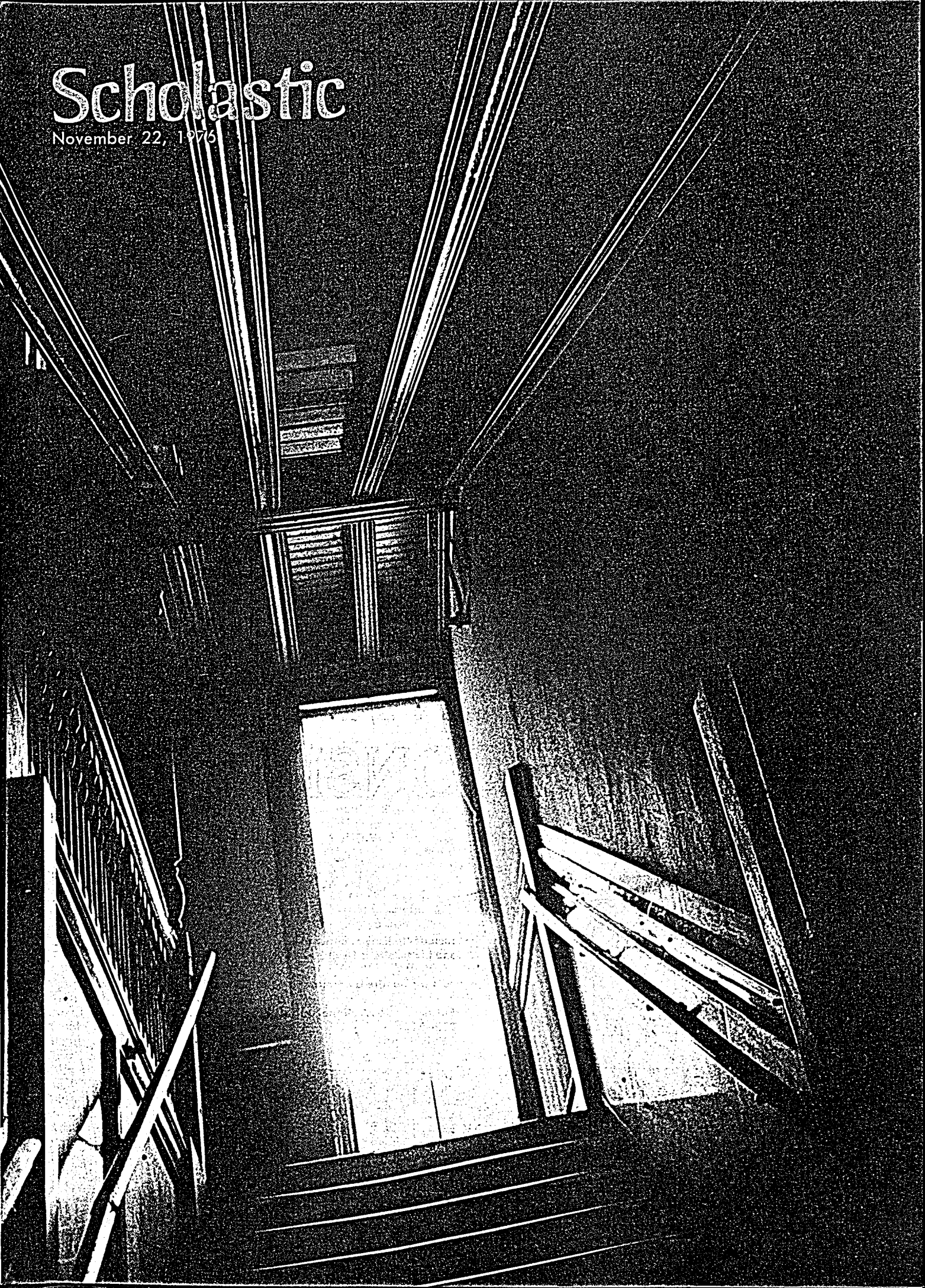
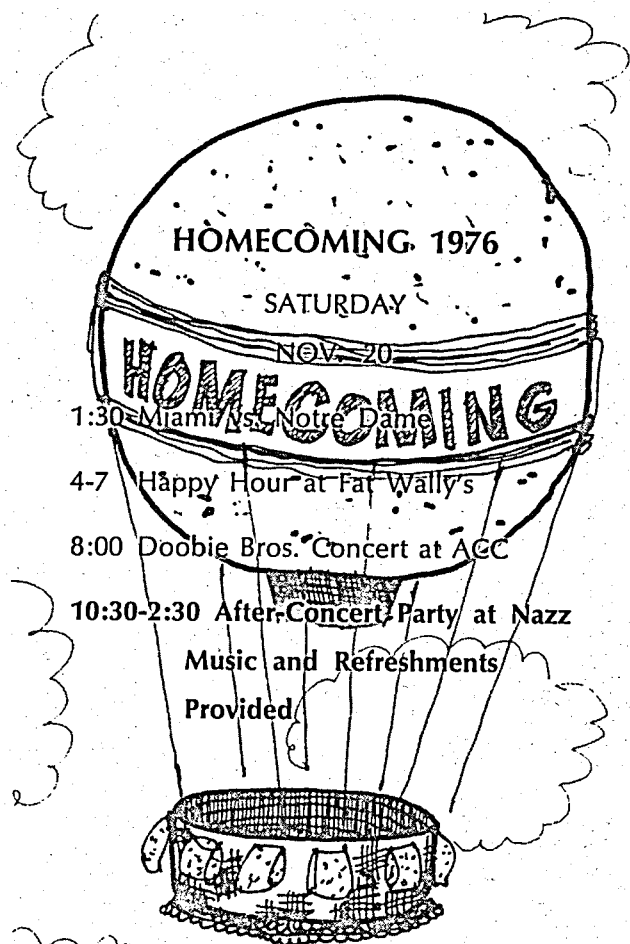


