

The Spectator

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Editors of The Spectator

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# MARKEY NEW COACH

## Journeyman — First Supplement Inside



Freshman coach "choice" of varsity team

By TERRY DODD

Clair Markey was named interim varsity basketball coach yesterday by Fr. John J. Kelley, S.J., executive vice-president.

In an eleventh hour decision the 26-year-old Markey was chosen after Fr. Kelley talked with a three-man delegation from the varsity squad.

The delegation, composed of Jim Preston, Eddie Miles and manager, Denny Brown, told Fr. Kelley the team had taken a vote and would like Markey to coach the remaining games of the season.

FR. KELLEY backed the team's recommendation wholeheartedly. He said, "The team's vote of confidence was most important." During the team meeting three possible candidates were discussed. The subsequent decision to back Markey was unanimous. Bob Smither said, "We wanted someone who knows us and how we play. We have a lot of respect for Mr. Markey. We definitely wanted him."

MARKEY TOOK the job for two reasons, "The team wants to win the tourna-

ment." And secondly, "The team, Vince Cazzetta, and the school wanted and encouraged me." He said Cazzetta had talked to him and advised him to accept the job.

When asked if he would seek advice from Cazzetta, Markey said, "I will call on Vince. Everything I know I learned from him. The jump to head coach is too great to make in two days." He added that this advice will be strictly behind the scenes.

FR. KELLEY stated that, "This incident has caused quite a hardship on the team, the school and on our tournament chances." However, team spokesman, Preston, added the team's opinion, "We're all set."

At 26, Markey is one of the youngest varsity coaches in the nation. A native of Seattle, he graduated from Seattle Prep and played basketball for S.U. between 1954 and 1959. Markey accepted the position of frosh coach three years ago, replacing Eddie O'Brien.

CAZZETTA was released of all connection with S.U. early yesterday morning (Continued on page 7)

## First Social Sorority Gains Foothold in S.U.

By JUDY KING

For the first time in the history of S.U., there is a tentative move towards establishing a social sorority on campus.

A group of 12 coeds, forming the nucleus of the movement, have already obtained the qualified permission of Miss Agnes E. Reilly, dean of women.

"FIRST OF ALL, these girls will have to prove to me that there is a need for such an organization here," explained Miss Reilly. "To do that they have agreed to go on probation for one year."

Whether or not there will be a sorority on campus depends entirely on the coeds themselves, for the president of the university, the Very Rev. A. A. Lemieux, S.J., president, gave his permission for such a group "provided the need arose" two years ago.

THE SORORITY the girls have decided on is Theta Phi Alpha, which is the only "Catholic" sorority that is a member of the national panhellenic council. "Catholic" is quoted because the sorority has no constitutional provision restricting membership selection on any basis.

Suzanne Green, a 19-year-old junior from Seattle, is the president of the group. She and several other coeds approached Miss Reilly with the idea last summer and the dean helped them with preliminary planning.

"THERE ARE A number of things that should be made clear about this group," said Suzanne. "First of all members will not live in a house. Secondly we are not working on the 'exclusion' principle, but the 'inclusion' principle."

The first draft of the group's constitution states the two-fold purpose of the sorority: 1. To

### Attention Seniors

Today is the last day for graduating seniors to file application for their degree.

Applications will be issued only on presentation of a receipt indicating the graduation fee (Bachelor's \$20 and Master's \$25) has been paid to the Treasurer's Office.

promote social activities among the students of the university; 2. To render necessary services to the university upon request.

## 'The Four Freshmen' In Concert at Pigott

The "Four Freshmen," a popular nationally-known singing group, will present a two and one-half hour concert at S.U., Sunday, Feb. 24, at 8 p.m. in Pigott Aud.

THE CONCERT will be sponsored by the ASSU, according to a joint release by Jim Bradley, ASSU president, and Wally Toner, second vice president.

TICKETS FOR the event will go on sale Feb. 20 and 21 in the Chieftain. The cost is \$1.75 for students (holding student body cards) and \$2.50 per person for the public.

ALL SEATS will be reserved

## Journey Begins For Journeyman

Today The Spectator welcomes an addition to its print family — The Journeyman. The four-page paper will appear as a monthly supplement to The Spectator, presenting articles of current significance.

THE "MAN" for whom The Journeyman is named, was a skilled worker, ex-apprentice and not-yet master, who occasionally journeyed between cities looking for employment in the guilds. The Journeyman will faithfully emulate its medieval counterpart, by incorporating a little skill, amateurism and a zest for travel.

Potential journeymen, or students-at-large, are welcome to submit 1,000-1,500-word articles on current political and literary topics.

## Mardi Gras Scheduled for Feb. 21

By SANDY VOOLICH

"Mardi Gras" is the theme of the Spur sponsored semi-formal scheduled for Feb. 21. Two features make the dance

"unique." It is an on-campus semi-formal and the boys will play host and do the asking.

"Because it is on-campus, the fellows will be able to walk their dates home, eliminating the car problem. The price, \$2.60 per couple, is not much more than a mixer for two," Anne Gilsdorf, chairman, said.

The dance will take place in Bellarmine Hall from 9 p.m. to midnight. The Vagabonds, the band that was featured in "Variety Show '62," and plays at Fort Lawton, will provide the music. "Mardi Gras" is the last social before Lent.

IN KEEPING WITH the "Mardi Gras" theme the girls must make a set of masks—one for themselves and one for their escort. The masks can be decorated with feathers, sparkles, spangles and any other masquerading accessories. The dance will be a non-corsage

function. The attire for the girls will be cocktail dresses and for the boys either suits or sport jackets and slacks.

Tickets will be on sale Friday, Feb. 15, Monday, Feb. 18, and Tuesday, Feb. 19. Refreshments of New Orleans cuisine will be free to all attending.

Committee chairmen for "Mardi Gras" include Karen Steen and Mary Kay Wood, publicity; Bernadette Carr and Margie Byrne, decorations; Cec Montcalm and Mary Donovan, programs; Mary Ann Mataya and Judy Notske, chaperones; Sandi Leetham and Sheila Purcell, arrangements; Janice Keenan, pictures; and Timmie Ruef, refreshments.

Ann said, "Because this is the first dance of this type on campus, and, also, the last dance before Lent, 'Mardi Gras' should prove to be one of the best socials sponsored at SU."

## Senate to Discuss Possible Entry Into CSC

By MIKE PARKS

S.U.'s student senate, inactive last weekend because of the President's holiday, will get back down to business this Sunday at 7 p.m. in the Chieftain conference room.

The most important decision the senate will make is whether or not S.U. will affiliate itself with the Council of Seattle Colleges. According to the proposed CSC constitution the organization will be a federation of the Seattle area colleges (S.U., U.W. and Seattle Pacific) which will: "consider questions of mutual concern; stimulate . . . exchange of ideas; promote a better awareness of the goals and problems . . . of higher education within the total community." The motion to join the CSC was introduced by Nick Murphy.

WHEN ASKED BY THE SPEC what benefits S.U. would derive from membership in the CSC, Jim Bradley, ASSU president, had this comment: "The CSC would give us the first actual opportunity to meet regularly with the officers and representatives of the U.W. and Seattle Pacific. These three institutes of higher learning undeni-

ably represent different views of the educational system of which we are a part.

"As a direct result of past meetings and discussions with representatives of these schools, the ASSU is presently planning a seminar weekend to include students from all three schools. In the past we have participated in similar activities and found them most fruitful."

A COPY OF THE PROPOSED CSC constitution is available in the ASSU office for those who would like to inspect it.

Other business to face the senate includes a bill to approve Mike Reynolds as chairman of the Student Cooperation Committee and a bill which would allow the high school delegates to S.U.'s Press Workshop to attend the Feb. 15 mixer on campus.

TWO NEW PIECES OF legislation are expected to be introduced at this session. They include the appointment of a committee on political union and a motion calling for the reorganization of the senate chartering procedure.

Those who wish to express views on proposed legislation should contact their respective senators before Sunday's meeting.

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## Why Now?

The problems of big-time intercollegiate sports have taken their toll again. S.U. is by no means alone in facing difficulties of the sort that have arisen from the resignation-firing of varsity Coach Vince Cazzetta.

