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Michigan Law School

Ann Arbor

July 14, 1972

TRANSFER?

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UNIV. OF MICH.
AS FROM MICH.
final transcripts arrive, within the next few weeks, the Admissions Office will begin to mull over the applications of students seeking to transfer into Michigan's Law School.

But, at this late date, the admission policy is still undecided. One thing is certain, that the applicants' grade point averages will be the major, if not only, criterion. This in itself is unusual for a school that usually weighs subjective factors such as residency (in state v. out-state, in city v. out city), race (white v. minority), previous job/life experiences (policeman v. dogcatcher), undergraduate education (U-M v. other), age (18 v. 38), and spouse's occupation (U-M Law student v. waiter).

Furthermore, how high the magic number (g.p.a.) should be varies with who is asked. Dean Waterson says, "A 'B' average is acceptable but we certainly would not want anyone with less than a 'B' average." While others in the admissions offices who have seen the process in action for a number of years assert that no one with less than straight "A's" is likely to be admitted.

Theoretically the applicant's current school will also be an influential factor, but again no one is willing to admit to what extent it is important. Conceivably an "A+" from U-D may not be the same as an "A+" from Wayne State or Detroit College of Law (DCL), but again it may be. A harder question is how does an A+

from DCL compare to a B+ from Columbia.

Finally, the factor most crucial to an admission policy - how many to admit - is the one with the highest fudge factor. Although there may be 10 to 15 "vacancies" in the student body this year, Dean Waterson may choose to admit only the 2 or 3 applicants with "A" averages. This process would hold applicants to a higher level of performance than most U-M students, and given the inaccuracy of law school grades as a predictor of success as a lawyer, this process hardly seems fair. Yet Dean Kuklin justifies it by saying, "Since we have no commitment to admit any transfers and we are committed to reducing our student/faculty ratio, we compromise by accepting only the best applicants as transfer students."

While it might be argued that a flexible (unwritten) admission policy such as this one may, in the long run, work to the advantage of most applicants, the fact that the Admissions Office has neglected to record the statistics of transfer student admissions make that argument an impossible one to substantiate (there are no records of data such as "how many students were admitted last year, what their g.p.a.'s were, from what schools did they come or how well did they do here").

On the other hand, in the absence of a standard policy the admission procedure can be used as a device to screen out certain types of applications, such as minorities and women who allegedly comprise the bulk of transfer applications. But again, given the absence of data, this fear might also be unfounded.

STUDENT LOUNGE

Consequently, in the hope that the transfer student admission procedure will become a credible one, we recommend that:

- 1) The subjective criteria listed above be considered during the admission process.
- 2) The number of students admitted under the transfer program be increased to fill all of the school's vacancies.
- 3) A written record of the results of the process be kept for future reference.
- 4) Definite procedural guidelines be established so that everyone involved can know what he is or should be doing.

Connie Harper, 74
Admissions Committee of
Women Law Students Assoc.

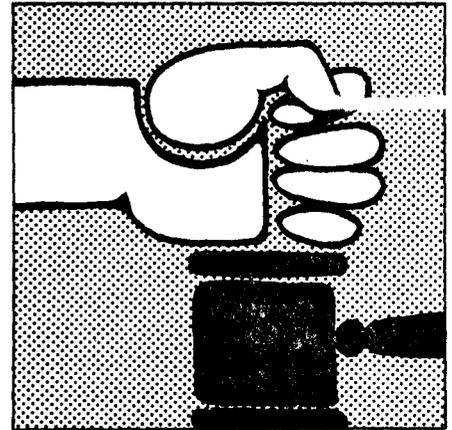
In case you had not noticed, the renovation of the Law School's student lounge has begun. The interior design, which was prepared by the University's own service, will occupy the existing space of the old lounge.

Machines will remain the dominant mode of service, but the new decor will replace the institutional grays, browns and maroons to create a warmer, cosier effect, at a cost of \$11,000.

TRIVIA

DID YOU KNOW THAT... the average fresh(wo)man this year has a LSAT score of 700 and a B+ grade point average...it costs \$4,000,000 per year to operate the Law School and \$3,000 per year to educate one law student...650 out of 1,350 law students pay non-resident tuition while 2/3 of the alumni contributors are from out of state...the U-M Law School admissions office received 5,000 applications for 360 places in the freshman class, and still plans to recruit applicants this fall...the current student/faculty ratio is 25/1...according to Dean St. Antoine, "The ~~key~~ element of a great institution is that it be a place where Ideas flourish; at a great law school (i.e. Michigan) Ideas with impact flourish!?" - remember this while sitting in class today.

