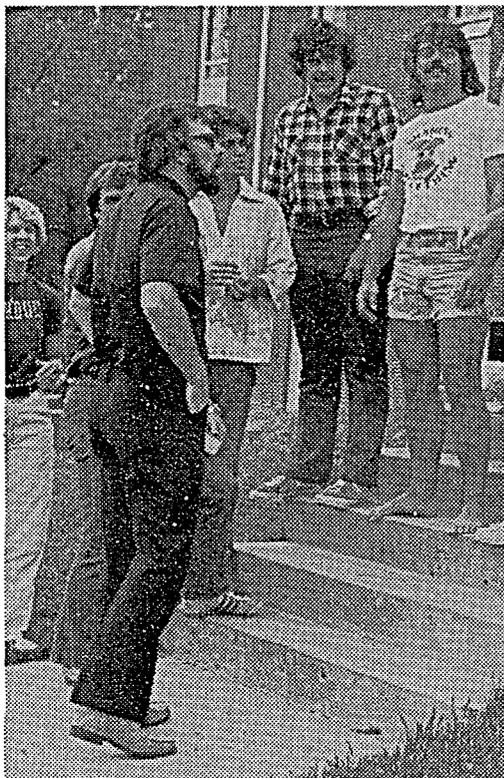


Scholastic

February 21, 1977



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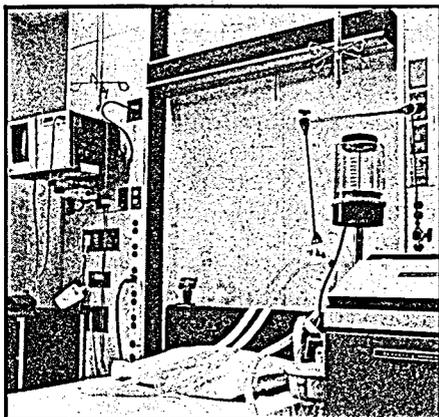
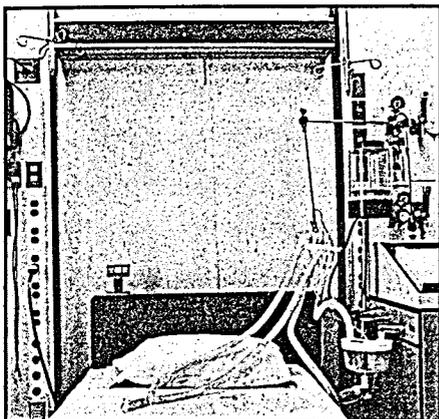
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Scholastic

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COVER

The cover is a color halftone posterization of an intensive care unit in South Bend Memorial Hospital, relating to the cover story on page 6. Photo and special effects by Tom Everman.

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Teaching the Teacher

by Peggy McGuire

The Department of Education is one of the largest cooperative efforts between Notre Dame and St. Mary's. Since the elimination of Notre Dame's teacher preparation in the late '50s, candidates for Indiana State Teacher Certification have been required to take courses on the St. Mary's campus.

According to Sr. Maria Concepta McDermott, professor of education, the professional teachers program is one of St. Mary's oldest departments. Since 1959, it has been approved by the National Council for Accreditation of Teacher Education (NCATE) which demands a high quality preparation program and grants reciprocity in almost 40 states.

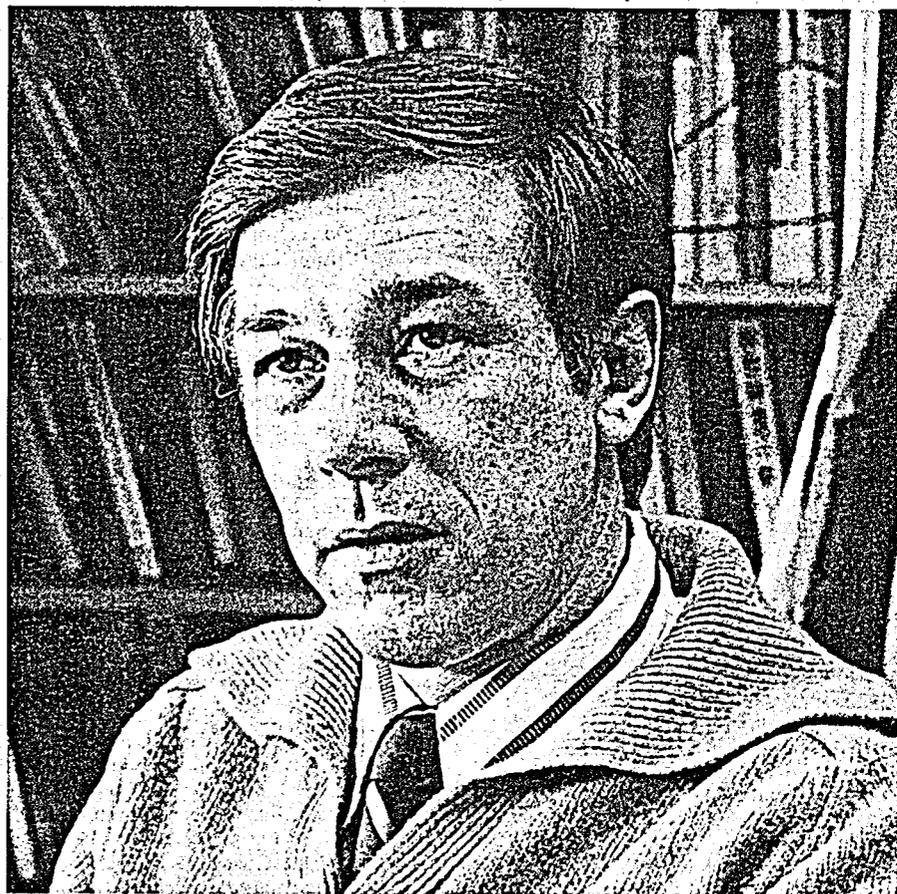
Even though Notre Dame no longer has its own Department of Education, students are able to take courses required for certification through a co-exchange program. The number of Notre Dame students seeking teacher certification has risen considerably in recent years following the formation of the Committee on Education at Notre Dame. The main objective of this committee is to provide off-campus counseling for the Notre Dame student seeking certification. Before its development, many counselors were uninformed of state requirements and sent all prospective teacher candidates to Dr. Eugene Campanale, director of the St. Mary's education department. The committee has relieved some of the burden formerly placed on the SMC department and has also helped eliminate some of the confusion felt by the Notre Dame student trying to fulfill requirements for both a N.D. degree and a NCATE certification.