Scholastic

November 22, 1976





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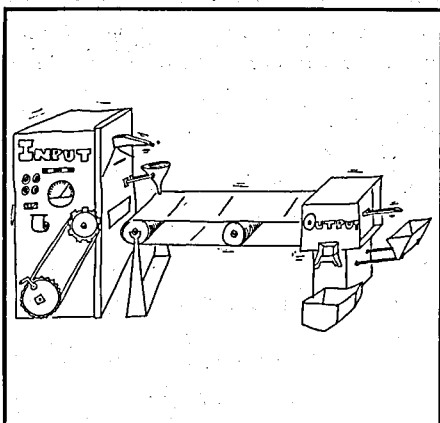
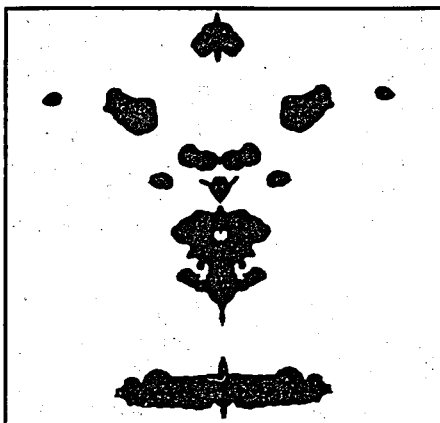
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Four Days in the Life of a Punter

by Thomas Kruczek

Last weekend's Alabama game represented a unique experience for Notre Dame. It was the first time that the Irish had met the Crimson Tide in the regular season; it was also the first time that Alabama had ventured north of the Mason-Dixon line since 1946.

Although the Notre Dame-Alabama rivalry on the playing field has been a short one (the only other meetings between the schools were in bowl games in 1973 and 1974), the feud really dates back to 1966. That was the year when Notre Dame and Michigan State played to the famous 10-10 tie. The Irish were voted National Champion in both polls over Alabama who were undefeated and untied. To make matters worse, Michigan State was voted second in both polls ahead of Bear Bryant's team. Ten years later, the Crimson Tide appeared on the Irish schedule.

The mere appearance of the Tide on campus created excitement for the team and fans alike. But what was it really like to face Alabama on the field? What emotions were going through the players? *Scholastic* followed starting free safety Joe Restic through his activities to see how one player prepared for the Alabama game.

Thursday, 3:30 p.m. It is a very cold

day at Cartier Field for practice. A few inches of snow has fallen overnight and although the practice field has been cleared of most of the white stuff, displaced snow rings the field, walling the area in. The team does not appear that "up" for the game, although Restic is one of the few who is making noise. The cold may have stunted the team's enthusiasm.

"Today we had our assignments down pat and really began to prepare ourselves more mentally for the game. Our preparation really goes back to the beginning of the week because we have a lot of new defenses for 'Bama. Monday and Tuesday you really aren't thinking about the game that much yet, because then you're more concerned about the defenses that you have to learn. You concentrate then on individual assignments."

5:30 p.m. Practice ends.

7 p.m. After dinner, Joe goes back to the room and sits around talking, trying to relax before starting to do some homework for the next day's classes.

"I did the homework halfheartedly because I was thinking more of the game. One thing that I have to keep telling myself is not to peak too early. You can feel yourself building

up all week and you know that you have two days until the game, and the one thing that you don't want to do is to get all psyched up on Thursday and fall flat on Saturday. You just have to tell yourself to calm down and get ready to play. You have to peak at 12:50 p.m. on Saturday and not two days before."

Midnight. Went to sleep.

Friday. Joe has three morning classes.

"I was just sitting through my classes and I'd look out the windows and see the stadium and you know we have a game there tomorrow. It's really an unbelievable feeling. You go to class and take notes, but you really don't hear what's being said. You worry about that later; now the game is on your mind."

Noon. Went to lunch. *"After lunch it hit me that we're playing tomorrow and I have all of this energy in me as I start to get ready for the game. Sitting through a class is hard work when you have something important that you have to do. I'm not saying that my classes are boring or that I don't enjoy them, but I'm thinking about the game and that's the utmost thing that's on my mind right now."*

2:20 p.m. Joe comes back from classes and meets some friends who have come up for the game. The talk turns to football and the game tomorrow.

