

Goerner's refusal receives praise

by David Rust,
Senior Reporter

Members of the Academic Council yesterday voiced their admiration for government professor Edward Goerner's refusal of the Sheedy Award for excellence in teaching and the \$1000 stipend that accompanied it, but differed in their reactions to Goerner's reasoning behind his refusal.

Goerner refused the award in a letter sent to Arts and Letters Dean Frederick Crosson as published in last Thursday's Observer. In it he explained that he could accept neither money nor the award itself without "affirming in deed (if not) in word" his agreement with the recent action taken by the Academic Council rescinding a motion which would subject the University President's appointees to the office of the Provost to the approval of the Council.

Goerner told Crosson in his letter that "The Council seemed to be moving in the direction of confirming the status of the faculty as a body of 'Uncle Toms' " with its agreement to University President Fr. Theodore Hesburgh's arguments against the Provost's appointment being made contingent upon the vote of the Council.

"Dr. Goerner is a person whose integrity I've respected a good deal, and I admire his conviction," said English department Chairman Edward Vasta.

Vasta also agreed with Goerner's general philosophy on the nature of the relationship between the faculty and the administration.

"It's not what it should be," agreed Vasta. "But I differ with him in this instance on how a better relationship could be achieved."

Vasta said he had voted for Goerner's motion "the first time around," but that Fr. Hesburgh had proposed another system with which he found himself in more complete agreement.

"He (Hesburgh) was proposing that the President come to the Academic Council with a list of all his candidates for Provost," said Vasta. "The Council would discuss them and then present the record of their deliberations to the President, who must in turn present it with his own recommendations to the Board of Trustees."

"I prefer that to a veto vote," he said.

For one thing, the English department chairman explained, the faculty should never have the final say in matters concerning the University as a whole. A Provost's duties, said Vasta, concern more than just regulation of academics.

The reason he voted for Goerner's original motion, he explained, was because "There was no other motion around giving us an alternative to having absolutely no say at all."

Vasta also had a second reason behind his vote for Hesburgh's proposal.

"I've spent 15 years on University committees," he said, "and I've come to see that on this campus the administration gets what it wants. Our 'debates' over administration proposals are seldom more than polite discussions, after which we pass the things."

So, concluded Vasta, if "The faculty had veto power, they wouldn't use it."

"On the other hand," he went on, "if we have all the candidates before us and we explore all the possibilities, then the hard rocks of the issues are raised. Practically, Fr. Hesburgh's solution makes better sense."

Council member Paul Rathburn, local chapter president of the American Association of University Professors, disagreed that Hesburgh's solution was the better.

"I believe Professor Goerner's original motion was correct and that he deserves the teaching award now more than ever before," said Rathburn.

"I agree with the principle involved, the principle of academic government by consent," said Rathburn. "I agree with Dr. Goerner that for the Board of Trustees and the President to impose a Provost on us from on high smacks of 'academic despotism' (Goerner's phrase)."

"The Provost is, after all, the administrator of the faculty, not its master," said Rathburn. "His leadership role is based on the authority delegated to him by the Board of Trustees, but it will be a hollow authority if he does not have the faculty's vote of confidence."

He went on to say the this principle was "given

special clarity" by the A.A.U.P.'s 1966 statement On the Governance of the University.

"This statement is routinely recognized by distinguished universities," said Rathburn. "And it was recognized by our own Academic Council until, at Fr. Hesburgh's urging, the Council chose to reverse its vote."

Rathburn used the University's situation under present Provost Fr. James Burtchaell as evidence for his argument for "academic government by consent."

"Fr. Burtchaell's two years in office have been marked by continuing dissension, disputatious public letters from the faculty, and other forms of controversy," recalled Rathburn. "I have no doubt that some of this could have been avoided had this principle (of government by consent) been observed at the time of his appointment."

History Department Chairman Bernard Norling said he could sympathize with Goerner's "seriousness" but not his particular conviction.

"I wouldn't want to criticize him (Goerner) because anyone who would turn down \$1000 is quite serious about his principles," said Norling.

But Norling has "no quarrel with the way the administration runs this place."

"It's in the nature of an organization to have people on top making the decisions," said Norling. "It's the same for federal governments, city councils, baseball teams, churches and universities."

"If the faculty gets involved they become administrators and no longer faculty," he said. "Now, whether or not they'd be better administrators is perhaps another question."

College of Engineering Dean Joseph Hogan agreed that Goerner's motion to require any nomination to the office of the Provost be approved by the Academic Council would be undesirable.

"I don't know when Dr. Goerner came to Notre Dame," said Dean Hogan. "I believe it was before I came, and I got here in 1967."

Before I came I knew that the institution was a Holy Cross order and had achieved its renown as a Holy Cross order. I didn't expect it to be like other in-

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Hart notes congressional civil rights lag

by Jim Ferry
Staff Reporter

Senator Philip A. Hart (D-Michigan) concluded Notre Dame's Second Annual Civil Rights Lectures Friday night when he spoke on "Civil Rights from a Congressional Perspective: the Future."

University President Father Theodore M. Hesburgh introduced Hart at the final session of the Law School-sponsored event and called

him an "apostle of justice," explaining that Hart was personally responsible for much of the civil rights legislation of the mid-60's.

Noting the small crowd at the event, Hesburgh observed that "a lot of people just don't care anymore about civil rights."

"I believe we're up against thin pickings in the area of civil rights, but somehow it remains our most constant and most everpresent problem."

Hart reiterated this, noting that the current disinterest in civil rights is present even in the Senate.

"When I said that I was going to South Bend to talk on civil rights," said Hart, "one of my colleagues that sat next to me replied 'Who wants to hear a civil rights speech?'"

"I don't want to be too precise, but then I don't want to be too imprecise either. Senator Kennedy sits on my left and Senator Muskie on my right."

Hart attributed much of the past progress in the area of civil rights to the Civil Rights Commission, chaired by Father Hesburgh until last year.

"I loved Martin Luther King, but I'd like to figure in Notre Dame," Hart said, commenting directly upon the leadership of Hesburgh, to whom the lecture series is dedicated.

Referring to future progress in civil rights legislation, Hart admitted that "from the capitol, it's not a very rosy picture."

"I get to thinking sometimes that they're organizing raiding parties to attack civil rights legislation."

Hart illustrated this when he told of several acts that were placed on

file to cut back on the voting rights act. He admitted that some parts of the act were "unduly burdensome now" and that there's "undeniably a new South" but that we should "hang on" to the act as it stands now until 1975.

Hart felt that what progress was made was good, but that "the remaining climb requires more than good will." He said that the statutes outlawing discrimination have to be reinforced with voluntary actions. Hart suggested that "incentives" be used to reinforce these actions.

Touching upon the area of quota employment requirements, he said that "it must be made clear that no

'bumpings' would take place and that there would not be an influx of unskilled workers."

"Most of all, we have to avoid blacks and whites thinking that they're pitting themselves against each other for the same jobs."

Facing the busing issue, Hart commented that "the election is behind us, and that sometimes brings us more sanity."

"The unknown is a fertile breeding ground for rumors. No court has ordered busing to achieve racial balance."

But Hart feels that busing can work. "The school children of Pontiac, Michigan, where people dynamited the buses, made it

work. After the television cameras left, they made it work."

Hart asserted that the "lack of support for a lot of civil rights measures is a result of misunderstanding."

Future civil rights progress will take "leadership with some kind of political risk," commented Hart, "and not a justification for inaction."

"It isn't convenient, easy, or popular today, to work for civil rights, but it's right to continue to try."

Hart was also presented with a plaque by Fr. Hesburgh thanking him for his participation in the lecture series.



Hart: I loved Martin Luther King but I'd like to figure in Notre Dame. (Photo by Mike Budd)

Saturday's block party gave friends, neighbors and strangers a chance to share some time, and some refreshments together. (Staff photo by Mike Budd)

world
briefs

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Phnom Penh, Cambodia—Three tankers and two cargo ships from an embattled convoy of 18 vessels reached Phnom Penh, the besieged capital of Cambodia, with the first fuel the city has received in two weeks. The shell-pocked tankers brought enough fuel to last for six days.

Government officials said nine tankers were needed to ease the critical fuel shortage that began last week when communist troops cut all roads to the capital and blocked traffic on the Mekong River.

Washington—James W. McCord Jr. has told a federal grand jury that Kenneth W. Parkinson, a key attorney for the Republican re-election committee, was responsible for making cash payments to the Watergate defendants in return for silence after their arrest inside the Democratic National Committee headquarters last June. Reliable sources said that McCord, one of seven men convicted for their role in the break-in, testified that Parkinson was responsible for "applying the pressure" on the defendants to plead guilty shortly before the trial began in January.

New York—Monday is the third anniversary of Earth Day, an interlude of contemplation of the nation's deteriorating environment and of resolve to rehabilitate and protect it. The anniversary celebration will continue for a week under presidential proclamation. The nation has been profoundly altered by the environmental revolution which has brought about important new legislation, major changes in government, and legal and educational innovations.

Liu, Fitzgerald appointed
in recent announcement

Notre Dame has announced appointments of a new director, for the Center for the Study of Man in Contemporary Society and a new assistant vice president for advanced studies-instruction.

Dr. William T. Liu, professor and chairman of the Department of Anthropology and Sociology, is the new director of the Center, and Dr. John J. Fitzgerald, who has been acting director of the Center, is the new assistant vice president for advanced studies-instruction.

Rev. James T. Burtchaell C.S.C., University provost, said both appointments are effective July 1.

Liu, a native of China, received his B.A. from the College of St. Thomas, St. Paul, Minn., his M.A. from Notre Dame, and his doctorate from Florida State University in 1958. He also did post-doctoral work at the University of Chicago.

He taught at the University of Portland before joining Notre Dame's faculty in 1961. At Notre Dame he was director of the Institute for the Study of Population and Social Change and, more recently, of the Social Science Training and Research Laboratory. He was appointed chairman of his department in

1971, following a year as visiting professor in Johns Hopkins University's Department of Population Dynamics.

The Center which Liu will head coordinates interdisciplinary research in the social sciences and humanities and was first directed by Dr. George M. Shuster. Noting a trend toward interdisciplinary studies in higher education, Father Burtchaell said, "Dr. Liu is not only a highly respected scholar but also a proven organizer of teams of scholars. He will continue the unifying leadership provided by Dr. Shuster and his successor, Father Ernest Bartell."

Father Burtchaell also said Liu would hold a concurrent appointment as associate dean of the College of Arts and Letters in order to reflect the close ties between the Center and the College.

Fitzgerald, who has taught at Notre Dame since 1937, received his undergraduate degree from Boston College in 1933 and his doctorate in philosophy from the University of Louvain in 1937. Before his appointment as acting director of the Center for the Study of Man in September, 1971, he

served as acting chairman of the Department of Philosophy. He is a former head of the Association of Chairmen of Doctoral Programs in Philosophy in American Catholic Universities, formed in 1968.

Dr. Robert E. Gordon, vice president for advanced studies, welcomed the appointment of Fitzgerald to a post vacated by the return of Rev. William A. Botzum C.S.C., to full-time teaching in the Department of Psychology. "We will work closely together to implement several programs in Advanced Studies that have been on the backburner for the past year," he commented.

