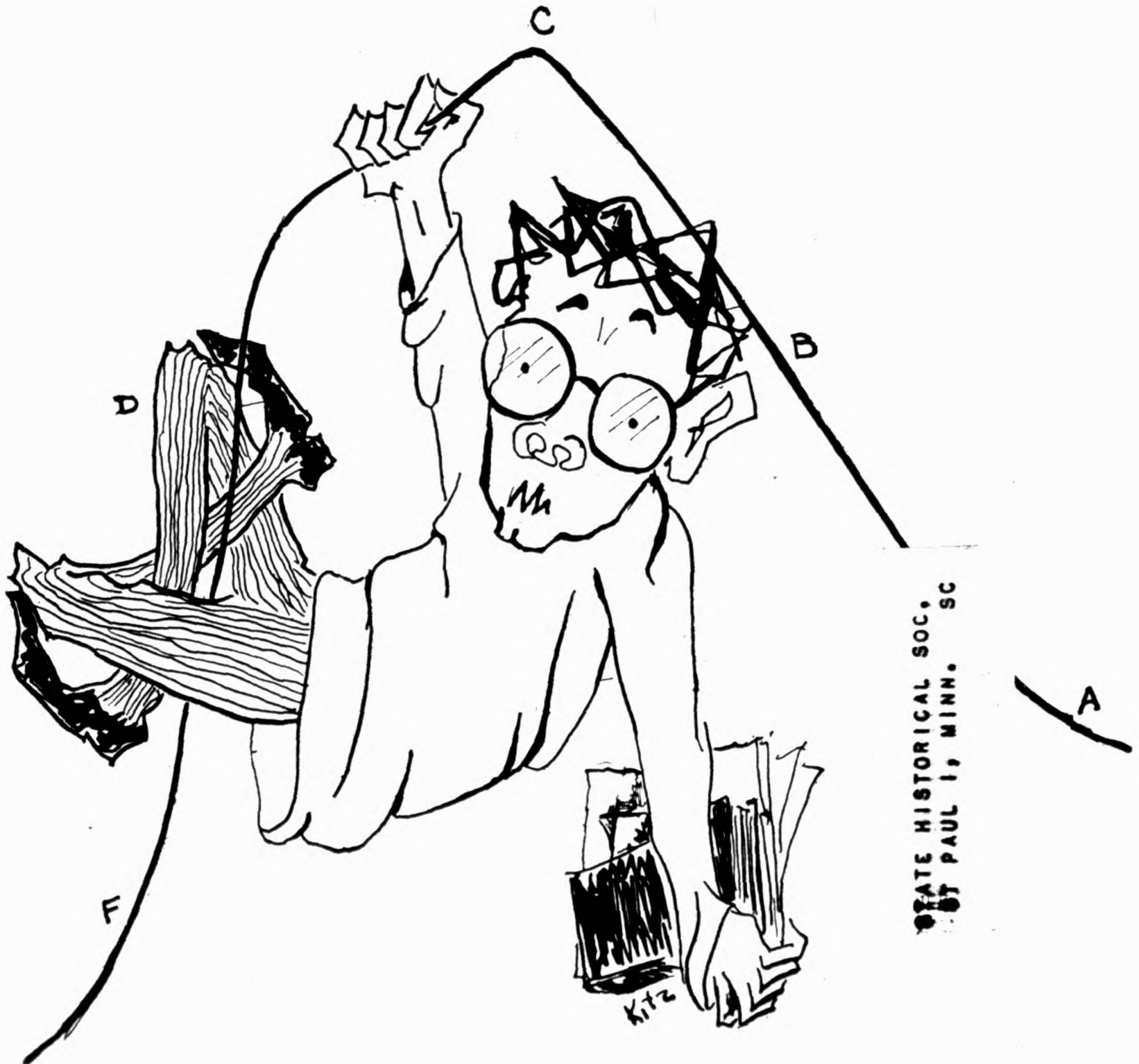


MINNESOTA
HISTORICAL
SOCIETY

Quarry Tower

MINNESOTA DAILY
MARCH 5, 1962





I think I'll
buy a
green
book bag
from the
money I
win in
the
short
story
contest

The Ivory Tower Short Story Contest

\$150

in Prizes

First Prize	\$75
Second Prize . . .	\$50
Third Prize	\$25

Here Are the Contest Rules

1. The Ivory Tower Short Story contest is open to all University of Minnesota students, regardless of major or year.
2. Three prizes will be awarded. The number of honorable mention awards will be determined by the judges.
3. The contest closes March 27. All entries must be mailed and postmarked no later than midnight, March 27.
4. The three prize winners will be announced in the April 30 issue of the Ivory Tower.
5. All manuscripts must be typewritten and double-spaced. The name, address and college classification of the author must appear on the first page of the manuscript, and the name of the author must appear on each succeeding page.
6. Stories must not exceed the maximum length of 3500 words.
7. The judges' names will be announced at the same time winners are announced. The decision of the judges will be final.
8. Manuscripts not winning prizes will automatically be considered for publication at the Ivory Tower's regular rates. They will not be returned unless the author specifically requests it and accompanies his manuscript with a stamped, self-addressed envelope.
9. Entries should be mailed to: Short Story Contest, The Ivory Tower, 10-E Murphy Hall, University of Minnesota, Minneapolis 14, Minnesota.

In This Issue . . .

The Ivory Tower is going experimental this issue. It is crammed with articles that have never been printed before.

Although a lot is said about people who raise curves, there is another side of the story as is demonstrated by the procrastinator in the cover illustration, drawn by Catherine Nierengarten, SLA junior.