An increased awareness of the program's availability is another end result of the committee's formation. Notre Dame counselors, now better equipped with the necessary information, are able to promote the

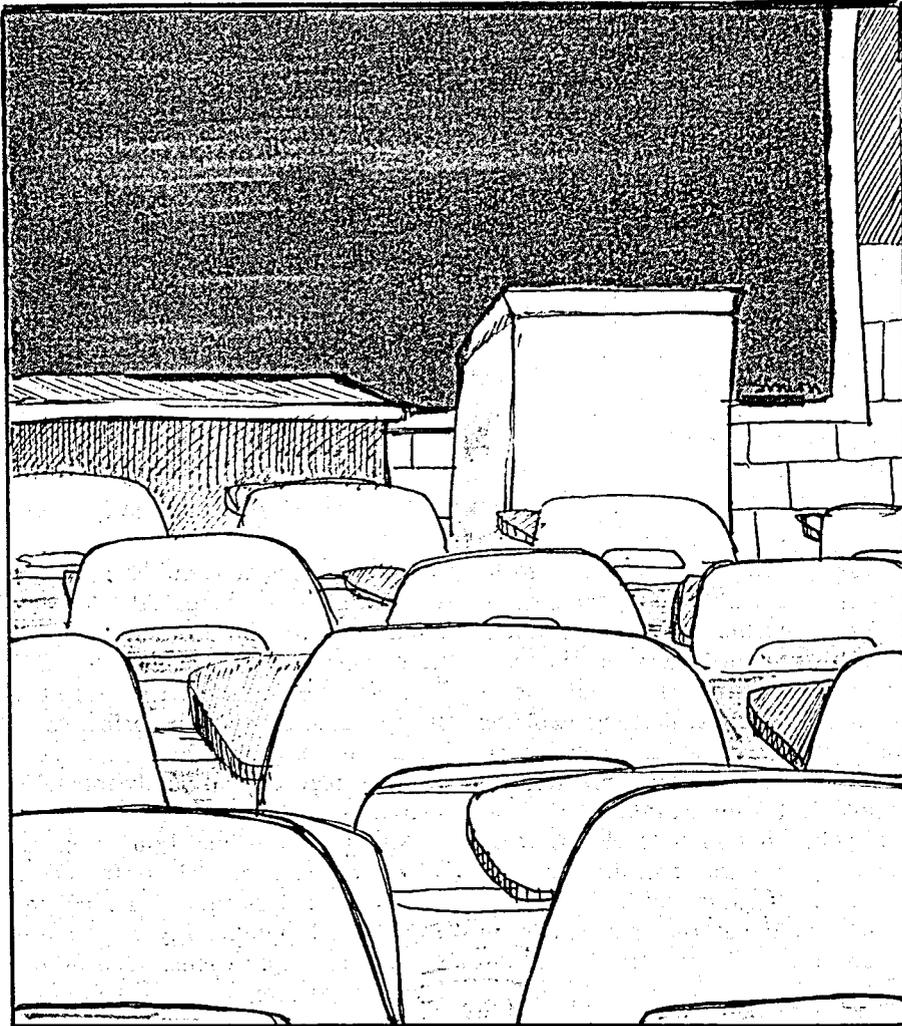
program to interested students. A junior history major enrolled in the program stated that the counseling she received was extremely beneficial. "It was a real headache at first trying to decide what courses I needed for the certification requirements and which were necessary for my Notre Dame degree, but my counselors explained the procedure to me, and it really is quite simple once you get the hang of it." Another student added, "It's just like any other major; if you know what you want, the counselor can really help you. But, he can't choose a career for you. That's something only you can decide."

"I'm not pushing students into teaching because there isn't a lot of room in the field," said Professor

Donald Sniegowski, director of the undergraduate Department of English and member of the Committee on Education. "However, if a student is genuinely interested, I want to be of service to him." Sniegowski noted that many English majors are interested in the program because it increases their postgraduate job possibilities. One English major seeking certification said, "I'm afraid that a lot of the students are enrolled in the program because they're afraid that they won't be qualified for anything after graduation. Sometimes I think that that's the only reason why I'm doing it. It's a poor reason for entering into an already overcrowded field." But, Prof. Sniegowski claimed, "Even with the present teacher glut, Notre



Professor Donald Sniegowski



Dame and St. Mary's students have been successful in finding teaching positions."

While most of Notre Dame's 113 students enrolled in professional education courses are seeking secondary school certification, the elementary education requirements can be fulfilled if the student plans ahead and is willing to take summer school courses. The majority of certification candidates are enrolled in the College of Arts and Letters at Notre Dame, but the program can be combined with a degree from the other colleges. Nineteen junior English majors comprise the largest group from any one department.

Future educators are advised to enter into the education program no later than the first semester of their junior year. Dr. Peter Grande, Ass't Dean of Freshman Year and the co-chairman of the Committee on Education at Notre Dame, encourages interested students to take Teacher 201, a prerequisite for entrance into the department, during the sophomore year to confirm their interest

in the program. This course is an excellent elective for any student and also provides a valuable introduction to future education courses. Besides the classroom experience, this course also requires its students to participate in programs in local high schools. One branch of the observation area of the course is known as Upward Bound. Students in this program work with underprivileged children. One student who completed the course last semester said, "While I didn't enjoy getting up at 8 a.m. to take the bus into South Bend, I must admit that the class was very valuable. The teacher I worked with was extremely cooperative, and I ended up participating more than observing."

Presently, the general education requirements for certification on the secondary level are broken into three groups: general education, professional education, and subject matter. The 50 credit hours of general education include courses in humanities, life and physical science, and social and behavioral science. All of these courses, as well

as the necessary 40 credit hours in the area of subject matter concentration, may be taken on the Notre Dame campus. However, the Notre Dame student must rely on the facilities at St. Mary's for his required 22 hours of professional education courses. There is some overlap within the certification requirements in that a course which satisfies a requirement in one area may also be used to meet requirements in one of the other two areas. Also, one course often fulfills both a Notre Dame requirement and a certification standard. While the program need not be restrictive, it sometimes forces a student to enroll in a course he wouldn't have chosen independently. "One of the problems with the program," complained one junior history major, "is that many of the required courses are only offered at one time. It's difficult to have a lot of flexibility when you must schedule around your education courses."

Sr. Maria Concepta, Prof. Sniogowski and Dr. Grande all noted the outstanding cooperation that exists between the two schools in the Department of Education. Sniogowski and Grande went on to express their appreciation to members of the SMC department for their part in the formation of the new Notre Dame committee. Notre Dame and St. Mary's have combined their efforts in hopes of providing a high caliber teacher preparation program. One senior approaching graduation said, "I certainly am glad that the two schools are able to offer me the opportunity to enter into a teaching career. I also appreciate Notre Dame's recent efforts to provide more information on the program. Three years ago, no one seemed to have a lot of information on it. I've noticed an increased interest, and I'm sure that more students will enroll in the department because they'll be more aware of it."