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on campus today

- 1:00 p.m.-5:00 p.m.--daily adoration of the blessed sacrament, corby hall chapel.
- 3:30 p.m.--lecture, cardinal o'hara series, prof. arnold r. weber, lib. aud. and lounge.
- 6:30 p.m.--mini-course, taxes, 204 o'shag.
- 7:00 p.m.--meet your major, english, architecture aud.
- 7:30 p.m.--meeting, circle k, room 339, o'shag.
- 7:30 p.m. -- duplicate bridge, students and faculty welcome. la fortune rathskellar
- 8:00, 10:00 p.m.--movie, contemporary french classic, engineering aud.
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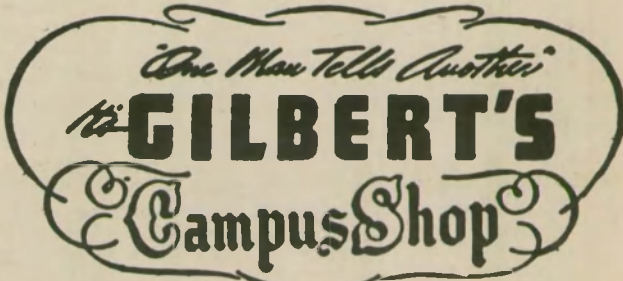
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ON THE CAMPUS . . . NOTRE DAME

Artist Pablo Picasso dies at age 91

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Mougins, France, April 8—Pablo Picasso, the titan of 20th century art, died this morning at his hilltop villa in the commune of Notre Dame de Vie here. He was 91 years of age.

The death of the Spanish-born artist was attributed to a heart attack by Dr. G. Rance, a local physician who was summoned to the 35-room mansion by the family. Rance said that Picasso had been ill for several weeks.

With him when he died was his second wife, Jacqueline Roque, 47, to whom he was married in 1961. In the last several years he rarely left his 17-acre estate, which was surrounded by barbed wire. He had been in exile from his native land since 1939, when Generalissimo Francisco Franco defeated the Republican Government of Spain in a three-year civil war.

About 10 days ago Picasso was helping to assemble 201 of his

paintings for exhibition at the Avignon Arts Festival, which will open May 23 in the Palais des Papes there. According to Paul Puaux, the Festival Director who had visited the artist at his home on the Riviera above Cannes, the canvases covered his output from October, 1970 to the close of 1972.

"There was something completely different, something more serene, something less tortured in certain paintings," Puaux said today in Paris. He added:

"You feel there is a change, a new period. There is much less eroticism and much more softness. His wife told me that he was working much more slowly, more deliberately now, searching and dogging into each canvas."

The main subject of 201 works of art, Puaux said, "Is man, as always — children, a number of mothers with child, but also musical instruments, trumpets and flutes, birds and one very, very beautiful landscape which is

rather unusual for Picasso."

The dominant color of the canvases is bistre, a warm, brownish black, Puaux said.

Three years ago 167 of his paintings and 50 drawings were shown in the Palais de Papes. They constituted Picasso's production from January, 1969 through January, 1970. The pictures were mostly of vibrant men and women, often coupled embracing. There were also dozens of goateed, lusty figures that the artist's friends called "The Musketeers."

In 1971, on the occasion of Picasso's 90th birthday, the Museum of Modern Art in New York, which has the world's largest public collection of his works, put on a special exhibition. At the same time, the French Government displayed some of his works in the Grand Gallery of the Louvre. It was the first time that the gallery had exhibited the work of a living artist.

As for Picasso, he ignored his birthday, shutting himself up in his

villa and refusing even to receive a delegation from the French Communist Party, of which he was a member, that included his old friend, Louis Aragon, the poet.

The artist had a succinct reply to those who asked him why he was a Communist. "When I was a boy in Spain, I was very poor and very aware of how poor people had to live," he told a journalist in 1947, adding:

"I learned that the Communists were for the poor people. That was enough to know. So I became for the Communists."

Sometimes, however, Picasso was an embarrassment to his Party. A portrait of Stalin executed on the Soviet leader's death in 1953 caused a furor in the Party leadership. Earlier, the Soviet Government had locked its collection of his early works in the basement of the Hermitage Museum in Leningrad.

Publicly, Picasso affected to be amused by the Soviet Union's banishment of his paintings. Everyone had a right to react to his work as it affected them, he said.

Although the artist passionately detested Franco, he admired his fellow countrymen. An expression of this affection for them was his decision, in the spring of 1970, to give 800 to 900 of his early works to Barcelona. These were said to be the best of his output up to 1917.

Earlier, in 1963, Picasso's close friend, the late Jaime Sabartes, had donated his Picasso collection

of some 400 works to the city of Barcelona, and the Palacio Aguilar had been renamed the Picasso Museum. However, the Franco regime covertly opposed the museum, and the artist's name was not on the door.

A Paris friend credited Picasso's gift to Barcelona to his sense of irony. "He liked the idea of putting an important Picasso collection right in the middle of Barcelona when there is unrest in Spain and Franco on his way out," the friend explained.

Outside of Barcelona, where Picasso was regarded as a local catalan who had made good, the artist's paintings were sometimes hostilely received. A gang of Madrid youths destroyed 24 of his works there in 1971, and a store that had displayed his bust was looted. In South Korea, a businessman who sold watercolors under the trademark of Pablo Picasso was arrested four years ago on suspicion of violating a law banning priase for Communists.

Picasso's works fetched enormous prices at auction, in the hundreds of thousands of dollars. By sales through his dealers, the artist himself became wealthy, although the precise size of his estate was not known.

In addition to his widow, Picasso leaves four children—Pablo, Maya, Claude and Paloma.

Plans for the funeral of Picasso were incomplete last night.

THE OBSERVER

Picasso Death

Monday, April 9, 1973

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Picasso analysis

A genius for the ages in a variety of roles

by Alden Whitman

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There was Picasso the neoclassicist; Picasso the cubist; Picasso the surrealist; Picasso the superb draftsman; Picasso the ribald; Picasso the faithful and faithless lover; Picasso the effervescent, exuberant liver; Picasso the Bohemian; Picasso the Saturnine and surly; Picasso the cunning financial man; Picasso the publicity seeker; Picasso the smoldering Spaniard; Picasso the cruel giber; Picasso the extraordinary joker and charade performer; Picasso the generous, Picasso the scrooge. Even Picasso the playwright.

A genius for the ages, a man who played wonderful yet outrageous tricks with art, Pablo Picasso remains without doubt the most original, the most protean and the most forceful personality in the visual arts of this century. He took a prodigious gift and with it transformed the art world.

"For me, a picture is neither an end nor an achievement but rather a lucky chance and art experience," he once said. "I try to represent what I have found, not what I am seeking. I do not seek—I find."

On another occasion, however, he saw his work in not quite so eclectic a light "everything I do," he said at 76, "is only one step on a long road. It is a preliminary process that may be achieved much later. Therefore my works must be seen in relation to one another, keeping in mind what I have already done and what I will do."

For all of his guises, or disguises, Picasso had an amazing fecundity of imagination that permitted him to metamorphize a mood or an idea into a work of art with bewildering quickness. He was, in Andre Malraux's words, "the arch wizard of modern art," a man who, as a painter alone, produced well over 6,000 pictures. Some he churned out in a few hours; other took weeks.

"What is art?" a visitor once asked Picasso. "What is not?" he replied. And he proved this point once by combining a bicycle seat and a pair of handlebars to make a

bull's head.

Picasso was so much known for works that blurred or obliterated traditional distinctions between beauty and ugliness and for depersonalized forms that he was accused of being an antihumanist. That appraisal disturbed him, for he regarded himself, with all his vagaries, as having created new insights into a seen and unseen world in which fragmentation of form was the basis for a new synthesis.

"Whatever the source of the emotion that drives me to create, I want to give it a form that has some connection with the visible world, even if it is only to wage war on that world," he explained to Francoise Gilot, who was one of his mistresses, herself a painter.

"Otherwise," he continued, "a painting is just an old grab bag for everyone to reach into and pull out what he himself has put in. I want my painting to be able to defend themselves, to resist the invader, just as though there were razor blades on all surfaces so no one could touch them without cutting his hands."

In the long course of upending traditionalism, Picasso became a one-man history of modern art. In every phase of its turbulent (and often violent) development he was either a daring pioneer or a gifted practitioner. The sheer variousness of his creations reflected his probings of modern art for ways to communicate the multiplicity of its expressions; and so Picasso could not be categorized as belonging to this or that school, for he opened and tried virtually all of them.

In his peripateticism he worked in oils, watercolors, pastels, gouaches, pencil and ink drawings and aquatints; he etched, made lithographs, sculptured, fashioned ceramics, put together mosaics and constructed murals.

Exhibitions of his work, especially in his later years, were sure-fire attractions. The mention of his name was sufficient to lure thousands, many of them only barely acquainted with any art, to museums and galleries and benefits. Reproductions and prints were nailed up in hojes all over the

western world, a certain mark of the owner's claim to culture. Originals were widely dispersed, both in museums and in the hands of collectors wealthy enough to meet Picasso's prices. And they were steep. In 1965 he charged London's Tate gallery \$168,000 for "Les Trois Danseuses," a painting he did in 1925. For a current painting, private collectors felt that \$20,000 was a steal and \$35,000 not too much.

As Picasso's fame grew, so did his income until it got so that he could manufacture money by sketching a few lines on a piece of paper and tacking on his dramatic signature. He was probably the world's highest paid piecworker, and there were many years in which he garnered more than \$1 million.

"I should like to live like a poor man with a lot of money," he had said in the days when he was desperately poor and burying some of his paintings for heat. He kept this attitude in the later, affluent years.

All his studios and homes—even the 18-room rambling La Californie in the corniches above Cannes—were crammed and

cluttered with junk—pebbles, rocks, pieces of glass, a hollow elephant's foot, a bird cage, African drums, wooden crocodiles, parts of old bicycles, ancient newspapers, broken crockery, bullfight posters, old hats, weird ceramics. Picasso was a compulsive collector of oddments, and he never threw any of them away, or permitted anyone to move any object once he had dropped it, tossed it, or placed it somewhere.

Picasso liked not so much to converse as to talk, and his monologues were usually witty. His agile mind leaped from subject to subject, and he had almost total recall.

The same sort of magical intensity with which he talked went into his artistic creativity. And the marvel was that his zest and his buoyant health through his 80's were undiminished from what they were in his 20's. He always had several projects in hand at the same time and to each he seemed equally lavish with his talent. "Painting is my hobby," he said. "When I am finished painting, I paint again for relaxation."

Mood was a vital ingredient of Picasso. Everything he saw, felt or

did was for him an incomplete experience until it had been released and recorded. Once he was lurching on sole and happened to hold up the skeleton so that it caught his glance. He got up from the table and returned almost immediately with a tray of clay in which he made an imprint of the skeleton. After lunch he drew colorful designs around the filigree of the bones, and the eventual result was one of his most beautiful plates.

Here, as in other art areas, when the inspiration was upon him he worked ceaselessly and with such concentration that he could, for example, paint a good-sized picture in three hours.

Picasso was a short, squat man with broad, muscular shoulders and arms. He was proud of his small hands and feet and of his hairy chest. In his old age his body was firm and compact; and his cannon-ball head, which was almost bald, gleamed like bronze. Set into it were deep black eyes of such penetration and alertness that they became his hallmark.