Janet Jackson, SLA senior, uses both cartoon and verse to attack another campus problem in this issue. The cubist-type photograph on page four illustrates a stream-of-consciousness short story by Garrison Keillor, SLA sophomore.

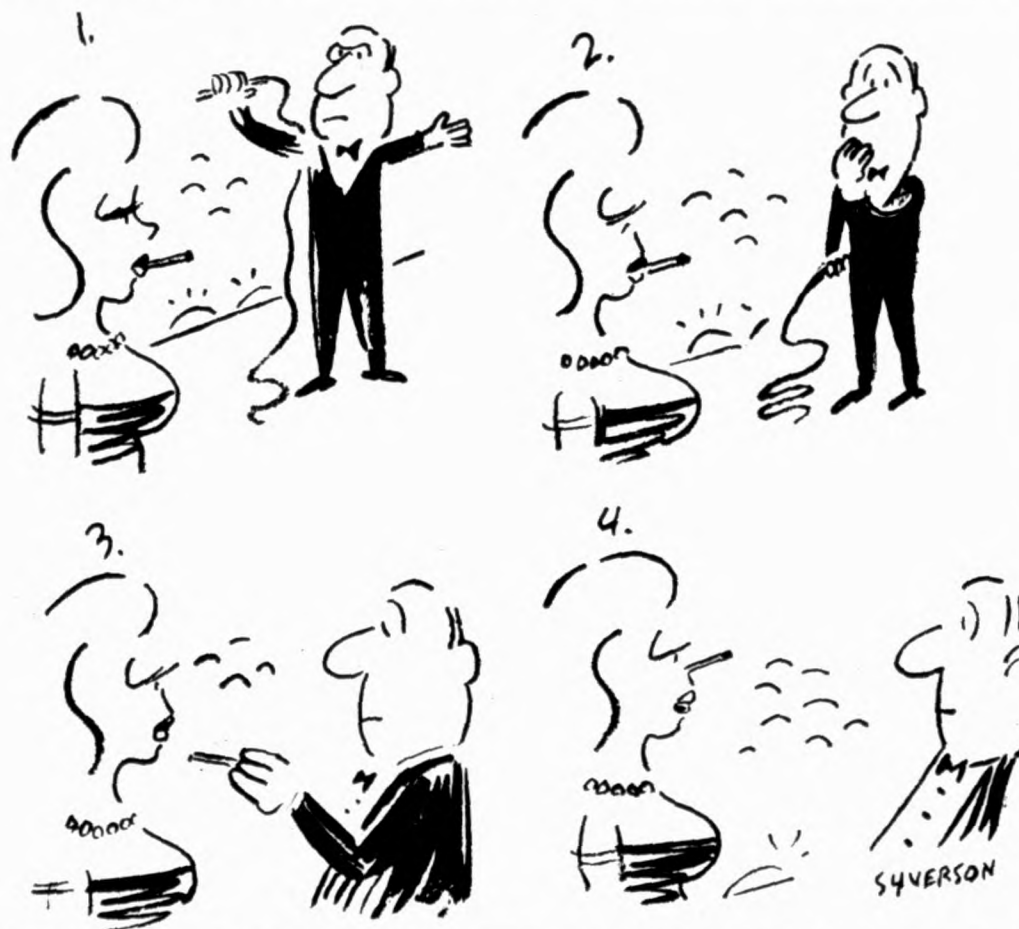
This issue also includes poems by Mary Sue Walby, Education sophomore, Lois Fels, General College freshman, and Peter Stitt, SLA senior and poetry editor.

Michael Nickolay, SLA junior and editor of the Gopher, brings law to the Ivory Tower with an article about law students who spend their time helping students who need help.

Vic Burton, SLA freshman and "self-appointed muckraker," comments on a revolting development in his column.

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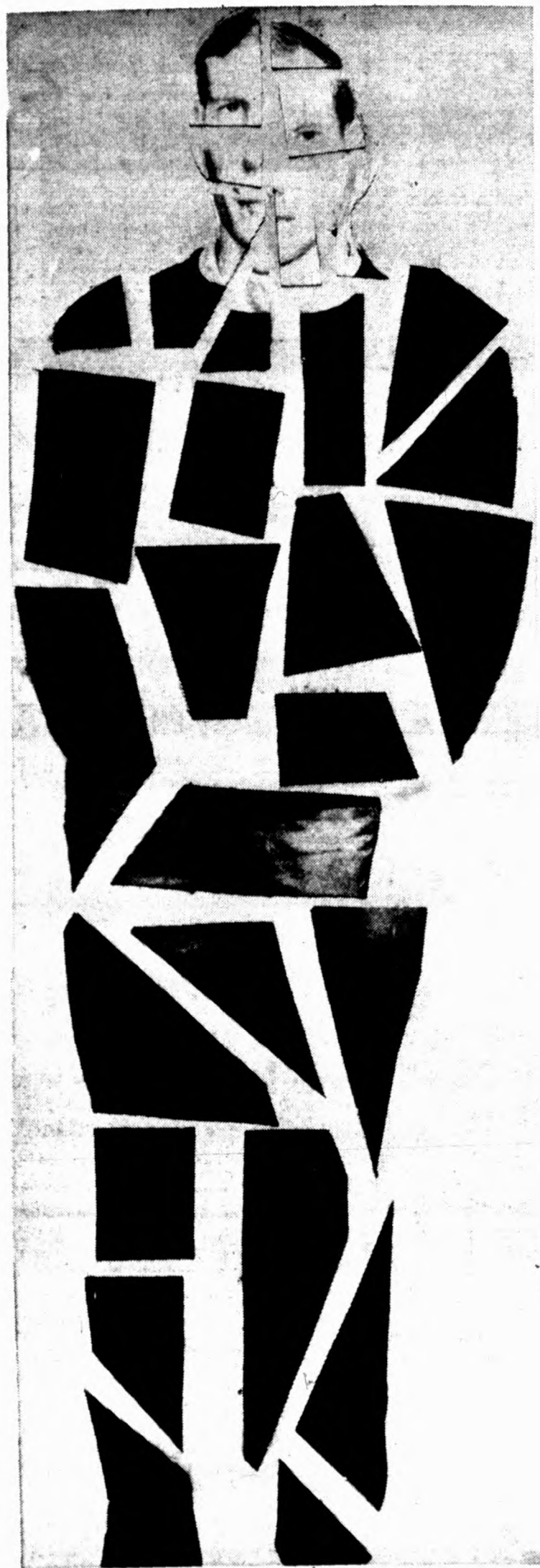


