.: Absurd play? What do you mean by an absurd play?

Y.A.: Why . . . a play like you write . . . plays that don't make sense.

V.: Did you hear that, Gogo?

E.: I did indeed, Didi!

B.: I don't think you understand.

Y.A.: Of course I understand; I've studied it all, the existential philosophy, the theatrical technique, the idea of synchronic and diachronic reality, the aleph, everything. I've studied it all and I'm going to do it myself.

B.: Now I know you don't understand.

Y.A.: But . . . but . . . I thought you would realize . . . sympathize . . . help . . .

B.: Young man, there is no such thing as "Theatre of the Absurd," and to write plays like mine you must do more than just study — you would realize . . . sympathize man.

Y.A.: (shocked) You don't understand, do you? You old guys are all the same; you're jealous of the improvements others have made on what you started.

*He storms off. Beckett starts staring out into space again. Vladimir*

*and Estragon are standing behind him looking at each other.*

E.: No sense! Absurd!

V.: Gogo, do I make sense?

E.: I always thought you did, do I?

V.: I always thought you did, but . . . what about him?

E.: I don't know, maybe we don't make sense now, but we will when he (*indicating Beckett*) does something else with us.

V.: Yes, that's right; we'll wait for him to do something with us and then we'll make sense.

E.: He's going to do something with us? When?

V.: He is? Good!

E.: No, no, no! You said he was going to do something, not I.

V.: I thought you said it. I didn't say it.

E.: Well, you shouldn't lead me on like that.

V.: You know, I felt a bit of a stir when he was talking to that young man . . . sort of like he might be thinking about us again.

E.: Yes, I'm feeling it now. Didi, we haven't embraced in such a long time . . . since the old days.

V.: What makes you say that, what do you want about the old days?

E.: I don't know, but I just got this feeling, this coat got awfully heavy and . . . let's embrace!

V.: Nonsense, first you'll want to embrace, then you'll want those tatters and rags again. . . . Don't you like those comfortable shoes?

E.: Yes, but . . . Didi, when did the old days end?

V.: I don't know, Gogo, wasn't it yesterday? I remember something about a book at the end of the old days.

E.: Yes, I do too. But I can't remember if the book was in the old days or the new days.

V.: He doesn't often let us in when he's reading a book, but he did on that one. . . . There must have been something special about that book.

E.: All I remember is that he reacted to that book just like he reacted to that young gent: A very funny feeling it was.

V.: That was when we found out we had different names, wasn't it, Gogo?

E.: Yes, the book must have had something to do with that, he never

let on about it before. Sometimes I wish we hadn't learned, it's very confusing.

*During this last exchange, NEW CHARACTER has begun to stir. He perks up when he hears "Vladimir and Estragon" and realizes that they, too, are characters. He crawls behind a bush and listens on.*

V.: Vladimir and Estragon, very strange names. I much prefer Didi and Gogo.

*When he hears this, N.C. jumps up joyously and runs out to V. & E.*

N.C.: Didi and Gogo! Is it really you?

V. & E.: (together) Huh?

N.C.: Vladimir and Estragon, it's you, isn't it?

E.: Yes, Gogo and Didi — that's us.

V.: Yes, Didi and Gogo — that's us.

N.C.: (standing between them, smiling from ear to ear) It's such an inspiration to just be in your presence!

V.: (to Estragon) He hears us and we hear him — he must be a character, not a person. (*N.C. nods in vigorous agreement.*)

E.: Do you think . . . ?

V.: It's possible!

E.: That he could have sent him.

V.: For us to do something.

E.: Are we saved?

V.: Let's embrace! (*they embrace*)

*NEW CHARACTER just stands, smiling, looking at the other two. Vladimir and Estragon circle him, investigating him.*

V.: Let's try something. (*He takes his hat off and puts it on N. C.*) Up, hog!

E.: He's already up.

V.: Oh, so he is. Well . . . Dance, pig!

*NEW CHARACTER just looks at him in hurt wonder.*

E.: He doesn't seem to react; it must not be him. (to N.C.) Do you have any bones?

N.C.: I don't understand.

V.: No, it couldn't be either of them, or the other would be here, too.

E.: Very keen observation. Maybe he's a messenger. Do you have any messages?

N.C.: No, should I?

E.: Well, what's your name?

N.C.: I don't know, I haven't got one.



V.: I could give you one; I've got two. I don't know why.

E.: (to Vladimir) Addlebrain!

V.: (to Estragon) Syphilitic!

N.C.: (to both of them) Stop it. I know who you are, and you're both my heroes. I'm a new character and I know that I'm a Theatre of the Absurd character. And I know that you two are the oldest, most distinguished, most aristocratic of all Theatre of the Absurd characters.

V.: Aristocrats?

E.: That would explain the clothing. (*They embrace and then part, staring at each other in wonder.*) Why did we do that?

V.: I'm not sure — I had that strange feeling again.

E.: Me, too.

BECKETT: (aloud, but thinking to himself, all the time staring ahead) To show love for someone, you do something for that someone. But, can you love someone and not show it? Can anyone love? Does anyone do anything for anyone else?

*Vladimir and Estragon listen, not understanding, scratching their heads.*

E.: What's he mean?

N.C.: I don't know.

V.: Didn't he send you here?

Aren't you here to give us something to do?

N.C.: (*indicating BECKETT*) Who is he, anyhow?

V.: That's Mr. Beckett, of course; haven't you got any message from Mr. Beckett?

N.C.: Why, no! I'm not one of his characters.

V. and E.: (together) You're not?

N.C.: No, I belong to that young fellow that just passed through.

V.: You mean . . . ?

E.: . . . we're still alone?

V.: Still meaningless?

E.: Doomed?

N.C.: No, . . . or . . . yes. You see, your purpose is to be purposeless; your meaning is in meaninglessness. You're the foundation of the Theatre of the Absurd.

V.: And that young fellow said that *we* didn't make sense!

E.: What is this Theatre of the Absurd, anyway?

N.C.: You mean, you don't know about the Theatre of the Absurd?

E.: Yes, I mean we don't.

N.C.: The Theatre of the Absurd is a collection of characters like yourselves who demonstrate the

feeling of purposelessness of existence that grips your playwrights; all these characters exist in timeless situations and represent their authors' attempts to reach synchronic reality — whence they will find understanding. The characters do this in plays.

*Vladimir and Estragon are dumbfounded and totally confused. They stare blankly at him, until Estragon shakes himself out of it.*

E.: Play? What's a play?

N.C.: (taken aback) Why . . . it's when people see you.

E.: They see us! Do they see us now?

N.C.: No, you're not in a play now, but were once.

E.: Were? When were we?

N.C.: Back in the old days, when you were in Merdecluse.

E.: Aren't we still there?

V.: (*has been thinking during the last exchange, but the reference to Merdecluse rouses him*) You mean, we got out of Merdecluse?

N.C.: You've got fine clothes, haven't you? You're in a nice park, aren't you?

E.: I'd never noticed.

V.: I seem to remember different times. (to Estragon) Don't you remember when your boots were tight and your feet smelled?

E.: It's possible. (to N.C.) I thought you said you were one of those Theatre of the Absurd characters, too — how come you know so much?

N.C.: Because I'm the ultimate Theatre of the Absurd character. I am the culmination of all of the efforts of all the characters before me. I am everything and everytime, understanding, confusion, love, hate, joy and sadness all at the same time.

V.: You are! We're saved! (*he runs to embrace N.C., but he evades him*)

N.C.: (haughtily) No, you can't embrace me — I don't need you — I'm everything in myself. I embrace myself.

*Estragon tries to understand this by wrapping his arms about himself — embracing himself.*

V.: Well, if you're so wise, explain everything to me.

N.C.: I can't.

E.: Why not?

N.C.: (embarrassed) Because I haven't had any lines written for me

yet.

*Estragon and Vladimir burst out laughing. N.C. is terribly upset.*

V.: He makes noise like a feather.

E.: Like leaves.

V.: Like ashes.

E.: Like leaves.

N.C.: (angrily) All right, knock it off! All that it is is an expression of anguish and suffering. I express understanding and confidence.

V.: Like waves crashing on the sand.

E.: Like wind through the trees.

*Vladimir and Estragon embrace, laughing. N.C. is furious.*

N.C.: Go ahead, embrace! Your Mr. Beckett has to have two dirty tramps squeezing each other; Genet had to have lesbians poison each other; Ionesco had to have a drunkard try to stop a herd of rhinos; Arrabal had to sit a couple of idiots in the middle of a battlefield; Albee had to have a madman poison a dog; and Pinter had to have two crazy brothers stare at each other; but my author has brought love to the Theatre of the Absurd with only one — yes, just one — character: ME! (*he storms off stage left.*) I am love within myself! You'll see.

V.: Theatre of the Absurd?

E.: What?

V.: I was wondering what he was talking about when he kept saying "Theatre of the Absurd."

E.: Who?

V.: The chap who was just here.

E.: When?

V.: Just now, don't you remember?

E.: I remember something about poisonous rhinos.