Women were one of Picasso's

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Goerner's decision draws praise from Academic Council members

(continued from pg. 1)

stitutions. I expected that the Order, through the President, would exercise a different type of control. "Frankly," continued Hogan, "I am concerned we are getting to the point where we become wholly democratic."

"I don't know if I fully understand Dr. Goerner's position," said Hogan, "but I am disappointed with it. I can see it as another step along the road, which includes losing our Holy Cross presence then our Catholic identity, to our becoming like any other state institution."

"I came to Notre Dame because it was different," said Hogan. "I believe Dr. Goerner's proposal leads us down a road away from that difference."

Business College representative on the Academic Council junior Chris Nedeau was reluctant to make a statement about the situation, pleading the fact that the issue was too complicated and too sensitive to discuss.

He could say that "It's tremendous when a man has the power of his convictions." Otherwise, said Nedeau, discussion on the issue would have to ultimately concern the question of the faculty's position in the University.

Nedeau was anxious that the Council retain men like Goerner.

"We have his thinking and eloquence on the Council," said Nedeau. "Anyone willing to be that involved is someone we need very badly."

It still remained in question, however, if Goerner means to stay on the Council.

"The Academic Council (by its rescission of his motion) has defined itself as a body that rejects a conception of the University as a community in a common search for truth and a common love for wisdom," said Goerner in his letter to Crosson.

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

Featured at King memorial

Farmer proposes forward outlook for blacks

by J. Patrick Boyle
Staff Reporter

A memorial service was held at Sacred Heart Church for Dr. Martin Luther King last night. The service, commemorating the fifth anniversary of his assassination, was a mixture of songs, dances and speeches.

The main speaker of the evening was James Farmer, a prominent civil rights personality. Farmer was a close associate of the late Dr. King and is presently on a nation-wide lecture tour.

Farmer hailed Martin Luther King as, "the greatest man that Black America has ever produced." He called the sixties, the Martin Luther King Decade, a

time when the questions of civil rights were clear, when one could readily distinguish between success and failure.

"We had justice on our side," said Mr. Farmer. "Anyone against us was on the side of evil, injustice, and immorality."

The seventies have presented the blacks with problems that are infinitely more complex. "These problems deal with education,

slum housing, the income gap, and most importantly," says Farmer, "how to bring people together."

Farmer warned the audience of about 100 people, which included Fr. Hesburgh, not to spend all of one's time mourning the past. "We must try to understand it, use

it to define the present, and to tell us how to seize the future." The civil rights spokesman urged the blacks to "take stock of where we are now and decide where we should go."

Farmer feels that everything has changed for the black man, yet paradoxically, everything is still the same. He is saddened because Martin Luther King's dream seems to be farther away today than it was in the early sixties. Mr. Farmer stated: "There seems to be more segregation and racial tension in our country today, than since the time of the reconstruction period."

Farmer feels the blacks have been neglecting themselves for too long. He said, "We have discovered our heritage, the roots of our culture and ancestry in

Africa, and it is time to practice self-love."

The former associate of Dr. King closed by saying, "Dr. Martin Luther King's message to us in the seventies would be to achieve cultural pluralism."

The program was co-sponsored

by the Student Union Academic Commission, Office of Campus Ministry, and the Black Cultural Arts Festival. The Notre Dame Jazz Band, directed by Fr. George Wiskerchen, and the Liberation Singers, directed by Willie Coates, performed during the evening.



Farmer: Anyone against us was on the side of evil, injustice, and immorality. (Staff photo by Mike Budd)

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Griff: 'A very deep happiness'

by Steve Magdzinski
Staff Reporter

To Fr. Robert Griffin, being named Senior Fellow of the Class of '73 is to have the students who voted for him say, "We accept what you've done." In an interview Saturday, "Griff" talked about himself, the award, Notre Dame and the country.

Asked about his feelings on being named Senior Fellow, Fr. Griffin said, "It's feeling a very quiet and yet very deep happiness. That it should be given to me, the first Notre Dame person, of all the great Notre Dame people that have been here, I really can't put into words the kind of happiness I feel. I'm just so tremendously thrilled about the whole thing."

Fr. Griffin compared his feelings to being covered with a blanket in the middle of the night by a good friend. He said it was a feeling of having loved and cared for a place and its people very much, and to receive a word of thanks for what he has done.

Pointing proudly to a brightly-colored sign that said "Griffin Hall," Griffin said a group of off-campus students who learned he had been named Senior Fellow promptly named their apartment after him.

Born and raised in a Protestant family on the coast of Maine, Griffin became a Catholic in his teens. He graduated from Notre Dame in 1949, after which he entered the Holy Cross novitiate. He was ordained a priest in 1954 and did graduate studies at Notre Dame, Harvard and Boston University.

Before returning to Notre Dame in the mid-sixties, Griffin taught English in high school and at Stonehill College. At the end of his first year living on the third floor of Keenan Hall, a group of students requested he come back the next year. Vice-President for Student Affairs Fr. Charles McCarragher invited Griffin to join the Campus Ministry and he has been rector of Keenan ever since. "What I really am is an English teacher who is, for awhile, doing something else."

After contemplating for a moment, Griffin looked up and said, "I collect canes, unicorns and whales."

Black Heritage presents
historical, cultural exhibitby Mike Baum
Staff Reporter

Black Heritage, Incorporated, an organization devoted to destroying "the myths that have been spun like a cocoon around the Afro-American," is presenting an exhibit of the history and progress of black culture in the 2nd floor ballroom of LaFortune Student center.

The exhibit, which will remain standing until Wednesday, is comprised of some 160 panels illustrating the development of chattel slavery, and the related economics, its influence on American society and culture, and its influence on the black people.

"It says something about the mood of the times and of the students that they chose a non-celebrity for the award," said Griffin. "I sense and I don't want to impose my views on others—that there is a lack of leadership in the country. I think that at such a time the students turn to someone within the community." He said the best of our leaders have either been assassinated or hurt by the political maneuverings of others.

It is said, he observed, that we have as President "no one stronger than Richard Nixon and no one stronger to oppose him than George McGovern, who is a good man. But we need not a good man. We need a charismatic man who can give us a sense of our own direction."

Some students had earlier asked Griffin who they could nominate for Senior Fellow. He felt they were looking for someone who would quietly represent the values they respect.

"I suggested a typical father of a typical senior," he said. "Someone who symbolizes the decent life, the good values of lovingness and caring for family. In honoring such a person, they would be honoring all the dads and those kinds of things that give us strength as people and as a nation."

Asked about this year's Senior Class as compared to the other three classes, Griffin noted that each class has a personality of its own, which is a combination of all the individual personalities that make up the class.

"You can realize the difference when you compare the Seniors and the Freshmen," said Griffin. He noted that this year's senior class is the last class of the protest years. It is the last class to have been here during the Kent State shootings and aftermath. The Class of '73 were freshmen when the Campus Ministry held a Mass for peace in front of the Memorial Library in May, 1970.

Griffin said he and one of this year's freshmen were recently discussing President Nixon. Griffin mentioned some of the things he felt Nixon had done somewhat questionably in the past. The boy responded by saying, "You can't expect us to remember

that. We were too young at the time."

Griffin responded, "Those who forget history are doomed to repeat the mistakes of history."

The freshmen don't understand what Notre Dame has gone through to achieve coeducation, according to Griffin. They are different from the seniors, because they never experienced "the slow twisting of the person that occurred in this all-male atmosphere." They did not experience the "screaming insistence" to go coed.

"Now that coeducation is here and sacrifices have to be made, people are resentful," Griffin said. He asserted that young people coming to Notre Dame now have an unwillingness to make the kinds of sacrifices necessary if Notre Dame is to go truly coed.

Musing about the changes that take place in the Notre Dame student, he said, "There is a particular charm about freshmen. They want to be bug-eyed. They are intrigued by all the excellence of the place."

By the time a student is a senior, he said, he has come to Notre Dame as an idealist, has gone through a period of disillusionment, and by the time he is a senior, he may have turned around. "And he may begin to go to Church again -- or at least question

his agnosticism."

Asked how Darby O'Gill, Griffin's cocker spaniel, felt about the award, Griffin said, "So far he hasn't said much about it, but then, he's had other things on his mind." He said Darby had been running around with "harlots and Republicans."

Griffin said one of the publishers of his new book, *In the Kingdom of*

the Lonely God, said to him, "You're basically a conservative man, but you never let it get in the way of your humanity."

"How much I let my conservatism get in the way, I have no idea," said Griffin. "But I do suspect I am rather conservative. Of course, it all depends where the other man is standing that makes you liberal or conservative."



Fr. Griffin: feeling of having loved a place and its people and receiving a word of thanks.

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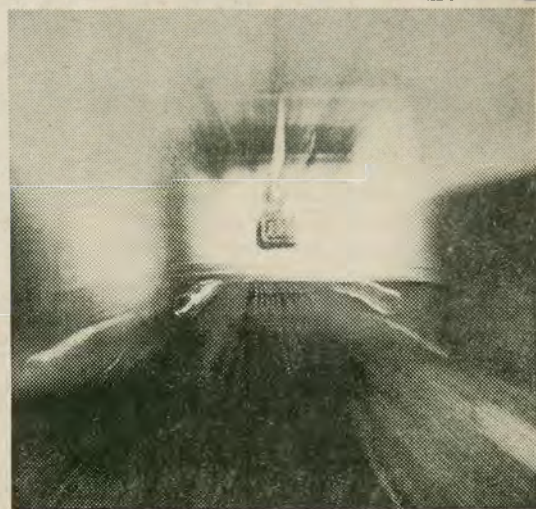
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(continued on pg. 9)

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Joe Butler
Advertising Manager

Monday, April 9, 1973

The Price of Coed

There is much more to coeducation than simply having girls on campus, but it appears that some students have failed to accept the challenges that coeducation presents us. The proper spirit of coeducation would dictate that a sense of sharing would pervade any sacrifices that are necessary.

As the people of Badin and Walsh found out last year, moving from your original hall can be a painful experience. It is very hard to pick a section whose temperament is similar to the one you are looking for, and the fall brings on experience very much like freshman year.

But the people moving weren't the only ones who suffered last year. Some of the halls made big sacrifices in order to share their burden, only to feel they had gotten the most unsociable dregs of Badin and Walsh. They spend a large part of this year wishing they hadn't accepted any transfers.

Other halls were bitter because they felt the Badin and Walsh people had taken the best rooms in the hall, rooms they had waited three years to get. But in the end it seemed as if most of the people

had accepted the burden of coeducation.

This year the Farley and Breen-Phillips people have suffered because dorms haven't shared the load. A number of the frosh and sophomores from Farley and B-P haven't been notified of room picks, while others haven't been given the break they deserve.

The situation in Lyons Hall is even a worse testimonial to the unwillingness of students to share the burden. The juniors from Farley and B-P moving to Lyons drew their numbers from a general pool, while the Lyons juniors picked first, and only within their class. But the worst thing is that out of 227 picks, the 80 Farley and B-P juniors got only 9 out of the first 54 picks, an extremely rare statistical occurrence.