Prof. Sniogowski added, "As a teacher, I'd like to see a good preparation program for other teachers. I think that high school teaching is incredibly important, and that our students, generally speaking, are excellent. If we can help them obtain certification to teach high school, then we're doing our little bit to help encourage good education throughout the country."

The Terminally Ill in the Land of the Living

by Kathleen McElroy

On Friday, February 4th, a Symposium on the Ethical, Legal and Medical Aspects of the Treatment of the Terminal Patient was held on the Notre Dame campus. Paul Armstrong, a graduate of Notre Dame's Law School and the lawyer representing the family in the Karen Quinlan case, organized the Symposium and acted as its chairman.

Extraordinary means, ordinary means; omission, commission; death with dignity, euthanasia; caring, curing; living sick, terminally ill; prolonging life, prolonging dying. The nature of the terms associated with the treatment of terminally ill patients emphasizes the need for an understanding beyond the endless disagreement of definition. The questions and predicaments cannot be adequately addressed by using an isolated ethic dictated by theologians, physicians, legislators or lawyers. An active dialogue between professionals and the non-experts of the community is essential to dispel myths and provide human criteria for decisions in an area demanding wise and careful judgment.

Jonathan Brant, Assistant Attorney General of Massachusetts, opened his presentation at the Symposium by saying, "Until recently, there was no need for a discussion of standards for withholding of treatment for the terminally ill. Persons who were seriously ill generally either recovered or died quickly. There was no way to maintain in an indefinite semi-alive state persons who were seriously ill. Issues of life and death seemed clear. Persons were alive until their hearts stopped

beating." Today's increased technology creates a predicament in which definitions of death conflict, medical standards are in question, and society confronts difficult moral decisions. Paul Armstrong explains that historically such technological advances have always resulted in sociological ramifications. It is at this point that man "looks back on our body of ethics, morality and law to resolve the dilemmas."

In such issues the question often becomes not "What is to be decided?" but "Who shall decide?" "The ultimate question," says Armstrong, "is that someone must make the decision. The query is where do you reside that decision making power." As the defending attorney in the Karen Quinlan case, Armstrong cited one Common Law principle, substituted guardianship by the court, and three constitutional principles as the basis for his argument.

The Supreme Court of New Jersey reversed the decision of the lower court and ultimately ruled that because of the constitutional right of privacy, guardianship should be appointed to the patient's father, Joseph Quinlan. The court's decision confirmed Armstrong's argument on behalf of the family that, "The individual may in certain circumstances refuse medical treatment even if death is a likely result of such refusal and that with respect to incompetent persons, the individuals who are closest to such persons may, in the best interest of such persons, refuse treatment on their behalf."

John Barth emphasizes the significance of this "major extension of

the constitutional right of privacy" which allowed "medical decision making in life and death situations." The court, which undoubtedly will be confronted by similar cases in the future, used a balancing principle to determine that as prognosis dims, the right to privacy and bodily integrity increases.

Although the question was resolved by legal procedure, the areas of Christian morality and medicine contributed significantly to the discussion of implications. One of the primary arguments was based on the first amendment, right of free exercise of religion, which has been extended to states through the 14th amendment and disallows interference with this freedom where there is no compelling evidence of conflicting state interest. Armstrong cited the statement of Pope Pius XII in 1957 noting that because of the Christian fundamental first principle of the sacredness of life, there is no obligation in the case of the terminally ill to "go beyond the ordinary means to which one is bound." The Pope states in his address that, "Life, health and temporal activities are in fact subordinated to spiritual ends."

Fr. John Connery, professor of theology at Loyola University of Chicago, said at the Symposium: "Theologians always admitted limits to what one could do even to legitimately prolong life." He explains that a distinction was made between ordinary means and extraordinary means and the decision was based on current medical ability and the burden on the person or others. Connery explains that there is "no right to die" in the case of

allowing the suspension of ordinary means or taking human life. "One does have the right to die, however, in the sense that he does not have to use extraordinary means, nor may the doctor impose such measures."

Although Armstrong views the decision of the New Jersey Supreme Court as a natural result of the consulting of an existing body of constitutional law, others disagree with the nature of the court's involvement. Dennis Horan, chairman of the American Bar Association's Right to Live/Right to Die Committee, states, "My thesis is that the case would have been decided and the same result reached without resorting to constitutional rights, and in particular the right of privacy." Horan noted at the Symposium that because decisions formulated on constitutional grounds can only be changed by a constitutional amendment, recourse to current medical-legal law would have been more appropriate.

Stating, "The mischief these concepts will create remains to be seen," Horan described his fears that questioning the exercise of accepted

medical standards and allowing these to be overruled by court action places a greater burden on the physician and interferes with his obligation to himself and the medical profession.

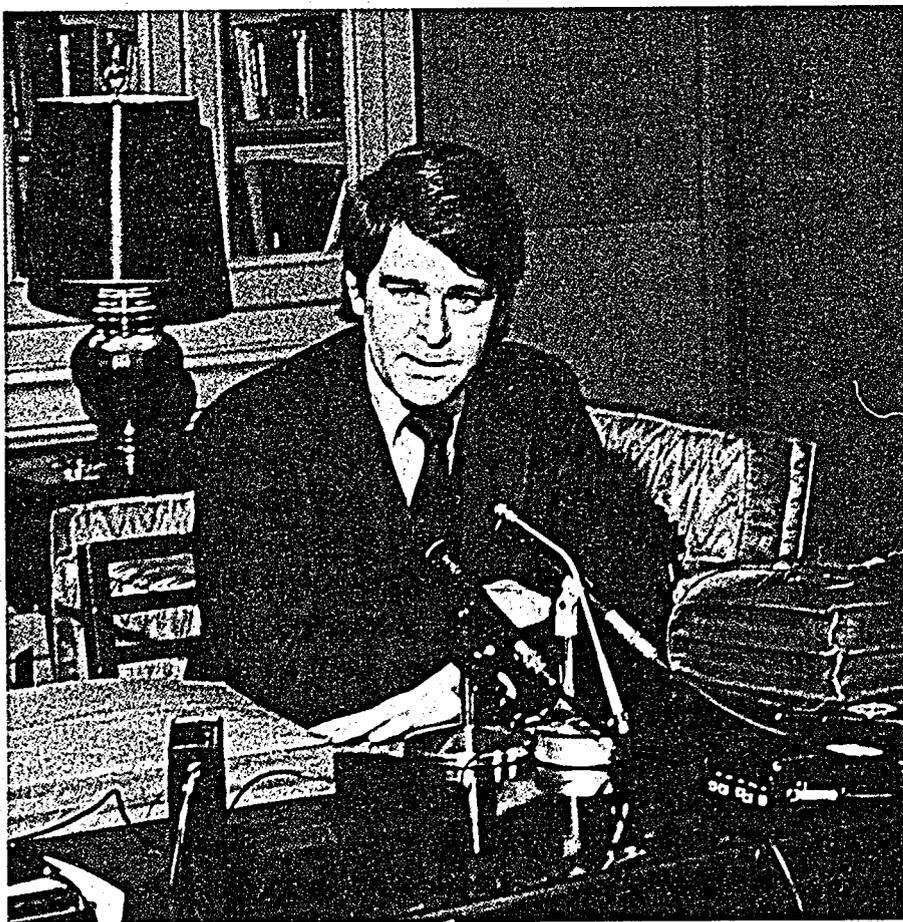
Horan also remarked that "the fact that Karen Quinlan continues to survive without the aid of the respirator has put the case in its proper perspective." Horan raises the question as to whether a physician or the family should make the final decision with regard to medical treatment. In Karen Quinlan's case she was removed from the respirator following the Court's instructions to consult the treating physician and seek the concurrence of the hospital's Ethics Committee. Karen remains in this comatose, permanent vegetative state.