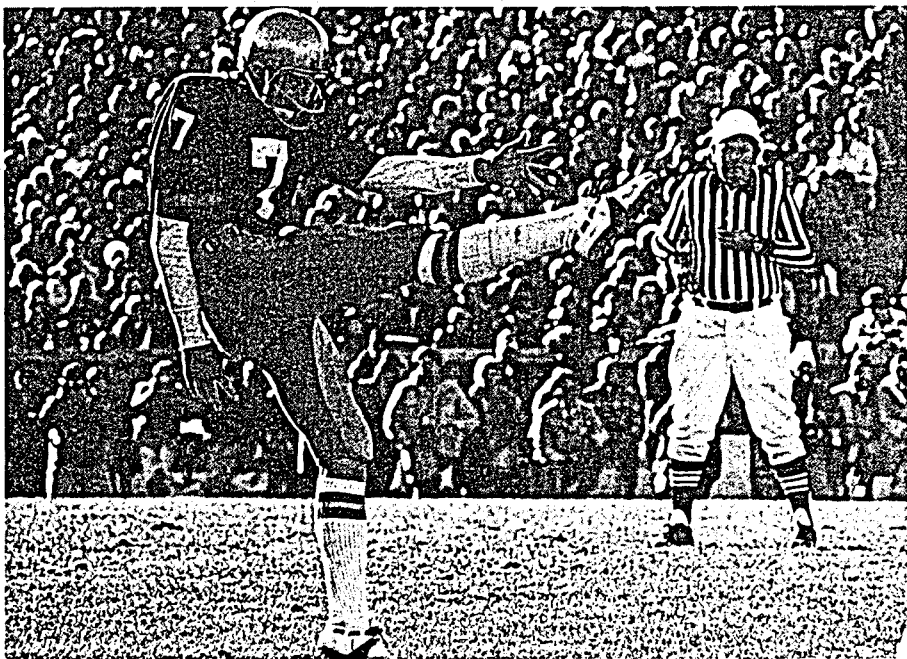
"You have to work yourself up and bring the tempo up a little bit."

4:15 p.m. Practice begins. The people for the game have been coming in since Wednesday, and many people are congregated around the stadium where Alabama is getting dressed to work out at Cartier. People are also jammed around the north dome of the ACC where Notre Dame will practice. Practice, like it has been all week, is closed. The managers try to keep all the onlookers out and have put towels and sheets over the doors and windows that are on the first and second floors. There isn't an awful lot that an Alabama spy could learn by watching a practice like today's other than the fact that Vagas Ferguson is going to start, and that was revealed somehow in

Friday's *Chicago Tribune* anyway. The team in sweat clothes goes through a light workout that lasts less than an hour.

5:45 p.m. Restic goes to dinner in the Monogram Room of the ACC with the rest of the team. After that it's off to Stepan Center and the Pep Rally. Then it's over to Moreau Seminary for the night. Tonight the feature movie is *Gator* with Burt Reynolds. After that, a quiet night's sleep, away from the noise and parties on campus, is all that remains.

"I think Alabama is something spe-



cial because it is Alabama. I can remember seeing the Sugar Bowl and the Orange Bowl and you know there is some sort of rivalry coming from those games. I looked at the Orange Bowl films and I watched the two teams play and it's hard to believe that I'll be part of that. In watching the films, I wanted to see how we played at that time because this week we are using some of the same defenses that we used when we played them in the Orange Bowl. I wanted to see how they were reacting to them. It helps to get me ready for the game."

Saturday, 7:45 a.m. Get up and get ready for Mass. After Mass, the team comes back to campus and the North Dining Hall for breakfast and meetings.

11 a.m. Report to stadium.

12:30 p.m. Come off the field following warm-ups.

"Everyone knew what they had to do and everyone was pretty keyed up. Coach Devine didn't have to try to get us up; he just reminded us of what we had to do and reminded us not to get overly aggressive and start making costly mistakes."

3:45 p.m. The game is over; Notre Dame wins 21-18.

4:15 p.m. Following the game, Restic, at his corner locker, slumps in his chair and doesn't start to undress until long after the others have. He looks absolutely exhausted. Blood from cuts on both hands has stained much of his pants. Restic's voice is

beautiful feeling to win. It's got to be the happiest I've been in my football career."

8 p.m. Joe goes to the Chicago concert and then on to Rick Slager's house.

"I keep running plays over in my mind, especially the pass play I got burned on. That one was pretty humiliating. I keep thinking over a lot of the plays and thinking about what I could have done differently on them."

Sunday, 9 a.m. After getting up early to watch game highlights, Joe has to go to the infirmary for a swine flu shot along with the rest of the team.

10:45 a.m. Joe's parents call and his father shows a deep interest in the game. His father happens to be the head football coach at Harvard.

"He had a tough one yesterday, losing in the last game of the year to Yale, so he was down. But both of my parents will be up next weekend for the Miami game, so I'm really happy. This will be the first time he'll have a chance to see me play; it's always something special to have your parents in the stands for a game. We talked about our game and his game and it's good to talk about it with him. He asked about what Alabama had run and the kind of defenses they had used: the usual coaching questions."