S.U.'S OWN history has seen more than its share. When coaches Brightman and Castellani were fired, the University suffered in the public eye. To lessen the danger of abuses in the athletic department, the University laid down some policies. These policies were not formulated for Cazzetta, but for coaches. One of these policies is that the athletic director administers the funds of the athletic department. Consequently, restraint is placed on the coach of the basketball team, who in this instance, felt it was an encroachment on his domain.

Unfortunately, an explanation does little to repair the damage done to the University and the individuals involved.

VINCE CAZZETTA'S record as coach and as a personable representative of S.U. has been excellent. It is probable that in his case, the policy did limit his effectiveness. But the situation is as it is, and Cazzetta did sign contracts under this system. Whether O'Brien was overzealous in his enforcement of University policy remains a matter of opinion.

What we cannot understand, is why the announcement was handled the way it was. It does seem, since Cazzetta said he intended to finish the season, the announcement could have been made then—instead of in the middle of the season.

Although Cazzetta's complaints may be justified, it seems unnecessary to stage a press conference on one's own initiative. Had the coach waited and let the press come to him, the more unpleasant aspects of the last two days might have been avoided.

IT IS WELL and good that Cazzetta would be interested in making his availability known to other employers, but there are more politic means. For there is a question of loyalty to Seattle University.

Possibly Cazzetta did not anticipate the extent to which the publicity explosion would go. On the other hand, it is hard to see what else he could expect from calling a press conference and attacking the athletic director publicly. The Chieftains are too important in the sports world to expect much else.

S.U. is committed to big-time basketball, and this will be true for some time to come. Vince Cazzetta proved himself capable of coaching a winning team. To this extent we sincerely regret his leaving, and wish him good fortune in his future endeavors.

### Probings

## Y.D.'s Vindicated

by Paul Hill

After a considerable hassle, the Young Democrats are vindicated and operating in good standing. On Jan. 20, Brian McMahon, frosh senator, moved that the senate restrain the Y.D.'s from participation in statewide activity by depriving the club of its ASSU charter until internal difficulties were ironed out. During the week, while McMahon's bill awaited action, the Y.D.'s worked to renovate their club; and, thanks to remarkable work by the moderator Dr. Leo Storm and newly-elected president Jack Kerry, the Y.D.'s redeemed themselves.

THE Y.D.'S seem to have learned a solid lesson from the difficulties in this recent past; it is to be hoped that other clubs will learn with them. For a brief period, a lackadaisical membership let a few officers control and misuse the Y.D.'s, thus endangering its standing in the university. . . . Now that the Y.D.'s have overcome their trouble, they seem sure to guard against its recurrence. But it must be recognized that any student club is liable to being endangered in just the way the Y.D.'s were; only attentive and active members can insure a club against it.

I would like to add mine to the already-long list of congratulations to Burke McCormick, Kathy Hogan and the members of the Homecoming Committee. All areas of Homecoming activity (even the basketball game) seem to have ended better than ever, and the addition of some fine new ideas made the alumni week an outstanding one.

PERHAPS THE BEST innovation was the intensifying of Homecoming display competition: dormitories and clubs alike showed real spirit and creativity. The Bellarmine Hall display was especially notable: though the men were disqualified for spending too much money. Their variety show-mixer even was a real highlight of the competition. Hundreds of students attended the affair; for some whose budgets didn't allow for the good-but-still-expensive Homecoming Dance, the Bellarmine display was the best part of the week.

# in retrospect

IN THE CLEARING. Robert Frost. New York: Holt, Rinehart and Winston; 1962.

By BRYAN FLOYD

Robert Lee Frost, the poet of In The Clearing, once again has marked himself, in his last book of poetry, as the main exponent of the New England way of life, using in his work the familiar Yankee wisdom and language found in all his past works.

As ever, the poet commits himself very well in the colloquial philology with which his writing is identified.

FROST HAS a way with words that is direct, and more than faintly profound. It is a dialect of simplicity. Its power, insight and thought-provoking ideas come to the reader through the small-talk, common language of the ordinary man living in Vermont, Connecticut or Massachusetts.

Frost, like his greatest contemporary, Carl Sandburg, is not a writer of formal English. Rather he is a poet of the American speech and his poetry is that of a grammar studied under sound, not from a grammar book. Even more, as this book well reflects, his poetry calls forth a personal charm which seems to laugh at conformist literary rules.

IN THE CLEARING shows the master at his best, for the relationship between poet and reader is met in the communion of universal truths — truths which are abstruse in their application to any exact kind of Universal Truth.

This abstruseness is not in accord with the poetry-wordage itself, for the reader seldom gets lost in poetry's unbounding variety of metrical and tonal flow. Frost's work is terribly precise and ordered, seldom sailing out into some endless sea of pure lyricism

THIS TRAIT of Frost's, a communion of exacting language bringing forth abstract ideas, lends itself in a combination of faith and yet ironical cynicism.

Forgive, I Lord, my little jokes on Thee  
And I'll forgive Thy great big one on me.  
Again in "Escapist-Never!"  
His life is a pursuit of pursuit forever.  
It is the future that creates

## Y.D.'s Attend State Convention

Nineteen Y.D. delegates are attending the annual state Y.D. convention today and tomorrow at the New Washington Hotel.

TONIGHT'S activities will include registration and committee meetings. A banquet, followed by the election of new state officers will highlight Saturday night's agenda.

Anne Collier, a senior majoring in education, is the club's candidate for state secretary.

Pete Olwell heads the S.U. delegates: Anne Collier, Jack Kerry, Jim Picton, Don Hopps, Sally Neault, Theresa Aragon, Bob Brown, Tim Sullivan, Chuck Fox, Jim Bordenet, Ursula Jansinski, Jim Schaemer, Ralph Johnson, Mike Fleming, Linda Trautman, Carolyn O'Shaugnessy, Pat O'Brien and Steve Skrove.

AN INVITATION is extended, according to Kerry, Y.D. president, to all interested students to attend and participate in the convention activities.

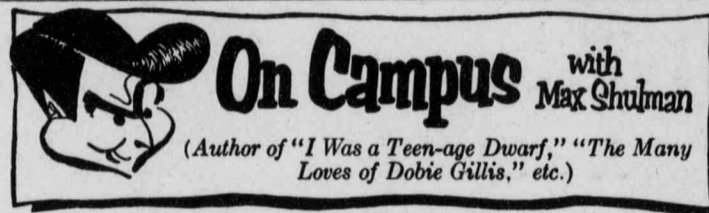
A complete report on the convention will be given at the next Y.D. meeting, Tuesday at 7:30 p.m., in the Chieftain lounge.

## In The Clearing by Robert Frost

vacancy, for aside from Sandburg, no contemporary poet has caught the Common Joe of America in such a world of beautiful thought and beautifully-written language as that small, much-beloved Yankee. He is a strange figure who said of his death, as if in premonition:

And I may return  
If dissatisfied  
With what I learn  
From having died.

Such men as this never die.



### THE CURSE OF THE CAMPUS: NO. 1

Hate me if you will, but I must speak. We college types are far too complacent. Sure, we've got plenty to be proud of. We've got atom smashers, we've got graduate schools, we've got new peaks in scholarship, new highs in academic honors. And yet, in the midst of these triumphs, we have failed dismally to make any progress in solving the oldest and most horrendous of all campus problems: we've still got roommates.

To be sure, all roommates are not bad. There is the well-documented case of Hilquit Glebe, a student at the Manhattan College of Agriculture, majoring in curds and whey, who admitted publicly that he actually liked his roommate—an odd admission when you consider that this roommate, Mervis Trunz by name, was frankly not too winsome a fellow. He practiced his tympani in his room, he kept an alligator, and he collected airplane tires.

But, on the other hand, Mervis bought two packs of Marlboro Cigarettes every day and gave one of them to Hilquit and—I ask you—who can stay mad at a man who gives you Marlboro Cigarettes? Who, upon tasting that flavorful blend of Marlboro tobaccos, upon drawing through that pure white Marlboro filter, upon exulting in this best of all possible cigarettes, Marlboro—who, I say, can harden his heart against his neighbor? Certainly not Hilquit. Certainly not I. Certainly not you, as you will find when you scurry to your nearest tobacconist and buy a supply. Marlborsos come in soft pack or Flip-Top Box. Tobacconists come in small, medium, and large.