There are, however, ambiguous medical standards involved. The lower court deciding against the Quinlans' request for Karen to be removed from the respirator appealed to the "prevailing medical standard." The New Jersey Supreme Court, according to Armstrong, found "that the standards relied on by the treating physicians were

neither so consistent nor so rational that they should prevail over the interests and desires of the patient as seen by her father and guardian." Armstrong adds that the Court "found another approach, one which refuses to treat the hopeless and dying as if they were curable."

John Barth points to the physicians' fear of lawsuits as the "one principal reason why decisions concerning treatment of incompetents and minors have reached courts." Doctors are also concerned with their professional autonomy and the future of medical decision making. Professor Stanley Hauerwas of the Theology Department notes in *Vision and Virtue*, "It is important to understand and appreciate the positive moral values embodied in the doctor's attempt to sustain life. The physician's commitment to keep the patient's physiological organism functioning apart from the patient's other qualities is an affirmation of the doctor's duty to cure for all patients equally, regardless of their value for others. It is a way of assuring the autonomy of medical ethics against the more provisional values embodied in society." Hauerwas states, however, that this is a "necessary" while not "sufficient" understanding: "Ideally the aim of medicine is not and should not be to help us to live forever; the aim of medicine is to provide us with health. To be able to do this, we need to recover a more accepting attitude toward death and a greater concern for the needs of the dying patient."

It is this same concern which prompted Assemblyman Barry Keene to author the Natural Death Act in California. The statute permits the writing of a "living will" providing instructions to the physician that in the case of terminal illness it is the express wish of the patient not to be artificially sustained by the administration of life-prolonging treatment. According to Keene, "The Natural Death Act draws upon the legal right to decline medical intervention and recognizes the need of the terminally ill to preserve some measure of freedom from the tyranny of technology." In this sense, Keene interprets the act as "a product of a generation which is searching for ways to rehumanize the dying process."



Paul Armstrong



Those who support what they consider to be "humanizing" efforts on behalf of the terminally ill are being confronted by opposing interpretations. The objections raised against Keene's living will legislation range from the assertion that the patient's already existing right to refuse treatment is sufficient, to accusations that such a law will degrade the quality of human life and "provide a wedge which must inevitably propel society to mercy killing and Nazi-like atrocities." Keene is confident that adequate measures are provided in the statute to preclude the possibility of euthanasia and to provide the physician with the assurance that he is fulfilling his loyalty to his patient. There is no "quality of life" decision inherent, or implied in either Keene's legislation or Armstrong's argument in the Quinlan case. Armstrong describes "quality of life" as a "very dangerous, evil concept" because it assumes that a value judgment is being made as to who has the right to live.

Groups lobbying against Keene's bill also voiced the opinion that the legislation is ambiguous and will therefore contribute to further confusion. Armstrong describes the difficulty in formulating effective legislation: "It is important to have clear, crisp, concise language, but not to overly fetter the exercise of the right. Two problems in legislation are: first, in recognizing the right, do you make it so cumbersome that one cannot exercise it,

and on the other hand, do you make it so loose as to allow for the introduction of euthanasia?" Keene answers the latter fear by saying, "The decision is not *whether* someone should die, but *how*." The legislator also adds, "The act specifically rejects a construction that it authorizes or condones mercy killing or any other affirmative act or omission to end life other than to permit the natural process of dying to occur."

Dennis Horan offering an unsettling observation in his concluding remarks at the Symposium, noted that when today's society confronted its initial situation of life and death in the case of abortion, death was chosen. This raises the question of how much trust man should put in "the system" to pronounce with wisdom decisions of utmost concern to the entire moral community. It is difficult to legislate judgment. Armstrong noted that it is "a very human thing that you're asking man to do and with a great deal of faith in him to resolve those questions."

In any case, injustice and the possibility of tragic consequences would be inevitable if the issues involving the terminally ill are not discussed openly with the attempt to answer uncertainty in a public forum. Professor Hauerwas states, "It may be that in a society such as ours it is more prudent to order our language and institutions concerned with death in terms of more absolute standards such as 'right to life.' Yet it is my presupposition that for Christians our basic symbols are still

operative to the extent we can take the risk to think about and live with death in a way that does justice to its ambiguous form in our lives."

Armstrong observes that Karen Quinlan "became the philosophical everyman" with whom individuals could empathize. The coverage of the case also initiated discussion throughout the community and permitted the serious questioning of attitudes and values. In a poll conducted by NBC on various issues of concern, 76 percent of the American people responded that under similar conditions they would make the same decision reached by the Quinlan family. Armstrong describes the decision of the New Jersey Supreme Court as a challenge, "to reach a deeper understanding of the sacredness of human life and a keener awareness of the interrelationship between life and that death which awaits us all."

When all the legal, medical, and legislative technicalities are set aside, man is still left with the fearful and unyielding terms of inevitable death. A compassionate and human investigation of terminal illness necessitates a primary emphasis on the genuine concerns and fears of the patient. A true sense of what it means to belong to a moral community and an understanding of how values are to be translated in decision making are essential. Man must learn with sensitivity the meaning of both the instinctive desire to cure and the human need to care.

