Priests Urge Arbitration

WASHINGTON (UPI) - A nationwide organization of Roman Catholic priests moved Tuesday to exert pressure on Patrick Cardinal O'Boyle to submit his birth control dispute with 44 local priests to impartial arbitration.

A spokesman for the 72 year old archbishop of Washington immediately made clear he had no intention of doing so. "Cardinal O'Boyle's position is that this is a doctrinal matter and is not subject to arbitration or mediation," the spokesman said.

The call for arbitration came from leaders of the National Federation of Priests Councils, whose 120 affiliates represent about half the nation's Catholic priests.

Plot Against Hubie?

MINNEAPOLIS (UPI) - Hubert H. Humphrey charged Tuesday his campaign was the target of highly disciplined, well organized efforts to wreck the Democratic Party and the United States.

The vice president also said Richard M. Nixon may force a defeat of the Nuclear proliferation treaty by his "stalling" on its ratification.

Humphrey told a news conference here that those who had been heckling his appearances were "not just hecklers, but highly disciplined, well organized agitators...some of them anarchists and others who were perhaps just persons determined to disrupt Hubie's campaign and destroy this country."

U.S. Guilty?

NEW YORK (UPI) - A left wing publication reported Tuesday that the commanding officer of the Pueblo told its correspondent he dallying on a minor lax bill sparked a flurry of parliamentary procedures. Terming the Senate campaign "the most sophisticated and best organized yet," Beyer went on to outline plans for both a campus-wide ASP campaign and campaigns of individual candidates in halls.

The ASP Endorsements Committee will meet tonite to consider adding onto the three major programs presented last night and consider additional candidates to fill hall slots. As to off-campus, where a profusion of ASP candidates exists, a primary will be held Thursday afternoon at the Library coffee hour to determine five nominees.

ASP Chairman Kelly announced, too, that primaries will be used to determine candidates in other halls. At last night's meeting, ASP candidates were announced for fifteen halls with assurances from Kelly that a full slate would be on the ballot.

Ghost Painters Whitewash Badin

Mysteriously Monday night, the porch of Badin Hall, or at least most of it, was painted a stunning white (O'Brien off-white as campus regulations stipulate). Permission to paint the porch of Badin Hall was previously refused by the administration.

Representatives from Badin blamed the men of Sorin, who suspected Walsh Hall, who passed the buck to Stanford, who, in turn, pointed a finger of guilt at the girls of LeMann Hall SMC (who are infamously reknowned for painting visible surfaces and then giving the brush-off).

Badin president Dave Ryan was furlorn, "Now that we've spent $100 on damage that has been done, and the aesthetic beauty of our hall tainted, my only hope is that those responsible will finish the job." Badin rector Fr. Burke was equally perplexed and shaken by the experience.

The only tangible evidence uncovered (besides the remainder of the porch) was a half dozen size-9 white footprints and two white handprints left by an invader.

"The students feel a lot of what goes on in the Senate is irrelevant. However, the Senate can be more than it has been. Each Senator maintains a duty to represent those who have elected him. It is necessary for the ASP to offer a choice of leadership and clear stands on issues. ASP must be both a vehicle of true student representation and a vehicle of student power."

ASP campaign chairman Bill Beyer concluded the meeting with an outline of campaign procedures. Terms the Senate campaign "the most sophisticated and best organized yet," Beyer went on to outline plans for both a campus-wide ASP campaign and campaigns of individual candidates in halls.

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ASP Unveils New Program

Action Student Party leader Pete Boyle last night called a three part program of student action which will serve as basis for the ASP Senate campaign.

The ASP plan presented at a candidates meeting, calls for restructuring of the University Student Life Council to allow greater student participation, legitimization of the role of the off-campus student through more proportional representation in the Student Senate as well as revision of university housing regulations, and revamping of the student body constitution.

Leading off discussion of the program, Kelly contended "Last Thursday we decided to call for Senate consideration of the Student Life Council. Rosie accepted what we called for and thus the Senate elections are scheduled before the Council meetings. However, this is not enough to provide for true consideration and representation. We should allow the Senate to review the SLC decisions. I think there ought to be recall if a student member of the Council is unrepresentative."

This year the Student Life Council will be the biggest issue in the Senate campaign. If it was not for us, the SLC would have automatically begun its deliberations unrepresentative, circumventing the duly elected Senate, and with no popular check on its actions."