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Most of the Ivory Tower's features are staff-written, but we do welcome student contributions — essays, satire, short stories, news features and poetry. We pay 10 cents per column inch. All manuscripts become the property of the Ivory Tower and will not be returned unless accompanied by a stamped self-addressed envelope. Address all contributions to The Editors, Ivory Tower, 10 Murphy Hall.

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The Old Man

by Garrison Keillor

RABBIT WILDER—sweatshirt with Harvard insignia, sneakers; a small, thin sort of rabbit that everyone tries to protect but assaults instead; lop-sided smile from polio when he was four—swayed down the bus aisle. The back seat was empty except for a small boy sleeping alone beside the window. He sat beside him.

For times when he sat on buses or waited for buses (he was forever waiting for some bus, his life was burnt out waiting for buses), for the waiting, sitting times, he had developed a habit and an occupation (in which psychologists have indicated remote interest and which, by itself, will probably be the subject of a later, more technical story). The old men struggling into their seats, the office workers looking at windows, varicose veins in bobby sox, lined old faces swabbed with rouge and lipstick, beautiful young women scratching themselves; these would have killed him.

Systematically, then, he destroyed himself. He became another person, a person like himself but with advantages. He became The Old Man, a muttering, ancient old turtle of a poet, condemned to eternal bus-riding.

Rabbit slumped down into his seat and aged. His hands moved aimlessly on his shirt front and through his hair and he muttered. His right hand was twisted in arthritis, a sharp pain in his left calf shot into his thigh whenever he moved. He suffered from a bladder irritation.

THE IRRITATIONS forced him to leave the noisomeness of his body and dwell in his past, as a saint might have sought a quiet room. He sang only the songs of his dead generation in a shaky but astonishingly clear voice, a generation that a man's voice could not bring back.

The night people became his new people, the bus wanderers, sleepless Bedouins of city streets; they swayed with him through the blocks of unwashed people and peeling houses.

He had not written poetry for years. He could not form his lines to take in all that he knew, he could not sing them

and make them sound true. Each time he began, he started with the lines—"When I was a young man/ as once I was/ I tried to stand/ as a young man does." There wasn't much of poem you could make from that, he thought. Now that he thought of it, he was not a very good poet.

With the collapse of his poetry had come a backwash of unanswered uglinesses stagnating on his mind. His lines and words became tears and chest-heavings, he wept outwardly and was not ashamed for he was an old poet, a stranger to the times and unashamed of his nakedness.

The Old Man looked at the boy sleeping at the window. The head was jiggling on the window ledge, sleep had smoothed the face, eyelids had melted down over eyes. The hair was stroking hair for a father's fingers; it lay wild in clumps and swaths.

THE BOY'S HEAD was bouncing on the ledge now and Rabbit took it in his lap, took off the sweatshirt over his head and covered the boy with it. Holding the head was something a father could do, holding the head and stroking the hair and carrying a floppity little sleeper through darkened streets to gnarled arms of warmed-up beds and fluffed-up pillows. He was a father, a lover, strong-armed and beautiful.

Rabbit Wilder looked out the window for the first time in his life. They were there together, old Rabbit and his boy, they were two together. He hummed to himself and his finger traced the line of hair past the boy's ear and down his neck. He felt the beating of the boy's heart and he was twelve all over, he was lying on the living room floor with his head inside the Zenith console radio behind the speaker; a flute sang in a husky voice and the percussionist in the New York Philharmonic made thunder. Their childhood was one, the swaying of the bus and the murmuring of the bus did not change that.

The discarded old poet laughed and cried to himself in the seat ahead.

Rabbit Wilder became drowsy with the happiness-sleep, he nodded and caught himself and nodded.

Hello son, his mother whispered, and be quiet when you go into the kitchen. Your father's home. He's sleeping in your bedroom on the studio couch. The doctor says he's going to be all right now. He gave him another treatment today. He says in another week the disease will be gone and father will be able to smile.

Rabbit smiled in his sleep.

IT'S GOING TO rain today, the old woman in the plastic raincoat said to the woman in the seat opposite her. It's going to rain real hard and nobody will be able to stop it, not even the doctors. The woman opposite looked out her window and said nothing. All them little kids in the park in front of my apartment were building sand houses when I left this afternoon. *They* don't have no idea it's going to rain and of course you can't tell these modern kids anything. She looked out her window.

The boy stirred slowly as Rabbit's head sank lower and lay on his. He sat up and pulled away from Rabbit and rubbed his eyes. Rabbit sat up straight and looked at the ceiling.