12:15 p.m. Restic goes to Mass at Sacred Heart and then to lunch. Afterwards, he can just sit around Keenan Hall until it's time to watch films and start getting ready for the Miami game.

"The big thing now is not to let down after a big win like this. I just think that this has been the greatest football game of my life. You really can't pinpoint how much emotion was involved in this game. You can't explain everything that you feel; you just wish other people could enjoy it with you. But you just thank God that you are one of those select few that can. It was great for me personally and for the team."

2:30 p.m. Now it is time to start preparing for the Miami game by watching films.



Laboratories, Blackboards, and Electronic Locks

by Karen Caruso

Where is creativity found at Notre Dame? In the Music Department, the Art Gallery, the *Juggler* office? Certainly this cannot be denied, but is creativity limited to these sources only? Not at all. Few people realize they can see creativity in action at Nieuwland Science Hall, the Engineering Building and other such places on campus. Although they do not receive a great amount of recognition, many practical and interesting inventions are designed at Notre Dame.

One invention, a digital electronic lock, was created in 308 Nieuwland Science Hall during November of 1969 through the combined efforts of Michael T. Elliott, Stephen L. Colucci, Frank E. Vopat, Ronald L. Erichsen and David L. Sypniewski, who were all staff members of the University at that time. Mr. Erichsen, staff professional specialist of physics, is the only one of these five inventors remaining at Notre Dame. The original purpose of their device was to replace the ignition keys of automobiles, but the lock can also be used in any other situation that requires a security device.

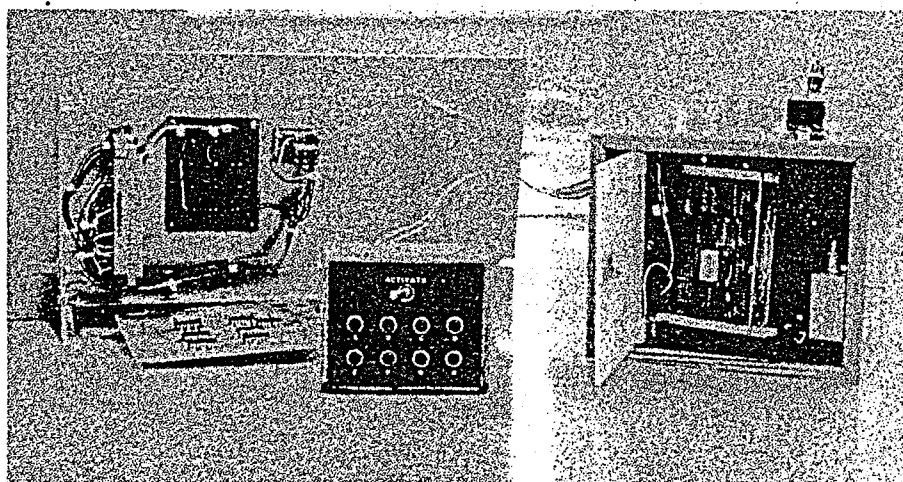
The lock works on a combination system that replaces the master key; a sequence of numbers is punched on a control panel (similar to that of a push-button telephone) which unlocks the device. Only the correct combination operates the lock, insur-

ing definite security. By replacing a small part, the combination may be changed if needed.

Suppose a thief encounters this lock; he tries a few of the infinite number of combinations possible, hoping to punch the correct one, and becomes discouraged. He then decides to tamper with the wiring of the lock, but is unsuccessful because a short in the wiring won't release it. Nor can he tear apart the control panel searching for a clue to the correct combination, because it is contained in a box separate from the control panel. He becomes extremely frustrated and runs off in search of a conventional lock that he will be able to break without so much aggravation. Thus, the digital electronic lock can be considered virtually

anti-theft, since the only way to operate it is to enter the correct combination.

Tests on model locks of this sort have shown that the lock can withstand harsh weather conditions. Its components can be found in any electrician's lab, and the lock can be operated by a common transistor battery, which would allow 500 trials. The digital electronic lock is estimated to last from seven to ten years without the need for maintenance. Some models can be operated on a power source of as little as five volts. Punching a combination of numbers is not the only method of activating the device. Cards with a program of holes (similar to IBM cards), different pitches of sound and even patterns of light rays can



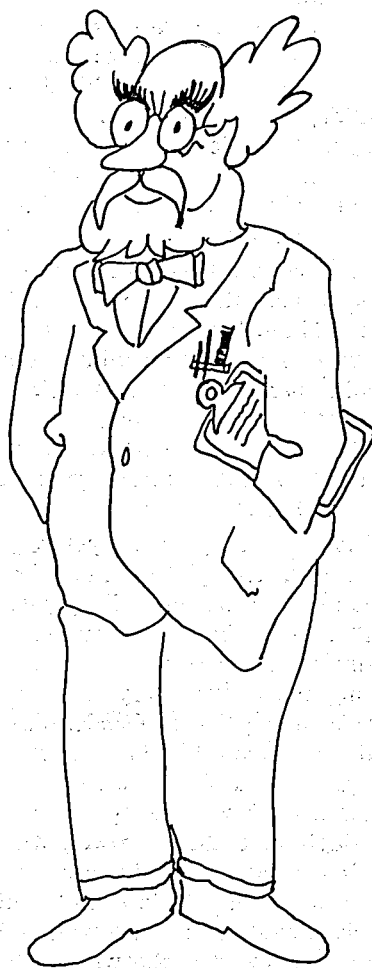
A Digital Electronic Lock

be used to operate appropriate models of the lock.