The candidates meeting, besides witnessing the three basic ASP points, saw Chairman Boyle unveil plans for a full slate of candidates in the Senate elections. Kelly stated "This is our first opportunity to be a true majority party. Only when the students organize can student influence be achieved."

The University has come a long way in the last three years as a result of our programs. This is a time for students to say they are in favor of student power. That is why we will run a full slate."

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The Master's Degree in Business Administration at Notre Dame is alive and well in the new Hayes-Healy Center. The charter class of approximately 30 students will graduate at the end of the current academic year.

According to Raymond Murphy, Dean of the College of Business, the program is "a good integration of the Chicagoland and Harvard type programs."

"We are training our students for managerial positions at the division level rather than for staff positions," said Dean Murphy. "The emphasis of the program is on the machine mechanism as a whole. This means that there is little specialization in say, accounting. This has become fairly standard in the MBA programs."

Under the direction of John R. Malone, Assistant Dean of the College of Business, the graduate program is rapidly becoming one of the best in the country. Students have been recruited from 38 universities and more than 20 states. There are also students from Europe and Latin America.

"We think that we are already competing with the more established programs," said Dean Malone. "We have the already excellent reputation of both the College of Business and the whole university to draw on."

Dean Malone's enthusiasm has infected the entire program. We have a very ambitious program here," said Business Professor Joseph Sequin. "The courses are here," said Business Professor Murphy, "The emphasis of the program is on the machine mechanism as a whole. This means that there is little specialization in say, accounting. This has become fairly standard in the MBA programs."

Assistant Dean Vincent R. Raymond, Dean Thomas T. Murphy and Associate Dean Dr. John R. Malone talk over the new business building.

not wish to restate the company-town system. The businessman must make his contribution as a private citizen, who is as socially aware of conditions in the community as anyone else. In this respect the business school must do more than merely teach business."

The Hayes-Healy Center itself reflects much of the underlying design of the MBA. The interior is functional, but by no means spartan. Classrooms are laid in a semi-circle to facilitate the mingling of the professor and students, as in a seminar. There is also provided a room in the style of a corporate board meeting room, in which meetings of a mock Board of Directors can be held.

Another facet of the environmental type of training is the division of the classes into teams of about five each. The teams compete with each other on various problems, much as corporations do. Teams are not selected on a random basis, but are arranged so that each team has a fair cross-section of undergraduate skills. "We feel that the obvious advantages of the team system make it almost indispensable, as the Moot Court system is to the Law School," said Professor Sequin.

A startling aspect of the program is that only about 30 per cent of its students are graduates of business programs.

An integral part of the philosophy of the program is that the businessman should contribute his skills for the good of the community. "However," said Professor Sequin, "we do not wish to restate the company-town system. The businessman must make his contribution as a private citizen, who is as socially aware of conditions in the community as anyone else. In this respect the business school must do more than merely teach business."

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The "dramatic" confrontation between the Hall Presidents' Council and Father Riche last Sunday night was anything but dramatic. It was long, tedious, often inane and virtually inconclusive. Except perhaps it proved that the HPC is not a meeting ground for mental giants. They blew the golden opportunity to watch the Administration rationalize the obvious paradox which exists here.

In less than a month the Student Life Council will meet with full power to legislate on all areas of student life. This could be an historic step in the right direction. It is more than a concession to student power on the part of the Administration. It is a real admission that students deserve a voice in deciding how their lives are to be regulated.

How then, can the Administration justify the new prefect system, in theory or in practice? Just as every system gets set to move ahead and grow up, the Dean of Students seems to be taking a giant step back into the dark ages of paternalism. Why couldn't he have waited six months or a year until the SLC could consider the issue? This was the question which could have been asked. But it wasn't. Now we are faced with the delightful prospect of living for at least another year under the aegis of aggravated hypocrisy.

The new prefect system is an attempt to treat the symptoms and not the disease. This is a disease peculiar to ND that encourages us to live like hypocrites. We are asked to sustain certain rules which are intolerable. Then we are tacitly told to go ahead and break the rules on football Saturdays as long as we don't get caught. Whatever good can a prefect do in the Hall while he is saddled with perpetuating blatant hypocrisy. This is a gross injustice to both the prefect and the student and the addition of more prefects to enforce unenforceable rules can only serve to increase the tension.