*Beckett stretches in a long yawn, stands up and walks back to the tree. Vladimir and Estragon follow him, looking in curiously.*

BECKETT: (contemplating the tree) Only in interaction? Or, can it exist on its own? (*He shrugs and walks off stage right.*)

E.: What now? He hasn't done anything with us yet.

V.: We wait.

E.: (*pulling on one of the branches of the tree to test its strength*) Didi, do you think we could . . . ?

V.: No, Gogo, we tried it once before.

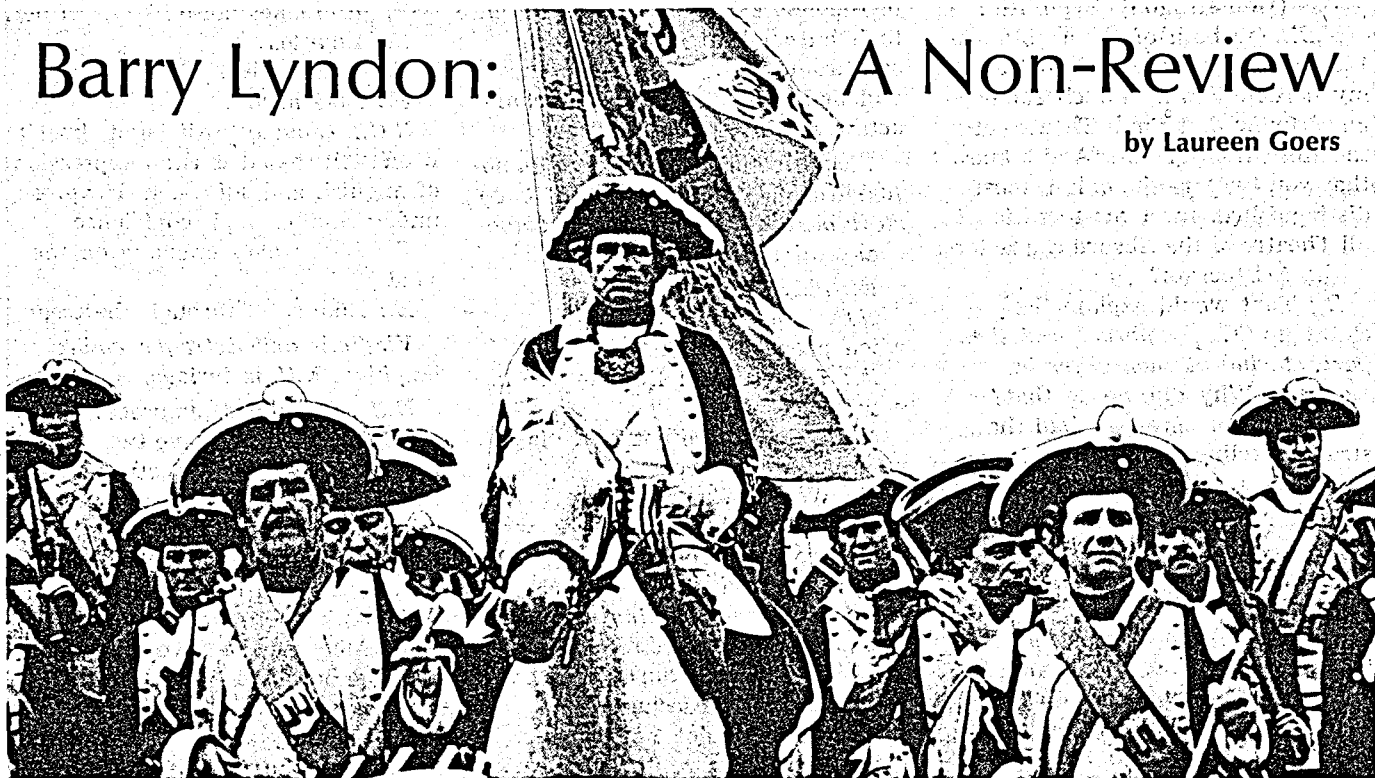
E.: We did? When?

CURTAIN

# Barry Lyndon:

# A Non-Review

by Lauren Goers



*To see a film once and write a review is an absurdity. Yet very few critics ever see a film twice or write about films from a leisurely, thoughtful perspective. The reviews that distinguish most critics, unfortunately, are those slam-bang pans which are easy to write and fun to write and absolutely useless.*

—Stanley Kubrick

I would like to begin this review with an agreement with Mr. Kubrick's above-quoted statement, and a confession that I did only see *Barry Lyndon* once, I am pressed by a deadline, without time to gain a "leisurely, thoughtful perspective," and, yes, this commentary is an absurdity. Perhaps the only worthwhile statement I will make here is the following: getting a ticket to see *Barry Lyndon* was worth the aesthetic selling-out of agreeing to review it.

If I had more influence over the *Scholastic* powers-that-be, these pages would contain only still photographs from *Barry Lyndon*; this would come as close to being an appropriate criticism of the film as can be reproduced in the pages of a magazine. For *Barry Lyndon* is important for its experiments with

cinematography—visual communication—and its departure from verbal communication — which is what cinema should have been doing all along. The only problem is that its success in visual dialogue cannot be summarized or criticized verbally — here I join the ranks of the poet-critics who insist the best criticism of a poem is another poem — or better yet, the original poem itself. Therefore, for the best review of *Barry Lyndon*, look at the photographs on these pages and then go see the movie.

If you cannot see the film, however, continue reading these paragraphs that I am obligated to write — they will be frustratingly inadequate attempts to tell you what you will be missing.

By now, everyone knows that *Barry Lyndon* is, superficially at least, the story of an 18th-century scoundrel-gentleman (Ryan O'Neal) who moves from his Irish peasant upbringing to marriage into the English aristocracy (via Lady Lyndon, played by Marisa Berenson) where he acquires and loses great wealth, with intermediate adventures into gambling and war-making in England and Prussia. Not everyone, however, realizes the impor-

tance of what Kubrick is trying and the skill and artistry with which he is doing it. As with many works of art, the affirmation in *Barry Lyndon* is not its "message" or story, or any emotional identification with characters by the audience; rather, it is the structure of the film: the composition, mood, music, editing rhythms and, most importantly, the use of its primary medium — the visual image — as vehicle for communication.

Although I hesitate to compare any artist to Joyce, I think Kubrick is just beginning to explore the power of visual images in a way analogous to Joyce's exploration of the power of words in *Ulysses* and *Finnegan's Wake*. Joyce was always conscious that language controls our minds to a degree that most of us are not aware. In *Barry Lyndon*, Kubrick is acknowledging the power of his medium and even asserting that in a film the visual can and should be more important and more influential than what is being said by the characters. Although this seems logical, and inherent in filmmaking, I do not think many filmmakers have thought it so.

Bergman has done much with this idea in his emphasis on his actors' faces. When watching one of his

films — *Scenes from a Marriage*, for example — his message is so exquisitely communicated through facial expression and body movement that the dialogue is almost superfluous. I think Kubrick began working with this emphasis on the visual in *A Clockwork Orange*, but in *Barry Lyndon* he has truly given the import of the film over to its visual communication. My reason for thinking Kubrick is doing something important and innovative — and that he is fully aware of what he is doing — is my feeling that there is something very strange going on here. The film haunts you, and an examination of the plot and dialogue holds no hint why you should be disturbed by it.

I think that a possible explanation is that Kubrick is actually opposing dialogue and plot with the visual. Especially in the first half of the film, Kubrick's close-ups of facial expressions say something visually that is not totally congruent with what is being said or going on in the scene. The most vivid example is a confrontation between Barry and an English officer when the two men find out they are both involved with the same woman. The situation is



Barry Lyndon (Ryan O'Neil) and Lady Lyndon (Marisa Berenson)

important and rather traumatic for the characters as far as their dialogue and the plot would lead you to believe, but the officer's facial expressions caused me to find the scene extremely humorous.

This happened again and again in the course of the film, and each time I felt uncomfortable in finding it funny. Kubrick seems to be determined to show the audience his power over us through the purely visual; then, once he has warned us of this strange visual influence, he abandons these more accessible demonstrations. The discrepancy is still there, however, as in the death scene of Barry's son, Brian. There is something disturbing here, and perhaps it, too, is founded in the incongruity between the rather trite dialogue and the visual message Kubrick gives us.

Kubrick has said, "The most important parts of a film are the mysterious parts — beyond the reach of reason and language." When viewing *Barry Lyndon*, be aware of these "mysterious parts" — they cannot be verbalized or pinpointed, but I do think they are important ground-breaking into the true, overriding impact of visual imagery when film is in the hands of an artist.



Lady Lyndon (Ms. Berenson) alone with her son, Lord Bullingdon (Dominic Savage)

*Barry Lyndon* is currently playing at *Town and Country I*.