The digital electronic lock was patented in 1974, but lacks marketability at the present time. Practical and reliable uses include a monitored system of locking rooms in a motel, a theft-proof method of starting an automobile and a child-proof lock for a kitchen cabinet. If the lock were mass-produced, a small model designed for home use would cost only \$20. Manufacturers have acknowledged the ingenuity of the device, but have told the inventors that they are a few years ahead of their time. Erichsen would like to see the product become marketable, but, "Until that happens," he says, "it serves only as a fascinating toy."

Two other inventors at Notre Dame are Dr. Kwang-Tzu Yang and Dean Joseph Hogan, both of the Engineering Department, who have devised an emission control system for hydrocarbon vapor at service stations. The system is designed to reduce the amount of hydrocarbon vapor escaping from the gasoline as it is transferred from a station pump to the gasoline tank of a car. Since 60% of the air pollution of urban areas is composed of hydrocarbon vapor, the system would aid environmental conservation by limiting the vapor's escape. About a year after the inventors conceived their idea, a shortage of gasoline swept the nation's service stations. The emission control system could have been useful during this energy crisis, since escaping vapor from the pump is actually wasted gasoline in the gaseous state.

The emission control system utilizes a sleeve attached to the open end of the service pump hose that collects the escaping vapor, which is then pulled through suction holes by a vacuum pump to an accumulation tank. The gasoline in the accumulation tank can then be returned to the service pump for recycling. The system is devised so that it could



easily be attached to existing service pumps without altering them to any extent, thereby being a convenient method for preventing gasoline waste.

A third interesting contraption on the campus is a portable mechanical punching device, created in 1970 by Michael Dalka, electronics specialist in the College of Engineering. Mr. Dalka had the convenience for parking lot attendants in his mind when he designed his invention. Instead of registering each vehicle in hand-written form that could be lost or inaccurate, the attendant would use a device that records the information on IBM cards which are easily kept and

filed. The puncher, worn on his belt, has categories for the date, time of arrival, time of departure, amount of fee, etc. He sets the categories by sliding the indicators to appropriate positions, inserts an IBM card into a slot, pushes a handle, and the data is recorded on the card in a series of coded holes. All cards are kept together in the attendant's pocket. At the end of the day, the cards are inserted into a computer that keeps an accurate record of the day's business. This method eliminates the encoding, key-punching and verifying steps that usually are necessary between the attendant and the computer.

The punching device is rugged, easy to use and saves time. The attendant can check all the indicators for mistakes before punching the card. No special training is needed to work the portable device, which operates without a power source. These features enable companies to make use of an inexpensive and simple method of organizing stocks, inventory, information and money.

Mr. Dalka could secure a limited patent for his portable mechanical punching device, but does not feel the expense is worth the trouble. He doesn't see any market for his product at the moment, but says that his invention would greatly help the bookkeeping aspect of many small companies that could not afford to use larger computer methods.

The three ingenious inventions are not easily making the inventors large profits, giving huge satisfaction to consumers or even being appreciated to any great degree. But do these obstacles prevent Notre Dame inventors from continuing? As Dr. Yang puts it, "Making money is not necessary to motivate inventors. They receive satisfaction from creating and improving different types of mechanisms, solely for the sake of invention itself."

"I don't believe that he left me home alone tonight. You know, I haven't even seen him for four days. The only time I do see him is when he wants something. You know, frisky. That's the way it always is. I'm supposed to be around when he wants me, but he always decides when. Everytime we go out, it's always to the same place: his room. And it's been the same with the last four guys I've gone out with. I tell you, the whole world is after ass, and with me they figure they're getting a bargain — two for the price of one."

Poor baby. I tried to focus my eyes through the haze to see if she was smiling, but the blur wouldn't clear. I thought for a minute that I should open a window, that the cigarette smoke was going to suffocate us. Maybe the room was on fire. No, it was me. I got up for another beer.

"Look, JoAnn, maybe you're just not careful enough. I mean, some guys are just careless. They just don't care." The floor between the chair and the refrigerator was very bumpy and moved away from me as I tried to step on it. I ended up tiptoeing back, thinking for a moment that I should have taken ballet when I was young.

"Maybe if I lost some weight . . ."

I looked at her again to see if she was smiling. This time I could barely make out her features, and she was staring at the wall with a stupid, determined look. I watched her for a minute. Shiny, blonde hair, ivory skin, filling size nine clothes with a goddamn voluptuous grandeur. I hadn't even owned a bathing suit for three years.

She finished her beer and got up, walking a straight line to the refrigerator while I wondered how she did it. Not enough to drink, I guessed.

"Karen, you're out of beer. Is Scotch OK?"