Today Molly is paying off her debt...

But I digress. Roommates, I say, are still with us and I fear they always will be, so we better learn how to get along with them. It can be done, you know. Take, for instance, the classic case of Dolly Pitcher and Molly Madison.

Dolly and Molly, roommates at a prominent Midwestern girls' school (Vassar) had a problem that seemed insoluble. Dolly could only study late at night, and Molly could not stay awake past nine o'clock. If Dolly kept the lights on, the room was too bright for Molly to sleep. If Molly turned the lights off, the room was too dark for Dolly to study. What to do?

Well sir, those two intelligent American kids found an answer. They got a miner's cap for Dolly! Thus, she had enough light to study by, and still the room was dark enough for Molly to sleep.

It must be admitted, however, that this solution, ingenious as it was, had some unexpected sequelae. Dolly got so enchanted with her miner's cap that she switched her major from 18th Century poetry to mining and metallurgy. Shortly after graduation she had what appeared to be a great stroke of luck: while out prospecting, she discovered what is without question the world's largest feldspar mine. This might have made Dolly very rich except that nobody, alas, has yet discovered a use for feldspar. Today Dolly, a broken woman, squeezes out a meagre living making echoes for tourists in Mammoth Cave.

Nor has Molly fared conspicuously better. Once Dolly got the miner's hat, Molly was able to catch up on her long-lost sleep. She woke after eight days, refreshed and vigorous—more vigorous, alas, than she realized. It was the afternoon of the annual Dean's tea. Molly stood in line with her classmates, waiting to shake the Dean's hand. At last her turn came, and Molly, full of strength and health, gave the Dean a firm handshake—so firm, indeed, that all five of the Dean's knuckles were permanently fused.

The Dean sued for a million dollars, and, of course, won. Today Molly, a broken woman, is paying off her debt by walking the Dean's cat every afternoon for ten cents an hour.

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We, the makers of Marlboro and the sponsors of this column, will not attempt to expertize about roommates. But we will tell you about a great pocket or purse mate—Marlboro Cigarettes—fine tobacco, fine filter, fine company always.



The Spectator

# Journeyman

'to die on our legs . . .

## India's Sword: A Long Winter Wait

. . . not live on our knees'

By MATHEWS AZHIKAKATH

By the end of 1949 the Communist regime of Mao Tse-tung was firmly in power on the mainland. Unlike Russian revolutionaries of 1917 who wanted, at first, to dissolve the Czarist Empire and give right of secession to the non-Russian provinces, the first item on Mao's agenda was to seize the border provinces which the nationalists had allowed to pass out of their grasp. These were Formosa, Sinkiang, Inner and Outer Mongolia and Tibet.

FORMOSA was beyond the sea and Mao had no navy. Outer Mongolia was beyond the Gobi Desert in the Russian sphere of influence. Peking dared not directly challenge Russia in Mongolia and Sinkiang. But highways and railways were rapidly beginning to make these outlying areas accessible.

When Mao went to Moscow to sign a Sino-Soviet treaty of alliance against Japan, Stalin insisted on joint companies in Sinkiang and control of the Manchurian railways and seaports. But Russia had no interest in Tibet, and Mao immediately invaded that country. Mr. Nehru protested and urged the Chinese to allow Western Tibet its traditional autonomy under the Dalai Lama. The Chinese had already adopted the Russian device of "autonomous regions" for non-Chinese races.

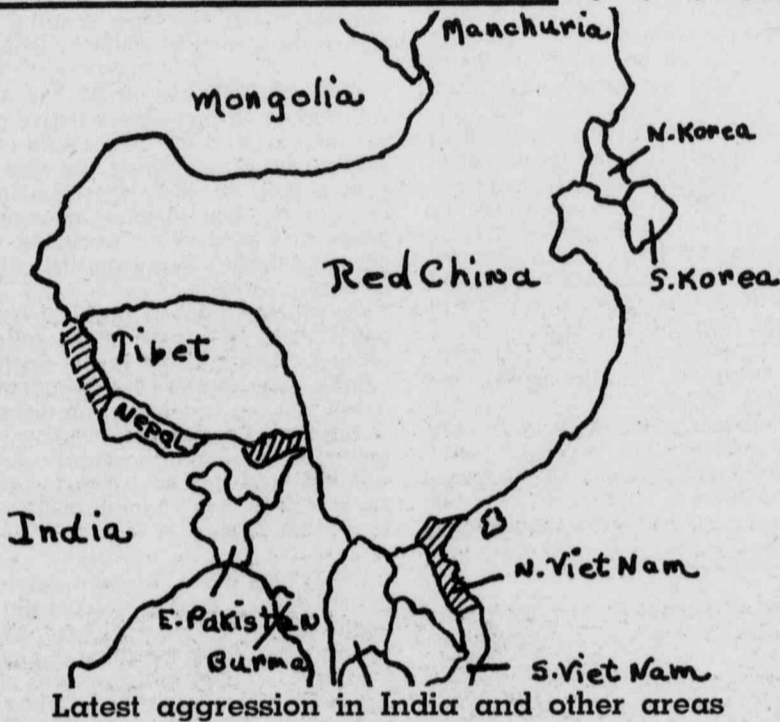
NEEDLESS to say there was no real autonomy in these regions except that the local Council was headed by a non-Chinese Communist of approved loyalty. This device could not yet be applied to Tibet which had its own theoretic government at Lhasa. Nevertheless, the Chinese listened to Mr. Nehru and in May, 1951, permitted the traditional regime to continue in Lhasa on condition that Chinese suzerainty was accepted in the person of a military governor.



In the Korean war, begun in 1950, the Chinese feared an American threat to Manchuria where the Japanese had left a rich legacy of heavy industry. By entering the war and infiltrating the North Korean regime, the Chinese made a firm ally and strengthened the approaches to Manchuria.

Between 1949 and 1954, the Chinese attitude to the outside world was isolationist. Some support was given to foreign Communist parties in Malaya and elsewhere, so long as this did not harm Chinese national interests. With the death of Stalin and the formation of the South East Asia Treaty Organization, a different phase began. Mr. Khrushchev had come to Peking and given up Russian rights in Sinkiang and Manchuria. He had conceded equality of status to China. The Chinese now began to woo their neighbors by opening their doors to non-Communist neutrals.

MR. NEHRU was invited to China in 1954 and shown China's achievements. There was trouble in Tibet and Nehru made another attempt in 1955 to save



Latest aggression in India and other areas

Tibetan autonomy by attaching five principles of co-existence (Panch Shila) to a treaty concerning Indian trading rights and representation in Tibet. He also tried to get Chinese confirmation of the McMahon Line, which was incorrectly shown on Chinese maps.

But Chou En-lai brushed this aside as of no great importance. The climax of the new liberal phase of the Chinese policy was Bandung, where Chou En-lai blandly told the delegates that he had no objection to negotiating with the United States.

CHINA DISTRIBUTED aid with large hand to all who asked for it. She gave grants where the Russians gave loans. Nevertheless China was still largely isolated in the international sphere. Whereas India appears at every international conference, China was not even recognized by many nations including Japan because she would not maintain diplomacy with anyone who recognized the nationalist government in Formosa.

When Chinese prime minister Chou En-lai appeared in Delhi in 1957, Mr. Nehru again raised the map issue and was again put off with verbal assurances. Another phase in Chinese policy opened in 1957-58. Mao organized the communes and announced that China had moved towards Communism sooner than expected.

CHINA NOW saw herself as a greater power, equal in status to the U.S.A. and U.S.S.R. India's key role in the international sphere was resented. So were Russian negotiations for an arms settlement with the United States. Mao calculated that a nuclear war between America and Russia would benefit China. He did not say of course that the effect of such a war would leave China supreme military power. The Chinese had put all their effort into the arms industries, strategic highway and railways. They were militarily strong despite a weak economic base.

The 1959 revolt in Tibet took place as a result of the Chinese attempt to collectivize the Khambas of Eastern Tibet and control Lhasa government. The Dalai Lama fled to India and it was easy to pretend that India had engineered the revolt. Three enormously costly highways had been built into Tibet, one across the Aksai Chin Plateau, which were to be followed by a railway.