# The Revolution Next Time

by Joseph M. Duffy

*Joseph Duffy is a professor in the Department of English at Notre Dame.*

Early in the film, *Nashville*, a fading country singer is shown recording a vapid Bicentennial piety, "Two Hundred Years." The refrain, as I recall it, is, "We must be doin' somethin' right/To have lasted two hundred years." The song is flabby, the performer is vain, petty and querulous, and the session is broken off by an altercation with one of the musicians. The complacency of the lyrics, the failing competence of the singer and the discord of the episode introduce a film that develops themes of mediocrity, loneliness and fragmentation in American life. A remarkable artistic presence, *Nashville* concerns itself with varieties of absence that Americans face in their lives and their environment; and it exhibits the crazy, febrile and sometimes murderous ways they have of compensating for this intolerable emptiness. In its intention and effect, the film is both elegiac and heroic and is much more of an event — an American event — than the Bicentennial Year it so bleakly commemorates.

Indeed, the Bicentennial Year is an irrelevance, a nonevent or ghostly paradigm of celebration which even desperate energies of commerce, in-

tellect or politics cannot call into meaningful existence. Yet, predictably, it has spawned a myriad of lesser nonevents like the coming "festival" sponsored by Notre Dame and St. Mary's. I do not mean to be churlish, especially towards the participants, when I say that the "festival" is the expected—and publicly funded—academic mode of adding its small falsehood of collaborative verification to the larger meretricious fiction. A similar view would apply to the earlier "radical" counterconference which merely responds to a negation or builds on absence. By their apparent acknowledgement of a viable tradition, both groups assume a social continuity capable of renewal from the residual energy of this tradition. It is questionable that any instructive continuity applies to our present economic, social and political structures.

What is usable, instead, is that this country once had a revolution. What should be of concern is the revolution next time. Because even illusions of presence and existence are preferable to the catastrophe of the actual, assurances are required that the system works or can be made to work. The Bicentennial Year

provides an extraordinary space for these assurances, and at its "festivals" nostalgia and academic sagacity can pipe their thin confiding harmonies to each other. Except, however, as an order that promises spurious life to many and real death to a minority, the system has not worked for a long time: that is the dark encroachment which is never named. Not assurance but abolition is required: political imagination and social will can abolish a decayed order.

Because he is President—appropriately—in the Bicentennial Year and because so much pathetic groping has been encouraged on behalf of his existence, Gerald Ford may be taken as an emblem of the dominant absence or emptiness in our society. The recent history of the presidency makes a better but more terrible fiction than the most outlandish artist could devise. Like the best—and most terrible—art, it becomes a metaphor of meaning for the reality it describes: in sequence, a president murdered, a president self-annulled, a criminal president turned out of office and an unelected president created by his pardoned predecessor.





In that charade of two autumns ago, amid indecorously festive ceremony, Mr. Ford was brought forth as vice-president from the dark spaces of Richard Nixon's imagination. That such clouded invention should produce an immaculate birth is unlikely, just as it is unlikely that the House of Representatives should be considered a realm of character development rather than an asylum for shady political compromisers. Inside the pristine effigy conjured up by Mr. Nixon is the aging political hack who in a lifetime as congressman sponsored no major legislation, mindlessly supported the murderous aggression in Southeast Asia and consistently rejected ameliorative social measures. After the recent veto of the jobs for the unemployed bill, George Meany called Mr. Ford a person without compassion. It is so. The President is a stupid man of mean imagination whose executive gestures have been, almost without exception, life-denying. At the same time as he would bring the old to their graves sooner by decreased Medicare payments or intensify the misery of the handicapped and retarded by diminished services or kill or stunt the infant poor by denying their hapless parents assistance, the President wishes to swell this country's defense expenditures.

It is not my intention to vilify Gerald Ford who is of no importance as an individual—except that he occupies the office of greatest power in our system. His personal insignificance juxtaposed with that power accounts for the uneasy characterization of the man as "decent" which is such moderate affirmation. But its negative "indecent" is not moderate, and the felt apprehension becomes clear when it is understood that this "decent" man is so thoroughly accommodated to what is indecent in our society: to capitalism and its petrifying materialism, to militarism and its games of death and to racism and its intransigent suppression of human rights. Insofar as Mr. Ford's fellow citizens

share his accommodation to these negatives (without admitting the negation), they try to affirm him and themselves by calling his "decent." To do otherwise would be to acknowledge national indecency. In that case, the Bicentennial Year with its attendant "festivals" becomes an obscene performance with Americans as participating pornographers.

That also is so, and we are all involved. If Social Security benefits are excluded and payments on past wars included, 55% of the national budget for 1976 will pay for the wars the United States has made and the wars it presumes to avoid. But one-quarter of America's children—those who survive the astonishingly high infant mortality rate—will receive inadequate medical attention. They are, of course, the children of the poor, and they will be badly housed and badly schooled. They are the children this nation's social and economic structure massively condemns to a lifetime of failure. According to Kenneth Keniston of MIT, that structure, by its obsession with technological development, commodity production and financial speculation, has insured no significant change over the past 150 years in the distribution of national wealth. That structure punishes the poor—young and old, white and black—as minimal consumers, enthralls the middle class with dreams of endless consumption and pays homage to the managers by conferring power and riches on those blank idols.

The emptiness we feel, the absence we try to deny, the apprehension that menaces—these occur because we live in a prison bound in the bondage our society will always impose on its inmates. I realize that my argument may seem naive, its expression strident. Yet I have no dreams of an imminent people's occupation of the White House and Congress, and the expulsion of the liars, mercenaries and harlequins who perform there. I am aware of

the capacity of the oppressed for mute suffering, the willingness of the middle class to be swindled by provocative blandishments and the lust of the managers for indefinite sway. I do not envision a rebellion in Wall Street which seems to be the only part of New York Mr. Ford does not hate. And I know, for example, that not one call came from Congress for the nationalization of fuel production and utility service as a rational approach to the energy crisis. In the long run, I am not at all certain that violence will be avoided after imperialistic capitalism, mocking men's legitimate rights to live and die as human beings, has so definitely instructed the world in terrorism. What is suggested here merely opposes acquiescence, quietism and withdrawal: it offers implacable hostility to the inequities of a corrupt order, perpetual mistrust of institutional collaboration with that order, unshakable confidence in the ultimate collapse of the order and unremitting will to advance the date of that collapse. The revolution next time will be made on behalf of economic and social democracy.

The final scene of *Nashville* shows a crowd joined together in fear after an act of gratuitous violence. Under a marvellously blue and empty sky they are coerced into a communal singing of "It Don't Worry Me." That jangled, corny optimism is just right for the conclusion of the film. But why, after all, should not men be joined under empty sky without fear, without violence? The imagination can liberate human energies to achieve more generous, flexible and expansive concepts of man and his fate. Men owe more to each in the solitude of their individual mortality and in the solitude of the race flaring momentarily through this chamber of an ungaugeable universe. That they should continue to live in the debasement of such shrunken fictions of themselves as now prevail is an occasion for pity and wonder and rage.

# "Teach Us To Care And Not To Care"

by Tom Lischwe

*And you wait, awaiting the one  
To make your small life grow;  
The mighty, the uncommon  
The awakening of stone,  
The depths to be opened below.*  
from "Memory" by Rilke

Lent has been repressed in modern times.

That sounds like a strange way to say Lent has almost disappeared from our culture. We have decided that there is no need to set aside a special time for whatever constitutes Lent. No logic can explain such practices as fasting, repentance, withdrawal, deprivation and what appears as self-torture, especially in a society where we can easily meet our own needs. Why make ourselves struggle and suffer? Life passes all too quickly and we face enough suffering; Lent wastes our time when we could be really living.

But why is Lent repressed? Why don't I just say that Lent has naturally disappeared in a society that no longer sees a need for it? Modern man needs Lent more than ever; we don't understand the great wisdom of Lent and its psychological necessity. The great problem is that we don't see, and we don't see a need for Lent. But if Lent — the great preparation for Easter — disappears, then Easter disappears. The central mystery of Christianity, no longer has enough value to be preceded by a time of preparation.

What is the psychological necessity of Lent and why does modern man need Lent? The fact that life passes very quickly and that we desire to live fully in that time may be the most profound reason for a period of time, such as Lent. Man needs a pause. Man needs to stop, break with his habits and customs and compulsions and ask where he is going. We all need to stand back and cut ourselves loose from the oppressions of society and our own life structures in order to view them with an evaluating eye.

In order to live, man must at least

have some illogical, unspoken idea of what living is for and in what direction he wants his life to go. Man needs some goal in order to have direction to his life. Once he knows where he is going and what life is for, he can see more clearly what helps him get there and what hinders him. When we are locked within the daily patterns and routines, we have no chance to see beyond them. We drift along, unbothered by the need to evaluate, the effort and pain of searching, the anxiety of living with uncertain answers.

Society, the "system," provides ready-made answers. It sees man in confusion over the infinite number of possibilities in life and it offers an answer: a hopeful belief that science, money and goods will bring success and comfort. The whole of society is a type of "religion" that offers conclusions to our life problems. But its demands are high: conformity, work and, finally, a dulling of sensibilities. It may bring peace of mind but the price is mental and spiritual slavery — to Wall Street, Washington, Rome, the provost, alcohol, teachers, rectors or one's self. Man turns over his feelings and thinking to them, and they take care of everything. Life happens to him.