The juniors of Farley and B-P shouldn't be forced to carry the whole burden; they should be allowed a fair lottery, chosen by class, giving them a fair shot at the good rooms in Lyons. To do less would be to make them carry the whole campus's load.

Dan Barrett

Order In The Courts

Spring arrived over the weekend and with it, the tennis courts of Notre Dame were packed. And the crowds at the courts brought up a problem that should be rectified as soon as possible.

The waiting lines at the courts are incredible and there is no set way of regulating movement on and off the courts. The Athletic Department should set up a system of court regulation that will prevent long waits for courts while a small number of people monopolize their use.

Play on each court should be limited to one hour for singles and one hour and a half for doubles. A court official should be situated by the main gate and keep a log of what time players take to the court. If there is a waiting line, the official will

send new players to the different courts as the time limit of the old players expires.

It is unfortunate that a rigid schedule must be initiated, but something must be done in all fairness for those people forced to wait upwards of two hours for court space. A system of this order will lessen the time that must be waited and will keep the courts open enough so that all people will be able to play.

If the Athletic Department finds that they cannot initiate this system, then student government should look into the possibilities of beginning it. But whoever ends up starting it doesn't matter. What matters is that someone steps in and solves the problem.

Jerry Lutkus

A Fine Fest

The Sophomore Literary Festival of 1973 ended on Friday night upon an appropriate note as playwright Arthur Miller engaged and enlightened a packed throng at the Library Auditorium.

It was in some ways apropos that a man of such talent and fame as Miller put the closing touches on such a magnificent festival.

The festival ran for one week and its participants spoke to overflow crowds everywhere they went. The crowds were indicative of the talent that was assembled here. Notre Dame and St. Mary's came out en masse to listen to the wisdom of Miller, Gwendolyn Brooks, Jerome Rothenburg, John Ashberry, Chaim Potok, Kenneth Rexroth and Stanley Elkin.

It all is a tribute to Frank Barrett and all his cohorts who put together this year's festival. The schedule of events that they concocted comprised one of the

finest festivals in years. Plaudits are in order for Frank and all the Sophomore Literary Festival workers.

Jerry Lutkus

the observer

Editorials printed in *The Observer* reflect the opinion of the writer on behalf of the editorial board. Columns reflect the opinion of the individual writer they are not to be taken as editorial comment.

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Chris, 71 cents ain't nothing,
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A Different Opinion Another Spring

byron king

Another Spring is here. The days get longer, the nights shorter. Nature's beauty becomes brilliantly visible, as people everywhere proclaim the glory of God.

But Spring does not arouse the same feelings in everyone.

Spring in Harlem merely marks the annual transition from poverty in the snow to poverty in the sun.

Spring in our nation's prisons simply means that the days on the other side of the bars are warm rather than cold.

The poor of Appalachia don't do cartwheels at the start of Spring.

Those who seek amnesty have more important things on their minds than Spring.

Spring means nothing to a mother whose son has been killed on the street in the ghetto.

Spring means nothing to a battered child, or an abandoned baby, or even a mistreated dog.

Spring means absolutely nothing to the over 40,000 young men who died in Viet Nam.

Firemen in our nation's large cities don't particularly enjoy the thought of the coming summer, with the ghetto situation worsening.

The President is so busy that he probably doesn't even notice the spring.

Let's not be misled into thinking that people are the only ones to whom Spring can be insignificant.

For example, Lake Michigan doesn't care too much for Spring, the signal that warns of the coming of inconsiderate beach nuts who further pollute her waters.

A forest cannot be too thrilled over the thought that it must endure another summer during which it might be burned down by a careless picnicker.

Penguins and polar bears shrink from the thought of the warm weather associated with our version of Spring.

Grizzly bears can't be terribly thrilled at the thought of another summer of eluding the hunter's bullet. And the same holds true for deer, ducks, rabbits, and so many others.

The pea-green waters of the Hudson and Potomac and Chicago Rivers are so dirty that they don't even care about Spring anymore.

Our national monuments have been so defaced by mindless idiots that the coming Spring means nothing to them except the coming of scores of other mindless idiots who will further deface them.

Spring means nothing to God, for he feels not the cold of winter or the heat of summer. God feels nothing; no emotion. For if he did, he would have mercy upon the inhabitants of his universe. God's essence is devoid of mercy, devoid of love, devoid of justice, devoid of BEING. Innocent children die, while racists live. Freedom fighters get assassinated, while cancerous rogues infest our political systems. Who can honestly say that he lives a happy life? Are not all of us the victims of a monstrous creator, who was the prime mover of a sadistic system of predation and perpetual tension? Is there one of us who has not wondered, at one time or another, whether life in general is worth it? Whether life has a purpose? Whether it was necessary for a supposedly omnipotent and omniscient being to create a universe which would have been much better had it been left uncreated?

But let's not think of these things right now. Another Spring is here. The days get longer, the nights shorter. Nature's beauty becomes brilliantly visible, as people everywhere proclaim the glory of God.

doonesbury



garry trudeau

Wishbone Ash is a virtually unknown group that can put out some good music. But they are basically a show band, using recorded music as a basis to grab an audience by the guts and run them through their own paces. This was proved Saturday night at the Morris Civic Auditorium when they played to an unusually packed house. And despite quite a few production problems that resulted in Vinegar Joe's complete absence, they managed to dismiss their audience satisfied.

Producer Steve Sebysma's headaches began a few minutes to eight, when the show was scheduled to begin, after he received word that the opening act, Vinegar Joe, would be "a bit late." Seems his equipment truck broke down on the way from Detroit or something.

At any rate, an hour and twenty minutes later, they gave up on Joe and sent Wishbone out, just in time to save a lot of refunds.

Ash wasted no time with "warming to their audience," but immediately broke into rock 'n' roll. Very wisely skipping over the quiet introductory passage, they launched right into the explosive second part of "Time Was," from Argus, and took the crowd right from the start.

But it wasn't until the second number, "Jail Bait," that the crowd really began to appreciate Ash's music. The stark, driving beat of "Jail Bait" drove a mass of people down the main aisles and into the orchestra pit below the stage to dance, clap and enjoy. Bassist Martin Turner, who did most of the vocals, was largely ignored for his singing on this one in favor of his solid bass lines. Andy Powell and Ted Turner helped him out by skillfully switching back and forth from lead to harmony and rhythm guitar, and producing a very exciting sound.

Ted Turner also displayed his skill on steel guitar on a shortie called "Rock 'n' Roll Widow." But the driving beat of the total Ash almost overpowered him.

The show lost part of its impetus with the medley of "Warrior" and "Throw Down the Sword", both from Argus, which, though very well-done bluesy numbers, almost brought the show to a standstill by their slower pace. But Andy Powell's beautifully mournful solo in "Throw Down the Sword" made up for it. Not as exciting as the others, but very impressive.

The sleeper of the evening was Argus's "The King Will Come," which began with Powell, looking a hell of a lot like Elton John grinning and slowly plucking quiet notes. Slowly building up, the song suddenly exploded into a good solid rocker that had the crowd on its feet again. Both Powell and Ted Turner showed excellent control in counterpoint and blues guitar during the course of the song.

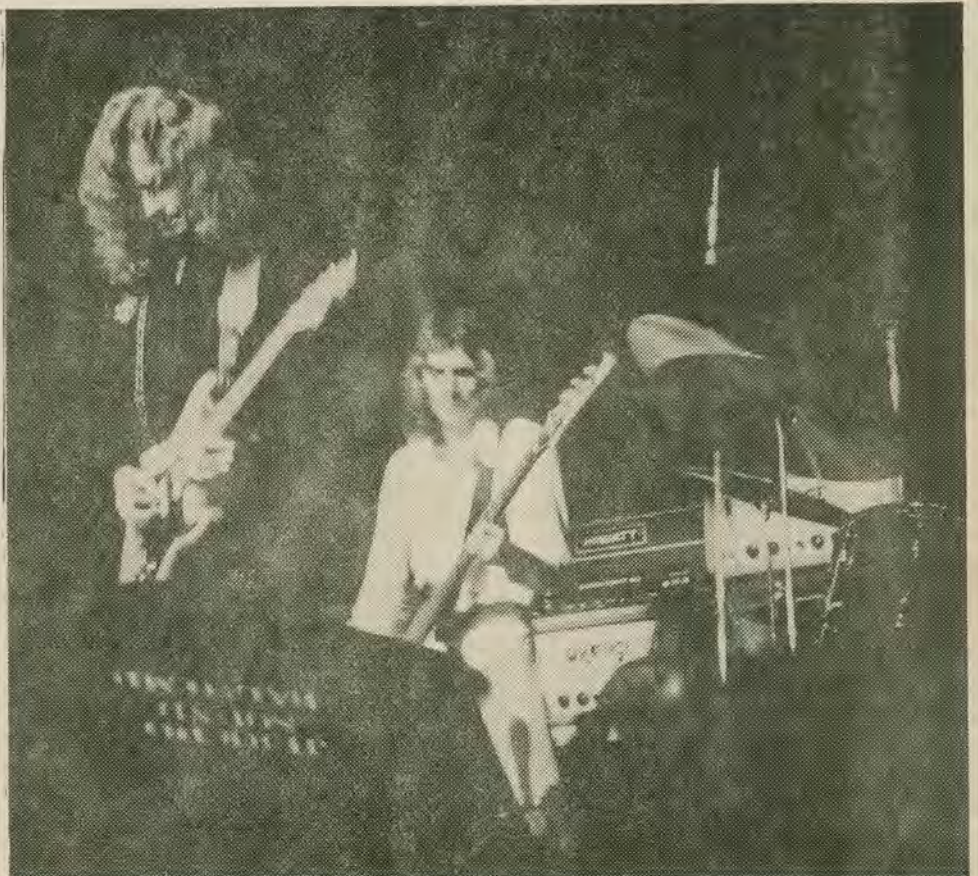
A couple of songs from a forthcoming album were also presented, songs which seemed to indicate that Ash is heading back to its beginnings, a concentration of heavy rock. "Doctor, Please" was an excellent example of the old and the new style, and gives something to look forward to.

Finally an "oldie," according to Powell: the Ash masterpiece, "Phoenix." Not as effective as the album version, the song nevertheless kept the crowd going with its solid main theme and creative bass by Martin Turner. Drummer Steve Upton, little more than competent on the rest of the sets, shone on this one.

Two encores, one "planned", the other a bit more real, followed, ending the show with as much of a bang as it started, as the group played "Where Were You Tomorrow," from Pilgrimage. Powell's musicianship took a back seat to his showmanship here as he cavorted around stage, swinging his guitar like an umbrella and a machine gun. But that musicianship wasn't far behind as he put forth with a very well done blues vocal.

In all, a worthwhile show for the wait.

wishbone ash: worth the wait



Ted Turner (left) plays lead-harmony guitar to brother Martin Turner's bass in last Saturday night's Wishbone Ash concert at Morris Civic Auditorium. (Staff photo by Joseph Abell, special thanks to Mike Budd)

Little Big Screen



art ferranti

hitchcock is back

There are a couple of movies and a special or two this week that present some fine entertainment from the study doldrums. The most vintage film of the week is the David O. Selznick production of Alfred Hitchcock's *Notorious* with Cary Grant and Ingrid Bergman. Grant is a government agent in Rio de Janeiro who watches Bergman, a girl assigned to marry a spy chief (Claude Rains). Not only does it have the Hitchcock brand of sly humor, but it is still the quality Hitchcock in suspense. The tense ending of Rains and Grant playing a cat-and-mouse game in front of Rains' superior is classic Hitchcock. Incidentally, see if you can spot the rotund master of mystery in the film since he manages to get into almost all of his films, if only for a second. Make it a good evening by tuning in on 28 Wednesday at eight.