BUT THE REVOLT was not easy to crush and some Khambas escaped

through mountain passes into India. New Delhi protested about the Aksai Chin road and moved troops into the area.

The Chinese now decided that the Ladakh plateau must be annexed. They successfully used the tactic of claiming large areas of Burma and frightening the Burmese into conceding their claims to certain strategic areas. Similar tactics were used against Nepal and India. But India stood firm in Ladakh. The present aggression against India is the result.



WHAT ARE the large scale political objectives of this Chinese adventure? While nobody can be certain about them, they are likely to fit in with past Chinese policy. Firstly, there is the object of demonstrating to other Asian states and especially those bordering on China that she is the superior power and that India is a broken reed.

Secondly, there is a bigger design of activating the cold war and forcing a showdown between the Soviet bloc and western powers. In such a showdown China need not be greatly involved. Lastly, the object of showing that a mixed economy coupled with parliamentary democracy, which India has offered as the model to underdeveloped countries, is a ramshackle structure that cannot stand the test of war.

CHINA, LIKE Japan before the last war, has put all her resources into the tools of military expansion at the cost of reducing her people to poverty. She feels that India even more than the United States stands in her way in Asia.

We have to prove to Mao and the rest of Asia that it is we who have stamina and the determination to oust his forces from our soil. It is China that has made the blunder of claiming too much and thus thrusting her arms so far from her bases, that they can be cut off by the Indian Sword.

WHAT, THEN, should be India's response to this newest aggression? We must, in my opinion, change from slow-moving, peaceful methods to those which produce results quickly. We have to build our military strength. India will stick to her policy of non-alliance and will not give up her basic principles because of this present difficulty. Even this will be more effectively met by continuing our policy.

We have known the horrors of war in this age and we have done our utmost to prevent war from engulfing the world. But all our efforts have been in vain, even concerning our own frontier. India has gone out of her way to be cooperative with the Chinese government. Our good will has been rewarded by a humiliating aggression. No self-respecting country, certainly not India which has so loved freedom, can submit to this.

OUR BORDER with China in the NEFA region is well known and well established since ages past. Sometimes called the McMahon Line, it separates India from Tibet on the high ridges which divide the watershed. This was an historical and traditional border long before it was called the McMahon Line. The Chinese have in many ways acknowledged the border even though they called it "illegal." A large area of our NEFA territory, which had been unchallenged before, is now claimed by Red China.

The border was not challenged before the Mao regime came to power twelve years ago. Present Chinese maps, which repeatedly acknowledge the line, show positions which have no relevance to it. Yet on this peaceful border, where no trouble or fighting had occurred for a long time, they committed aggression. They came in very large numbers and after a vast preparation over a major area.

Talks to resolve differences will be resumed only if the latest aggression is fully undone and the status quo prior to September 8, 1962, is restored. Whatever might be the outcome of the attempt to insure withdrawal of Chinese troops under the present cease-fire, India must continue efforts to strengthen her defense forces.

THE JUSTICE of our cause should be no less evident to the Western Powers than to Russia and her satellites. We will offer to negotiate only on honorable terms, and not when our soil is being increasingly occupied by Chinese. India will fight to the last, will fight until there is no strength left. We prefer to die on our legs than live on our knees.



MATHEWS AZHIKAKATH, 26, is a mechanical engineering major from Trivandrum, India. A senior this year, he plans to return and take up an engineering post in India.

# The Artist—Critic, Creator, Barn Painter

And His Art on Canvas—Where It Is, How It Is, What It Isn't, and What It Is



art and the artist

By PENNY GILL

The phrase "art imitates nature" has in the visual arts come to mean some type of visual representation, in the painting, of definite forms which the observer can find in his world.

ART CAN NEVER imitate nature in this way, that is, by trying to reproduce it. Man could never create a tree, animal, or human being. All the artist can do is represent the visual aspects of reality, not imitate them. More basically, art imitates nature by means of operation. The artist is creating a new being or new existence in the world of other beings.

He is adding some new existence which is totally unique. Granted, he is only transforming pre-existing materials, but he is analogically repeating the process of nature—the cycles of change, birth, death, and rebirth.

There has been a movement throughout history to find a general theory or law on which all the arts may be judged. Aside from the general principles of unity and inter-relation of parts, each of the arts has its own mode of existence, and this is the basis of its peculiar rules.

GILSON, UPON whose theory this article is based, says in *Painting and Reality*, "They (art critics and philosophers) are fond of talking about art in general, itself considered as an expression of what they call 'poetry,' that is, in the universal sense of the word, the primary process that is 'the secret of each and of all arts' . . . We do not even know a priori if there is such a thing as universal 'poetry,' the study of which would lead to conclusions equal-

ly valid for painting, and for music, and for literature."

The greatest problems philosophy and criticism confront seem to be those in the visual arts. Often the tendency in viewing a piece of art is to look for a nice picture of some form in the surrounding world. When the "picture" becomes distorted or no "picture" at all, then the painting is not understood.

IN CONTRAST, no one worries about not understanding music because it does not resemble the sounds most commonly heard. Music would be rather boring if it only resembled the sounds of traffic, talking, etc. In the same way why cannot the visual arts be combinations of colors and forms with no set pattern? Why cannot each painting be looked upon as a new experience with no necessary relation to the world of the observer?

Paintings and the other plastic arts are the only ones which have an ontological existence. While the poem is not being read, or the symphony played, neither has any real existence. Each is transitory and fragmented. These arts are grasped piece by piece before the whole is comprehended in the memory of the observer. As Gilson puts it, "There is no contradiction in imagining faraway times when stray copies of Shakespeare's plays will have survived all their possible readers; in what sense will Shakespeare's poetry then still exist?"

"TO THIS QUESTION the answer is: in the same sense as it does not exist for men who cannot read English. In short, it will not exist at all." "Music has no other actual existence than that of the actually existing sounds, and because sounds exist only while they are being actually produced, music exists only, precisely qua music, while it is being actually performed."

This type of existence is quite the opposite with a painting. The painting exists as a whole, in itself. This basic difference in existence involves the whole philosophy of painting. When a painting is observed, it is seen first as a whole and then the eye moves to grasp the various inter-related parts.

AS OPPOSED to literature, no system of symbols or language is necessary in art. The communication is immediate and one without words. The medium of painting is chosen because it can express something, or will say something which can be expressed in no other way—or better than any other way, whether this is a particular emotion, opinion or color relationship.

The artist works in his medium for the purpose of expressing attitudes, interests, and opinions. He is not necessarily putting his philosophy into a painting as is often thought. It would be very difficult, if not impossible, for his philosophy to be seen in his art work as it can be read in a written statement. The more

direct influence on the artist is his environment. This influence is on the artist both as a man and as an artist. The artist as a worker (he is primarily a doer, not a thinker) is divorced somewhat from his surroundings.

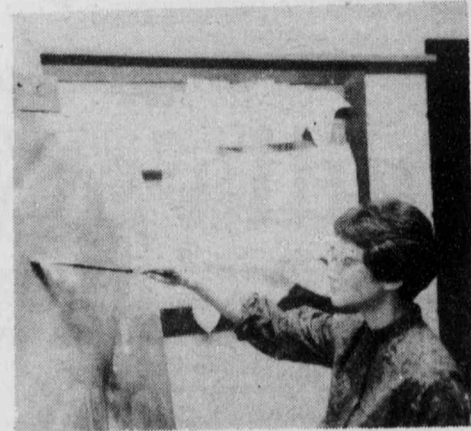
The influences creep into his work unconsciously. Perhaps this is one reason he is considered ahead of his time. Actually he is not so much ahead of his time, as his time is not yet seen in perspective with the rest of history. Though his style may be ahead, his work is still a reflection of the history of which he is part.

THE ARTIST qua artist has a triple role forced on him—the creative person, the laborer, and the critic. As a creative person, he is searching for new ways, new styles, or just himself. He must choose principal ideas from many possible and proceed to work. As the laborer he differs little from the carpenter or barn painter.

His work is that of physical labor, as opposed to the writer in the process of writing. Over all this is the critic, constantly harping and passing judgment on every stroke of paint put on the canvas. "This area is weak and shallow, this is too bright, that color doesn't fit the whole scheme, that line is destroying the balance"—these are the continual promptings of the critic.

