

PERSPECTIVES

by Michael Ferguson

When one forgets all the confusion concerning the newly formed Visual Arts Program and inspects the course for what it is and intends to do, it seems that the school has made an important step toward improving itself.

Structured as a pilot program, the project is designed to afford high school students an opportunity to receive artistic training that few public or private schools could offer. High school art courses generally provide only cursory instruction, leaving the student with an extremely limited background. Without proper training, the student fails to recognize the possibilities of the field and his own potential.

This program should give students a first-rate introduction to the Visual Arts. It will allow the student to prepare for college-level instruction. Or, perhaps find interest in other fields, such as design and production.

Solid training would enable them to make these decisions.

Obviously, expansion causes problems. Already, a limited budget and cramped space have hindered the Visual Arts program from doing all they might want to; but that is simply a fact of education today. And it would be a mistake for the school to attempt something beyond its means, especially at this point in the program. Thus, a pilot project appears to be a wise decision.

This school is growing rapidly. Many of the changes which have occurred, even since last year, have been constructive, implementing the school and its function. The most significant changes are those which most directly benefit the student. (Another example of this would be the Drama department's "level system" for actors). It is an encouraging sign that these programs are being initiated specifically with the students in mind. We are, after all, the school's most important product.

WITH LOVE FROM J. EDGAR HOOVER -



Washington (UPI) - As a 1970 college student, you belong to the best educated, most sophisticated, most poised generation in our history.

The vast majority of you, I am convinced, sincerely love America and want to make it a better country.

You do have ideas of your own - and that's good. You see things wrong in our society which we adults have minimized or overlooked. You are outspoken and frank and hate hypocrisy. That is good too.

There's nothing wrong with student dissent or student demands for changes in our society or the display of student unhappiness over aspects of our national policy. Student opinion is a legitimate aspect of public opinion in our society.

Concern Over Extremism

But there is real ground for concern about the extremism which led to violence, lawlessness, and disrespect for the rights of others on many college campuses during the past year.

The extremists are a small minority of students and faculty members who have lost faith in America. They ridicule the flag, poke fun at American institutions, seek to destroy our society. They are not interested in genuine reform. They take advantage of the tensions, strife, and often promote chaos. They have no rational, intelligent plan of the future either for the university or the nation.

The extremists are of a wide variety: adherents of the Students for a Democratic Society (SDS) including the Weathermen; members of the Young Socialist Alliance (YSA), the Trotskyist youth group; the Communist Party's Young Workers Liberation League (YWLL). Or they may be associated with the Student Mobilization Committee to End the War in Vietnam (SMC), a Trotskyist-dominated antiwar group.

GUNTER GRASS

~A REVIEW~

by Alexander Marsh

If one notes the critical blurbs on the covers of paperback editions of novels by Germany's Gunter Grass, a recurrent phrase is "Rabelaisian writing . . . funny and grotesque." A lot of critics seem to agree that Grass's use of droll grotesquery is hilarious. True, he does use this method of evoking humor, but is it a valid way of doing such? Is being fantastically gross a solid, effective manner with which to be funny? I doubt it.

Many are not associated with any national group. The key point is not so much the identification of extremists but learning to recognize and understand the mentality of extremism which believes in violence and destruction.

Extremist Lures



Based on our experience in the FBI, here are some of the ways in which extremists will try to lure you into their activities:

1. They'll encourage you to lose respect for your parents and the older generation. This will be one of their first attacks, trying to cut you off from home. You'll hear much about the "failures" and "hypocrisy" of your parents and their friends. The older generation has made mistakes. But - your parents and millions of other adults have worked hard, built, sacrificed, and suffered to make America what it is today. It is their country too. You may disagree with them, but don't discredit their contributions.

2. They'll try to convert you to the idea that your college is "irrelevant" and a "tool of the establishment." The attack against the college is often bitter, arrogant, and unreasoning. SDSers, for example, have sought to disrupt the colleges by demanding the right to select professors, determine the curriculum, and set grading standards.

3. They'll ask you to abandon your basic common sense. Campus extremism thrives on specious generalizations, wild accusations, and unverified allegations. Complex issues of state are wrapped in slogans and cliches. Dogmatic statements are issued as if they were the final truth. You should carefully examine the facts. Don't blindly follow courses of action suggested by extremists. Don't get involved in a cause because it seems "fashionable" or the "thing to do." Rational discussion and rational analysis are needed more than ever before.

(cont. on page 5)

For example, in The Tin Drum, the author's debut as a novelist, there is a horrifying sequence in which a horse's head, swarming with green eels, is hoisted from the ocean. One of the characters vomits, and we get on top of this noxious episode, an analyzation of the contents of this vomit. Another portion has the narrator examine and talk about large scabs on his obese neighbor's back. And so on.

In Cat and Mouse, Grass dwells upon gull droppings. As is typical in his works, Grass has a peculiar interest in deformities. Whether an enormous Adam's apple, faulty teeth, scabs, and the like, Gunter Grass

(cont. on page 5)

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