What must be done, and done by the SLC, is an immediate reappraisal of the rules.

The new prefects are here to stay and undoubtedly they can be of immense aid and assistance as soon as everyone concerned. But their value is severely diminished so long as they must work under existing conditions.

Epithets like "gestapo" are absurd and dangerous. I can't help feeling that certain Student Government backers are being forced to resort to name calling only to cover up their own political incompetence in permitting the Administration to establish the system in question. So, lets face it, you were maneuvered politically. But no amount of political power struggle is going to solve this problem. The solution must come from an entirely different arena in which hypocrisy is recognized for what it is. And I believe we all have a right to expect this type of honesty from the new Student Life Council.

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Police Arrest ND Student in Truck Theft

BY MARY MICHAEL FARNUM
The St. Mary's College answer to overcrowded living conditions is not sending undergraduates off campus to fend for themselves. Instead they send 75 freshmen to live in the convent. "Get thee to a nunnery, girl!"

The girls, part of the 413 member freshman class, were chosen supposedly to be assigned to Regina Hall, Regina Hall is the old novitiate. There being few beds this year, the Holy Cross order leased the building to the college for use as a dormitory. No one is saying how they were chosen. Many of the freshmen are the natural recruits for such living conditions. Perhaps freshmen don't run fast enough.

The rooms are all singles, with closets designed with the well dressed sister in mind—that is, two feet wide and seven feet high. Certainly not for the girl with 25 Villager skirts, or even with one heavy winter coat. There are three phones on a floor, something that, in the words of one of the freshmen, "should get us all accustomed with each other."

Senior Resident Counselor Nancy Enright expressed optimism at the prospects for Regina Hall this year. "It's no longer a convent. That's something that we'd like really to make clear to both St. Mary's and Notre Dame students. We're looking for the dorm a nickname—something like the 'Party Dorm'—to counteract the much used phrase 'a monastery.'" Dr. Noonan said that the dorm is already on the way to being organized. "We've had several meetings of the girls, to decide on such things as hall rules. And if signs from dorm services might offer any indication of a trend, freshmen from Regina also may be instrumental in forming a new SMC Action Student Party.

The girls questioned seemed generally happy with the Regina set up. They think that the conditions will be ideal both for forming close friendships and good study habits. There was only one seriously negative response. A girl waved her arms, how do you tell an ND guy to pick you up at the convent?"

The fire around the engine was quickly extinguished. Ryan was physically unjured. Ryan is a native of Hamilton, Ohio and a sophomore Business Administration student. He usually goes by the name "Dean."

Get thee to a nunnery, girl!

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Sweet and Sour: Cream's Last Stand

BY BILL THIEMAN

The names of band groups usually scrawled in all sorts of imaginative ways on their bass drums in live performances. However, it was an exception last April when Cream appeared in South Bend with "Ginger Baker" pelted on the twin bass drums. But this peculiarity is an insight into the unimal composition of the Cream, For although (as Clapton, and Ginger Baker,Times Two) the individualis is a virtuoso in his own right, paradoxically playing with and against each other simultaneously.

I recently had the opportunity to hear an album that has been released as long as Wheels of Fire(three months). Two circumstances however, have changed my mind. In the first place, the individuality Eric Clapton and Ginger Baker have conceived (and affiliation, and in October after their current tour) Cream as a band will be no more. Secondly, an unfavorable review of the album in Fire an above-the-ground underground teen magazine, has inspired a defense.

For those who haven't heard, experienced is a better word, Wheels of Fire is a double album, with two studio sides and two sides recorded live at Frisco's Fillmore. Eye panned the studio album and gave the live sides moderately enthusiastic acclaim. I found most irritating their comment that Jack Bruce's bass and vocalist attempts a poor imitation of a black soul singer. Bruce's voice drips with his own special brand of soul, and any resemblance to blackness is purely coincidental. To identify soul with the Black performer it pointless (as the likes of Wilson Pickett readily demonstrate).

Eric's approach to the studio cuts is unjustly harsh. The album perhaps does fall short of the quality of Decca's Gears. Apparently, Cream's basic problem has been the lack of identity caused by the diversity of musical interests. The variety of music that has produced continued from Gears to Wheels.