CONTRARY TO common opinion, the artist doesn't have a blueprint from which he works. He does not just transfer a picture from the mind and put it on a surface. Rather, in the process of painting he further creates new ideas as he goes along. Ben Shawn in *The Shape of Content* best explains it: "From the moment at which a painter begins to strike figures of color upon a surface he must become acutely sensitive to the feel, the textures, the light, the relationships which arise before him."

At one point he will mold the material according to an intention. At another he may yield intention—perhaps his whole concept—to emerging forms, to new im-



PENNY GILL, an art major from Polson, Montana, is a graduating senior. She is a former senior honors seminar member. Penny contributed the art work in this issue of *The Journeyman*.

lications within the painted surface. Idea itself—ideas, many ideas move back and forth across his mind as constant traffic, dominated perhaps by larger currents and directions, by what he wants to thing.

THIS IDEA RISES to the surface, grows, changes as a painting grows and develops. So one must say that painting is both creative and responsive. It is an intimately communicative affair between the painter and his painting, a conversation back and forth, the painting telling the painter even as it receives its shape and form."

The factor of materials is a major one in art. The artist is predetermined to a certain extent by the materials he chooses. Each will have its advantages and limitations. The artist will use them to the greatest extent he knows, but cannot exceed their limits. This is why the process is a two-way street, and just as the materials are the ultimate deciding factor, they lead the artist in the sense which Shawn explains.

UPON COMPLETION of his work, the artist leaves his painting, allowing it to exist by itself, and has no more to do with it as an artist. The work may not be what he intended. It may have altered slightly in the process or have gone the full extreme of being totally different. However, the work can never be judged according to his original intentions.

If this were so, art would be a comparison of good intentions and the work would not stand by itself. As it is, though, the work now has its own existence and must be viewed as such. It is its own language and its own experience and each observer will determine this for himself, since the aesthetic experience is subjective and varies with each individual.

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# Rise and Fall:

"You have conquered like a fool,  
But time, time disappears..."  
—James Joyce

By LIZ HERMANN

The advent of Freud and psychoanalysis, of World War I and pessimism, introduced a literary movement which (although it was not entirely new, rose, culminated in one novel, and fell—all within two decades. This movement, the "stream of consciousness," was characteristic of the twentieth century and the desire of men to find beauty and truth amidst the turbulence of the years before and after the war. The material world offered them no comfort; thus, they turned to the inner world and sought refuge there.

**THE IMPRESSIONIST MOVEMENT** of the 1800's, which developed mainly in France, aimed, in a smaller degree, at much of what the stream of consciousness form strove to attain.

In literature, the method stressed immediacy: through vivid details, without analysis or synthesis, the impression as it is seen or felt subjectively in a single fleeting moment, was conveyed to the reader. It is this aspect of the Impressionist method which the twentieth century writers attempted to capture.

**STREAM OF consciousness** is only validly applied to the novel. Melvin Friedman, in his study of this literary method, states that such a novel "... has as its essential concern the exploitation of a wide area of consciousness, generally the entire area, of one or more characters." An apparently unorganized succession of images and ideas, connected by association rather than by logical arguments or narrative sequence, form the "action." The plot develops through the minds of the characters and their individual streams of consciousness reflect all the forces of which they were aware at any one moment.



The stream of consciousness novel is thus an excursion from the outer world of events into the Freudian world of the mind and soul.

Stream of consciousness is a type, not a technique; it employs three different forms: interior monologue, internal analysis, and sensory impression. The first reproduces any area of consciousness, and is not limited to that region closest to complete awareness. The two remaining forms are concerned with particular regions of consciousness, and are limited to reproducing that area alone.

Interior monologue presents a certain character and his thoughts which are expressed in words and syntactical units proper to his mentality. The style of the author narrating and the style of the character meditating or feeling, can still be distinguished.

## Development of Modern Novel Through Stream of Consciousness

**IN THE WHOLE** of the nineteenth century, the region of the mind was furthest from the language area. How then did this type, so different from the traditional novel, develop? Certainly, isolated cases may be found which can be considered as literary sources for the twentieth century novelists. However, it was not until the second decade of this century that it became a fairly consistent practice to present that one abstraction which included within itself all the others—the human consciousness. It was then that Marcel Proust and Virginia Woolf used people and events merely as a necessary "scaffolding" to present the abstraction of consciousness itself.

Laurence Sterne's *Tristram Shandy* (1759) is actually the first work to anticipate the stream of consciousness. Sterne devotes several hundred pages to an event which could have lasted only a few minutes and he relates it in the first person.

**OFTEN, ONE THOUGHT** produces another which causes a digression in one direction; then an association of quite another order produces an unexpected juxtaposition with the first digression. Thus, there is still a certain amount of logical sequence in the narration.

Several of Henry James' novels are likewise precursors of the stream of consciousness form. His stories pass, in successive chapters, from the dramatization of consciousness, with silent meditation, to the dramatization of situation, with spoken dialogue. In *The Ambassadors*, the character Strether accumulates a "stream" of impressions which convey his sense of the transience of existence.

At the same time that James was writing, a woman novelist, Gertrude Stein, was trying, unsuccessfully, to abolish time. These were the major developments in the English tradition, which led to the stream of consciousness novels.

The emergence of psychology as a science, and the popularization of the theories and writings of William James (1842-1910), Henri Bergson (1856-1939), and other students of the mind, contributed significantly to the search for the inner, "real" self.

No longer was the mind stressed as an ordered and logical thinking machine, but as an unstructured and flowing consciousness harboring subconscious stores of forgotten experience. William James first used the term, "stream of consciousness" in his *Principles of Psychology*: "Consciousness, then, . . . is nothing jointed; it flows. A 'river' or a 'stream,' is the metaphor by which it is most naturally described . . . let us call it the stream of thought, or consciousness, or of subjective life."

There presently appeared on the scene many authors interested in experimenting with the mind.

In *Remembrance of Things Past*, Marcel Proust sought to recapture the events which time had erased in written form. The memory of the narrator shuttles back and forth without regard for chronology or the mechanical time by which society is bound.

**IN ENGLAND**, Virginia Woolf (1882-1941) was beginning to effectively utilize the forms of this new type of novel. In 1916, she became interested in James Joyce and spoke of his method in *Modern Fiction*.

"... Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness."

To Virginia Woolf, this was the purpose of the modern novelist. In such works as *The Voyage Out* (1915) and *Monday or Tuesday*, she experimented with the "stream of consciousness." In

(Continued on Page 6)

## 'Competition . . . the Heart of Progress'

# The Lively Classroom in a University "Second To None"

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Fr. John A. Fitterer, S.J.  
1962 Fall Leadership Conference

BY PETER EDLEFSEN

The complex educational activity of S.U. grinds on day by day. The ever-increasing piles of paper on the administrator's desk are the result of a phenomenal crush on college space. More students, a new library, a more comprehensive curriculum all demand a place in the educational spectrum.

But what is often overlooked in all this activity is the constant stream of self-criticism voiced by students and teachers across Chieftain coffee tables.

**COURSES, TEACHING METHODS,** student apathy, are subjects of responsible and constructive criticism. This unflagging competition of ideas is the heart of progress and is responsible for a steady rise in S.U.'s academic quality. We would like, in this spirit of sincere and positive criticism, to comment on the lecture system, presently in force at S.U.

By lecture system, we mean a classroom situation where the teacher speaks for the entire period on a given subject. Once in a while he may snap out a question but the students are for the most part listeners.

**A LECTURE** is clearly a teacher's prerogative and is valuable in certain circumstances. For example, Thomas Aquinas and his fellow professors were lecturers. One reason was that the students had to make their own books from the lecture notes.

Modern examples of necessary lectures are in the areas of mathematics, physical science and engineering. Such areas demand a herculean mastery of fact, an objective for which the lecture is admirably suited. In other areas of humanities and business training, teachers choose to lecture for valid reasons.

But the fact that a majority of courses at S.U. are lecture does not mean that they are always effective.

**TOO OFTEN** they are one-sided affairs, where the teacher does all the work. The exceptional student will keep alive and discerning in class, but many assume a vegetable role, passively taking down and mechanically reproducing their notes on examination papers.

The problem is how to get S.U. students out of a passive posture, developed during twelve years of elementary and secondary training, of listening and repeating pre-arranged answers. The desired goal is the imaginative acquisition of knowledge, stressing the active, creative attitude or discovery.