Shit, anything's OK. "Yeah, a big one. On ice." I drained my beer and took the cold glass from her. She walked to the stereo, and with her back to me went through the records. I watched the neat curves that stayed in place even while she shifted her weight and slouched, but it got too hard to keep my eyes focused, so I laid my head back and shut my eyes.

Fat girl sitting at the bar.

Bartender: "Why do you drink that stuff? Don't you know it makes you fat?"

"I'm already fat."

"You must have to eat a lot to keep your weight up."

"No, drinking beer does it just fine."

"Why don't you stop, then?"

"Because if my vision clears I see my reflection in windows, mirrors, toasters. . ."

"Buy glasses."

"But I don't need glasses."

"That's the point. You can sober up and still not be able to see."

"Oh. I see."

"Oh! JoAnn!" I sat up quickly and tried to focus my eyes on her, but let the image slip back to a grey haze. Too much work to talk and see at once. "That hockey player who lives upstairs — he was down here for a drink last night."

She turned around. "Came to see you?"

"Well, yes. The toilet was broken; not broken, but leaking, so I asked

So

him to look at it. It was fantastic; he really understands things like that. Did you know that all water in a whirlpool, in the northern hemisphere at least, flows in a counterclockwise spiral, so the guy that designed the toilet, he made the water flow through the bowl that way, so it flushes better. I mean, it should be like that, but what a fantastic mind to remember that. What a fantastic mind to appreciate it."

"Is this guy a toilet engineer or just generally interesting?"

"No, he's a biologist. But he says he wants to get together with his roommate and me and make dinner some night. He said he thought I was probably a good cook."

"You know, if you lost about fifteen pounds and worked out some, you wouldn't be bad looking, Karen."

I shut my eyes and clenched my teeth until the anger went away. I got suddenly very bored and wished she'd leave.

"You know, if you'd quit drinking for a while, that would help, too."

I stood up and drained my glass. "Did you leave a message for Tom that you're here?"

"Yeah, if he calls, good, if he doesn't, I'll just stay here and get drunk with you. Do you think that hockey player will be down tonight?"

I didn't say anything, just closed my eyes, head back, and listened to the music. I was feeling pretty drunk by now; my mouth and tongue were numb. I reached for my empty glass and found that my fingers were quite numb, too.

"Karen, you want me to get you another drink? Or maybe you've had enough."

Yes, I wanted another drink. I decided to try and walk to the kitchen. When I stood up, it was with a great lurch that surprised me and I almost fell over. Walking was pretty embarrassing; the bumps were gone now, I could hardly feel the floor at all. It was going around the corner from the living room to the kitchen that I hit the wall and fell, a redwood into an ocean, JoAnn dashing across the room, dragging me to my bed, and trying to quiet me down.

I must have fallen asleep for a while, but I remember lying in the darkness in my room and hearing their voices outside, JoAnn and Tom.

"If I hadn't decided to come and get you, you would have been stuck here with her all night."

"It's not that bad. We had a nice talk before she passed out. I'll never know how she can drink as much as she does. Besides, she's so lonely."

"Maybe she should get a boyfriend," and they both laughed softly. "Anyway, where do you want to go? Out for a drink?"

"No, let's go to your place. I kind of like your etchings."

"Good enough. Will your friend be all right now? 'Course she probably won't remember anything—not from the shape she's in."

"That's something weird; for as long as I've known Karen, and seen her drink until she couldn't even talk, she always remembers everything."

That's when they turned out the light, the door closed behind them, leaving the apartment and me in darkness.

"The Ebony Side of the Dome"

by Kathleen McElroy

The Black Cultural Arts Committee has made a name for itself. Yet, negative attention due to disturbances earlier this month following their dance in LaFortune Student Center threatens recognition of the Committee as a viable organization. The problem now is one of interpretation and re-examination of more than the specific conditions which provoked incidents of violence and destruction by an unruly crowd composed mainly of South Bend minors. A troubling situation exists due to the social predicament of black students and their general reception into the Notre Dame community.

As Keith Tobias, president of the Black Cultural Arts Committee, explains, "After the University admits students, whether they are black, white, grey or grizzly, it has an obligation to see that all students enjoy themselves and receive a total college experience." In essence, the University has a moral responsibility to extend its commitment to provide all students with an atmosphere encouraging growth in academic, social and cultural areas.

Consideration of the problem begins with an examination of admissions policies for minority groups. In 1967, a Notre Dame student, Don Wycliffe, studied recruitment procedures and said, "Competition for the best minority group students is intense. There is, in fact, some evidence of resentment by those who feel they are 'bought' by admissions people who breeze through inner city schools waving full rides." According to the *University Bulletin and Information for Admissions*: "The University believes strongly in the importance of encouraging applications from these young men and women [minorities] for two important reasons: As an institution founded on Christian ethics, the University is responsible to a context much larger than the boundaries of Notre Dame. Our second reason follows from the first. The

University must also reflect the relevance of the community to its times and society. . . ."