There seems to be another approach. Man can strike out in search for his own vision. We can strive to reconnect ourselves to the rhythms of life. We can critically evaluate the limiting effects which our habits and training have had on our range of choices. Man cannot do this in 10 minutes or a couple of hours or even a couple of days. He needs time to find freedom from his habits and acknowledge his limitations. Man must renew and reevaluate his situation continually. We all need to recenter and put ourselves in touch with new life.

Thus, the wisdom of Lent: 40 days every year to stand back and reorient our lives. Modern man, who has become trapped in complex rou-

tines, patterns of thought, increasing technology, mass society, passive TV watching and aimless consumption, needs desperately to pause. We have been invited to an easier, quicker, cheaper, smaller life and we all flock towards it.

The wisdom of Lent goes deeper than simply setting aside a time to pause; it gives basic guidelines for freeing ourselves from our habits. Lent is a time to become sensitive to our basic instincts: hunger, sex, fight, flight and many others. Instincts often become bottled up in habits, losing all their power of life and vitality. Instincts are the very core of our vitality. How can we become sensitive to our basic bodily needs if we don't listen to them, train them, tone them? When we consume all the food we want by habit, we become insensitive to our actual bodily needs. Proper dieting would include fasting for us all. The vitality of our bodies demands proper dieting and careful listening to its needs. Some form of physical exercise — swimming, jogging, other sports — revitalizes our bodies so that we become stronger and healthier.

Lent is not a time to destroy our bodies, it is a time to destroy habits that ruin our bodies, a time to reconnect to the very centers of life by careful discipline. Setting aside time for proper rest — a tremendous challenge for students — or studying regularly or giving up excessive time for study that cuts us off from everything except our intellects are all concrete things to consider as we look at our ways of life. When a person pauses to consider its lifestyle he doesn't merely talk it over with his friends; he must do concrete things that put him in touch with his own centers of life.

I can no longer make a case for Lent simply on the grounds that it is psychologically necessary. Lent prepares us for Easter. Lent carries within itself a view of the world that is profoundly different from most modern viewpoints. Lent presumes that we are more than evolutionary accidents, mere material beings who struggle for survival in a meaningless world. It presumes that we are more than lonely creatures balancing one destructive instinct against another. It presumes that we are more than mere sta-

tistics. If we are mere statistics, then there really is not much to live for.

Lent and Easter are the central symbols of a view of life that claims that the universe is ruled by love. They presume that man lives by putting himself in touch with a deep, rich source of life that gives meaning and hope and freedom. If we open ourselves to the great immensity of life, to the mysteries of life and death, we have only a few possibilities — the immensity of life either destroys us or drives us mad, or we seek half-lives by closing ourselves and protecting ourselves, or finally we commit ourselves to a deeper meaning that rules the frightening immensity. A commitment to faith and hope allows men to face the most difficult challenges of life without being destroyed.

Easter itself revolves around the ultimate mystery of man — death. The very mystery of Easter is that it celebrates everything God has done, everything He is doing, and everything He will do. The mysteries of Easter continue within every man who seeks to put himself in touch with them. This does not deny the pain, suffering and the death of Jesus on the cross, but it promises resurrection and new life. The central mystery is that God Himself became human. A God totally beyond and outside our experience became human, limiting Himself and becoming a very ordinary human being. God died and rose again to life. This continually happens; and we try to understand what happens to us as human beings both collectively and individually.

John Dunne often talks of the "path of the heart," the deeper, richer source of life. We attempt to put ourselves in touch with this source of life so that it brings renewal and change. A friend once asked me, "But how do I know there is a 'path of heart,' how do I experience it?" I can only point to the mysteries of Easter and Lent. First, it seems we must have faith that there is a "path of heart." For myself, to say there is a "path of heart," a deeper source of life, means that God is the only thing that gives meaning to my life. I can live for nothing else in this cruel, insane, struggling, joyful, beautiful, hopeful, desperate world. My life is

dedicated to putting myself in contact with this source of new life and sharing it with others.

Lent becomes the special time to prepare ourselves for new life. Lent gives us an answer to "how do we find the 'path of heart'?" First we begin to listen. We make certain fundamental choices by which we follow natural processes or deprive ourselves of them. We listen to the physical needs of our body, the sexual needs, the needs for relationship, love and community. Most important, listening is the basis of prayer. Prayer sets up an intimacy with God, it puts us in contact with the "path of heart." Intimacy with God, the "path of heart," is not a luxury but a necessity if we are going to survive as Christians. Prayer involves a deep commitment; it is not an easy, quick, cheap, small way of life, especially for most modern men who have lost touch with their centers.

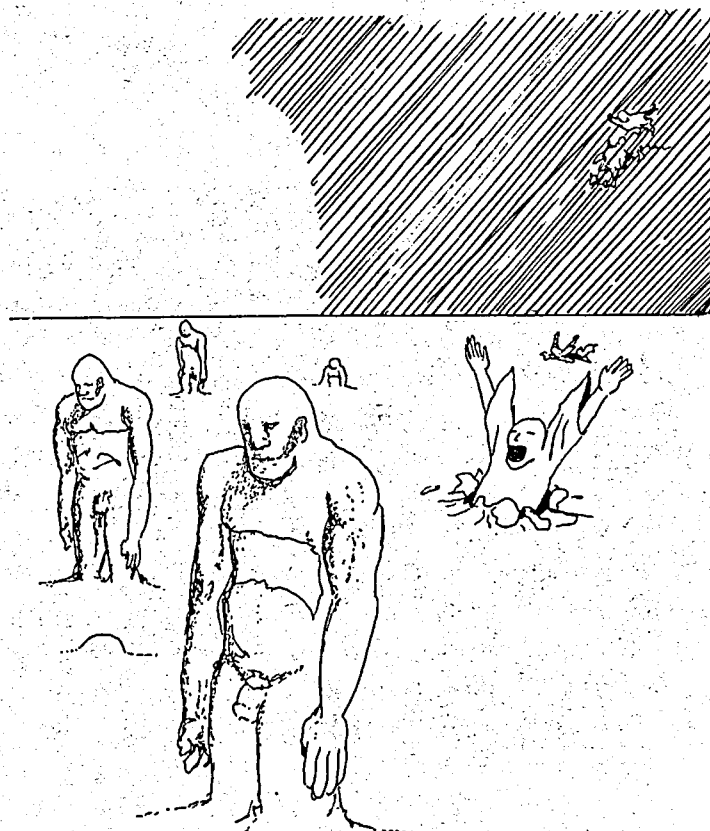
Prayer, fasting and almsgiving (Matthew 6) are the center of Lent. Fasting is deeply rooted in many religious traditions; it sensitizes us to our instincts, and it is closely linked with feasting. A man who doesn't fast does not know what it means to feast. Prayer connects us with ourselves, our inner world; it makes us aware of the presence of God. But we must learn how to listen. Almsgiving reminds us that property does not belong to us as individuals but to all mankind. We

are part of a community; man can do none of these things alone. We must carry these things out in a very concrete manner or Lent will pass, and we will find no break in the ingrained patterns of our life.

Life for modern, technical man is a set of problems, not a mystery. He sets off things that cannot be immediately handled and deals with those he can. He wastes little time thinking about nagging questions of meaning and religion. The world is not an awesome enigma, evoking a feeling of respect and awe. Life can be handled through competence. Modern man does not ask religious questions because he believes—he has faith—that he can meet the world without religion and without God, except on Sunday.

During Lent modern man should open himself to people, to nature, to himself and then ask himself if life is a problem or a mystery. Easter celebrates the mystery of life and death, or the physical extending into the realm of the spiritual. Life renews itself again and again, and when at last, through his repeated experiences, man understands, he will grasp the inner meaning which until that moment lies concealed within the very texture of the concrete happening. God will be born anew in our souls as we turn to Him and offer ourselves.

Lent and Easter are the Spring of the Christian.



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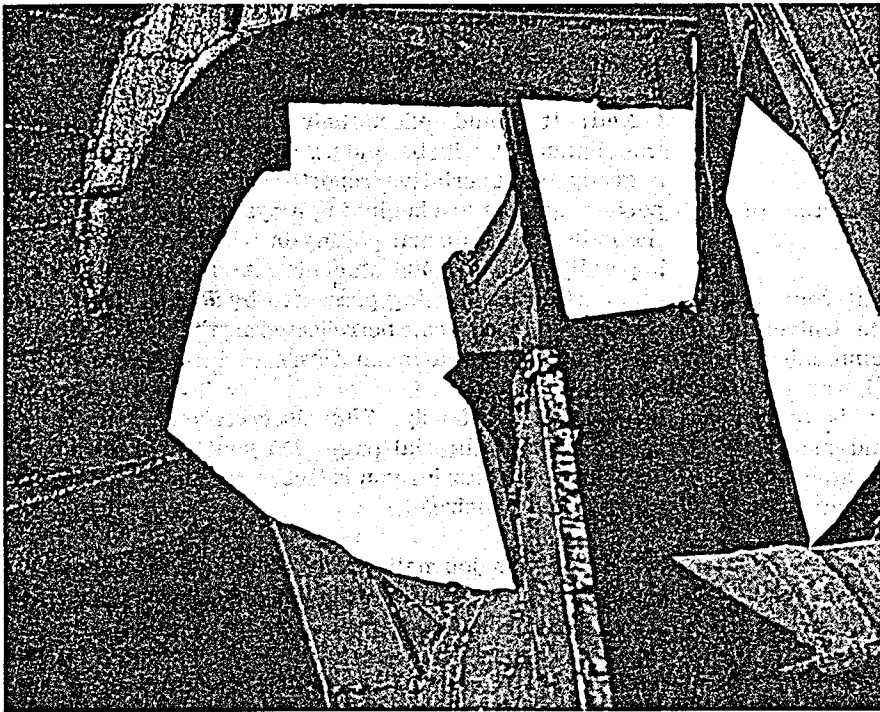
# Gallery



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The excitement of art is the diffusion of reality and fantasy. The turnover comes with individual perceptions. Metallic umbrellas strewn by a deserted motel, or a fungus by the road. The forms relate and the perspective changes. Multilateral clowns . . . what's really there?