Bengal Bouts: Lords of the Ring

by Tom Westphal

Anxiety and nervousness fills the small enclosed ring. Sweat streams down the faces of the two competitors. Adrenaline flows freely throughout the bodies of the combatants. With every movement the athletes strive to determine who is the victor and who is the vanquished.

This was not a capsulized description of an Ali-Frazier World Championship Fight. It was only a brief glimpse of one of the fights in the Annual Notre Dame Bengal Bouts.

The Bengal Bouts have become quite a tradition at Notre Dame since their inception 46 years ago by a remarkable man named Dominic J. (Nappy) Napolitano. Nappy has been personally affiliated with the Bengal Bouts throughout all 46 years of their existence and is the 1977 Tournament Bouts Director. This year, however, he is recuperating from open-heart surgery, so Rich Hunter of the interhall office has taken over much of the actual operation of the Bouts.

Separating the Notre Dame Bengal Bouts from other University functions is their total emphasis on charity. Every penny that is collected from tickets and advertising

is sent to the Holy Cross Missions in Bangladesh.

Although charity and good will are important ingredients in the Bengal Bouts, the main focus of the event is boxing. The 92 participants in this year's boxing tournament will have practiced at least six to seven weeks for six days a week when the first bout is fought. For the great majority of these boxers, the Bengal Bouts is the first official boxing experience of their lives. Under the tutelage of Coach Tom Suddes, Boxing Club President Phil Harbert and a few veterans, all of the amateurs improve rapidly to a boxing level that is worthy of tournament competition.

Two of this year's finer boxers, Phil Harbert and Mike Thomas, related some of their thoughts on boxing and the Bengals to SCHOLASTIC.

Harbert, a senior, began boxing as a freshman at Notre Dame mainly because he thought he would enjoy a sport that one could participate in as an individual and see oneself improve. When his interest in boxing grew, he encouraged other potential boxers to participate because he "wanted to help others do well in the sport."

Treasurer of the club this year, Mike Thomas is a junior and entered the ring his freshman year at the urging of friends. He thought the workouts were good exercise and he gained many friends through the sport, so he has persisted in the ring for three years.

When asked their thoughts before and during a fight, the two pugilists expressed similar viewpoints. "Prior to a fight," stated Harbert, "I try to stay relaxed and think of my opponent, but I feel nervous as well. During a fight I think only of the other guy."

"My nervousness begins the minute I get up on the morning of a fight," replied Thomas. He indicated that he is most nervous when he is up in the stands, watching others fight. "But once I get in the ring, I'm calm and confident."

A question that people often wonder about boxers is, "Are they ever scared?" Both Irish boxers responded negatively. "No," said Harbert, "there is no real risk of injury. I could be hurt worse in other sports."

"The adrenaline starts flowing through your body so you don't even feel the punches until after the fight," stated Thomas. "There is no reason to be scared."

Both fighters commented on the friendly atmosphere that exists among the competitors. "You joke with a guy before you fight him," laughed Thomas, "and then you go out and have a beer with him afterwards."

The feeling of brotherhood that abounds despite the intense competition makes the Bengal Bouts the special event it has been for 46 years at Notre Dame. The 1977 Notre Dame Bengal Bouts are February 27 for the opening rounds with the semi-finals being held on March 6 and the final bouts coming on March 9. Student admission is \$1.50 for all three nights.



Bengals Veteran Phil Harbert

An Unnoticed Deed

by Edmund Featherstone

Blooming and flourishing was the city. A calescent summer with thriving hordes of uncomfortable tourists. Rushing to fountains hurling spray and mist, splattering out foreign sighs and despairs. Streets trembling below the thunder of hansoms and bright red double-deckers. As doors open and close. Without sound. Like the pigeons that move recklessly by your feet. Waiters smile and pour wine. While little boys frolic and sell their apples and pears by a churling grey river. London no longer a city but a stronghold. Of movement and song.

Mister Desmond Wren tipping his final cup of mid-morning tea and rising to put on a brown tweed. Tatty and frayed yet worn with title as discrimination is the key. Reassuring the world that it remains in capable hands.

Jaunting down the three flights and emerging onto the pavement. Where it is relatively devoid of molesting strangers. For Desmond erected signs on both ends of the street:

PLEASE BEWARE
Our Privacy Shall Not
Be Jeopardized.

Thank you. WE WITHIN.

One must have space for the shoulders and the eyes. For the sake of community dignity. And in order to clearly inspect the bodies going by.

A tall figure walking briskly to the office. Sea-blue eyes wandering along the tightly facaded residential street. Wondering what goes on behind the motionless windows and doors. Where people live their lives. Oyster shells containing pearls bright with silver and pink. Or maybe just flimsy wet muscle.

The young gentleman preparing to cross this precarious square. Spread before a white palace protected by guards. Desmond dodging

across the intersection meanwhile retaining substantial stability to wave a hand in the direction of an upper window. And the queen waving back from her perch. Nestled into the comforts of Buckingham. A casual exchange of acknowledgement and greeting between the nobility of the land.

Unto a boulevard of noise and flurry. Desmond glancing the muscular-thighed American girls and the juicy sophisticated French mesdames. Intermittently camouflaged by intervening cars. Big black shells on wheels. Rudely interrupting the scenery of pulsating flesh for roving eyes. Desmond turning away into a less crowded thoroughfare. Weaving past worried businessmen anxious to appear stoic as they search for profit and pleasure. Treading down a further wynd of narrow width and low roofs. A pleasant lane of silent homes and an occasional studio. Of which one belongs to Wren. And a little magical pub, The Raven.

Desmond nearing the entrance. The morning seeming to have gradually disappeared into noon. As one strolled to work on an empty stomach saddened by three cups of tea. Certainly a dismal preparation for an afternoon of arduous toil and task. Go in and fortify oneself in an efficacious manner. And repose momentarily from the turpitude-everywhere world.

Desmond entering the cavernous clean room and forwarding both hands to the top of the counter. In this pub needing not flatulent disguise. For draft stout and savory meat pies bolster this menu of pleasurable distinction.

"Lovely morning, sir."

"Yes it is. May I have a pint of Guinness and a kidney pie, please."

"Indeed, yes. Right-o, Alice, a kidney pie for the gentleman."

"Thank you."

Taking the foaming glass and

plate to a small maple table in the corner. Commence to eat. A mouthful of dark kidney meat relieved by discreet chuggles of this thick black liquid which is beneficial to one's health.

Desmond looking about the empty capacity while languidly masticating. A portrait of a prince sustaining a reverie of love and romance. There below the sundry glasses dangling from iron hooks wedged into an ancient oak ceiling beam. Is where Desmond had first met her. A secretary runaway from Fleet Street. Runaway from the bustle and stress to spend a peaceful moment in my pub. With me, and my friend Guinness.