No, said Rabbit dully, no.

"Who are you?" the boy said.

No, Rabbit said to himself. The bus was still.

"What's the matter with you?" the boy said and the one corner of his mouth twisted back a little.

The old poet in the seat ahead sighed. Nothing new to learn, he said to himself. Nothing new ever happens here.

"This your sweatshirt?" the boy said. He laughed and Rabbit winced.

"This your . . ." the boy stopped and looked at him. "Hey, I know who you are," he leered. "Fairy."

Rabbit got himself to the door. He waited for the bus to stop. Rabbit is just fine, the doctor said. A couple more treatments and he'll be able to smile. Rabbit is just fine. He's going home now and nothing can hurt him.

The bus hissed to a stop and he climbed down slowly and stood with one foot on the bus step and one on the curb. He felt weak and hazy. The sweatshirt hit him on the back of the head and stayed there. From within his house on the corner came laughing and an explosion of glass. The bus honked impatiently.

Rabbit went across the lawn and up to the window. He crawled over his flowers, lay on them without noticing and watched.

The party was going well without him.

JOHAN POTTER knocked over a purple vase with his drunken elbows and tried to pick up the pieces and mop up water with his cake. That disgusting, pimply boy, Bump Potter, was dancing with the minister's wife and trying to kiss the lobe of her ear which bobbed and swung a full foot above him. William Potter's belly rose and fell in sleep. They had put a striped kitten atop it and it clung to him terrified, it rose and fell with him in a strange, exotic dance. A piano was playing someplace in the house; it played faster and faster until the notes bumped into one another and laughed and screamed and blurred in an onrushing torrent of sound.

An old man and his wife, in their seventies, were dancing, tottering around the room in a close embrace, trying to dance together and keep up with the music.

He saw his father then, groping along the chest of drawers to the bedroom door. The mouth was still with the disease, a thin line, a crack in the plaster statue of the jester god who could not laugh.

He was angry at their laughter, at their idiot mouths that laughed, that opened and closed like gasping little fish in silt-laden creeks.

Rabbit arose from his wet bed in the flowers. He went around the house and mounted the side stairs to the attic room he had used as a child. He pushed the door aside. The orderliness of the attic room comforted him, the steady Victorian rhythm of the oak chest and the fourposter bed and the old vanity with two goddesses supporting a cracked mirror. He crawled under the heavy wool blankets of the bed and wrapped himself in them tightly and thought.

There had been a cocoon in fourth grade, a brown pod, a brown little bump on a branch. Months the pod lay silent and wise until movement was seen in it and a gay orange wing beat and cracked its walls with thrusts of wings that became death thrusts and quiverings. Dead, the pod yielded to fingers and the limp wings that laughed were pulled out. He remembered and the darkness held him and helped him forget. There were other things, pleasant things, in the past to remember now. He shivered and closed his eyes. He had chosen a good place and he pulled a flap over his head and slept.



**"When I was a young man as I once was
I tried to stand as a Young man does."**

Watercolors

by
Marija
Skutans



The Blues

SKUTANS



Seashore

SKUTANS

F
Hu
Fin
An
Sne
On
It p
An
No
Sat

Men

FOG'S FANTASY

Hungry
Fine green mist sees its prey;
And stalking oh so softly—
Sneaking lest its step creak
On the murky waters—
It pounces, oh swiftly on the shore
And swallows it deep.
Now it returns to its vaped home—
Satisfied.

—Mary Sue Walby

PAVANE

When once the feet of happy children danced
Along the wall that lay to walk upon,
And leaves were garnered from October's breast
That burnt, and called her naked much too soon,
I found in thee a mold of purer clay
Than of myself, and loved it better still
Than all the vain and foolish things before
That half-Gods whispered to my whorled ear.
Close now the scarlet petal, and the white,
Not caring lips and hands and eyes to meet;
For the love that grew too great to yield itself
Has built the wall that we must stoop to climb.

—Lois Fels

SHADOW IN THE CREEK

The trees of spring had yet to gain their leaves,
Black forms dissolved and blended with the sky,
They stood as strangers, neutral to my passing.
The warm night wind, a seer of life to come,
Gently opposed my progress, gently made
Scraping whispers in the branches of the trees.
I saw a shadow in the moonless night,
A standing shadow, casting one before him,
Cross the path between me and the bridge,
Then disappear from sight. Perhaps it was
A tree, transformed by the deceptive night—
But I've heard some say there are times like that,
When the spirit of death has been shown to man.

I saw him there once before; he's changed:
Then he was white, and only three years old,
Lying face down in the lonely creek, cold.

—Peter Stitt

a Portfolio of Poetry

The Reason Why

The Mercury Has Hit the Skids,
It's Fifty-Three Below;
And Then There's Ice and Wind
and Sleet
And Ten-Foot Piles of Snow.




I Put on Fourteen Bulky Knits
And Thirteen Pairs of Socks,
And Pull on Seven Pairs of
Slacks,
Then Walk for Blocks and Blocks.

So Don't You Be Astounded
When I Lose My Curvy Form;
I May Not Be a Glamour Girl,
But I Sure as Hell Am Warm!
--- Janet C. Jackson



Ivory Tower



AT THE BEGINNING of winter quarter you were short of cash so you charged your purchases. Books, a new suit, a second hand typewriter — it all seemed so easy that your debts mounted to \$150.

You weren't worried—you had a job coming up, and your parents were willing to help. But the job just hasn't materialized, and there's been an emergency at home. Your creditors want money, and you want to play fair with them. What can you do?