When considering the actual success the University has had in attracting black students to Notre Dame, there exists a questionable reflection of the ideals it hopes to establish. Dan Saracino, in charge of minority group recruitment in the Office of Admissions, says, "I



"'Being black' is different from what it meant in the sixties." —

Prof. James Stewart

could make a case to call Notre Dame the most racist institute in the country; on the other hand, it is a private university with a struggling scholarship program as a whole, so it is not just the blacks who are being hurt." Although black students comprise 3% of the enrollment, they receive 40% of the money available. "Notre Dame is bending over backwards for blacks," states Saracino. "However, when Notre Dame starts blowing its horn, you must realize that they really

haven't done enough." Recruitment includes mailing campaigns and attempts to contact students in schools not traditionally associated with Notre Dame.

Professor James B. Stewart, director of the Black Studies Department, says, "The University has been less than successful in increasing the percentage of blacks. This is primarily for two reasons. In reality there aren't many black Catholics. Also, historically, Notre Dame has not been a haven for blacks." An analysis of the results of the Black Student Affairs Committee's questionnaire distributed last year states, "In order to get blue chip scholars to come to Notre Dame, financial aid packages must be competitive with offers of schools like Harvard and Princeton." Several students acknowledged a consciousness of having been "bought" and a sensitivity to the feeling that they may have been admitted to fill a quota rather than on merit. Saracino states, however, that there are no modified requirements or special acceptance criterion for minority groups.

At present there are 151 black undergraduates, of which 46 (30%) are women. According to results from the Black Student Affairs Committee questionnaire, 73% agreed or strongly agreed with the statement, "The unbalance in the ratio of black males to females promotes dissension." Because of this unbalance they must reach out to the black community of South Bend. John Reid, assistant director of Student Activities, explains that problems with previous activities were the result of a disproportionate number of non-Notre Dame students attending. "We have no intention to exclude the community," says Reid. "Dances held at Notre Dame should be primarily for Notre Dame students, but we hope that in the future there can be an openness to invite dates from town." Part of the difficulty arises from pressures already

existing between the town and Notre Dame. As Keith Tobias states, "The University hasn't made an attempt to recruit blacks from the South Bend area, and this contributes to the tension." Resolution of this situation must arise through close contact with the community leaders of South Bend. Prof. Stewart states, "We need to have informal meetings with the black community to show that we have a sense of commitment. The solution is not to cut them off."

According to the Black Student Affairs questionnaire, 75.4% either agreed or strongly agreed with the statement, "Major University activities do not account for black students' presence on campus." The Black Cultural Arts Committee receives \$2,000 from the general Student Activities and \$800 from Student Government. John Reid states, however, that part of his office's involvement is to encourage Student Union to have concerts, speakers and films which will be appreciated by a wider range of the students.

Orientation into the college experience and the particular needs of the black student are part of the function of the minority counselor in Freshman Year of Studies. Several upperclassmen described their first contact with the freshman counseling program as a caution not to lose sight of their identity. "I don't want to be completely absorbed," says one student. "I don't want to be just a darker white American." Another student remarks, "I can never ignore being black. I'm nobody if I'm not black. I have no desire to assimilate into a typically prescribed social behavior."

Others commented that they often feel pressure from those they see as "wanting to get everything out of Notre Dame without putting anything in" to assert their "blackness" through separatism. "Being black," says Prof. Stewart, "is different from what it meant in the sixties. At that time you were ostracized for not projecting black culture." He describes such organizations as the Afro-American Society and Ujaama as groups "which were the products of a militant era, a time of defining culture and trying to find one's self. Once this is achieved, it is necessary to integrate into larger

structures. It was necessary for these organizations to die out. If you look at any bureaucratic structure, it always outlives its use in an attempt to perpetuate itself past a time when it is functional."

Several black students explain that the behavior which white students often interpret as defiance is a defense against risking disappointment from rejection. "Defiance is a struggle within the self," says Tobias, "to give, but fearing that if you give too much you might lose sight of who you are and discover too late that you have lost part of your individuality."

In describing the atmosphere at Notre Dame, Tobias says that he came to this University expecting the most unprejudiced institution in the country because of its religious character, but instead he has found "it's just like every place else. It's no different at Notre Dame than at the University of Mississippi." Another student explains that the hos-

tility he has encountered is not necessarily characteristic of the Notre Dame community. "I believe it is embedded; society sees things in black and white and it's hard to leave these attitudes behind." Part of the problem results from the fact that many white students have never been around black students and vice versa. "Even though we may recognize that the stereotypes are fallacious," says Tobias, "it's difficult to deal with when we have been surrounded by these attitudes in society."

The Student Affairs questionnaire analysis notes: "Sixty-six percent of the respondents indicated that they believed acceptance as a student by the larger Notre Dame community can best be attained if they associate with a mixture of black and non-black students. Over 65% of the students feel that they are at least adequately integrated into the Notre Dame community." One student suggests that "because



we spend so much time being overly conscious of our differences it is difficult to have mutually constructive exchanges. It is disturbing to sense that others feel they are condescending when they approach you. To always be conscious of how others will react to what you are saying because they are of another race is to admit to being prejudiced." As another student says, "I don't want whites to say 'I'll forget you're black.' We are influenced by a struggle which is an active concern in my everyday life."