C. H.

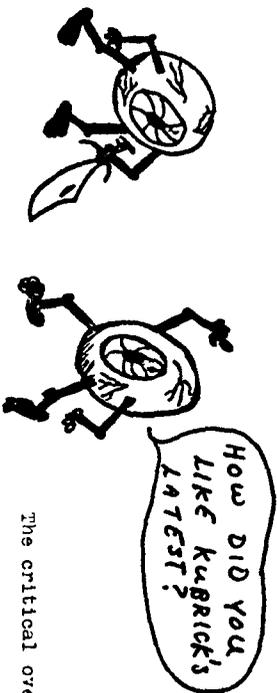


SUMMER STAFF

Dave Black
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Literary Supplement

A GEORGE ORANGE



The critical overkill on "A Clockwork Orange" has

precluded the possibility of this reviewer offering any new enlightenment, but I can take solace in the fact that whether I damn or praise C.O. I'm in good company.

Time's Jay Cocks kicked off the critical reaction with unprecedented laudations in the same issue that touted the bloody spawing of Bangladesh. Super critics such as Rex Reed and Judith Christ echoed this praise. Playboy gave it a full spread. The public ate it up.

The second wave of reviewers - such intellectuals as Pauline Kael, David Jenby, and Pat Henoff in New Yorker, Atlantic, and yes, Turis Doctor - stuck up their noses out of perversity as much as indignation and roundly panned Kubrick as a sensationalist, misanthrope, and stereotypical. Viewers were horrified at the fact that for all his brutality and violence little Alex emerged as a sympathetic character.

Other critics aside, my own complaint is that technique and substance were indistinguishable so that disbelief was not suspended. For example, in the slow motion scene of the fight between Alex and his droogies and the gang of Billy Boy I did not see the screen depiction as anything but a surreal ballet of professional acrobats and stuntmen crashing fake glass and balsa wood over each others' heads. I could not empathize and therefore I was not horrified. My only reaction came after I had thought about it for a while. The violence in C.O. was not half as powerful as the sustained horror in "Straw Dogs" which left me numb. Here the violence just seemed to be an ugly presence with no cathartic effect.

At any rate the indignation of those revolted by the violence has only served to insure the box office success of C.O. and whether or not one is so affected I fail to see that personal revulsion is a valid criticism of artistic merit. If Kubrick's weltanschauung admits no other alternatives than automations and violent nihilists then so be it. An artist - even a misanthrope - should not be criticized for what he depicts, but rather for the manner in which he expresses his view. Far more telling than the pacifists' objection to the violence is the criticism that Kubrick used his sensational blood-letting and explicit sex to pander to and exploit a movie going public which has come to expect such things as entertainment. One must judge for himself as to whether any or most of the gore and skin were extraneous to the total impact of the movie.

If violence is not the real villain of C.O. we still have B. F. Skinner and Kubrick's own brand of neo-socialism to kick about. The Ludovico Technique (employed to turn Alex into a compulsive do-gooder) is the ultimate in behaviorism.

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M

Kubrick's prison chaplain mourns the loss of free will, but one wonders whether Alex had any free will to begin with. As a product of his environment Alex had no real choice except his violent juvenile existence.

I'm tempted to say that society would be better off with Alex as a do-gooder automaton, but Kubrick's London of the late 1970s (1924 maybe?) is already beyond hope. The liberal government maintains its position by duping and drugging the populace. The minister of the interior is a well dressed stereotype of a bleeding heart who is in reality a master politician. The director's foil, the writer, is but a paraphrase of the true artistic spirit which by definition is totally independent. Kubrick's writer is just selfish.

Thus instead of faulting Kubrick for offering no acceptable alternatives the critic should perceive that in this film he has created no real alternatives. Kubrick is not convincing in his nihilistic portrayal of the results of behavioral psychology and totalitarianism. His progression is a bit too clockwise - we never really see the clockwork.

Sorcery aside, the movie does have some fantastic aspects and Kubrick deserves his near mythical status. The soundtrack is superb and should be played at above normal volume as Kubrick intended. Women's libbers will be gratified to see that in the future perfect doped milk is dispensed from the plastic mammaryes of harpies in the old Korova. The scene in which Alex kills an old lady with a giant sculpted penis is all too phallic. Perhaps the best part of the whole movie was the record shop scene which featured a commercial glance of the soundtrack album for "2001"

If you've caught the main point of this review then you have not paid one damn bit of attention to any of its content. All critics are full of shit and if you listen to them you will only instill in yourself preconceived notions which will ruin the film or whatever. "A Clockwork Orange" should be experienced - if only so you can say you were revolted. So...the Nigerian has been coming attracting C.O. for three months and showing a far out P.G. preview (seen by those who wasted their money on "Freeway") - and we hope that C.O. has indeed arrived by prestitime - truck on down to the peoples' day matinee and see a real horrorshow film. Oh my brothers!

- M.G.