There's a magic in photography, which gives a fourth dimension, a mystery to a situation.

—Maria Garcia

junior art major  
Saint Mary's College



The Observer:

## A View from the Inside

(The following is an interview with Tom O'Neil, the editor-elect for *The Observer*. The interview was taken on February 28 by Sue Grace, John Phelan and J. Robert Baker.)

**Scholastic:** What is the purpose and/or function of a daily newspaper here at Notre Dame?

**O'Neil:** *The Observer* serves as a form of communication between the administration of the University and the student body and as a form of communication between the student body members. As I was saying the other day, 50% of our responsibility is to communicate meetings, assemblies, lectures and such. Our other 50% of the responsibility is to enlighten as far as the contemporary issues on campus, giving them background and giving them evaluative material.

**Scholastic:** So you're saying *The Observer* is dependent on other sources and has no purpose in and of itself. Why then a daily newspaper?

**O'Neil:** Because we feel the University is large. We believe there is enough happening on campus to record, to relate and to pass on, that the paper should exist.

**Scholastic:** An obvious part of communication is opinion, so is *The Observer* here to change student opinion or should it reflect student opinion?

**O'Neil:** Like most newspapers, *The Observer* will first of all illuminate an issue that would otherwise go unnoticed or go without the proper amount of illumination. We will do that and then we will examine the issue ourselves, believing, as we do, that we have as many of the facts as can be accumulated. And we believe that having that, our judgments will be superior to those of the average student, insofar as we have more information than they do. Our decisions are not necessarily always passed on as being superior to others. They are passed on as being *The Observer's* opinion.

**Scholastic:** Are those opinions generally accepted by the student body?

**O'Neil:** The opinions themselves are evaluated by the student body. It goes one step further in the sense that we have not picked one SBP candidate since 1971 when Marquette was elected. We have endorsed other candidates, but they have not been elected.

**Scholastic:** Should *The Observer* reflect the student opinion also?

**O'Neil:** It should reflect their opinions. That's one of the changes it will be undergoing this year. We have a group of superlative reporters and senior staff reporters, and we are beginning a system of polling in all the halls. An informal polling in which we would poll, hopefully, at least 400 students. And within 24 hours of a certain issue being presented by *The Observer*, the students' opinions can be reflected in the poll. The poll would be presented in an *Observer* insight.

**Scholastic:** Obviously, *The Observer's* opinion is reflected on the editorial page. Do you think you shape opinion by the stories you select or by the type of news that you emphasize?

**O'Neil:** That's journalistically inevitable. There are no newspapers that can be as philosophically objective as they hope to be or even as they pretend to be. *The Observer* strives for objectivity. We are limited by the number of pages and the amount of copy we can run. Therefore, we cut the size of stories to run more stories. For instance, in the last SBP election, there was an instance where the three platforms presented by the candidates themselves were run with different size headlines. As it turned out, the headline which accompanied the article on Gassman was larger than the other headlines. That's something we try to pay careful attention to, and that has a lot to do with what you're saying. On the news pages we can accidentally legislate opinion.

**Scholastic:** Even more than accidentally, do you have an overriding philosophy on what stories you print?

**O'Neil:** The priorities are set in the evening, usually around 7:00; by the news editor or, as it will be next year, by the executive news editor. There is usually consultation that goes on before the priorities are set, and it is ultimately up to the night editor how the story will be presented—whether it will be boxed or given special emphasis. The news editor will think in terms of the newsworthiness or the importance of the story. The night editor will think primarily in terms of design. Through that process, it can occur that we might over-emphasize something we had no intention of emphasizing so strongly.

**Scholastic:** But there are things you'd rather run first?

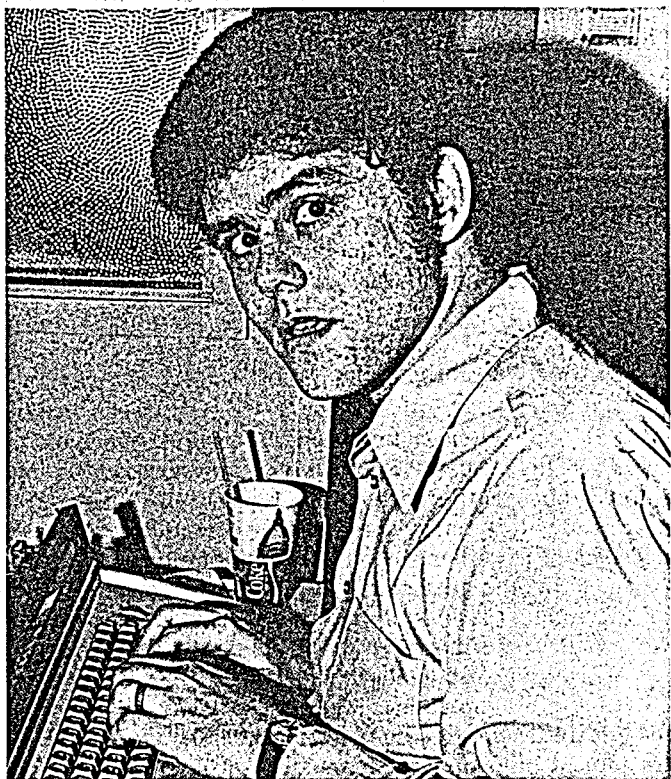
O'Neil: Right. In the past, *The Observer* has had the policy that it should run all SLC and all Faculty Senate stories on the first page. That is no longer true with *The Observer*. If the SLC meeting does not merit front page attention, then the story will not get front page attention. Depending on what happens at the meeting, we will decide where the story will go.

Scholastic: I think it's clear that there is always a lot of concern about the issues on campus, and one of the purposes of a campus newspaper is to relate what's going on campus. But there is also a lot of concern about the fact that this university is so isolated. Most students don't have access to a daily national newspaper. Do you feel it is your duty to cover national news on an equal priority with campus events?

O'Neil: Our priorities are first being a Notre Dame newspaper. We go with the World Briefs Box every day. It's a tradition at *The Observer* that we will give small summaries of national events, things that are occurring on the outside. And then, if they wish to read more about those particular events, they can purchase a *South Bend Tribune* or a *Chicago Tribune*. When we feel it is important that the students in general read it or that they will all want to read a particular kind of news story, we will go with an Associated Press story. For instance, when Carter won the New Hampshire primary, we felt it would be interest to everyone on campus. Therefore we ran a whole story as opposed to running just a news brief.

Scholastic: Maybe it would be better to ask, do you see a lack of student interest or concern about national affairs?

O'Neil: For the most part, I feel we are dealing with an apathy, a political apathy among students about



MARCH 5, 1976

national events. We do not try to reflect that in our own newspaper. We believe that every citizen has a responsibility to stay on top of whatever is occurring outside of the University. We do not think we are reflective of this apathy that we feel exists outside campus. But we do have, at the same time, a high priority for Notre Dame news.

Scholastic: What is *The Observer's* relationship to students? Is it to inform them? To entertain them?

O'Neil: Every college newspaper must inform and entertain and enlighten. The distinction that is important to make is that *The Observer* is a college newspaper, and can eventually or occasionally be less professional, less rigid than an outside or national paper. That distinction is very important to us in that we can entertain and at the same time, we can, for the most part, be more informative than most newspapers.

Scholastic: Perhaps better stated, when you talk of relations, are you apart from the students? Are you friends? How do you view the student body?

O'Neil: We had called ourselves for a few years an independent student newspaper. The independent implied that we were free from the administration and the student implied, of course, that we were somehow a voice or sounding ground for the student body at Notre Dame. We are more carefully aligned to student opinion than to the administration's, although we have at times taken opposing views to things, in contrast to what the students felt.

Scholastic: The paper, in its history, seems to have had two distinct types of editor-in-chief: one being like John Abowd with a very dynamic, very strong personality, whose presence pervades all of the paper and in fact, becomes the paper and the paper becomes that personality. You have other editors who function basically as administrators, people who coordinate things, such as Tom Drape. And then, the section editors assume a great deal of responsibility and influence the section with their personalities. Where do you see yourself?