**WITH THIS END** in view, we modestly propose that more discussion and dialogue between teacher and student be encouraged in S.U. classrooms. But what does "dialogue" mean? It is a conversation between teacher and student and between students. It can be a bout of airy generalizations, a "cross-fertilization of ignorance".

But under a teacher's practiced hand, a dialogue can be a coherent, progressive discovery of facts and principles in a given field. By his questions and the natural limitations of the topics under discussion, the teacher may prevent digressions. Included in this is his right to silence wisecrackers.

**SUCH AN APPROACH** to learning excites curiosity, challenges the student's initiative to seek out answers on his own, and tests his ability to communicate them. It is far more practical than idealistic for liberal arts students. If a student could not profit from an active exchange of viewpoints, then how much would he profit from a lecture?

Especially in fields such as English, philosophy and theology, where the formation of an intellectual habit is paramount, the teacher has a right that his students excellently express themselves on problems of that discipline. The student's ability to tackle a problem, think it through and defend his own conclusion may be tested in a variety of ways in the classroom. Perhaps the most

effective is the use of challenge questions.

**WE QUERIED** Fr. Edward Maginnis, S.J., a recent visitor from Denver's Regis College, on this point. He tests his theology students daily by a series of questions, which force them to think theologically on the spot. In S.U.'s Honors Program, questions are pre-assigned on the material covered, and each student must be ready to defend his own answer orally, subject to the comments or disagreements of others.

More fundamental than any method, however, is the emphasis on the form of a discipline rather than on its content. As a mere imparter of facts, no university has had any reason to exist since the invention of the printing press in the 15th century.

**FACTS ARE** important, but it is the imaginative communication of knowledge which distinguishes a university. Students in a dialogue situation under the disciplined guidance of a teacher may probe the meaning, connections and value of their knowledge. The fact is "no longer a burden on the memory; it is energizing as the poet of our dreams, and as the architect of our purposes."

Many of the practical objections to frequent questioning and dialogue do not over-ride its advantages. One complaint is that classes of 30 are too big for effective discussion. At Reed College, nearly all humanities courses are seminars, with 15 to 25 students. Stanford, Berkeley and even the University of Washington offer a variety of upper-division dialogue courses, although this is primarily because of graduate students available for teaching.

**FR. MAGINNIS** told us, "In my Theology courses at Regis, I have carried on active dialogue with classes numbering 37 to 50." He found, once his classes became accustomed to discussion, that he could rely on three or four active students to spark and challenge the rest to life.

Another objection is that the students lack the knowledge to say anything important. If this appears true of upper-division students, then the freshmen and sophomore courses are not adequately preparing them for advanced work. It is essential that they be informed, by

lecture or otherwise, of the basic principles in the discipline. But by their junior year, college students should be competent to discuss problems in class.

**OUR REMARKS** on the lecture system apply primarily to the upper-division, but top-flight junior and senior courses demand habits of thinking and expression which can only be acquired earlier. Could we expect perfect jump shots of Eddie Miles or the fluid grace of Charlie Williams without daily, dedicated practice in the gym?

Likewise, a student can only learn to unify and relate different aspects of his course by trying to communicate his discoveries to others. The rest of the class also profits from the pooling of many viewpoints.

If such principles were implemented, some retooling of classes would be necessary. Much can be accomplished by a shift in emphasis from the formal lecture to class participation. But we recognize the value of the lecture and the teacher's right to use it if he judges it necessary.

**SUGGESTIONS ON** implementing our proposals have been received from several segments of the student body. One is to allow three or four top students in each field of humanities to lead a seminar once a week on course material. We invite students and faculty to answer in writing the following questions for *The Journeyman*, including disagreement or comment on the viewpoint of this editorial.

1. What do you consider to be the ideal preparatory course in your major for upper-division work?

2. In what specific ways could class discussion be encouraged?

**IN BUILDING** a university "second to none," imaginative thinking is necessary on the part of teachers, who must place responsibility for learning where it belongs, on the student, by subjecting him to the exciting give-and-take of dialogue and discovery.

But primary responsibility lies with us, the students of S.U. We can refuse to accept the challenge of active discussions despite the best efforts of our teachers. What is called for is an infusion of intellectual maturity. Having this, we can no longer be mere spectators in the classroom, but participants in the vigorous clash of ideas.

# Stream of Consciousness Ends With Joyce

(Continued from Page 5)

1922, *Jacob's Room* was published; it was written entirely in the new form.

"Moments detached from experience" control the development of the novel, while fleeting impressions and delicate shadings of mental experience form its essence. Her novels, however, simultaneously employ symbolic devices and in several works, the elaborate symbolic system blots out the consciousness. Yet it is doubtful that anyone writing in English, with the exception of Joyce, has had greater success with the new fictional form.

**STREAM OF** consciousness came to a climax with the works of James Joyce (1882-1941), an Irish novelist, who exerted a profound influence on modern literature. **A Portrait of the Artist as a Young Man** presents the first stage of the process by which the personality of the artist "refines itself out of existence, impersonalizes itself, so to speak."

It is a subjective, inward-turned picture of the mind and the senses—a lyrical biography in which the structure is determined as much by the internal development of the artist's sensibility as by the physical growth of Stephen Dedalus. The method is immediately clear:

"Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down the road met a nicens little boy named baby tuckoo . . ."

The impressions of an infant's memory suggest the style of the remainder of the first chapter which parallels Stephen's



development from infancy to boyhood. It is written as an extended interior monologue, through the indirect presentation of the third person. By a series of associations in his mind, the child is able to distract himself from an unpleasant encounter or situation and to transgress the borders of time.

**THE STYLE OF THE** novel changes with the increasing maturity of Stephen Dedalus; stream of consciousness forms come and go. The final pages, recorded as a diary, revert to the interior monologue style.

"April 16. Away! Away! The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone—come . . ."

"April 26. Mother is putting my second-hand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends

what the heart is and what it feels. Amen. So be it. Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

"April 27. Old Father, old artificer, stand me now and ever in good stead."

The frequent stylistic changes in **A Portrait of the Artist**, from the impressionism of infancy through the agonizing world of adolescence to the austere discipline of young manhood and then back again, make it an effective novel.

From the diary notations ending **Portrait** to the opening pages of **Ulysses** is not a very big jump. **Ulysses**, however, is a much wider exploration of the consciousness and unconsciousness; in fact, it develops all the forms of the stream of consciousness.

**THIS WORK** is an account of a day (June 16, 1904) in Dublin, in the lives of Leopold and Molly Bloom, and Stephen Dedalus. Told with an elaborate parallelism to Homer's *Odyssey*, every episode has its counterpart in the epic. The book closes in a long, unpunctuated monologue that was the principal cause of its eleven-year suppression in the United States. This was indeed the literary form's extreme point.

"... a quarter after what an unearthly hour I suppose they're just getting up in China now combing out their pigtails for the day well soon have the nuns ringing the angelus they've nobody coming in to spoil their sleep except an old priest or two for his night office the alarmclock next door at cockshout clattering the brains out of itself let me see if I can doze off 1 2 3 4 5 . . ."

Joyce exhausted the method of **Ulysses** and erected a unique model of the stream of consciousness form.

**THE NARRATIVE OF** William Faulkner's *The Sound and the Fury* (1929) is very clearly directed in terms of a limited number of perspectives and facts. It is a remarkably restrained experiment with the possibilities of the stream of consciousness. Other experimental writing in the same decade, however, did not prove as successful. The exploration of human consciousness on its own terms was handicapped by love of experiment for its own sake: the excitement of innovation was quite often the only incentive.

Stream of consciousness seemed to die out with Virginia Woolf, James Joyce, and the early William Faulkner. It is almost axiomatic that no further work of the first order can be done within this tradition.



LIZ HERMANN majors in English and will graduate this June after three years. She hopes to return to Los Angeles and acquire a position as a story-editor.

## The Journeyman

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—a monthly supplement to the Seattle University Spectator. The opinions expressed herein are not necessarily those of the Journeyman or Spectator staffs. Students, faculty, and staff are invited to contribute manuscripts of 1,000 to 2,000 words on topics of current interest to the University community.