If you find yourself in this situation, the place to seek help is the University of Minnesota Law School's Legal Aid Clinic. Contract problems such as the one outlined above are common cases for the Clinic's law student workers.

The Clinic does not exist, of course, to break contracts or find legal loopholes. But often it can act as an arbitrator so that contracts can be modified.

Before you can receive help, however, there are two requirements imposed by the Minnesota Bar Assn. that must be met. Of the 300 students who seek aid each year, approximately 100 do not qualify.

The first qualification is that the applicant must be a registered University student. Former students or faculty and staff members cannot be taken on.

The second stipulation is that the student be unable to pay a practicing lawyer for his services. The nature of the student's problem and the size of his family are taken into account in determining his eligibility.

IF A STUDENT IS suing, a practicing attorney may take the case on a "contingency fee" basis, receiving a percentage of any amount collected. This is done because the Clinic does not exist to take business away from practicing attorneys.

Perhaps, as you are reading this article, the time on your parking meter has expired; and you'll find a ticket waiting for you. If so, this is one problem you'll have to solve on your own. In Minnesota state law, traffic violations are counted as criminal offenses; and the Clinic cannot handle such cases.

Law students, however, can get experience in criminal cases by doing research

Monday, March 5, 1962

So You've Got a Crisis ?

By Michael Nickolay

and investigation on cases in which a public defender has been appointed to represent indigent criminals in Federal and State Courts.

Domestic relations cases such as divorce and child custody problems and the drafting of legal instruments such as bills of sale and wills are also excluded by the Clinic.

The most common problems handled by the Clinic concern landlords and tenants. Such problems involve rent, the habitability of facilities and long-term leases. Many students are referred to the Clinic by the Student Housing Bureau.

PERHAPS YOU'VE GOT some complaint that your landlady won't remedy. Now that the weather is cold, maybe she keeps your room at the freezing point so that your chattering teeth disturb your study.

You are a University student, as such are most likely poor and have a complaint. In a case like this what is the usual procedure?

A student's first meeting at the Clinic is with two law student workers, a senior and junior partner. At this meeting the student relates his story, and pertinent facts and information are recorded. Relevant papers are inspected. A second appointment is made.

In the interval between meetings research is done on the case, and a legal memorandum is written on the solution. At the second meeting a practicing attorney sits in to review the memorandum and pass on the advice. Unless the case is complicated, two meetings are usually enough.

Advice takes different forms, but it is all given under the supervision of a practicing attorney from the Minnesota State Bar Assn.

If the case must go to court, a practicing attorney will handle it, with help from students. Many court cases can be handled in the small-claims court where the judge talks directly with the parties involved.

SOMETIMES THE CLINIC will help by drafting a letter and sending it to the opposing party. This method is common in cases where the Clinic acts as an arbitrator.

Finally, the Clinic may refer the client to some other University agency, the Bar Reference Agency or one of the downtown clinics. Students are never referred to specific lawyers.

If your problem is that you've signed a year's lease and now don't think you'll be here spring quarter, you may worry about it, but the Clinic won't. Cases that "may happen" sometime in the future are not handled by the Clinic for there are enough students with problems that need attention now.

At the other extreme, if your problem is an emergency, a special facility has been provided for such cases in which a faculty member of the bar can approve advice. About 5 per cent of the cases each year are of this kind—cases, perhaps, in which students have put off seeking advice and are going to court on the day that they finally come in.

Continued on Page 13



Off the Shelf



The Authority of Failure

"I wrote with the authority of failure. Ernest (Hemingway) wrote with the authority of success. That was the difference between us."

—Scott Fitzgerald

"Something happens to our good writers at a certain age . . . we destroy them in many ways. First, economically. They make money."

—Ernest Hemingway

ANDREW TURNBULL was 11 years old in 1932 when F. Scott Fitzgerald visited the Turnbull estate near Baltimore to rent an old house known as La Paix. Turnbull and a young friend of his met the new tenant on a spring evening. Fitzgerald was sitting on the front steps of La Paix, "alone and pensive." It was apparently a rather poetic moment for the 11-year-old. "No word passed between us in the dusk. That moment, however, was the beginning of this book."

*"Scott Fitzgerald" by Andrew Turnbull
Scribner's, \$5.95*

Anyone who has seen Fitzgerald in person or on film would appreciate Turnbull's reaction. Fitzgerald's charm, of course, has been done to death, but his expression and manner were calculated to charm (as Mr. Turnbull points out) and rarely failed to do so.

Turnbull (who took a Ph.D. in European History at Harvard and became an instructor in Humanities at M.I.T.) succumbed to that charm and it seems to have haunted him in his adult years. His biography of Fitzgerald definitely seems to be built around a personal and emotional attraction to its subject. Fitzgerald seems to do that to other writers (even

the titles of books about him are outlandishly romantic—"The Far Side of Paradise," "Beloved Infidel," "The Disenchanted") and Mr. Turnbull is a little sticky at times—describing Fitzgerald variously as "a sunny light-haired boy" or as "a faun, with waving blond hair." In fact, this biography stands or falls as an essay in personality, a novelistic chronicle, rather than a "definitive" study. It is much closer, in style and approach, to Elizabeth Nowell's impressionistic "Thomas Wolfe" than to Mark Schorer's heavily annotated "Sinclair Lewis."