O'Neil: I don't want to seem like a Communist, but there is a large number of juniors presently on the staff who know the paper very well and it will be a communicative effort to run the paper this year. My position, as I see it, is more administrative than legislative. For instance, I will not step in and override someone else's opinion unless I would have an editorial board consensus behind me, among any of the autonomous sections of the paper. There will be more social accent among the staff. One of the very few rewards for working on *The Observer* is the social reward, something which has been neglected this year, I believe. So I will run the paper primarily with the consensus of many people, hopefully.

Scholastic: The paper under people like Abowd and Lutkus had a strong sense of cohesion and it held together, whereas, under people like Drape, it had dif-

ferent sections going off on tangents, completely unrelated, so when you opened up the paper you had in effect, three, sometimes four, different papers every day.

O'Neil: This semester I became a part-time student and I believe it is advantageous for me to assume control of all departments first and then redistribute the so-called power among the varying staffs. Hopefully I can serve as, in one sense, a personality center for the paper and in a second sense, a professional center for the paper. A lot of what you're saying is this: for years the paper was run by one person with a strong personality; last year it was run by two people primarily. And there was no formal, no de jure recognition that it was run by two people. De facto, it was. Next year, there will be de jure recognition of many people operating the paper. Honestly, I can't say now if I will have an overly strong influence on the paper itself. I am especially careful of being that way because you can't start passing on your personal biases in a newspaper. For instance, even on a national level, running Reagan stories or running Carter stories. And that has happened over the years. In that instance, I hope that I don't overstep my boundaries.

Scholastic: What is *The Observer's* relation to student government, presently and including any transitions that will come?

O'Neil: We labeled our relationship to student government as adversary. We believe that it is very important because at the same time we serve as a service to students, we serve as a checkmate organization against inefficiency in student government, against corruption in student government, against general incompetence. We don't believe that the incoming administration is incompetent. We believe that they will prove to be an excellent administration. We have to be careful at the same time of being overly cooperative with them, because every student body government is prone to make mistakes. It is our responsibility to relate those mistakes to the student body and to student government themselves so they can correct their performance.

Scholastic: Can we apply the same question again, this time to the administration? What is your relationship with the administration?

O'Neil: I'll have to digress to explain that question. *The Observer* is an odd egg among campus newspapers in general, at least in a legal sense. We are not connected formally to the University and we are not an independent corporation. According to our advisors, we are in the most beneficial, most satisfactory situation among campus papers in general. Being in mid-water, we can be very critical of the administration if we wish to or if we feel a need to. The trouble is, as I believe, that we're dealing in general with people who are paranoid by nature of authority, at least in this age. They're paranoid of the administration, paranoid in general. Therefore, the student body would like us to be more critical of the administration. This doesn't mean that we will take a patronizing stance

towards the administration. Instead, we tend to be conservative with our criticism, as far as we will double check our facts before we take a stand. We don't see the administration as being a threat to the student body. Some students do. We are not in a position at *The Observer* to patronize the beliefs of those students. Instead we can be reflective of the student body if there is some kind of difference between the two.

Scholastic: And how do you think the administration views *The Observer*?

O'Neil: When *The Observer* was created, back in 1967, it was diametrically opposed to the administration. There was almost a violent relationship with the administration. Today *The Observer* has a very comfortable relationship with the administration at Notre Dame. They understand that we must keep an adversary stance as far as they're concerned. They understand, at the same time, that we have a responsibility to do so. So they understand our function at the University and they're sympathetic to it. They are extremely cooperative but not overly patronizing.

Scholastic: What directions and changes do you personally want to make in *The Observer*, without getting too specific? And do you see any serious gaps in the objectives *The Observer* has set?

O'Neil: *The Observer* has not used its influence enough. We had a policy last year that if you made an exposé of some sort in the paper, you would wait one day to come out with your editorial stance on that issue. That will no longer be the case. Within one issue we will have whatever big news story we're selling on our front page and at the same time give an editorial stance. In a way, that is taking advantage of people's reaction to something. But by doing that, if we believe that changes are important and if the changes could come about by taking our stance on it, we believe that we should take our stance on it. It'll give the impact of the story stronger force—if we run, as we see it now, hopefully on big issues, a news story, an interview with the persons involved, an *Observer* insight and an editorial, all within one particular issue of the newspaper. In the past this has not been the case. There has been a delay. We're taking a more direct stance by forcing an issue immediately as opposed to dragging it out over a few days.

Scholastic: Any other changes?

O'Neil: *The Observer* has been, as I see it, overly conservative in the past. Personally, I am conservative by nature, but at the same time I see some need of a more radical direction for *The Observer*. That is justified by the fact that we are a campus newspaper. It is justified by the fact that we have a responsibility to be dynamic or at least forceful in our opinions because we are distinct among information services on campus. If we use our responsibility correctly, we will be able to stimulate people on certain issues. We will be able to inform them of the performance of the administration, of student government.



# One Fish, Two Fish...

by Judy Robb

Like a drowning man going down for the third time, the past haunts swimming coach Dennis Stark. Last year's 11-1 record, the finest mark in Notre Dame history, has floundered to a currently dismal 2-9. The Motor City Invitational offers the single opportunity to salvage the 1976 season.

Despite the abrupt reversal of Irish luck, the swimmers continue to grind out their daily laps in the Rockne Memorial pool. "Even when you're having a poor season, swimming continues to be a personal challenge," says sophomore sprinter Jim Severyn. "It's important to set your own personal goals for the sport, so you never have an excuse to give less than 100%." Ed Fitzsimons, a free-style 50-yard man, echoes the team sentiment, "Swimming lets you find out how good you can be if you work hard enough."

Behind the dedication of the Irish swimmers is Coach Dennis Stark, a man who claims, "Swimming has been my life." As an aspiring physical education instructor shortly after World War II, Stark was undecided on his area of coaching concentration. After reading a startling account concerned with the increasing number of deaths due to drowning, he resolved to dedicate himself to help alleviate the cause of these unnecessary tragedies. "I thought that if I could prevent even one drowning, then my work would be worthwhile." Since that time, Coach Stark has worked in all areas of life-saving, teaching countless numbers of youngsters how to swim and encouraging his college swimmers to contribute time to instructional programs. His work has paid off in at least one unexpected way, since Severyn was taught at age 12 by Coach Stark and now is a vital member of the Notre Dame team.

Stark's coaching philosophy takes into account both the strenuous and continuous nature of swimming.

"Studies show that seven years in swimming is really the maximum for keen competition. You have to start out slowly and work to a peak — but never forget that it should be fun — after all, it is a sport." With his athletes at Notre Dame, Stark strives to break the monotony of daily workouts. An added diversion is the annual winter trip which the team makes between semesters to help condition for the spring competition. Over the past Christmas vacation, the swimmers traveled to Fort Pierce, Florida, to train in the warm waters of the Atlantic.

Finances are always a problem for the swim team. No scholarships are given, although many of the swimmers had attractive offers from other schools. "But it's the usual story — I wanted to go to Notre Dame for a good education," states sophomore Bob Wardell, the team's top individual medley man. "Swimming is a year-round sport, and it requires constant practice, but it's not the only important thing in life."

If there is one overwhelming lesson to be learned from the sport, it is the importance of individual discipline. As Ed Fitzsimons believes,

"Ultimately, everything is up to the swimmer. Only you can push yourself to the limit — and you have to determine what that limit will be." Recognizing that it is often possible to go beyond an initial goal, the swimmer is faced with a constant internal struggle between satisfaction with a good performance and the curiosity which drives him to shave another fraction of a second off his former record time. As Jim Severyn explains, "You're never completely satisfied — you always want to improve your speed."

In spite of all the reasons explaining the forces which motivate the Notre Dame swimmers, it is still true that defeat is hard to accept, particularly after becoming accustomed to victory. The Irish tankers are looking for an improvement on the bleak 1976 record, with assistance from talented incoming freshmen and with the depth provided by seasoned veterans. In the meantime, unpleasant memories of this past year linger on. Coach Stark summarized the frustration of the year when he commented after a recent loss, "We were thankful that at least nobody drowned."



# The Charge of the Foot Brigade

by Michael Palmer

A great deal of athletic activity goes on every afternoon in the north dome of the ACC. Many sounds can be heard: the slap of hockey sticks hitting pucks, the clank of weights in the training room and the crack of bats meeting baseballs. But there are other sounds — the pounding of running feet and the frequent yelling of a coach at unwary nonrunners crossing the track, "Watch the outside lane!" The track team is running a workout.

Actually, quite a few athletes are around the track area in addition to those running against the coach's watch. Some are heaving a heavy ball, while others are attempting to clear a high horizontal bar as they fly into the air. Still others of this group are not actually in the ACC; they are running outside on the local roads for a number of miles. This variety of athletes composes the Notre Dame track team, and every day, by putting in a great deal of

effort, they are pushing for improvement of times, heights and distances in order to increase their chances for a better season.