There are two fairly basic blues numbers among the studio cuts (neither are original compositions). "Born under a Bad Sign" (which Booker T. of the MG's fame collaborated) has a heavy and at times sumptuous ending of "Toad" (worthwhile for Baker's thickly accented "recitation") is a little more than an updated fantastic fable of two blokes who own a shop selling "external apples", amplified heat, an a pressed car's collection of dog's legs and feet.

Felix Pappalardi, himself a talented musician, produced and played on the studio album; it is on the live sides that his genius is revealed. He has captured perfectly all the vibrations that Cream emitted when they were here last year. In stereo, the channels are arranged to give exactly the effect that the live concert did. Guitar is loud on the right, bass on the left, drums and vox are center.

For those who have seen Cream perform, this album is a must; for those who have not seen Cream perform, this album is a must. The four cuts capturing that is a Cream concert ("Crossroads" is Clapton's song. His vocal is more than adequate (in the concert lastyear it was drowned out by his guitar). The guitar work is Eric at his best, the two extended guitar breaks (as was the case in the April concert) in both speed and range.

Clapton leaves the stage for Bruce's vocal-harmonics solo of his own composition "Train Song". Against the subdued background of Baker's excellent basswork, Bruce's vocal is enhanced by his ability to make the harmonics do everything but talk. Bruce's creativity in this area was more evident in the actual concert, but the album cut is certainly worth hearing. "Train Song" leads directly into "Toad" which features ten minutes of Ginger Baker going wild. This is the most superbly engineered cut on Wheels of Fire. Pappalardi has managed to duplicate the arrangements of the time to sound exactly as they are arranged onstage. Leonard Bernstein has called Baker a great percussionist and this cut alone establishes him as probably the best. Little more can be said.

"Spoonful" is one of the most outstanding achievements in modern music. For once in their concert, the three musicians stop playing against each other for their rendition of Willie Dixon's blues classic. Bruce's vocal is more than inspired (he had laryngitis in South Bend), and his bass and Clapton's guitar complement each other perfectly throughout the 17 minute song. The song spans countless moods, tones, and rhythms. A bass lead by Bruce and a counter-play between bass and lead approximate the texture of the way through highlight the arrangement, the most startling aspect of which is that it is improvised.

Clapton, Baker, and Bruce are going their separate ways, forming separate groups. If they could not find fulfillment in Cream, it almost suggests the imagination to think what might result when they are free to do their own things. At any rate, in Wheels of Fire, they have left behind an unapproachable landmark to their collective affection.

Petulia, Thou Liveth...

BY DAVID KAHN

Richard Lester's Petulia is a tainted vision, a sluggish spectacle, an utter disappointment. Hard Day's Night, Knack, etc. once the master of the instantaneous shot and the world prodigy of the cutting room, has directed a tragicomic world prodigy of the cutting room, and Roller Derby, his invective in stilled, obvious, sometimes simplistic. For example, what could be more superficial than Lester's depiction of the Haight-Ashbury phenomenon which does not extend beyond "I love you. I am on a Polish trip. man."

Lester's vision from this oppressive urban milieu is a petunia. I mean, Petulia, that petunia, that sublime hothouse flower, that subliminal flashback is used indiscriminately. If Lester desires rendering of Archie's subjective state, the plurality of individual subliminal flashbacks underlines the cohesiveness of Archie's single point of view. Which is to say that the Lester-Marcus technique of inter-subjective cutting is confusing and self-defeating.

Color schemes are grey and this film even more grisly. And what makes things worse is the irky realization that Julie Christie is growing old.

The names of band groups usually scrawled in all sorts of imaginative ways on their bass drums in live performances. However, it was an exception last April when Cream appeared in South Bend with "Ginger Baker" pelted on the twin bass drums. But this peculiarity is an insight into the unimal composition of the Cream, For although (as Clapton, and Ginger Baker, Times Two) the individual is a virtuoso in his own right, paradoxically playing with and against each other simultaneously.

I recently had the opportunity to hear an album that has been released as long as Wheels of Fire(three months). Two circumstances however, have changed my mind. In the first place, the individuality Eric Clapton and Ginger Baker have conceived (and affiliation, and in October after their current tour) Cream as a band will be no more. Secondly, an unfavorable review of the album in Fire an above-the-ground underground teen magazine, has inspired a defense.