THIS IS NOT TO say the book is shallow. It is not scholarly; not as cleverly written, as thoughtful and literary as Arthur Mizener's study of Fitzgerald; but, easy in style and light in comment, it makes of Fitzgerald a very human and appealing figure. Whereas Mizener often adopts a didactic tone, almost losing Fitzgerald in social and literary comment—Turnbull keeps reminding us that the terrible dislocations of success ran down a very fine human being—that it is a mistake to casually associate Scott Fitzgerald with Flappers, bathtub gin and all the rest of that legendary riot. Fitzgerald's stories were too serious, too cynical to have a wide appeal. His novels, even at the height of his popularity, had relatively small sales. They paid for their author's high living but their sales didn't begin to approach those of "Anthony Adverse," "Gone With the Wind," or "From Here to Eternity."

Turnbull leads the reader along slowly through Fitzgerald's childhood and young manhood. You become acquainted with an imaginative, egocentric, charming, selfish and ambitious young man—but, by and large, a sane and rather moral person. Fitzgerald's grandparents had been wealthy but his father lost most of what

he'd started with. This second generation failure lent an air of shabby gentility to Fitzgerald's environment. He became determined, even as a child, to regain financial eminence.

IN DAYDREAMS Fitzgerald escaped by musing "that I would never die like other people, and that I wasn't the son of my parents but a son of a king, a king who ruled the whole world." This romanticism found an outlet and an inspiration when Fitzgerald discovered, in grammar school, the novels of Walter Scott, the poetry of Byron and Poe. Later, in prep school and college, Fitzgerald read and praised Keats, Tennyson and Swinburne. Keats was an especially strong influence. "Keats stands back of (the "Great Gatsby's") tactile and sensuous imagery, just as Conrad stands back of its brooding terror and the device of the bemused narrator." This is one of Turnbull's rather shrewd literary comments. Compare it with this description of Fitzgerald's essential style—"he wrote almost like journalism with a dash of poetry added."

As a youngster Fitzgerald possessed "an ease and courtesy beyond his years." There were hints, though, that charm alone would not be enough to face people and events successfully. When Fitzgerald discovered that he could write his way out of trouble easier than he could avoid it he was already preparing badly for the strains life would impose on him. He wrote that he was learning, "that if you weren't able to function in action you might at least be able to tell about it, because you felt the same intensity—it was a backdoor way out of facing reality."

THE FIRST SEVEN chapters of Mr. Turnbull's book could almost be called Book I. Chapter seven ends with the publication, just one week before Fitzgerald's

twenty-third birthday, of his first novel, "This Side of Paradise." Fitzgerald's life, and Turnbull's account of it, change dramatically after Fitzgerald's publishing success. Fitzgerald's marriage to Zelda Sayre and the famous life the two of them led in New York, in St. Paul, in Europe, with its wild episodes (some hilarious, some ugly) is described vividly. Famous personalities begin to appear in the narrative. Max Perkins, the great editor at Scribner's, Ernest Hemingway, Ring Lardner, John Peale Bishop and Thomas Wolfe are all sketched, sometimes like characters in a novel. Edmund Wilson emerges—"he was 18th century in his sturdy rationalism, his omnivorous curiosity, the sane balance of his mind and style. He had in him some of the crusading vigor of the French Enlightenment . . . at parties . . . Wilson was likely to be in a corner talking earnestly—still so shy that he might not even look at you, and then as you turned away, you were conscious of his brown eyes, choleric and watchful, climbing your face. . ."

TURNBULL MAKES A point early in his book that for Fitzgerald, "the underside of creativity" was "destructiveness." As problems, financial and personal, began to weigh on him Fitzgerald threw himself into more and more wasteful activity. His fourth novel, planned after the triumph of "Gatsby" in 1925, refused to take shape. His own alcoholism and Zelda's emotional problems exhausted Fitzgerald and forced him to postpone serious work on the novel. The ravages of these years (the late twenties and early thirties) destroyed Zelda mentally, Scott physically. "Tender is the Night," which Max Perkins and Fitzgerald both considered a masterpiece, puzzled the critics and bored the public. It was Fitzgerald's last complete novel—he died at the age of 44, a much older man. Zelda died in 1947 when the Highland Mental Hospital in Asheville, N. C., was destroyed by a fire.

Mr. Turnbull's account of Scott Fitzgerald's decline is moving and deeply personal. The book derives nearly all of its strength from its appreciation of people as people rather than as figures in a historical tableau. Fitzgerald's books are cited to describe scenes as they may have happened in his own life but rarely for critical analysis. Mr. Turnbull has a novelist's sense of action and what approaches an interior decorator's eye for clothes and furniture. His book is further proof that Fitzgerald's charm is still alive and that Fitzgerald's literary renaissance will continue to focus attention on the man himself.

—James Delmont



Monday, March 5, 1962



this week at your union

March 5-9

Monday

Noon programs—Movies, 11:30 to 1:30, Main Ballroom

Tuesday

Noon programs—Movies, 11:30 to 1:30, Main Ballroom

NOONTIDE—11:30 to 1:30, Terrace Reading Room

Personnel Coke Hour 11:30 to 12:30, Room 320, coke and coffee

Wednesday

Coffman Musicale Trade Marks, 11:30 to 1:30, Main Ballroom

NOONTIDE—11:30 to 1:30, Terrace Reading Room

Coffee Hour with Professor Torbett, 3:30, Women's Lounge, coffee and cookies

Thursday

Noon program—Movies, 11:30 to 1:30, Main Ballroom

NOONTIDE—11:30 to 1:30, Terrace Reading Room

Friday

NOONTIDE—11:30 to 1:30, Terrace Reading Room

UBOG

**Prescribed
Reading
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**The Newman Club
presents
The Two Chinas**

How long can they endure?