There is a special at 8:30 the same night on 16 entitled "The Small Miracle" by Paul Gallico. Raf Vallone and Vittorio de Sica head the cast as priest who become involved with a young boy determined to bring his dying donkey to the crypt of St. Francis of Assisi. Vallone forbids it and de Sica tries to help. Strictly under the label of family entertainment.

war comedies

Tonight there are two war-comedy movies airing and fans of *Butch Cassidy and the Sundance Kid* will have to choose which of that movie's two stars they like better. On 16 at nine, Paul Newman stars in *The Secret War of Harry Frigg* in which Mr. Newman plays a private who does not like World War II but is assigned to free a couple of American generals in Italy. Sylva Koscina, playing a countess, supplies the love interest. And Andrew Duggan is typecast again as a general.

Robert Redford co-stars with Mike Connors and Alec Guinness on 28 at nine tonight in *Situation Hopeless—But Not Serious*. This bit of idiocy has Guinness as a shopkeeper who captures Redford and Connors and keeps them in his shop as prisoners until 1952 without telling them that the war is over. Take Newman over Redford.

A first rate comedy *A Thousand Clowns* makes its television debut Saturday on 16 at nine. Jason Robards, Jr., plays a non-conformist writer, recreating his Broadway role. This Herb Gardiner play-turned-movie also features Barry Gordon as Robards' nephew about whom this comedy revolves. Barbara Harris is excellent as a social worker and Martin Balsam plays the hero's brother, a successful businessman.

Gene Saks provides a wacky vignette as a crazy children's TV host. All in all, it is not a movie to be missed.

Dean Marin and Stella Stevens try to play it for laughs but are no where near as successful as the previously reviewed film Thursday in *How to Save a Marriage—And Ruin Your Life*. This time Dean has to save Eli Wallach's marriage and winds up with Miss Stevens in the bargain. Not a bad deal by any standards; but unfortunately the film itself is. For movie diehards, the flick airs at nine on 22.

On the made-for-TV circuit, Ben Gazzara and Elizabeth Ashley are plagued by phone calls by a dead boy in *When Michael Calls* a rerun tomorrow evening at 8:30. James Farantino stars in the pilot for his dud of a series *Cool Million* tomorrow at eight on 16, this time trying to find a missing heiress.

The Man Who Died Twice, airing for the first time, has Stuart Whitman as a recluse painter who returns to find someone claiming to have painted his works. You may canvas this movie Friday at nine on 22. "The ABC Sunday Night Movie" has two films which are not pilots since all of the networks have announced their schedules for next year. The first film is "RX for the Defense" with Tim O'Connor and Nancy Marchand. Following that will be "Nightside" with John Cassavettes and Alexie Smith. Your guess is as good as mine concerning their plots.

special of the week

The other special of the week is "Hawaii Five-O" Tuesday night at 8:30. Made from three segments presented last January, CBS has stuck them together and edited them for a two and a half hour feature. Entitled "V for Vashon", this is the Hawaii version of *The Godfather* (or, as it has been called after the Academy Awards, *The Godfather*), with McGarrett going after the son, then father, then grandfather (patriarch) of a crime family. Violence-wise, the bad guys get one, McGarrett two, and one suicide. Victory-wise the outcome is inevitable. Once again, though, this series comes through with a tight script and enough plot twists to keep it in the top ten of the Nielson ratings.

last "America" episode

The last of the "America" series airs Tuesday night concerning this country's penchant for weaponry. Entitled "Arsenal", Alistair Cooke chooses to show the button which would launch a nuclear attack in his final scenes. This great series starts

over again in the reruns and airs at ten on 16. On "ABC's Wide World of Entertainment" we have on Monday Rod Serling interviews people at L.A. International Airport; Tuesday, a horror story entitled "The Haunting of Rosalind"; Wednesday, comedy in the form of "Madhouse 90"; Thursday, a mystery called "Possession"; and Friday "In Concert" with Focus, the BeeGees and the J. Geils Band. The Stratton Story with James Stewart as the baseball great of the White Sox who made a comeback after a leg amputation is the only CBS late movie worth

the watching this week. This film airs Friday at 11:30 on 22.

This Saturday "Creature Features" on 28 presents as its second film *The 1/4-D Man*, Robert Lansing's the first film. Lee Meriweather is also in the cast about a man who can walk through solid objects and kills his enemies. The best bet for late night viewing Saturday, though, is *The List of Adrian Messenger*, a first rate detective film starring George C. Scott as a master sleuth and Kirk Douglas as an evil mass murderer. Not only does the plot keep one's

continued on page 11

collegiate jazz festival

The Collegiate Jazz Festival begins its fifteenth year on Thursday, April 12 at 7:30 p.m. Thursday's show will be a benefit concert for the Minorities Scholarship Fund of Alpha Kappa Alpha, a national Black Sorority, and will feature Cannonball Adairly, Hon. Richard Hatcher, a CJF Judges Combo, the Charisma Dancers, the Bill Nicks Trio and the Julius Farmer Quintet.

CJF judges

This years CJF judges include the following: Gil Evans, who is a noted jazz arranger, composer and big band leader, and is best known for his work with Miles Davis including the classic *Sketches of Spain*. Hubert Laws, flutist and double Downbeat poll winner '72-73. He can be heard on his own solo albums and many studio sessions including Roberta Flack's *Quiet Fire*. Joe Farrell plays all saxes and flute and worked a long time with the Elvin Jones Trio. A former Downbeat poll winner, he has also backed up Laura Nyro and Roberta Flack on *Quiet Fires*. His latest album is *Out Back* with Elvin Jones, Chick Corea and Buster Williams. Dan Morgenstern is a noted jazz critic and editor in chief of *Downbeat* magazine. Alvin Batiste is the artist in residence '72-'73 and Director of the Southern University Jazz Program, New Orleans School Systems. He was Director of the Multi-Ethnic Music Center and was fifth named clarinetist in the *Playboy* Jazz and Pop Poll. Jimmy Owens is one of the outstanding young New York trumpeters. He can be heard in excellent form on the Newport in New York recordings. Roy Haynes is one of jazz's outstanding drummers. He leads the Roy

Haynes Quintet and is most famous for his excellent work with John Coltrane's incomparable group including Coltrane, Haynes, Jimmy Garrison and McCoy Tyner.

The festival begins at 7:30 p.m. on Friday April 13. An awards ceremony will follow the 7:30 session. After the awards are presented, there will be a midnight jam session featuring the CJF judges. The midnight jam session is sponsored by the University of Notre Dame and NEA - National Endowments for the Arts. All sessions will be held in Stepan Center on the campus of the University of Notre Dame.

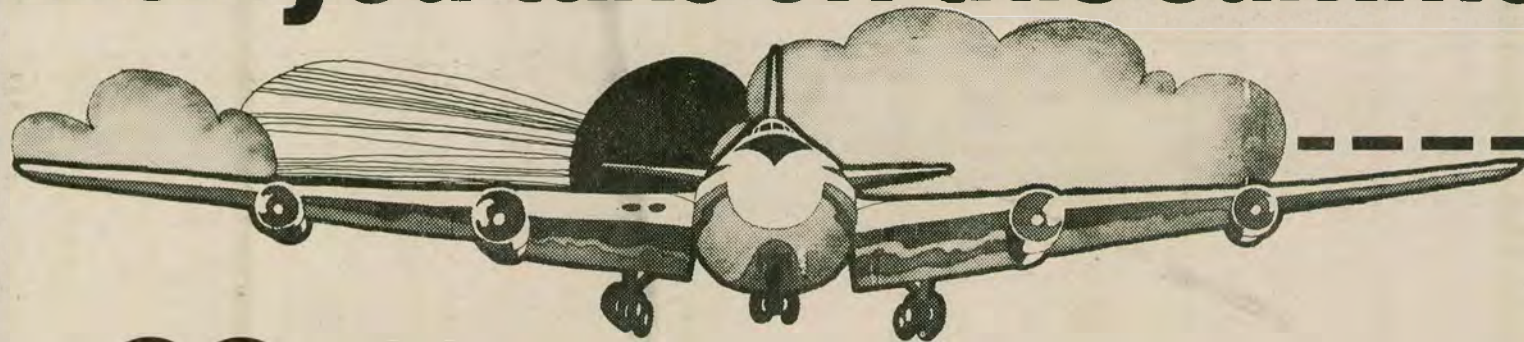
Bands scheduled to play in CJF '73 include groups from Malcom X College, Texas Southern, Ohio State, MIT, Ohio University, Tennessee State, Wisconsin at Madison, Michigan, Governor's State, Triton College, Bowdoin College, Indiana State, The Melodons and Notre Dame.

high school jazz contest

There will also be a High School Jazz Band Contest featuring 17 bands in Washington Hall on the Notre Dame Campus. This session runs from 9 a.m. to 6 p.m. on Saturday, April 14, and admission is 50 cents. The winner of this contest will play at the CJF Saturday night session.

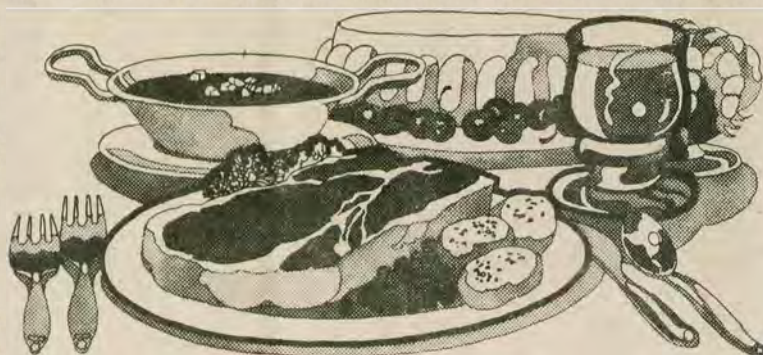
Prices for the sessions are: \$3 for Friday night, \$2 for Saturday afternoon, \$4 for Saturday night or a ticket for all sessions may be purchased for \$6. Those who wish to attend only the Saturday midnight jam session may do so for \$2. Tickets are available at the door or the Student Union ticket office or at the American National Bank in South Bend.