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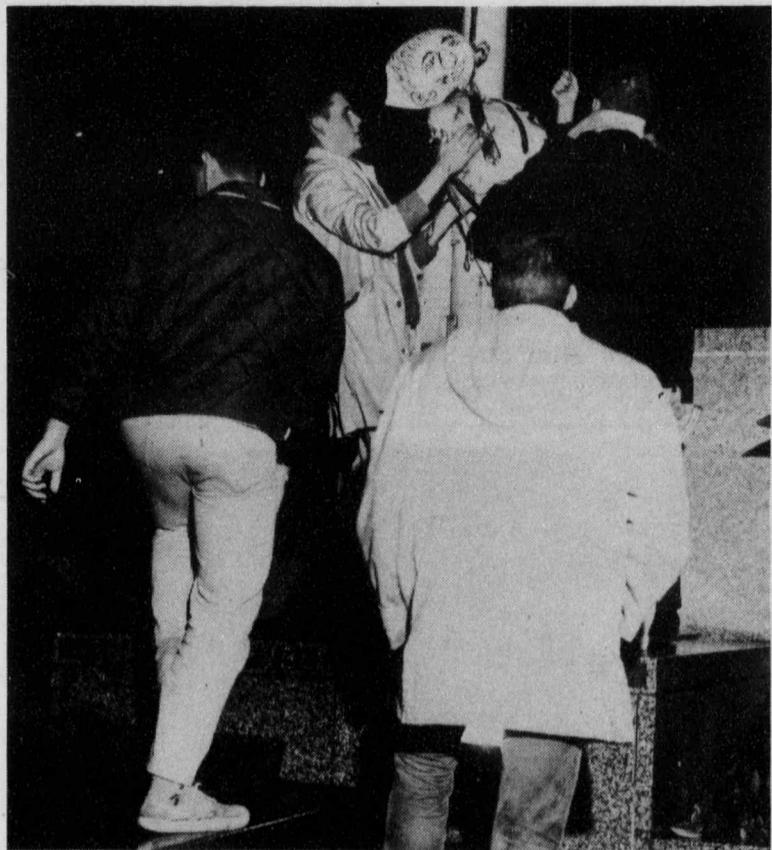
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# Cazzetta Firing Causes Controversy

(Continued from Page 1)



—Spectator photo by Jim Haley

**IRATE S.U. STUDENTS** prepare to hang effigy of Athletic Director Eddie O'Brien on the flag poll of the public library. About forty students attended the Wednesday night incident. Many of the students involved admitted they "just went down to see what was going on."

## Student Opinion Varies:

### Vince Gives Farewell Address

By MIKE PARKS

Following Vince Cazzetta's outright release as head basketball coach yesterday by university officials, several students arranged for him to deliver a farewell address to the student body in the Chieftain cafeteria. By 12:15, the time appointed for Cazzetta's appearance, the Chieftain was jammed with a milling mob of students.

**CAZZETTA** spoke for some 20 minutes in a sentimental review of the joys and sorrows of his seven years at S.U. He urged the students to continue to back the team and said that the best farewell present he could hope to receive would be the NCAA championship. He said that although he felt he

was doing the right thing, his decision to resign was the hardest of his life. At times it seemed that Cazzetta would break down; some of the students blinked tears from their eyes.

Students showed mixed reaction to the two days of crisis during which Cazzetta first resigned and then was fired by the university. "I regret the rapidity with which the whole situation was handled . . . Cazzetta should have been allowed to bow out gracefully at the end of the season" (Hank Hopkins, Sr.); "The administration was not at fault because Cazzetta should have waited until the end of the season to resign" (Pat Campbell, Jr.); "The team never had such an incentive to go on to the NCAA championship

after the school's Faculty Athletic Board had been polled by phone. The Faculty Athletic Board felt that his resignation should have been made at the end of the season and the coach left them no alternative.

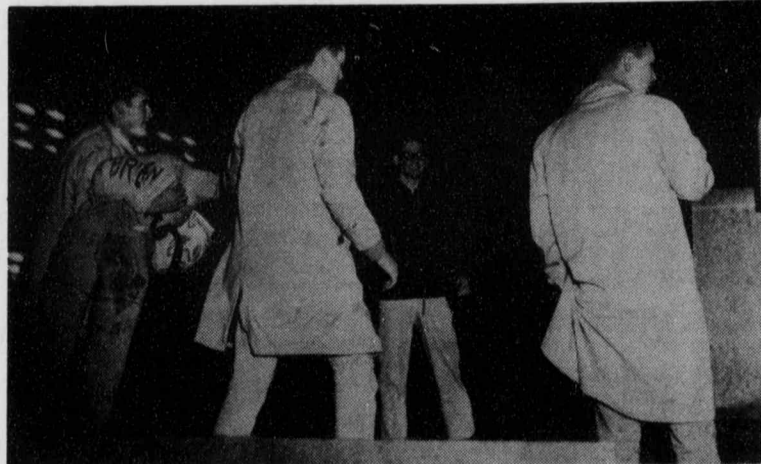
**CAZZETTA'S** resignation on Wednesday prompted the University action. Cazzetta explained that in a talk with The Very Rev. A. A. Lemieux, S.J., University President, in January, he was assured his request to control such areas as recruiting, scheduling and financing would be reviewed.

In a meeting with Fr. Kelley, Wednesday, he was told the existing policy would remain unchanged.

**EDDIE O'BRIEN**, athletic director, said, "Vince has always had a free hand in scheduling. The only thing he had been refused was a team swing to Hawaii. The refusal was based on an estimated \$6,000 loss."

O'Brien also said, "Vince has been allowed to recruit anywhere he wanted. Last year he flew five prospects to Seattle from various parts of the country to visit the campus. O'Brien added that although the budget is under his supervision, he has always discussed financial matters with Cazzetta.

**ALL PARTIES** involved in the dispute emphasized that it was strictly a matter of policy differences, not a personality conflict.



—Spectator photo by Jim Haley  
"Everybody's Doin' It"

## THE SPORTS SPECTATOR



### S.U. President Writes Open Letter on Issue

To the Students:

*I think you have a right to know the real issues back of Coach Cazzetta's untimely resignation.*

*Prior to his public announcement, Coach Cazzetta made two categorical demands on the University: 1. Absolute autonomy for the basketball program, and 2. complete control of its budget, thereby setting up basketball as a separate department.*

*Since basketball takes over 60 percent of the school's total athletic budget, acceding to his demands would have been tantamount to creating a second athletic department with an independent director.*

*This was the issue—and the only issue confronting the Athletic Council and the Administration. Mr. O'Brien had no part in the decision we reached.*

*It was purely a matter of policy that governed the University's actions, because a University must determine the administrative structure of its athletic programs, even as it decides the academic. The University must say what it wants and how its athletic program will be controlled.*

*I am sorry to see Vin go; he has fielded representative teams, controlled the players' behavior on court and off, and has been a good representative of the school. He could have stayed with us a long time.*

*It was just a little over five years ago that we passed over many more experienced coaches to give him an opportunity to coach in the major leagues. When he signed his contract then, he was so thrilled by the chance being offered him that he rose from his chair, shook my hand and said, "If any differences arise and they can't be resolved or if any dissatisfaction is expressed on either side, let us part as good friends, quietly and with a simple shake of the hands."*

*However much I hold Vin in personal regard, I am disappointed that he chose to announce his resignation during the season, when prospects for tournament play are bright. I do not believe that he thought through the effect of his action on the team and his relations with the various segments of the University family.*

The Very Rev. A. A. Lemieux, S.J.  
President, Seattle University

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FROSH GAMES

Tonight: Kirk's Pharmacy  
6 p.m. in the Arena.  
Saturday: Speed-e-Mart, 6 p.m., also in the Arena.

### BASKET-BALL

Featuring the 'Saints' from Louie's "Old Chicago"

9:30 to 12:30 Friday

AFTER THE M.S.U. BALLGAME

\$1 DRAG — \$.75 STAG

Chieftain Lounge

Support the Team—Support the Clubs

Basketballs autographed by the team and coach will be given away during the dance.

### Miles Ready For Games

The S.U. Chieftains take on the Montana State University Grizzlies tonight and the University of the Pacific tomorrow. Both games are at the Seattle Center Arena.