A CARDINAL LECTURE

By DR. PAUL K. T. SIH

Born in Shanghai, China, and educated there and in Italy, Dr. Sih left the Chinese mainland when the Communists came to power in 1949. He is a retired diplomat who served the National Chinese government at posts in Europe, Washington and at the United Nations, and is now a U.S. Citizen. He established the Institute of Far Eastern Studies at Seton Hall University, and has now begun the establishment of another such institute at St. John's University, New York. He was made a Knight of St. Gregory by Pope Pius XII in 1956.

**Tonight at 8 p.m.
Newman Club Theater
1701 University S.E.**

Admission: \$1 General Public
.50 Students
Free Members



IT WAS A COLD DAY in Hell (and likewise in the Twin Cities) and I had to look twice at the little white card before the full impact of what was being touted by the neatly printed message filtered through to my frost-bitten brain. Then I had to look again, just to make sure:

*Avoid undue embarrassment to others
and yourself—
DON'T make a public
display of your
affections*

But there it was, stacked with several hundred others just like it. It was obvious someone was starting a new campus campaign.

Although I'm not so naive to believe the present comparative quietness of the protest groups will last much longer, it's hard to believe things have gone so far. I realize it's been a long time since anyone set fire to a flag, and the memories of those demonstrations on just how we should play fairly with Cuba have almost

faded. But this—this is different. Someone (or some group) is organizing a formal campaign aimed at one of the most sacred, one of the most holy, and one of the most fun-type campus activities, P.D.A.*

I've always had a few reservations about Sunday closing laws, but at least blue law advocates don't outlaw love. It's obviously time to take action, to rally the forces of freedom loving peoples before it's too late.

Just imagine for a moment, if you will, what could happen if this thing spreads. Picture Annie Glenn, dashing across the runway, arms outstretched, side-stepping newsmen and photographers, heading into the waiting arms of her husband, recently-returned-from-orbit, when someone steps in front of her and hands her a little white card with the message: "Avoid undue embarrassment to others and yourself—DON'T make a public display of your affections."

She reads it, then walks up to John Junior and shakes hands, saying she's "certainly glad to see he's in good health."

If the people behind these little cards get out of hand . . . well, we're all in trouble, that's what we are. If the twist is legal in public, it hardly seems fair to outlaw P.D.A.

And besides, it will make certain areas of the Union rather deserted.

*Public display of affections.



**READERS' THEATER
presents
THE COMIC WORLD
OF MARK TWAIN**

Read by Naomi Strang
James Horswill, John Lewin

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PUBLIC LIBRARY**

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A Poem

She
Is a girl. Bare
Knees and stringy
Hair, but cute.
Alone (it's the
Only way) she's
Crowded into the
Office of life.
Waiting. Afraid
To chance some
Public Display
Affectionately.
Hopelessly lost,
But still waiting.

—Anonymous

Crisis . . .

Continued from Page 9

However, don't phone the Clinic for state law prohibits giving legal advice over the phone.

The Clinic has three student administrators. They are David Peterson, executive director; Robert Campbell, administrative director; and Robert Munz, director of legal research. Faculty advisers and practicing lawyers also help.

EACH YEAR ABOUT 35 of the Law School's 150 upperclassmen, selected on a grade-point basis, work in the Clinic. They are on probation for their first eight weeks. Since the 3-year Law School program was adopted in 1959, there has been about a two-third's turnover in student workers.

During the probation period law students sit-in on interviews with a senior partner. New workers must check on eliciting important facts, do research, write a memorandum on the case taking into account all the legal issues and solve the problem using legal methods.

Since it was opened in 1957 the Clinic has worked on over 1,100 cases. It is open during the school year and summer sessions.

The University Clinic was among the first successful law school legal aid clinics in the country. Now it receives letters from other universities seeking assistance in setting up similar clinics on other campuses.

The Clinic was founded for several reasons. First, it presented a solution to the overtaxed St. Paul and Minneapolis clinics which, run by the county bars, had been handling student problems. It was expected to provide improved service for University students because "students un-

Monday, March 5, 1962

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derstand students' problems." Finally, it added an important learning process for advanced law students.

As with most successful organizations, expansion is visualized. At present the Clinic has a main office in 169 Fraser Hall, two other offices and several student meeting rooms in the third-floor library. With these facilities the number of clients sometimes exceeds the average of two or three and overflows the present capacity.

The improved arrangement would include an outer waiting room, a big conference room and several smaller consultation rooms.

Concerning this Peterson says, "As the Clinic becomes more and more an assistance to the city, to the student needing legal aid and the law student needing experience, it becomes higher on the list for priority funds, and our visualized expansion becomes closer to being a reality."



Official Daily Bulletin

Students and staff are urged to read the Official Daily Bulletin as they are answerable for notices that affect them. They are also answerable for information on departmental bulletin boards.

Notices must be received by noon two days prior to publication and should be sent to Official Daily Bulletin Editor, 213 Administration Building. Except for certain notices of unusual campus-wide importance, notices will be printed only once.

Vol. 63

Monday, March 5, 1962

No. 109

ALL STAFF AND STUDENTS

● Commencement Materials for Students Graduating March 15

Commencement packets will be distributed in the Union (Room 343), beginning March 1 through March 15. Hours of distribution will be from 8:00 to 1:00 and from 2:00 to 5:00.

● Approved University Activities

Students who participated in these activities should consult with their instructors regarding work required in the classes they have missed. In accordance with the policy adopted by the Senate on November 17, 1949, instructors should permit students to make up the work in a customary manner.

