

Notre Dame president to receive Canisius College Alumni award

By Jack Patrick

Rev. Theodore M. Hesburgh, president of the University of Notre Dame, will receive the eleventh Peter Canisius Award from the Canisius College Alumni Association on February 20.

Very Rev. James M. Demske, S.J., Canisius president, and William L. Holcomb, Alumni Association president, will confer the medal and citation during an 8:30 p.m. convocation for faculty, students, and friends in the Canisius Student Center on Hughes Avenue.

Father Hesburgh will address the convocation prior to the presentation ceremonies.

Established by the Alumni Association in 1958, the Peter Canisius Award is presented to an outstanding individual who has made substantial contributions to the educational, spiritual, social, cultural, and intellectual advancement of mankind and whose career and achievements constitute a challenge and inspiration to American youth.

Father Hesburgh is currently serving his 22nd

year as head of Notre Dame. In 1969 President Richard M. Nixon named him chairman of the United States Civil Rights Commission, of which he had been a member since 1957.

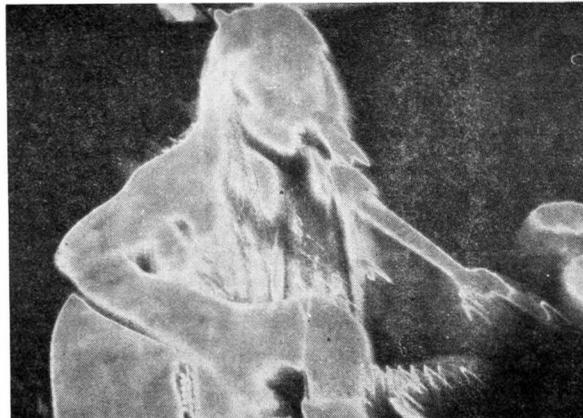
As chairman he was a vocal critic of the Nixon Administration's civil rights record, and he cited alleged inadequacies in federal enforcement of civil rights laws on housing, education, and employment. In 1972 he was asked to resign.

Past recipients of the Peter Canisius Award are: columnist Robert B. Considine, former Minnesota Senator Eugene J. McCarthy, MEDICO founder Dr. Thomas Dooley (posthumously), New York State Supreme Court Justice Philip Halpern, and Hon. Anthony J. Celebrezze.

And, actress Rosalind Russell, New York State Governor Malcolm Wilson, author and Canisius professor of English Dr. Charles A. Brady, Canisius archivist Rev. J. Clayton Murray, S.J., and Missouri Senator Thomas F. Eagleton.

Father Hesburgh's address, the award presentation, and an informal reception following the ceremonies are open to the public at no charge.

Robert M. Greene is chairman of the program.



Studio Arena

FLINT

By Jack Agugliaro

David Mercer must have had a great time whitening FLINT, a comedy that can only be described as ingenious, now appearing at Studio Arena Theatre. In the character of Ossian Flint, played by Kenneth Mars, he turned the Anglican Church upside down. Flint, one of the zaniest clergymen ever dreamed up by a playwright, will make an appearance every night through February 24, 1974 at 8:30 p.m.

In first walking on stage, Flint was arrayed in a rather unique outfit: a clergyman's collar, a tweed suit with the pant cuffs rolled (he had been bowling), Adidas track shoes, and a motorcycle with goggles. He "dug" the modern way of life even though he was seventy years old. His "now" attitude was apparent in his view of the church and in his possession of a motorcycle. He had an unending lust for young females. And why not? His wife, Esme (Betty Lutes), became paralyzed from the waist down on their wedding night when she perceived "the monster beneath his shirt."

The entire show abounded with many wonderful characters. The Bishop (Bob Moak) was one of the most brilliant characters in the play; he would be reason enough to see the play again. Victoria (Maureen Hurley), besides being Esme's sister, was a past bed fellow of Flint's, of which fact Esme was very displeased and through which she labelled the girl

insane. Dixie O'Keefe (Niki Flacks) was excellent, beyond imagination! Other notables who added immensely to the performance were Geoff Garland, who played Inspector Hounslow, and Lance Brillantine, who played Eric Swash, a young clergyman.

I must say that I've seen better sets, but it must be considered that each of the two acts had five scenes. This does not account for the fact, however, that a churchwindow and the wall in one room (at separate times) were swinging from side to side. I think that the use of projection screens for different prints of suggested wallpaper appeared on the woodwork, something seemed amis.

Act One was so full of laughs that a viewer, such as myself, expected that Act Two would be that same. On the contrary, although the characters held out through the performance, Act Two seemed to lose some of the glory Act One had. So I, and a few other theatre-goers, had the sentiment that we were left, not totally hanging, but "half-hanging."

I send absolute praise to Warren Enters, director of FLINT. He did an excellent job with all the actors. He deserves even more praise for the control of the seven or eight little choir boys. And I thought I had problems with only three when I directed "The Lottery."

Anyway, if one puts aside the few minor "negatives" I've mentioned, one has a hell of a good play!

Which way could you turn, m'dear
with Joni Mitchell in town
and I couldn't get you
that front row — when the band
had the stage, and you
dig jazz, but not theirs . . .
then Joni there before us
(the moment all awaited)
and, like a relative that flew in
from the coast only to stare
coldly beyond your eyes,
and brings no jokes, no dirty stories,
she got tongue-tied;
and life seemed all at once
a confused stage-full
of frustration and failure,
and Joni's voice
like Jethro Tull sucking helium —
it was all so bizarre.

We just sat there coldly,
waiting to all
be magiccarpeted away . . .
around us the people
clappe din hope, in desperation,
blaming our grounding
on some energy shortage

I though I heard you
mutter an oath beneath your tongue
at them. Myself, I was
self-pitying — it must have
been my fault,
this debacle.

And then, just when disaster's
hoary breath was blowing
down our necks,
what does she do — a
simple solo set, and
you suddenly sit up. She
talks to you, you listen,
curiosity turns to rapture,
"Migod, maybe there's hope,"
and I sit up . . . pretty soon
we're holding hands
and, with the look that Lucy
must have given Charlie Brown
when he astonished his audience
with a victory at the mound
(after so much defeat)
you speak — "hey,
this show is getting good —
and you're not so bad yourself."

—jude kirchner

DEA to reexamine dope

Grace Mastalli

The US Court of Appeals in Washington DC handed down a ruling January 15 ordering the Drug Administration Agency (DEA) to institute "rule-making procedures" to determine if marijuana should be reclassified within the dangerous drug schedules, or removed from the dangerous substance list altogether.

Currently, marijuana is listed on Schedule I of the dangerous substances list, thereby classifying it with heroin. The National Organization for the Reform of Marijuana Laws (NORML) filed the suit which resulted in the court order to the DEA to look into marijuana.

NORML's suit developed after the group petitioned the now-defunct Bureau of Narcotics and Dangerous Drugs in 1972, to remove pot from Schedule I on the basis of studies by the National Marijuana Commission and HEW. The Narcotics Bureau replied that it was unable to reconsider the status of marijuana because of "treaty obligations," and NORML filed suit in federal court.

When the NORML suit was heard government lawyers built their case on the assertion that an international agreement ratified by the US Senate nine years ago (the "Single Convention Treaty of 1961") prohibited the US from re-classifying marijuana. The Appeals Court ruled that the treaty does not prohibit a reclassification, and ordered the DEA to accept NORML's petition and investigate the status of the weed.

According to NORML attorney Peter Meyers, there is no indication of when the DEA will hold hearings, but he added "We hope it's as soon as possible." If marijuana is totally removed from the dangerous drug schedules, it would throw into serious doubt the penalties for marijuana."