She had been alone, standing quietly. A small glass of red wine clutched within small white hands. I had said do please come join me for I too am alone. And frightened. Sat down next to me so I could sense her lassitude and woe. And in a grand desultory manner, I swept her troubles away. With moments filled of joy and diversion. About the weather and cooking eels. She had smiled and chatted and said oh dear what a pity but I must leave off for work. Late for her job. On a cool sunny spring afternoon. And I said as we arose from the table. It has been an honor and thank you very much for being so kind. Good-bye. Drifting slowly away. Will I ever see you again. A gentle nod of assent. And out the door, to return three days later accompanied by a scoundrel. Wearing a three-piece suit and carrying a cane. She had waved in my direction, returning to her escort's curious expression to explain who Desmond Wren was and how we knew one another. Feeling myself stranded in the silent dark corner. Alone on an island. Thousands of miles separated from civilization. Not understanding the hostility and insensitivity. Wishing not to endure

further damage and suffer careless scarring. I stood up slowly and fettered out the door. To greet the spring sun with a radiant smile, the wound inside turning even colder with incomprehension. Never to see her again, definitely a crushing blow. To my crown.

Out the Raven's entrance down the lane to building two hundred and twelve. Up two flights, Desmond entering the studio. Which is bare and streaked with sun-illuminated paths of grey dust particles. Within the white walls are scattered paper, boards, t-squares and a large desk holding a drawing board. And beyond great glass doors is a balcony. Desmond's nest. A perch from which to suffer the survey of the clutter below.

Across the opposite way an identical balcony belonging to a pleasant elderly woman. Mrs. Charles. And one morning as they sat in their respective balconies, Desmond had said hello. Stunning weather we're having. A munificent gesture the gentle soul greatly appreciated and returned. Pleasantries on a summer morning. Between a lonely young architect and his aging friend. Who had up until then been a reticent member of the human race but had wavered. At the sight of gold.

Day after day spent in this sweltering wee studio. Over graphs and prints. To seclude others' hearts and hopes. Everyone cuddled into one mass of quivering gelatin. Ready to be canned. But first Desmond must decide where to locate the bathroom with the romanesque arch. Frustration and annoyance leading to hopeful productive walks in the park. Searching for the answer along the Serpentine. Where visitors take off their shoes and cool their burning feet. Past foreign girls with heavy accents and curious eyes. Desmond ready with friendly and benign comments. To crush the innuendoes everyone receives, and initiate a universal campaign for the admiration of the candorous gentleman. No one seems to be willing. Please let me take you with me. To a moonlit field of clover. Where I may kneel and sing slow deep ballads and make toasts in your honor. Rejoicing in the warmth of thy lips, touched by your legs as they branch around,

my stump. Desmond taking off his coat to lie in the warm grass of the park. To think about all the fields that one can harvest.

Desmond returning to the cool late afternoon. To the studio to continue on the obstacles of this particular urinal situation. Deliberation swaying and surging forth. As languorous laughter rises heavenly. Sifting gently to the ears of Desmond. Echoes of a remotely familiar voice. Dashing to the balcony and nonchalantly peering below. She is there. With another fellow who also carries a cane.

Desmond retreating into the enclosure. Millions throbbing through-out this London. Desmond alone with no one else's disappointment but his own. Sinking to his knees from weakness of despair. As sea-gulls wing over undulating mysterious waters. Each new wave representing an action. Different, unique and unexplainable. Laughter again finding its way to this hide-out, echoing its surreptitious breath upon the bent figure. Of Desmond.

This must not go unchallenged. Action must be taken. Desmond uncoiling and grimly standing. To demonstrate to the pusillanimous world that Desmond Wren cannot be beaten. Or pushed around. Take a few steps backwards and get set.

Desmond dashing forward, head bent and mouth firm. One foot on the balcony rail. Pushing and lifting. A silent Desmond forward and upward into the sky. Where pigeons often are seen to dwell and fly.

The sun red and receding.

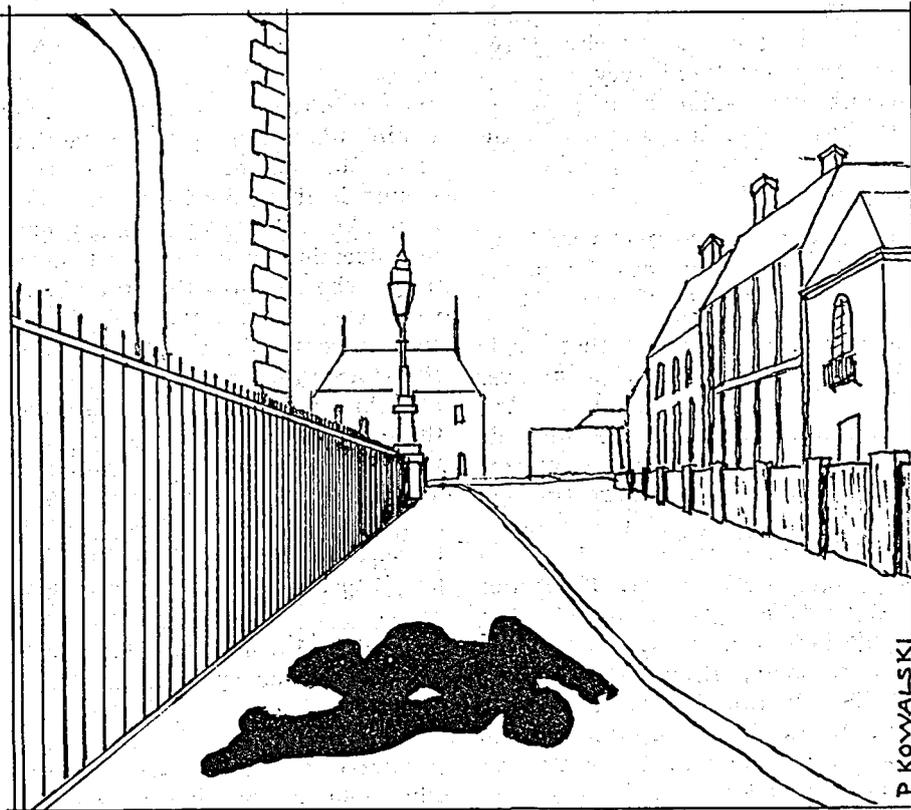
The girl and her friend walking into the pub. The Raven. As Desmond's leap goes unseen. The world blind to strength and courage.