It is not really chance, however, which is causing the success of the Irish track team this year. Rather, they are displaying ability and balance in a number of areas. Joe Piane, an assistant coach last year, has moved up to the head coaching position this year, and is giving the team excellent direction. The sprinters and field event competitors are under the capable leadership of assistant Ed Kelly. While being head coach, Piane works mainly with the distance squad (he is cross-country coach in the fall). "Our strong point is with our middle-distance and distance guys," he says, as this is where the Irish have considerable depth.

In some events, individuals will stand out. "Hopefully, we will qualify a few guys to the NCAA

championships, indoors and outdoors," states captain and two-miler Jim Hurt. The Irish will have to look to these strong individuals to provide many points, since they do not have strength in every event. "We're not a dual meet team because we lack overall depth," says senior distanceman Joe Yates.

The road trips this season will not be easy. The cindermen will be running against some of the most formidable teams in the Midwest, including Michigan, Illinois and Indiana. "We are also looking forward to the big relay 'carnivals': Ohio State and Drake," says Piane. The Central Collegiate Championships and the NCAA Championships are also focal points of the season. Outstanding competition is found at these meets, and the Irish have many strengths to hopefully gain high places.

The potential of this year's track team is largely found in the group of middle-distance and distance runners. So many runners are vying for spots in each event that it is often difficult for the coach to decide who will compete in the next meet. Most have run well thus far in the indoor season, and will likely continue to outdoors. They have scored the most points on the team, largely through the leadership of Hurt, Yates and junior Jim Reinhart. Their frequent, strong performances have often set the tone for the Irish at meets.

In addition, three freshmen have been running very strongly for the distance squad. Jay Miranda has run the 1000-yard event in less than one second off the standard necessary to qualify for the NCAA indoor championships. Steve Welch and Dennis Vanderkraats have been continuing their success of cross-country in the one-, two-, and three-mile events. "They've provided an important part of keeping the distance team strong,"



Track Team members warm up



Steve Pecinovsky

remarks Yates. Sophomores Bill Allmendinger and Dan Horgan have been running consistently well in distance races also. Pushing these men are 18 other distance runners, providing the real depth.

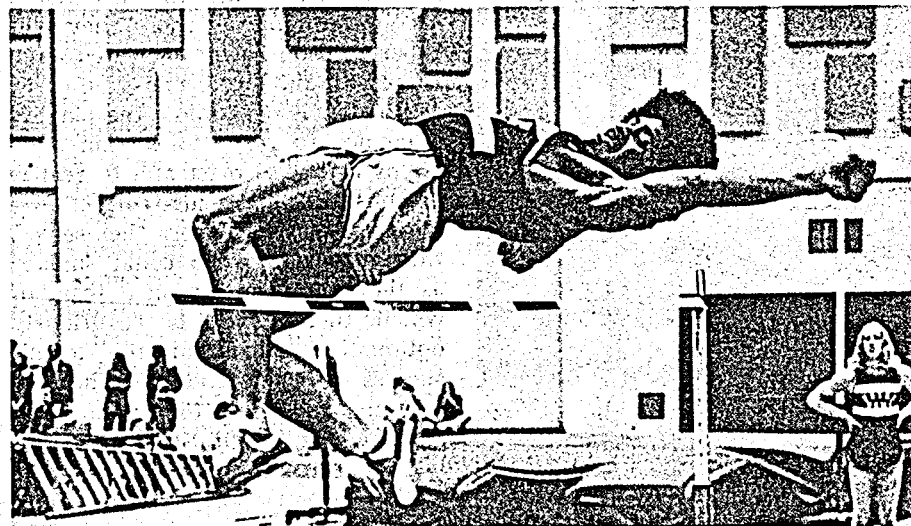
The sprinters, although lesser in number, will have to produce some points for the team, too, especially with the many tough teams on the schedule. They have some men who can run the necessary fast times (unfortunately, a good number of them are football players and may have to leave when spring practice starts). Kris Haines and Jeff Anderson are two young quick sprinters, although Anderson has been injured most of the season. Jim O'Brien has been running excellent times, includ-

ing a 600-yard dash in a second off the NCAA qualifying standard. "One of the things I'm most happy with is the mile relay team," says sprint coach Kelly. The relay team, consisting of Joe Nicholson, Luther Bradley, Haines and either Miranda or O'Brien has finished with high places throughout the indoor season.

Another top sprinter for the squad is mainly a hurdler. "Chuck Wills has had a decent indoor season," states Kelly, "and I expect his times to improve in outdoor." Wills is near qualifying for NCAA in the high hurdles, as well as doing well in other sprints. Also looking strong in the hurdles are Arnie Gough and Ron Cullins.

Kelly also oversees the field events, an area with little depth, but with key performers. "Tim Kardok shows promise in the high jump," he states, "and Dave Betlach has been consistent in the long and triple jumps." Coach Piane adds, "We have a young weight crew headed by Mike Meyer," referring to those competing in the shot put and discus.

The pole vault is the strongest segment of the field events. Captain Mike Hogan leads them, vaulting 15'6" this year, and coming very close to 16'0" many times. The NCAA indoor standard is 16'6", which Hogan feels he has a chance of making if everything works out. George Matteo and Ted Burgmeier have also cleared competitive heights. "Plus myself, we have these two, who have cleared 15 feet — which is as good as any school in the Midwest," says Hogan.



Paul Taylor does the Fosbury Flop

With all of these talented and dedicated performers working together, it's no wonder there is a good attitude among them. "The biggest change this year is the difference of attitude in running and competing," remarks Hurt. "Everyone's a lot more competitive and we're going to meets with much more of a positive attitude." Yates agrees; "Piane and Kelly have been tremendously positive influences, and that has been imparted to the team," he says. Wills also agrees, "There is a better attitude in general, which leads to better performances."

The coaches feel that team unity and spirit have made strides, also. "The team seems to be much more unified this year because of our seniors Mike Hogan, Jim Hurt and Joe Yates," states Piane. "Their spirit and competitive drive have been much improved this year," Kelly adds, "I've been really impressed with the good attitude of the majority of those who I've worked with."

A vital part of the team's improved attitude and its success is its youth. More than half of the members of the squad are underclassmen. "The positive feeling is partially due to younger people," says Hurt, "especially the sophomores and freshmen who are running really well for us." This activity of the underclassmen, of course, makes many optimistic about races to come — this year and beyond. "The freshmen and sophomores are doing well; this can only mean things will get better in the future," remarks Hogan. Hurt agrees, "The future, more than in other years, looks very bright as far as returning Notre Dame to track respectability."

The track team is putting in maximum effort towards accomplishing that goal, and they are succeeding. It requires work, but team members have the desire to do so, if they are national championship qualifiers or not. So next time you hear the pounding of running feet while in the ACC's north dome, remember the group who is working hard to achieve strength in the track program at Notre Dame. Remember, too, to get out of the way before someone yells "watch the outside lane!!" in your direction.

# The Obscure National Pastime

by John Stenson

Adrian Dantley, Dice Martin, Al Hunter and Luther Bradley. Mention these names to a Notre Dame student or alumnus and there would be instant recognition. Now how about trying the test with these names: Bob Stratta, Mitch Stoltz, Jim Abbatiello and Stan Bobowski. Give up? Well, don't feel too ashamed if you didn't immediately associate these names with Notre Dame's baseball team. Unlike our beloved football and basketball squads, our baseball team must often perform in the midst of obscurity. It is a plight which is shared by many varsity sports at many universities. But after watching this team prepare for the upcoming NCAA season, I would feel quite neglectful if deserved recognition were not shown.

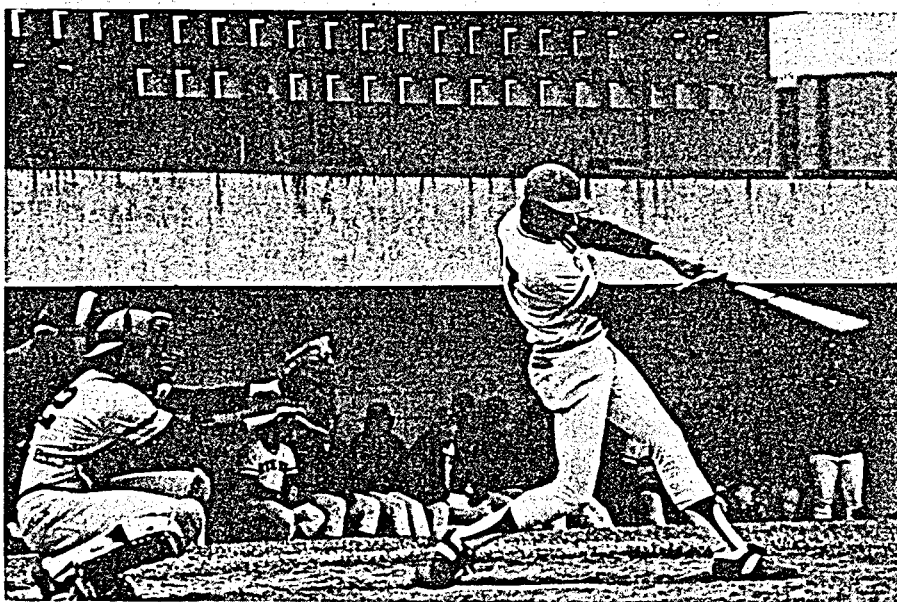
It was in the fall when the program really got under way. It was a time for a new coach and many new faces to become acquainted with one another. The coach was Tom Kelly. He was replacing a man he once coached under while completing his Ph.D. at Notre Dame. Jake

Kline was a legend at Notre Dame, and for 42 years he had held the reins to Notre Dame's baseball success. He had his share of star pupils (Carl Yastremski and Ron Reed to mention just two) and was a man to be reckoned with both on and off the diamond. When Jake retired at the end of last season, it was more than another coach leaving through the back door. It was a complete system, a way of baseball and tradition. Coach Kelly was the man chosen to replace Jake; as he held his first workouts last fall there was a lot he had to contend with. Because of graduation, we were inexperienced at many positions. The outfield lost two of three starters and the infield demanded a new starter at every position. With this in mind, Coach Kelly, along with assistant Jeff Jeffers, eyed over 150 determined ex-high school stars to see how they could fill the gaps. The tryouts were a very important part of Coach Kelly's program and he tried to give everyone an initial look. Well, each of them got the look they

warranted and as fall came to an end, 40 were invited back to give it another shot in the spring.