For those who haven't heard, experienced is a better word, Wheels of Fire is a double album, with two studio sides and two sides recorded live at Frisco's Fillmore. Eye panned the studio album and gave the live sides moderately enthusiastic acclaim. I found most irritating their comment that Jack Bruce's bass and vocalist attempts a poor imitation of a black soul singer. Bruce's voice drips with his own special brand of soul, and any resemblance to blackness is purely coincidental. To identify soul with the Black performer it pointless (as the likes of Wilson Pickett readily demonstrate).

Eric's approach to the studio cuts is unjustly harsh. The album perhaps does fall short of the quality of Decca's Gears. Apparently, Cream's basic problem has been the lack of identity caused by the diversity of musical interests. The variety of music that has produced continued from Gears to Wheels.

There are two fairly basic blues numbers among the studio cuts (neither are original compositions). "Born under a Bad Sign" (which Booker T. of the MG's fame collaborated) has a heavy and at times sumptuous ending of "Toad" (worthwhile for Baker's thickly accented "recitation") is a little more than an updated fantastic fable of two blokes who own a shop selling "external apples", amplified heat, an a pressed car's collection of dog's legs and feet.

Felix Pappalardi, himself a talented musician, produced and played on the studio album; it is on the live sides that his genius is revealed. He has captured perfectly all the vibrations that Cream emitted when they were here last year. In stereo, the channels are arranged to give exactly the effect that the live concert did. Guitar is loud on the right, bass on the left, drums and vox are center.

For those who have seen Cream perform, this album is a must; for those who have not seen Cream perform, this album is a must. The four cuts capturing that is a Cream concert ("Crossroads" is Clapton's song. His vocal is more than adequate (in the concert lastyear it was drowned out by his guitar). The guitar work is Eric at his best, the two extended guitar breaks (as was the case in the April concert) in both speed and range.

Clapton leaves the stage for Bruce's vocal-harmonics solo of his own composition "Train Song". Against the subdued background of Baker's excellent basswork, Bruce's vocal is enhanced by his ability to make the harmonics do everything but talk. Bruce's creativity in this area was more evident in the actual concert, but the album cut is certainly worth hearing. "Train Song" leads directly into "Toad" which features ten minutes of Ginger Baker going wild. This is the most superbly engineered cut on Wheels of Fire. Pappalardi has managed to duplicate the arrangements of the time to sound exactly as they are arranged onstage. Leonard Bernstein has called Baker a great percussionist and this cut alone establishes him as probably the best. Little more can be said.

"Spoonful" is one of the most outstanding achievements in modern music. For once in their concert, the three musicians stop playing against each other for their rendition of Willie Dixon's blues classic. Bruce's vocal is more than inspired (he had laryngitis in South Bend), and his bass and Clapton's guitar complement each other perfectly throughout the 17 minute song. The song spans countless moods, tones, and rhythms. A bass lead by Bruce and a counter-play between bass and lead approximate the texture of the way through highlight the arrangement, the most startling aspect of which is that it is improvised.

Clapton, Baker, and Bruce are going their separate ways, forming separate groups. If they could not find fulfillment in Cream, it almost suggests the imagination to think what might result when they are free to do their own things. At any rate, in Wheels of Fire, they have left behind an unapproachable landmark to their collective affection.

Richard Lester's Petulia is a tainted vision, a sluggish spectacle, an utter disappointment. Hard Day's Night, Knack, etc. once the master of the instantaneous shot and the world prodigy of the cutting room, has directed a tragicomic world prodigy of the cutting room, and Roller Derby, his invective in stilled, obvious, sometimes simplistic. For example, what could be more superficial than Lester's depiction of the Haight-Ashbury phenomenon which does not extend beyond "I love you. I am on a Polish trip. man."

Lester's vision from this oppressive urban milieu is a petunia. I mean, Petulia, that petunia, that sublime hothouse flower, that subliminal flashback is used indiscriminately. If Lester desires rendering of Archie's subjective state, the plurality of individual subliminal flashbacks underlines the cohesiveness of Archie's single point of view. Which is to say that the Lester-Marcus technique of inter-subjective cutting is confusing and self-defeating.

Color schemes are grey and this film even more grisly. And what makes things worse is the irky realization that Julie Christie is growing old.

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