The Icarus man descending. Unto the opposing balcony and continuing momentarily into closed glass veranda doors. Crinkle, crackle. Desmond plunging with a moan of relief. Down to the cold checkered tile floor in a streak of blood. And a tear. Mrs. Charles dropping her late afternoon tea to the floor in fright. A puddle of tea and blood.

The night darkening, otherwise unchanged. As Desmond lies upon the floor in a bloody unconscious state. Having not heard one cheer for his valiant attempt. Done without deceit and canes.

Having finished their drinks and on the way to the theatre, the Fleet couple were passed by a roaring siren. An ambulance on its way to the hospital. Her escort said my what a dreadful racket. And so they proceeded on to the show.

Not knowing that the curtain had already fallen.



Coiner: Climate of Collegiate Theater

by Nick Durso and Lisa Moore

*Dr. Miles Coiner is professor of speech and drama here at Notre Dame-St. Mary's. He is currently directing *They*, a play by Polish playwright Stanislaw Ignacy Witkiewicz. Witkiewicz (1885-1939) is becoming known as one of the most provocative and challenging playwrights of the century and is acknowledged, besides Antonin Artaud, as the precursor of the modern theater.*

They will be performed on February 25 and 26 and March 3, 4, and 5 at 8:00 in O'Laughlin Auditorium.

Scholastic: Do you have a theory of theater?

Coiner: Yes I do—actually I have lots of theories about all kinds of things. The whole position of theater in this country is relatively desperate. One of the things that has happened in the last 15 years is the phenomenal growth of regional theaters. Now, the thing that I find strange is that almost all of those regional repertoire theaters like The Guthrie or the Dallas Theatre Center are all doing the same small repertoires of classical plays. Not only are there very few new scripts done—that even goes for Broadway—but the position of the American playwright is, right now, desperate.

Scholastic: And so, you would say that the same staleness is taking place on the college stage.

Coiner: Most academic theaters in this country conceive of themselves as little Royal Academies of Art, training people to move into the professional theater. We have this kind of attitude but we're training performers to go into graduate programs that would then lead into the professional theater. That's not really viable. There aren't that many jobs open in the first place and secondly, it creates a very sterile situation in terms of that kind of training. One of the things that we see right now is a strange kind of paradox.

Scholastic: Would you say that the ND-SMC Theatre Department is too interested in training and not interested enough in this creative approach?

Coiner: Well, it's not a departmental philosophy that's articulated in any clear way. What it is—it's the national philosophy for academic theater. It's something that comes out of the programs that we were in as undergraduates; and the graduate programs we were in held the unspoken assumptions of the entirety of academic theater in the United States. Academic theater was founded by George Pierce Baker, and I don't think he had a very clear idea of what it was supposed to be in the very beginning. He saw it more as a kind of workshop for dramatic literature courses, basically. And, in a way, I think that that's the kind of attitude that's stayed, although, as I say, unstated, unarticulated; but it permeates the whole thing.

Scholastic: Who chooses the plays here?

Coiner: The directors are chosen and the directors choose the plays. I think it's necessary that it be that way. But one of the things that results is that education goes back to the kind of education that people in education had. By and large people choose plays that they know well. Those are generally plays that they were taught as students and that they teach as teachers. A new idea has sort of struck here and there around the country—the University of Massachusetts has hired a dramaturge for the department; that is, basically a person whose job it is to read plays and to feed the other people in the department with plays.

Scholastic: Do innovations occur in lab theaters as opposed to formal theater?

Coiner: I don't think they're mutually exclusive, but experimentation

occurs more readily in a lab theater situation. When I first came to Notre Dame I did a lab theater production the first semester. Of the people who auditioned, two were theater majors and the other 16 or so were mostly people from my class. I couldn't believe it. I was informed that theater majors want to be seen on the main stage in a major production. Why? The department attracts students who are attracted to the philosophy of the department. There's not much push for change.

Scholastic: What considerations must be made considering the facilities, budget and age group in academic theater, specifically the ND-SMC Theatre?

Coiner: Frankly, the academic theater has so much money compared with trying to do theater outside the academy. Your facility is free and that's the major cost of any theater that tries to operate outside the academy. Therefore, the academic theater has more latitude economically than any other theater. As a matter of fact, a friend of mine argues that the problem with academic theater is that it has too much money—too many facilities. It's too easy and his argument is that creativity declines in exact proportion to the amount of facilities available.

Scholastic: Why *They*?

Coiner: There is really only one reason, a strong reason. When I read it I couldn't sleep that night. For me, directing is so consuming an activity psychologically that unless I'm really committed to a play, unless it's *POW* when I read it, then it's not worth the psychological toll it takes. I find the whole process of directing incredibly weird. When I read some plays, images appear in my imagination. They immediately come with a kind of feeling about them and I know that that is a play that I've got to do and I can't really state rationally why.

Basically *They* felt right, the images were there and it hit me that way. One thing I liked about *They* is the kind of energy in the thing. I got this sense from the first line of the play, this incredible machine begins and it runs inexorably through three acts at breakneck speed. And the internal dynamism of the script itself fits student actors. It is that kind of energy and dynamism that is the potentiality of youth, right? That's what being young is about. I wanted to see whether or not student actors could put their own kind of dynamism and energy together with the dynamism and energy of the script. That grabbed me.

Scholastic: Could the power come from a deliberate intention on the part of the author to parody what we might think of as modern middle-class psychological drama in the hands of someone like Albee or O'Neill—instead of ordinary characters we get crazy artist figures and lurid women?

Coiner: Very possibly. I find Witkiewicz's art absolutely fascinating. Perhaps we have to go to Witkiewicz himself—what a strange person! His father said that his son was going to be a genius and an artist and proceeded to educate him to be a genius.

Coiner: There is not really a Witkiewicz canon at this point. *The Madman and the Nun* is probably the most produced play in this country because it's a little more accessible. It's shorter, too, so you don't risk the length in terms of the energy.

Scholastic: Have all of the works been translated?

Coiner: Almost everything now has been translated. Gerould has two volumes out, but there are other plays that are being translated and being done. There is a school in New Jersey that has done nothing but Witkiewicz plays for the last two years. A cult has started in this country, too.