New coaches approach their initial seasons in many different manners. For Coach Kelly, he felt this was the time to put Notre Dame baseball on the map. He began with the establishment of the earliest reporting time in recent memory. When USC or Arizona State report for spring practice, they are usually blessed with the type of weather that allows them to perfect their talents on a natural diamond. South Bend is not as nice to the Irish in the early months, and most of their workouts must take place within the confines of the ACC. There is compensation, though, since a complete infield, batting cages and a pitching machine allow the squad to work on most of their fundamentals. The pitching machine was Coach Kelly's idea and to this point it appears to be an excellent investment. The machine allows the team to experience major league pitching while at the same time saving the pitchers' arms. The infield drills which Kelly has selected stress timing and technique. The limited area does not stop the coach from creating game situations for his club to respond to. True, the grounders aren't the same as those they will experience on newly dedicated Jake Kline Stadium (formerly Cartier Field) but it does allow the players a chance to react to certain situations they will meet and to realize the mistakes they must correct.

As far as the players themselves, there are some who could surface as the prime movers on a team of which their coach is "cautiously optimistic." Much of the team's success will depend on the co-captains for the '76 squad: Bob Stratta and Mitch Stoltz. Stratta







was the backbone of last year's team which fell just short of an NCAA play-off bid. Pinpoint control and a good stick are the keys to Bob's success, but he has also shown leadership in working with the rest of the staff to get them ready for the long haul ahead. Mitch is more of an overpowering pitcher with a good fast ball and quick-breaking curve. The more vocal leader of the squad, Mitch is also an excellent hitter and is capable of stroking the long one. Along with Stratta and Stoltz, junior Bob Hughes and sophomore Don Wolfe are expected to view much of the season from the mound for the Irish.

As far as the infield is concerned, what it lacks in experience will be made up in hustle and desire. The Irish appear strong up the middle with Frank Fiascki and Jim Abbatiello anchoring short and second. Fiascki has excellent range and quickness while exhibiting a strong arm from the hole. Jim Abbatiello will be around the second base bag; he has shown his talents as an excellent pivot man as well as a fine table setter at the plate. Abbey has shown quickness in the situation drills and appears to use his head in the field. Mike Galloway will be controlling the hot corner and from what he has shown in practice he

should be up to the task. A long ball hitter, Galloway's stick will be a big one in the Irish lineup. He also showcases an accurate arm and the ability to keep the ball in front of himself. First base may appear to many as a version of musical chairs with Bob Stratta and Mitch Stoltz taking turns on the right side of the infield when they are not assuming their familiar positions on the mound. One can look for Dave Smith, a sophomore who should also log some time at the position. The catching job is turning into a real battle between Dave Defacci, Doug Harrison and Tim Pollock. Any one of these three could score points in the final weeks of practice that would give him the starting berth.

In the outfield, Stan Bobowski is the only returning starter from last year's team. Stan is a strong hitter, and a long ball off his bat could be a common occurrence in '76. He also handles center field well and has a strong arm which could keep many runners from advancing. As for the corner positions in the outfield, there is still a battle for the top

two spots. Dave Lazzeri and Jack Snyder seemed to have surfaced at this point, but I would also keep my eye on Dan Monroe who could burst into the lineup as a freshman.

It is really too early yet to pinpoint how well such a young team will do when the starting gun sounds. Coach Kelly realizes only too quickly that the one problem with the team he will field is its inevitable inexperience. If there is one certainty, though, it is the team's desire to win. Kelly has instilled into them an attitude which will force them onto center stage. He's got them hustling and he's got them thinking. The trip south is two weeks away and I feel this team could chase a play-off position from the opening gun. The spring trip will be a telling factor for these kids as they'll have an opportunity to hook horns with the likes of Alabama, Ohio State and Auburn. They don't have a Dantley or Hunter to set the crowd on fire, but they do hustle and they are an exciting team to watch. By the way, who is Dice Martin anyways?



# The Last Word

I joined the women's movement unofficially in 1962. I was in second grade, caught up in the preparation for First Communion and, in the course of my studies, I was amazed to discover that women could not receive all seven of the sacraments. In some mysterious fashion, it seemed, the slightly grimy fellow with the dangling shirttail and with the lopsided monsters doodled in the margins of his reader, by virtue of his manhood, was of a different moral fiber than I.

I was skeptical, but chary of contesting the wisdom of the ages.

Insult was then added to injury when the actual practice for the ceremony began. In what appeared to be a flagrant violation of the most basic tenets of proper etiquette, the "men" went first down the aisle, leaving us women to bring up the rear. "Harrumph," you may well be saying. "It is a small point, and someone must go first; someone, last." True, but the murky reason I remember being given by the sisters who taught us was that the boys were somehow intrinsically first in the Church.

At that time I did not boycott the Church, set fire to my undershirt or engage in any other demonstration of wrath. My attention span, particularly for abstract causes, was short and by May I had mellowed enough to take an interest in the selection of the girl to crown the Mary statue in the May procession.

Besides, God was Father and so male. Though purported to be just, He seemed to embody a number of contradictory virtues and I wasn't at all sure that He wasn't partisan, ready to zap me soundly for my revolutionary thoughts.

My chagrin was rekindled in fourth grade when Confirmation rolled around. The bishop sat in front of the altar and we had to go up the steps into the sanctuary to reach him. Suddenly I realized that women could indeed pass within the communion rail without the altar cracking and I wondered, perhaps jealously, why there weren't altar girls as well as boys.

By the sixth grade I had more or

less given up on the Church. No one could give me a satisfactory explanation as to why women were continually excluded or demoted, particularly if they wanted to help with the most central, communal celebration of the Church, the Mass. I decided that the Church still had a few quaint notions in the shadows of its rafters, and eventually, with the opened windows of Vatican II, they would find their way out, or be shooed out by more visionary or revolutionary people than myself. I still attended Mass, but channeled my leadership and creative energies into Girl Scouts.

A conversation with a friend one September morning this year brought my dissatisfaction to mind again. He seemed surprised that any woman would want to be a priest, or that the exclusion of this option would make any difference. I disagreed.

The priest is, in a real sense, the shepherd of the people, the "father" in more than mere title. One of the attributes of adulthood is the acceptance of responsibility for self and for any community of which one is a member. Symbolically, the priest is the adult of the Church and although the lay people are beginning to take on more responsibility for themselves and the community, the priest is, by virtue of ordination, endowed with a special status and is the only one who can act as minister in the Sacrifice. If we believe in grace, the priest is, in Holy Orders, given special strength with which to carry out priestly ministry.

To exclude women from priesthood, then, is to relegate them to a symbolically dependent position, putting undue pressure on the men of the Church to carry, not only their own lives and the life of the community, but also the lives of the women and their share of the communal responsibility. The women, by delegating their adulthood, or rather, by having it delegated for them, lose a degree of their responsibility for self and are barred, by their exclusion from priesthood, from complete acceptance of the communal responsibility and so



Sally Stanton

from complete membership in the community.

Women may come to serve unofficially as ministers, but without the grace of ordination, their strength is limited.

For a while I subscribed to the standard argument used to calm wild-eyed radicals: such changes will take time; tradition can't be changed in a fortnight; think of all the older people whose faith you will disturb. I now believe these platitudes to be manifestly insufficient. As long as inequality exists in the Church, everyone's faith must be disturbed because we are all part of that community and its structure is out of whack. Necessary changes are often painful, but no less necessary by their pain. Against the tradition must be balanced the loss to that tradition of the full power of individual lives: lives which cannot come to fruition within the Church; which must channel their energies elsewhere, when their true desire may be within; which must reconcile their individual feelings of truth — that they are called to serve within the Church — with another "truth" which they, as members of the community, feel compelled — and which they desire — to accept, but which denies them their personal vision.

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