Track Meet, March 1-3 at East Lansing, Michigan.

Big Ten Swimming Meet Feb. 28-March 3. Bloomington, Indiana.

University Theater Play, Henry IV, Part I, Feb. 27, 1962 after 2:30 p.m.

● Spring Quarter Class Schedule Changes



Additional Courses
VMC 137 Animal Diseases, Poisonous Plants (3 cr; prereq #)—Ar

Additional Sections
PubH 75, sec 2, II MWF, FolH 10

Hour Changes
PhmC 201, VIII T, AH 350
MicB 53, VII-VIII MWF, MMA 125
LMed 102, II Th, ToddAmph, II S, Eustis Amph
• Corrections Official Daily Bulletin
Thursday, March 1, 1962

Additional Courses
PIPa 166 Water Relations of Economic Plants (3 cr; prereq Biol 2, Bot 140)—III MWF

• **Final Examinations**
Instructors responsible for the following final examinations have certified that they are willing to give special make-up examinations to any student who will have an examination conflict or three examinations in one day because of the proposed changes in examination hours.
CE 19—10:45 to 12:45 Saturday, March 10
CE 32—1:30 to 3:30 Tuesday, March 13
CE 39—3:45 to 5:45 Monday, March 12
CE 52—1:30 to 3:30 Thursday, March 15
CE 170—1:30 to 3:30 Tuesday, March 13
EE 62, 62H—8:00 to 10:00 Tuesday, March 13
EE 37—8:00 to 10:00 Friday, March 9
GC 2A—4:00 to 6:00 Friday, March 9
GC 2B—10:45 to 12:45 Saturday, March 10
GC 7C—1:30 to 4:30 Saturday, March 10
GC 10B—10:45 to 12:45 Thursday, March 15
GC 20A—4:00 to 6:00 Tuesday, March 13
GC 24B—10:15 to 12:15 Monday, March 12
GC 38A—4:00 to 6:00 Thursday, March 15
GC 39—8:00 to 10:00 Tuesday, March 13
Ger 51—7:00 to 9:00 pm Monday, March 12
HE 40—8:00 to 10:00 Tuesday, March 13
Hydr 103—10:15 to 1:15 Monday, March 12
IE 50, sec 1, 3—7:00 to 9:00 pm Friday, March 9
IFM 90—1:30 to 3:30 Thursday, March 15
Math 15—7:30 to 10:30 Saturday, March 10
Math 49—7:30 to 10:30 Saturday, March 10
MeAg 4—4:00 to 6:00 Tuesday, March 13
MeAg 4—6:30 to 9:00 pm Tuesday, March 13
(For Foreign Students only)
PNur 15A—1:30 to 3:30 Friday, March 9
PNur 16-17-18—12:30 to 3:30 Tuesday, March 13
Psy 144—10:45 to 12:45 Thursday, March 15
PubH 51—11:30 to 12:30 Wednesday, March 7
Nurs 61—1:30 to 4:30 Monday, March 12
Nurs 151B-152B-153B-154B-155B—1:30 to 4:30 Monday, March 12

• **Civil Service Vacancies**
The following full-time vacancies exist in the University Civil Service as of March 2, 1962. Interested applicants may obtain additional information at Room 17, Administration Building. Any full-time Civil Service positions open to students are listed with the Student Employment Bureau, 153 TSF. In the listing below the symbol (M) refers to Male and (F) to Female.

ENGINEERING-MECHANICAL

Automotive Mechanic (M) (Duluth) ...\$416-506
Electronics Mechanic (M) 416-506
Engineer (M) 596-694
General Mechanic (M) (Duluth) 370-450
Junior Engineer (M) 487-592
Laboratory Machinist (M) 416-506
Senior General Mechanic (M) 416-506

CLERICAL-SECRETARIAL

Clerk (F) 222-270
Senior Clerk (M, F) 270-329
Administrative Secretary (F) 400-487
Clerk-Stenographer (F) 250-304
Clerk-Typist (F) 231-281
Secretary (F) 292-356
Senior Clerk Typist (F) 281-342
Senior Secretary (F) 316-385
Key Punch Operator (F) 260-316
Principal Secretary (F) 342-416
Bookkeeping Machine Operator (F) 250-304

TECHNICAL-SCIENTIFIC

Assistant Scientist (M) 506-616
Laboratory Technologist (M, F) 400-487
Student Technologist Supervisor (M, F) 433-526
Assistant Inventory Supervisor (M) 506-616
General Staff Nurses (F) 356-416
Junior Librarian (M, F) 400-487
Physical Therapist (M, F) 400-487
Principal Librarian (M, F) 526-641
Prevocational Therapist (M) 400-487
Senior Social Worker (M, F) 547-567
Principal Dietitian (F) 450-547

SPECIAL SERVICES

Assistant Cooks (F)
(1 Permanent, 1 on-call) 240-292
Custodial Worker (F) 222-270
Cook (F) (on Call) 304-370
Food Service Worker (F) (On Call) 1.28 per hr.
Hospital Aide (F) 250-304
Hospital Orderly (M) 270-329
Police Dispatcher (M) 329-400
Senior Food Service Worker (F)
(St. Paul—part-time) 240-292
Storehouse Stock Clerk (M) 316-385

ALL ACADEMIC STAFF

• **University Senate Meeting**
The fourth regular meeting of the University Senate of the year 1961-62 will be held at 3:30 p.m., Thursday, March 8, in the Auditorium of the Museum of Natural History.

Monday, March 5, 1962

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