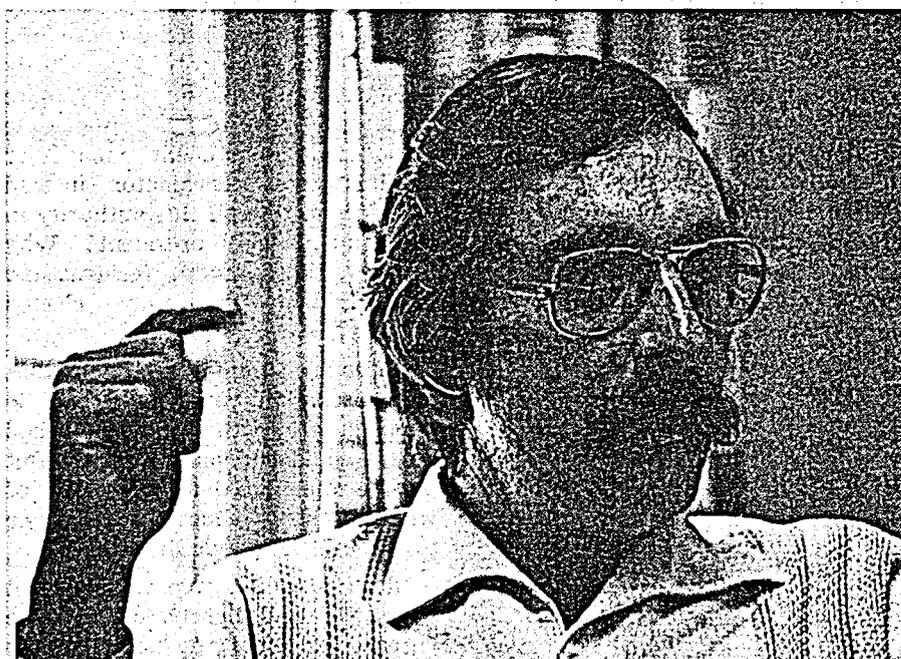
Scholastic: *They* is a play about the confiscation of art objects—who are they?

Coiner: One of the things I find fascinating is that "They" are the conservative forces, the members of the old aristocracy and the military. Witkiewicz is talking about a world in change; that is, a world that is moving and changing all the time. Art is indicative of that change. Art is the creative process; it's also the vitality and energy of the culture. These forces are forces that want to stop it. They want to say, "That's enough, no more change." The destruction of modern art is ultimately to stop change altogether, to freeze.

It's strange because this is 1920—Hitler is far off, even Mussolini hasn't come to power. Yet Witkiewicz has prophesied the philosophy that drives Fascism. I think Witkiewicz sees that really ominous prospect of that kind of movement. "They" always justify themselves by saying that modern art indicates a decadence, a decline. "They" don't see themselves as elements of the decay, but halters of it. Witkiewicz is saying that modern art indicates vitality and potentiality and the people who want to stop movement are ominous.

Scholastic: So why haven't we heard of this man, Witkiewicz?

Coiner: You will.



"When I read it (*They*) I couldn't sleep that night."—Miles Coiner, Professor of Speech and Drama

Scholastic: In directing a play that is that dynamic, does the creativity come from the director's imagination?

Coiner: It has to come from the rehearsal and the actors knowing exactly what they're doing. Auditions are very important. One of the things I was looking for was a sense that people could give me that energy, that they had that kind of drive. I'm very pleased so far with the cast. From the beginning rehearsals, scenes cracked. There are scenes already that have that kind of drive and *POW*. Usually translations don't give you dramatic language but I'm astonished at Gerould's translations.

Scholastic: How much writing did he do?

Coiner: A ton. Between 30 and 40 plays. His father was an incredible man himself—a very good painter and a kind of cult figure in Poland. After World War I, Poland became a republic and it was Stanislaw Witkiewicz [the father] who created the place for the recreation of a Polish art based on the folk art. His father was in on the explosion in art after the war and encouraged young artists.

Scholastic: How do you feel about *They* in relation to the rest of Witkiewicz's plays?

The Last Word

by John Phelan



Before you know it, it's going to be time to elect a new student body president. This yearly ritual, almost a rite of spring, brings with it grand election promises, numerous slurs on the previous administration, energetic new faces and a general student apathy. Each year the students trickle to the polling booths and somewhat randomly select their leader for the next year. Ten minutes later, all is forgotten.

This year does not promise to be much different. Within the past few weeks, there have been several rumblings about the hierarchy of student government. It seems that no one can figure out who is governing whom. One candidate for student body president, Ken Ricci, has taken credit for an audit of his division, the Student Union. I don't want to accuse anyone of electioneering, but the time chosen for the audit seems terribly convenient. This is especially true when the candidate's comptroller claims to have been calling for the audit since last April.

What is really called for this year is not so much the election of an honest and dynamic person who can propel student government to new heights; rather, what this University needs is a new system of student government.

All of the problems within student government are more problems of the system than of the people. If the purpose of the Student Body Congress had been better defined and if its goals had been more specific, the battle between the president and the Congress wouldn't be going on now. If Student Union had a delineation of control over both its direction and its money, it

wouldn't have gone into debt two years ago and wouldn't be heading that way now. The internal framework of student government is so nebulous right now that the chart outlining the hierarchy of government which was published in this year's *du Lac* is already out of date. That chart was drawn up by the present student body president.

A further example of the confusion within the system is the never-ending question about what student government is doing. No one really knows what student government is doing or how hard they are trying to do whatever it is they are trying to do. The question exists because there is no direct means of communication between them and the students. The only means of communication that are made use of are *The Observer* and WSND. But it is neither the responsibility nor the purpose of these medias to convey student government press releases. In fact, they are better suited to play the role of the antagonist.

Student government needs to revitalize itself. This may be akin to saying, "Physician, heal thyself!" but no one else is going to do it for them. There isn't going to be any grand revival of student interest in government that will lead to a glorious *coup d'état*. The government must generate the interest. No one is or ever will be in a position to challenge student government from the outside. Change must be initiated from within.

We need to take an overall serious look at the structure of authority in the student government. Why must the Ombudsman be controlled by the student body president? Why

shouldn't the Student Union director report directly to the student body president? What exactly are the responsibilities of the student body president? Would it make more sense to elect three or four people to positions like student manager or administrative coordinator instead of incorporating all this authority in the student body president? Why are the student body president and vice-president the only elected officials?

There are so many directions that this discussion could take and so many questions that could be asked that I could run on for pages. But most people have a good idea of what to ask; we just need someone to explore the possibilities.

Ideally, student government would not be taken lightly. While the "great" issues of the past like the Vietnam war or the draft no longer exist in this more docile age, the place and role of student government does not have to lessen. They must specifically define their purpose, no matter how mundane it may seem, and organize a structure that is efficient and effective.

I am not in the position to endorse any candidate in this column and I don't really want to endorse anyone, but I will suggest that all the candidates concentrate their efforts on the structure of student government. This is where the problem lies and until something is done about it, any administration will be slow and cumbersome. Their efforts, for the most part, will be for naught.

If no one is willing to revitalize the bureaucratic superstructure of student government, then we should junk the whole damn thing.

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What is THEY?

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THEY

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