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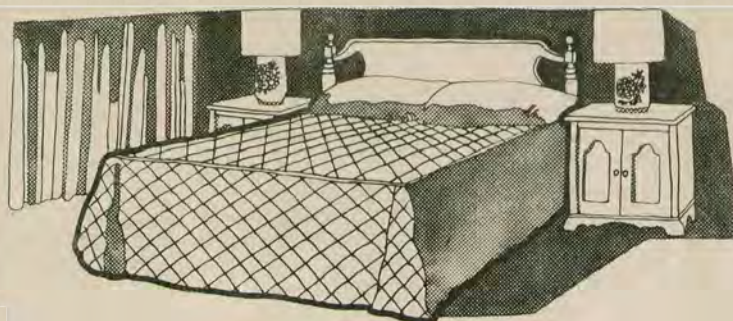
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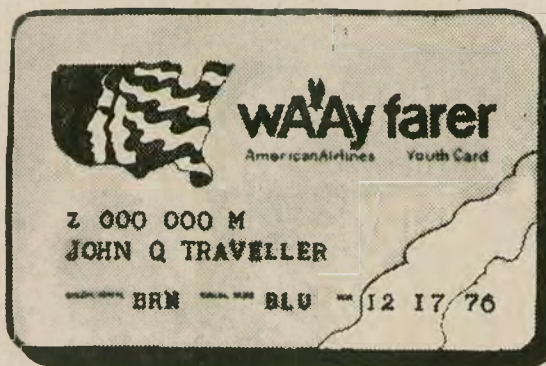
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Placement bureau reaches few

by Mike Kulezycki
Staff Reporter

"We are not reaching enough freshmen, sophomore, and junior students in our Summer Job Program," said Director of the Placement Bureau Richard Willemmin, interviewed Friday, April 6.

Talking about summer job prospects for ND students, Willemmin said, "Our students are very much in demand." However, Willemmin added not enough students are signing up and competing for these summer jobs.

Willemmin referred to the accompanying list of 50 companies which offer summer job opportunities and urged students to work through the Placement Bureau in contacting these employers. Because, "If we don't fill their requests, we may not get them back."

Most of the job opportunities, according to Willemmin, have been for engineering and business administration students, specifically chemical and mechanical engineering, accounting and MBA majors. Willemmin also explained that though a few employers will only accept seniors going on to graduate school, about thirty companies accept applications from undergraduates at various levels, while twenty companies have no restrictions.

Good Chances

According to Willemmin, company recruiters coming to Notre Dame practically guarantee that one or two of the students interviewed will receive summer positions.

"If we had a full schedule of students interviewed by each company, the chances of getting a job would be about one in six," said Willemmin.

Willemmin also stressed not all students have to be at the top level of their class to get a job with these companies, because students at the middle and lower part of their class can be as successful in the job market. Complementary factors such as extracurricular activities, clubs, and part-time jobs during school often play an important part.

Career-Related Jobs

Willemmin, Director of the Placement Bureau since 1970, stated the Bureau's aim in helping students find summer employment, "Our main concern is to have students accepting jobs with summer employers to use that experience and money to help them pay for their following year's education at Notre Dame."

Further benefits of the Summer Job Program were described by Willemmin:

- Students gain experience at jobs relating to career-areas.
- Summer experience may lead a student to a permanent position with the company, which also draws the company back to ND for annual recruitment.
- Students act as "ambassadors" for the company on campus, also strengthening the recruitment in the following years.

Willemmin stressed the need of convincing students to look for career-related jobs even if they are located away from the student's local area. The experience gained

at this job often outweighs the disadvantage of being away from home. Willemmin pointed out some companies even arrange housing for students on a low-cost basis.

"Supervisory, production, and organizational work activities are wonderful experiences for college students," said Willemmin. He also recognized that students often take unrelated jobs simply for higher wages.

Placement Bureau Figures
Figures of the Placement

Bureau indicate only 250 students have come in contact with the Bureau concerning summer jobs: signing up for interviews, directing inquiries from the announcements, or picking up applications to send directly to the employer.

The Alumni Association summer Job Placement Program (described in Observer March 23, 1973) also used the Placement Bureau to channel 500 applications to area alumni clubs, which are trying to influence alumni to provide additional summer jobs.

Explaining that only graduating students have been "conditioned" to read the Placement Bureau Bulletins distributed throughout campus, Willemmin has redesigned the announcements to include a separate one for summer jobs, directed to all students.

Willemmin pointed out the federal internships on the list as already filled, students having been nominated by department chairmen and the college deans.

Black Heritage presents exhibit

(continued from pg. 5)

tempt to put down in an easily understood way the salient points of the black culture. It does not attempt to be overly detailed, according to Williams, but, "What we've done is to set down what was pertinent to show the depth and nature of this thing."

"The exhibit was designed to meet the needs of both the black and white communities," he continued, "explaining to the blacks their heritage and...removing false myths that whites may hold."

"Our hope here is to change perceptions," Williams said. "If

you can see another man as a man, then you can understand him."

Working through an appeal to the intellect, the exhibit is strictly factual. "There is not an opinion on one of these panels," William commented.

Snaking mazelike through the LaFortune Ballroom, the display covers such diverse topics as ancient cultures and peoples of the African continent, the black contribution to the Civil War, and modern aspects of the black experience.

After Wednesday, the exhibit will be moved for two days to the Urban League Experimental School Project in South Bend.

Working with Williams on the exhibit is his son, Alfred Williams II of the Urban Studies Institute.

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by Thurs. April 12

PLACEMENT BUREAU Summer Job Opportunities-1973		
College of Arts and Letters		
Mutual Benefit Life Insurance Co.	So., Jr.	
Port Authority of New York and New Jersey.	So., Jr., Sr., Grad.	
College of Business Administration		
Charmin Paper Products.		MBA
Eastman Kodak Company.		Jr., Sr.
Firestone Tire & Rubber Co.		Jr.
General American Life Insurance Co.		So., Jr.
Jewel Home Shopping.		
Port Authority of New York and New Jersey.	So., Jr., Sr., Grad.	
Proctor & Gamble Co.	1 yr. from degree (MBA)	
College of Engineering		
Allied Products.	Jr. (M.E.)	
Beloit Corporation.	Jr.	
Bethlehem Steel Corporation	Jr.	
Charmin Paper Products	So., Jr., Sr.	
Deere & Co.	So., Jr. (M.E.)	
Eastman Kodak Company.	Jr., Sr.	
General Motors.	All	
W.R. Grace & Co.	Ch. E.	
Johnson Wax Co.	Jr.	
Libbey-Owens Ford Co.	Jr.	
McLouth Steel Corporation.	All	
Miles Laboratories.		
MPR Associates, Inc.	Jr., Sr., Grad.	
National Springs Industries, Inc.	M.E.	
Port Authority of New York and New Jersey.	So., Jr., Sr., Grad.	
Procter & Gamble Co.	1 yr. from degree	
Rochester Metal Products Corp.	MET.	
U.S. Civil Service Commission		
8 railway systems		
College of Science		
Dept. of HEW	Jr., Sr.	
Eastman Kodak Company.	Jr.	
Libbey-Owens Ford Co.	Jr., Sr., Grad.	
MPR Associates Inc.	So., Jr.	
Mutual Benefit Life Insurance Co.		
All Colleges, All Levels		
Arnold Bakers, Inc.		
Coachman Industries		
Indianapolis Goodwill Industries, Inc.		
McLouth Steel Corp.		
New England Mutual Life Insurance Co.		
Southwestern Company.		
State of Wisconsin, Bureau of Personnel.		
Yellowstone National Park Service Stations.		
Various camp, park and resort jobs.		

St. Mary's candidates' platforms



Joanne Garrett

This year has seen the change from Student Body President-Vice President to the Student Board of Governance, with a board of three commissioners to handle specific areas. This change to the Board of Governance will afford the students the greater opportunity to participate in their own government. It will also provide definite points of reference. Since each commissioner has a specific area to deal with, it will become easier for students to obtain first-hand information and to participate in discussions. Through such an exchange, the Board will be better equipped to represent the student body as fully as possible.

After having seriously considered the changes and the potential power of the student body of St. Mary's, I have decided to run for Student Affairs Commissioner. I have had experience in Hall Council, Public Relations for Regina Hall, Hall Life Commission, and the Task Force on Health. I want to see the new structure of Student Governance work and I am willing to work to keep the students informed and to work for what the students truly desire.

Thank you.

Joanne Garrett



M.L. Stallworth

People have come and asked me "Why do you want to be Student Affairs Commissioner?" And my answer is simply this: "Just to be of service in anyway I can to the student body and I feel I could do a good job."

I can say that my experience in hall and student government has prepared me in such a unique way, especially as an RA and Vice-President of the Junior Class, that most problems I can assuredly handle. Those problems which I cannot answer I will definitely find someone who can. I've talked with the originators of the experimental student government program and they feel as I do that the new experimental Executive Board will be just as good as we, the student body can make it.

It has tremendous possibilities and it is completely open to the new ideas of the student.

What would I like to see done with the position of Student Affairs Commissioner? First, the coordination of class officers is one of the basic responsibilities of the office. I would like to see the student body take more of an interest of the class unit. Because of the size it would contain in itself a

certain flexibility of interests that a large body would find difficult. We all see that there are certain needs that the college has but because of limited resources, cannot provide the student with at this time. We could use maybe four of these needs and make them projects that each class could work for during the year. The executive board is structured so if the student has questions or suggestions they can get some type of answer. This is the attitude that would be conveyed throughout my Commission. Because I have a slot on the student assembly, major policy changes that the students would want could be brought to a vote.

Sincerely,
Monica Lavaughn Stallworth



Ann Smith

In the past two years the St. Mary's student body has both seen and experienced many changes within its College. Among these changes is the recent adoption of a new structure for the Student Government. It appears to me that this is a positive step towards real student organization and unity. The New Student Governance Board will not only deal concretely with the different areas of student governance, but it will also serve to synthesize and coordinate the areas into a unified body. As would be the case in any new government, our initial year under this structure will be most crucial in determining our future as an

organized student body. I believe the potential is present in the combination of the Student Board of Governance and the St. Mary's student-body.

After working with Hall Government for two years I can see a special need for further coordination both within and between the Hall Governments. This realization and my belief in the potential of the New Student Board of Governance leads me to run for the position of Hall Life Commissioner. In this position I would plan to channel my efforts in the direction of seeing that the Student Board of Governance relates more to the students to form a true student alliance.

Sincerely,
Ann Smith



Tess Lehman

After two consecutive years on the Student Assembly and as a member of the task force on student government structure, I think the new tri-partite governmental system will be both more efficient and more effective as well.

This year student channels of communication concerning academic affairs have been greatly improved. And next year it will be equally important to further these communications. The field of academics is of major concern to all of us at St. Mary's.

In my opinion area which demands a concentrated effort. I'm sure we all agree that areas

such as senior comprehensives and core requirements demand student representation which I would like to be able to give.

Thank you,
Tess Lehman



Barb McKiernan

Half of the problem of ridding oneself of an ailment, be it apathy or otherwise, is admitting to oneself that you have a problem. At this moment I feel I have a particular problem that is shared with the entire student body at St. Mary's, the organization, communications and governance of that student body.

Being a member of the class of '74 I cannot ignore the stigma that was inflicted on this particular class during the merger breakdown of 1972. In many cases the members of this class are a little hesitant to put their faith into an organization that seemed to reflect their opinion to the minimum. Whether this hesitancy is well-founded or not, it does exist, not only in the present junior class but the sophomore class as well.

There are many times when I have sat back and wondered how the students could ever get a united government working equally with the administration. I must confess that many times I was very discouraged. This year has been to me a year of reconstruction and change. I could see many things wrong with our present structure therefore I tried to initiate a way that could bring more students into

the structure. Hopefully the Student Board of Governance will diffuse the power of governance to the student where it rightfully belongs.