S.U.'s All-American candidate, Eddie Miles, says that his infected hand will be well enough for him to play this weekend.



# Sodalists Plan Meet at S.U.

The Northwest Annual High School Sodality Conference is scheduled for Feb. 22-24 at S.U.

Sodality members from Oregon, Washington, Idaho and British Columbia high schools will hold discussions under the conference theme, "The School Sodality Student Social Apostolate." The discussion groups will be led by S.U. Sodalists.

Valerie Croteau is chairman for the conference. Don Mahoney's and Patty Knott's groups will work on registration.

On Fri., Feb. 22 the students will register with a general assembly in the evening. Discussion sessions will meet Saturday, followed by a banquet, talent show and dance. Two general sessions will meet Sunday. Mass will be offered Saturday and Sunday.

**THIS YEAR'S** theme was chosen in commemoration of the 400th anniversary of the Sodality. The conference is an effective means of creating the true image of Sodality on campus, and preparation for the role of a Catholic layman after graduation.

## Advisers to Open Doors on Monday

Students may obtain registration appointments for spring quarter beginning Monday. Appointments will be given only after the student's interview with his adviser.

Mary Alice Lee, registrar, stated that students should have signed up for appointments with their advisers by now. Appointment sheets are posted on all advisers' office doors.

The schedule of spring quarter classes will be available Monday.

## Offical Notice

Veterans and war orphans not registered at S.U. fall quarter, 1962, and expecting to receive benefits for the winter quarter, 1963, must come to the Registrar's Office and notify the Veteran's Coordinator immediately. Those continuing from fall quarter, 1962, who do not desire benefits for winter quarter, 1963, also should notify the Veteran's Coordinator immediately.

Darla Lovett  
Veteran's Coordinator

## WANT ADS

THESIS, term papers, manuscript typing. Mrs. Rich. WE 7-2423.

LARGE FURNISHED two-bedroom, heated apartment. Laundry, \$65 a month. 1609 E. Columbia. EA 4-2504.

WANTED—Officers and men for the "Ace" Bn. Sprg. Quarter. Due to limited space, only the very best need apply. Apply Bn. Comd. Ace Bn. Cdt. Lt. Col. Ba. Bourgault.

1951 PONTIAC Chieftain 8, two-drive sedan. SU 4-0197.

LARGE CORNER room, private home. Meals optional. EA 3-0670.

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## Smoke Signals

### Today

#### Activities

C.C.D. Exceptional Child Committee, Field trip to Fircrest school, 1:30 p.m. Meet at 1 p.m. in front of the Chieftain. All interested students invited to come and observe facilities for instructing the mentally retarded.

### Sunday

#### Activities:

Alpha Epsilon Delta, movie, "Quo Vadis" at 7:30 p.m. in the Pigott Aud.

### Sunday

The preliminary judging for Glamour Magazine's "Best Dressed Girl On Campus" con-



test will take place Sunday afternoon in the Chieftain Lounge at 1 p.m.

### Tuesday

#### Meetings:

International Club, Chieftain Banquet Room.

Ski Club, 7:30 p.m., in Pigott Aud. Movies of Bachelor Butte, Bend, Ore., will be shown and plans for the Spring trip will be discussed.

# Chicago Opera Ballet Performs Here Feb. 9-10

Chicago Opera Ballet, under the direction of Ruth Page, will appear at the Moore Theatre Feb. 9 at 8:30 p.m. and Feb. 10 at 2:30 p.m.

Now in its seventh sold-out tour, the company presents opera stories in ballet interpretation. Kirsten Simone and Henning Kronstam of the Royal Danish Ballet, Copenhagen, will augment the regular ballet company.

Tickets are available at the Bon Marche, downtown Seattle, branch stores and suburban box-offices.

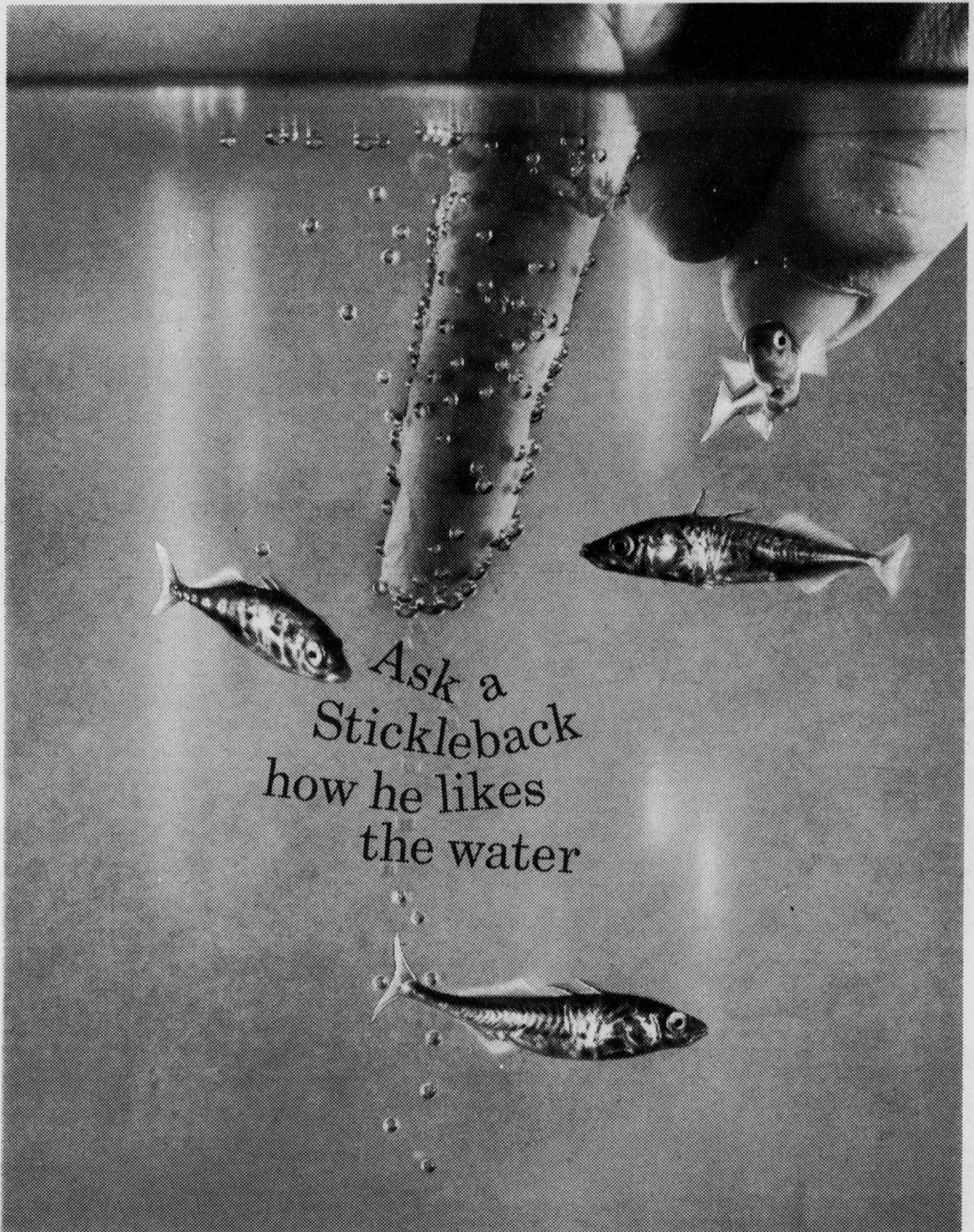
Special student rates can be obtained with ASSU student body cards.

## MUN-Debaters Co-Host a 'Ball'

The Basket Ball, after-game mixer, will be tonight from 9:30 p.m. to 12:30 a.m. in the Chieftain cafeteria.

THE DANCE, co-sponsored by the Gavel Club and M.U.N., will follow the Montana State game.

Two basketballs, autographed by the Chieftains, will be given away at the dance.



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Who knows water better than a fish?

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It's all because we use millions of gallons of water daily in our refineries. After use, it is treated with algae, bacteria, chemicals, sunshine and oxygen, to make sure the water is clean and pure when we return it to stream or sea.

As an ultimate safeguard, we let our Sticklebacks test the water, before it is released. If they like it, we know it will be happy water for any fish.

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