There are many times when I don't feel anything has been accomplished but there are many more times when I see potential and talent wasted. Hopefully through the diffusion of power, potential and persistence can cut through some red tape to achieve facts. I have no political campaign planned. I merely want to expose what I plan to do with this Board of Governance. I believe in the student body of St. Mary's College and especially in the experimental Student Board of Governance. Next year I would like to "try" as Chairman of the Student Board of Governance to bring about a communication among students. As a student at St. Mary's College you are already involved, with this change perhaps we can move toward a better living environment for all concerned.

Barbara McKiernan

POSITION OF THE PLATFORMS ON THIS PAGE WERE CHOSEN AT RANDOM



ATTENTION ALL GRADUATING STUDENTS

Measurements will be taken for

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Thursday
April 12
and
Friday
April 13
between
9:00 - 4:00
at the

NOTRE DAME

BOOKSTORE

Lyon Hall residents vote to hold general lottery

by George E. Adelo
Staff Reporter

In a short meeting Sunday night Lyons Hall residents voted to hold room picks on a general lottery basis after learning that the method they had used previously to include the incoming Breen Phillips-Farley students had been invalidated by Fr. Riehle.

Hall President Jim Dehner in commenting on the matter said that the situation had been blown out of proportion. He explained that the hall government tried to find an "equitable system to alleviate as much unfairness as possible."

fair for all

The Hall government tried to devise a plan that would be fair not only to the evicted Breen Phillips-Farley residents but to Lyons residents, while still allowing upperclassmen the opportunity of choosing a better room.

The root of the problem lay with the fact that 118 of next year's 227 Lyons hall residents will be seniors. Thirty-eight are presently in Lyons, the remainder coming from Breen-Phillips-Farley.

Father Riehle had approved the lottery method presented him. Dehner added that there had apparently been a misunderstanding as to how the lottery was to be conducted and had Fr.

Riehle properly understood he probably would not have allowed the lottery to proceed on that basis. The lottery plan was to have the B-P and Farley residents choose

on a general basis from the 227 beds available. Lyons Hall residents were to choose on a class basis whereby seniors were allowed first choice from the numbers not randomly assigned to the Breen-Phillips-Farley residents.

solution to satisfy

"We did not mean to be unfair," stated Dehner. "We figured we were all in the same boat, dealing with the same problem. I don't think there is a solution to the situation that will satisfy everyone."

The misunderstanding occurred when it wasn't clear that the Lyons residents would not be choosing on the same basis as the B-P-Farley residents. Father Riehle stated that he understood that Lyons Hall residents would choose in the same

New York college elects students to represent on board of trustees

Two students will sit on the board of trustees at Keuka College in Keuka Park, N.Y. beginning September 1973. The students, a junior and a senior, will be elected by the students from candidates screened by the student senate.

The winner will then face consideration by the board's nomination committee for final approval. Only juniors and seniors are eligible. The junior will serve two years, the senior one. Thus a new student representative will be elected each year.

Miller appears as festival finale

by Don White
Staff Reporter

The 1973 Sophomore Literary Festival saw a fitting terminus Friday night as playwright Arthur Miller fielded questions from an overflow crowd in the Library Auditorium for more than an hour and a half.

After thanking some of the people "behind the scenes," Festival Chairman Frank Barrett stated that he would not even attempt to introduce Miller, who proceeded to stroll to center stage accompanied by an exuberant round of applause from the crowd.

Miller began by stating that he felt he should say something about writers in prison. "There are several hundred writers in prisons today...and not all of them are in Russia," he told the audience.

Greece, Brazil and some other Latin American countries, and a few African countries all have writers in prison. And from time to time, U.S. newsmen are thrown in

jail because they won't acknowledge their sources, Miller said.

Miller told the audience he was a member of the Executive Board of International Pen, an organization of writers, editors and scholars in sixty countries. The organization has a Writers in Prison Committee which attempts to get some of the writers freed, but for the past seven or eight years, the list of writers in prison has continued to grow larger, Miller asserted.

Remember this when you read stories about writers in prison. I don't think you can have a great country with writers in prison," commented Miller.

This year's Sophomore Literary Festival was dedicated to imprisoned writers and literary artists the world over whose works are suppressed.

The famed American playwright next began answering questions from the floor. Questions ranged all the way from his personal dramatic style to what Miller

thinks of critics.

The first question asked was whether or not Miller thought he had a Greek sense of tragedy in his plays. Miller answered that he had two thoughts about tragedy. The first was that most of the Greek plays he knew of did not conform to Aristotle's definitions of tragedy. The second is to ask what is valuable in a tragedy. He said that it would be fruitless for him or anyone else to try to imitate the Greek definition of tragedy.

To him tragedy has a psychological-social value in that the writer tells a story that brings the audience to an emotional pitch that gives insight. "It comes down to this," said Miller, "that you scare someone until he has a vision he won't forget. It's a powerful way to tell a story, and that was

my initial attraction to it."

Miller was also asked if he ever felt he was "burning out your great theme?" He replied that every new play carried the biggest theme he ever had.

"I don't worry about themes. I see things cyclically now, so that everything seems to be coming back. And I wonder if I ever really learn anything."

The gray-haired Miller later added that this cyclical view was not new for him, that it had been in his plays before but he wasn't aware of it.

Miller admitted that he loves to "dialogue endlessly." Some may say that this is insane, he said, but it is really "no big thing—insanity is a mirror art. The stage reproduces our thrust for sanity that we can't find in life. The stage

is therapeutic, then, in that it helps to find some meaning in life," said Miller.

Miller stated that he thought the future of the American theatre to be "terrific once the real estate question is settled." He explained this by saying that the theatre was generally situated on the most expensive real estate on earth. Plays must consequently support high taxes, which in turn raises prices and reduces patrons. The future of the American theatre, then, lies in the suburbs and not in the big cities.

The distinguished playwright showed tremendous rapport with the audience throughout the evening, as evidenced by the enraptured crowd that kept questions flowing.



Arthur Miller discussed the freedom of journalism while Sophomore Literary Festival Chairman Frank Barrett looked on. (Photo by Mike Budd)

Picasso genius took many forms

(continued from pg. 3)

most persistent preoccupations. Apart from fleeting affairs, there were seven women significant in his personal and artistic life.

As with most illustrious men, Picasso attracted gushing admirers and sycophants. Some called him "maestro" and fawned on him for the subsidiary fame that came from standing in his light. He was not above their company, and, indeed, he seemed to have relished some who gave him favorable publicity.

One of his masterpieces was "Guernica," painted in 1937 and on

loan for many years to the museum of modern art in New York. An oil on canvas 11½ feet high and 25½ feet long, it is a majestic, stirring indictment of the destructiveness of modern war. By contrast, another masterpiece was a simply and perfectly drawn white pigeon, "the dove," which was disseminated around the

world as a symbol of peace. But masterpiece or something not so exalted, virtually all of Picasso was interesting and provocative. Praised or reviled, his work never evoked quiet judgments.

The artist, however, held a different view. "There is no such thing as a bad Picasso," he said, "some are less good than others."

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Riders needed from N.J. to South Bend after Easter break; call 4625.

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Need ride to Phila. S. Jersey for Easter Break Call Ken - 3679

Need ride to Cleveland for Easter can leave Tuesday afternoon, April 17 Call Greg 1336

Riders needed to D.C. Area Leaving Wednesday, April 18. Call Steve, 1059

Wanted: Housing accommodations for faculty coming for summer Program in Pastoral and Social ministry June 24-July 21 one family 2 children; one family 6 children; week of July 8 one family 4 children. Call Msgr. John Egan's office 283-3293

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NOTICES

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California Club Flight to LA May 16 only \$68.30 Badin Travel Agency Sign up deadline Thurs. Apr. 12 Information 8282, 7080

For information about Gay Awareness Community, Call 7789 W-Th-F, 8-10 pm.

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PERSONAL

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LOST AND FOUND

Lost at Beach Boys Concert Brown Shoulder bag. Would appreciate it if you would at least return glasses and I.D. Reward: no questions asked Call 8001

Lost: At Soph. Literary Party Wednesday - navy blue long rain coat. 4140

Found: Beagle puppy, brown and white spots - has collar Kevin 283-3876

Lost: Wire-rimmed glasses in Orange Case. Round shape. Call Julie 233-9209

Ride Wanted to from Bloomington: 13-15 Call Sue, 3607

Cancellations, new shows

interest, but a surprise ending adds to one's enjoyment. It should air at 11:30 on 22 depending on the length of A Thousand Clowns, but it will be shown.

Cancellations and New Shows: Last week this column reported the changes in the CBS fall schedule. Here are those for ABC and NBC. Axed on ABC are "The Paul Lynde Show" although Lynde will replace James Whitmore on "Temperatures Rising", "Mod Squad", "The Julie Andrews Hour", "The Men" (which is a shame since "The Delphi Bureau" segments deserved a second chance), "Here We Go Again", and "A Touch of Grace". New on ABC are sitcoms "Bob and Carol and Ted and Alice", "Mr. and Ms.", police-detective series "Toma" starring Tony Musante as the undercover cop seen a few weeks ago in a pilot, "Griff" starring Lorne Greene as a retired police captain-turned-detective, and a suspense-movie series three times a month with "Cyborg," a science-fiction series starring Lee Majors in the role he

created in the pilot The Six Million Dollar Man every fourth week. He will still co-star with Arthur Hill in "Owen Marshall".

NBC has canned "Circle of Fear", "The Bobby Darin Show", "The Tuesday Night Movie", "NBC Reports", "First Tuesday", "Laugh-In", "Search", "Escape", "Cool Million", and "Madigan" (not "Banacek" as had been forecast earlier). Four new sitcoms will be "The Girl with Something Extra" starring Sally Field as a wife who can read John Davidson's mind, "Lotsa Luck" starring Dom DeLuise as a bus lost-and-found clerk, "Needles and Pins" with Norman Fell and Louis Nye as inept dress manufacturers, and "Diana" which marks the return of ex-Avenger Diana Rigg to TV as a single British fashion designer in America. On the police-detective circuit, "Police Story" inspired by the Joseph Wambaugh pilot two weeks ago will have different stars each week, "Chase" starring Mitchell Ryan as an undercover cop (produced by Jack Webb), and "The Magician" with Bill Bixby

and Ken Curtis (who will leave his Festus role on "Gunsmoke"), also from a recently aired pilot. "Love Story" will feature a different story and cast of characters each week but use the 1970 movie theme continually and "NBC Follies" will be the new "Hollywood Palace". No new replacements have been listed for "The Wednesday Mystery Movie" with "Banacek". TV Guide also reports that "Questor" a new Gene Roddenbury sci-fi show and "Tenafly" with James McEachin as a black private-eye are also on the schedule but both The New York Times and The Chicago Tribune have left the two shows off the list. "The Dean Martin Show" has had a major revamping and will be called "The Dean Martin Comedy Hour". "The Little People" will in the future be called "The Brian Keith Show" with no loss of characters. Check listings for all time changes in September.

Trivia Question: Who was the first movie Tarzan?

Elmo Lincoln

White Sox Opening Day Trip

Tomorrow, April 10

Buses leave from circle promptly
at 9:30

15 spots still left- act today.

For information call:

Leo Breen--418 Morrissey 3651

Mike Lins--3648

Irish find split, snow in Madison

Eich two-hits Badgers; MSU Tuesday

by Stan Urankar

Madison, Wisc.—Pitching is a key to winning any baseball game, and when your mound men start tossing two- and four-hitters in below freezing temperatures, you're certainly going to be winning ball games...right? Well, almost.

Notre Dame got superior pitching performances from Mike Riddell and Rick Eich Saturday afternoon, but still the Irish could only manage a split with Wisconsin in a doubleheader shutout battle. Southpaw Eich came through with his best effort of the season by two-hitting the Badgers, 7-0, after Riddell finished a couple of breaks short as he was bested by lefty Andy Otting in a 2-0 Wisconsin opening game verdict.

"We played the kind of baseball we need to reach the NCAA's," said center fielder Dick Nussbaum after a scheduled Sunday afternoon twin-bill was postponed due to cold weather. "Mike got a couple of bad breaks and we just couldn't get to Otting for the one or two clutch hits we needed, but we hit well and Rick did a super job when we won the other game. It's the kind of win that will really boost our morale for Michigan State."

Wisconsin didn't figure to get very strong opposition from Eich, the senior lefthander from Little Falls, Minn., who was sporting a meager 0-2 mark and 8.07 ERA after the Tulsa spring trip. But with Mark Schmitz doing the work at the plate (a home run and four RBIs), Eich came up with six

strikeouts while letting only one Badger as far as second base.

Catcher Bob Roemer twice gunned down Wisconsin runners trying to steal second, and Eich pitched himself out of the only serious trouble in the fifth. After Randy Schawel went down on strikes, Eich walked Tom Popovics and Daryl Fuchs on eight straight pitches. But the big port-sider bore down and got Dave Olle to ground into a double play that wiped out any Badger hopes.

The Irish muffed a chance to break it open early when they left the bases loaded in the first before nicking starter Tom Rodel for a third inning score. Nussbaum singled, Mike O'Neill walked, and Pete Schmidt beat out a bunt to load the sacks. Roemer then replied with a sharp grounder that forced Schmidt at second but scored Nussbaum.

Notre Dame then rocked reliever John Beckman for four runs after two men were out in the fifth. O'Neill began the rally with a base hit up the middle, and Schmidt walked on four straight pitches. Roemer coaxed out a base on balls to fill the bases for Schmitz, who rapped a two-run shot to right that sent O'Neill and Schmidt home.

Badger coach Tom Meyer decided he'd seen enough of southpaw Beckman and called on freshman righty John Nelson to put out the fire. Nelson used gasoline to extinguish the Irish charge as junior Pat Coleman cleared the sacks with his first varsity hit, a two-run safety up the middle. Schmidt lined to keep right for his

second hit in the seventh, and Schmitz (that's with a z) lifted a high fly that carried the barrier in right for his first homer and the final margin.

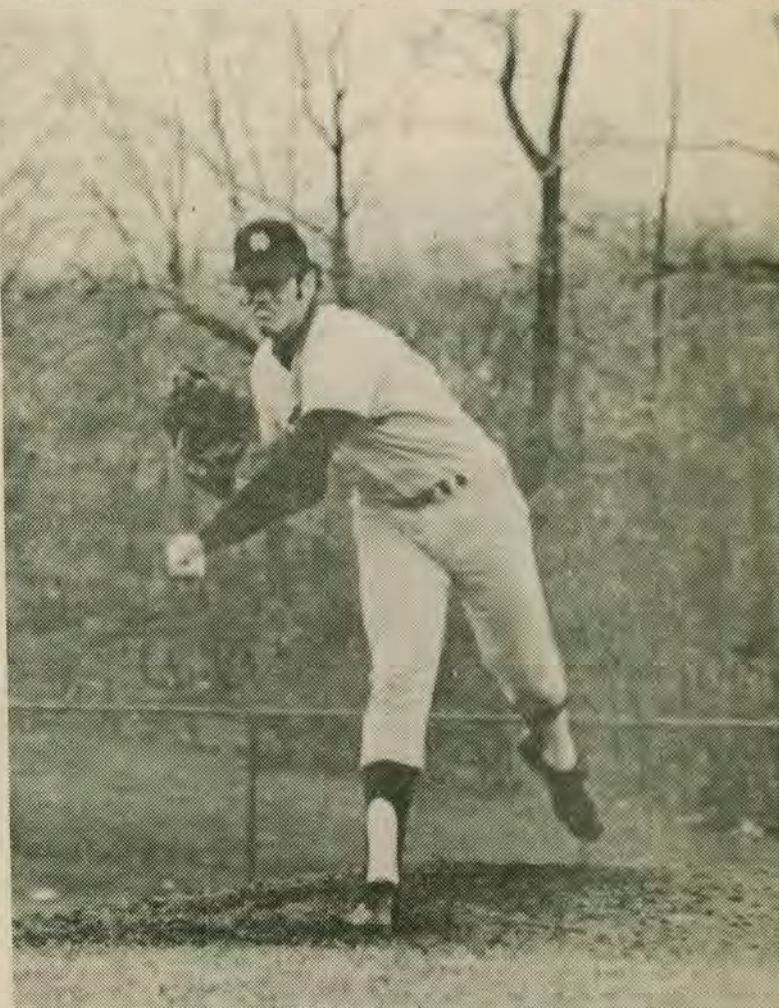
"My fast ball really worked well, the best this year, in fact," noted Eich after the two-hit gem. "I used my curve mainly as an off-speed pitch to mix them up."

Riddell pitched just as well in the opener, but Otting, a soph lefty who 6-3 a year ago, was even a bit better, retiring the first 16 Irishmen he faced before DPH Gary Mayer lined a single to break up the perfect game in the sixth.

Otting had fanned seven before a sure single saved him in the last frame. Tom Hansen beat out an infield grounder for the second hit off Otting, and Schmidt ripped a shot toward right that appeared to be a certain third. But first baseman Steve Bennett was right there to grab the ball and double up Hansen before anyone knew what happened.

Wisconsin captain Tom Shipley got the first safety off Riddell in the third inning, then stole second with two out. Bennett chopped a hard grounder toward second that took a funny bounce and skipped off Schmidt's shoulder into right, enabling Shipley to race home with an unearned score, the 17th such tally for Irish opponents this year.

Outfielder Fred Spytek then wrapped things up for the Badgers with a leadoff homer that sailed over the right field fence in the fourth. That was the last time a Wisconsin runner was as far as second, but Otting kept ND run-



Senior Rick Eich tossed a two-hitter in a 7-0 victory over Wisconsin Saturday afternoon as the Irish split a doubleheader with the Badgers.

ners farther away than that.

Riddell fanned five while walking just one and lowering his ERA to a respectable 3.00. Otting surrendered three hits in his whitewash without issuing a free base.

The double session at Madison readies the Irish for three more twinbills this week. Perennial Big Ten power Michigan State comes into Cartier Field for a pair of Tuesday afternoon games before a four-game weekend for coach Jake Kline's squad. ND travels to Bloomington, Ill., for a Saturday twinbill with Illinois State, then returns home for a couple with Xavier.

Bookstore b-ball

Results of first round games played at the Bookstore on Saturday and Sunday:

Canucks 21, (Tony Nathe) 16
Schmucks 21, Hard Hats 13
UCDH 21, (John Gall) 19
Cardiac Five 21, Nads II 19
Alice's Jammers 21, (E.G. McLaughlin) 12
Checkered Demons 21, Left Brick Asbestos 3
Polish Screaming Eagles 21, Slaughterhouse Five 14
RA's et. al. 21, Gay Quintet 18
Brazil Nuts 21, Lestragonians II 17
Blond Bombers 21, Sons of Basketball 8
City Bounds 21, Gamecokes 16
(Tom Seaman) 21, (Phil Reiley) 10
(Paul Cody) 21, Hogan's Heroes 11

Note: Where team names have not been supplied, the team captain's name has been included instead.

Winners of these games will compete this Wednesday and Thursday afternoons in second-round games at the Bookstore.

Blue Line Club arranges dinner

The Blue Line Club, a group backing the Fighting Irish hockey team, has announced that a hockey awards banquet will be held this coming Saturday, April 14, at the North Dining Hall.

The time of the banquet has been set for 8:30 pm, and a Blue Line spokesman said that tickets would be available at the door for \$2.30.

The dinner will include pizza, beer, and sandwiches, and will be followed by a program recognizing the ND icers, the number-two finishers in the WCHA this past season.

Among the awards presented will be Best Defenseman, Team Scoring Leader, and a special tribute to coach Charles "Lefty" Smith, who has already been named as this season's WCHA Coach of the Year.

Cliff Brown 'good' in opening scrimmage

by Vic Dorr
Sports Editor

It was only a scrimmage, the first of the season for the Fighting Irish football team, but quarterback Cliff Brown reacted as if the defenses he was facing belonged to Tulane, and not to Notre Dame's second and third teams.

Brown, a six-footer who started six games for the Irish during the '71 season, had his best day of that campaign against Tulane's Green Wave, leading ND to a 21-7 triumph. Saturday, on Cartier Field, the junior QB turned in a similar showing.

He lead the number-one offense to three of its four touchdowns.

completed four of four passes for 54 yards, and ran well when flushed from the pocket.

"Cliff had a good day," said ND's Ara Parseghian after the two-hour workout. "He had an excellent day. He didn't mishandle the ball, he read his options well, and he led the team well."

But if Brown had a good day in the scrimmage, Tom Clements did not. Clements, last year's regular signal-caller, led the first-line offense to one tally while he was on the field, but had difficulties moving against the number-two defense. Two Clements-led drives ended in exchange fumbles, and

one ended when defensive ends Tom Fine and Jeff Hein sacked him for 16 and seven-yard losses on successive plays.

"Tom didn't have a good day," conceded Parseghian. "He has to work himself back into his timing, and he'll have to re-earn the job. It's wide-open right now. Tom has the experience from last year, but Cliff has it from two years ago, and if we go through all of our scrimmages like we did this one, then there'll be some changes made, obviously."

Parseghian did try one offensive change yesterday. He shifted versatile Dave Casper from tackle to tight end, and moved Steve Neece into the vacant tackle slot. Casper was moved to the end position because of injuries to sophomores Steve Quehl and Ed Bauer, and his early-spring performances may make it difficult for either of the two sophs to win the job back. Casper, ND's third co-captain, was Brown's favorite target in Saturday's session, grabbing three passes for 40 yards.

"I'd say it's more than an experiment at this point," admitted Parseghian. "With Quehl and Bauer out, we have no experience at tight end. We already know that Dave can play tackle, and I'd say there is a very strong possibility that he could stay at tight end."

It was Casper who combined with Brown to set up the first touchdown of the afternoon. Working from the 46-yard line of the defensive (gold) team, Brown hit his tight end for 19 yards to the 27, and the TD came three plays later, when tailback Eric Penick burned through the left side for 22 yards. Al Samuels, who also saw time in the number-one backfield, scored on the two-point conversion try.

Clements took the first-line "0" to a touchdown during its next possession. The drive covered 64 yards, and the big plays came from Penick, who scooted 15 yards with a delay pass, and Clements, who earned 18 yards on a broken play. The touchdown—on an 11-yard sweep left—also belonged to Penick.



Quarterback Cliff Brown completed four passes for 54 yards and accounted for three first unit touchdowns in Saturday's scrimmage.