Both internal and external pressures exact a toll in the academic lives of students. Stewart says, "If you compare black students' credentials, especially in the last four or five years, it's obvious that they are capable of performing well in the absence of any types of pressures. Part of Paula Dawning's job as the former freshman counselor for blacks was to encourage students to perform up to expectations, but after freshman year students are subject to the general counseling program."

Although most black students acknowledged greater acceptance within the classroom than outside in the social environment, they are disturbed by sentiments similar to those which Notre Dame's first

women probably felt. "Why is mine the first name the professor knows by heart?" asks one student. "They can always tell when you're absent," says another. Within the academic setting, questionnaire results showed 48.9% agreeing or strongly agreeing that "White faculty and/or staff members are insensitive to our concerns." In another category, 50.4% of the respondents answered yes to the question: "Have you ever been discriminated against by one or more of your professors since entering Notre Dame?" Stewart notes that attempts are now being made to uncover this problem by presenting specific cases to Fr. Burtchaell.

Prof. Stewart states that some of the students' problems are also experienced by black faculty members because of their scarce dispersion in various departments. "In terms of quality," says Stewart, "I think the black faculty is highly qualified. In terms of numbers, the University could do much more. There is a need for systematic mechanisms to attract and keep black faculty members." Stewart pointed out that although the six black faculty members who left last year were replaced; this does not contribute to a net gain or an increase of the base.

Prof. Stewart points out, "The University is conservative with regard to change, but not discussion. There are no restraints on whom you can bring in as speakers." Stewart is optimistic toward the future. "There is not that hard divisiveness which stymies growth." With regard to the repercussions from the recent Black Cultural Art Center's dance, Johan Reid says, "Actions on the part of the administration will speak for themselves. We are not planning to curtail activities." Keith Tobias notes that he is impressed and appreciative of the "very professional manner" in which administrators have handled the problem. Tobias says, "It is important for students to recognize this because it says that we are respected."

There is a general agreement that a better dialogue between blacks and whites would promote understanding, but there is still cautious experimentation on both sides as to how this may be accomplished. "You can't improve others until you improve yourself," states Keith Tobias. When delivering an address at this September's Black Forum, Tobias quoted the following words of Martin Luther King, Jr.: "Fleecy locks and black complexion cannot forfeit nature's claim. Skin may differ but affection dwells in whites and blacks the same. If I were so tall as to reach the pole or grasp the ocean at a stance, I must be measured by my soul. The mind is the standard of man."

Tobias summed up his feelings by saying that being black to him means, "getting my head together as a viable individual so that I can go back to the community and help others." This goal cannot be degraded by classifying it or by being comfortable with David Patrick Moynihan's call for "benign neglect." Indifference and insensitivity harm the whole community. It is essential to re-earn the praise *Ebony* magazine gave to the University in 1950 during early stages of integration: "The change in policy was adopted by the student body overnight because, as one observer put it, 'the *esprit de corps* of students is stronger than any racial prejudices they may bring with them.' Negroes fresh on campus were amazed by the total lack of prejudice."



"... when Notre Dame starts blowing its horn you must realize that they really haven't done enough." — Daniel Saracino

The New Keenan Revue was, unequivocally, the best theatrical production done so far this year by any members of the Notre Dame-Saint Mary's community. This may sound like a rash judgment made during a wave of uncritical enthusiasm, but that's because it was. After much critical attention to the entire matter, I can now amend the statement — it will probably be the best of the entire year.

What makes it all the more interesting is that few people, either those who did it or those who saw it, thought to call it theatre. "Artsy" people think of theatre as an esoteric art form designed as a shelter from the cold winds of philistinism (whatever that word means). "Cultured" people think of theatre as a social grace, something to dress up for and talk about in high tones. "Uncultured" people think of theatre as useless and dull, and are annoyed by the lack of entertainment in most productions. Theatre is thought of as many things, but mostly as dull. For the intellectuals, dull means terribly artistic; for the intelligent, dull means only terrible. So when people saw *The New Keenan Revue* and saw nothing artistic or dull, few of them made the mental connection between it and theatre.

Theatre happens when a message passes through the living bodies of actors to a physically present audience. It may be an accusing message; it may be moralizing, critical or just plain entertaining, but the message must be conveyed through the physical senses. Another precondition to any communication of this message is that there be a social link between actors and audience. Perhaps that link is as general as both being members of the human race; perhaps as specific as both being members of the same family. A rule, though, is that the closer that link is, and the more personal the message to both actors and audience, the more meaningful the theatre.

Rick Thomas and Tom Lenz, co-producers/directors of *The New Keenan Revue*, said that their show was a community activity aimed at improving the social life of Keenan Hall. As they organized it, more and more ideas and talent came out of the hall, and more and more

Theatre

?

by Michael Feord

people met each other and became involved. In the end they had a show patterned on the old Vaudeville burlesque, complete with witty emcee (Rick Thomas), a high-quality stage band, well-done musical skits, classically bad comedians, talented singers and solo instrumentalists.

It might not have looked like theatre, but it had all the elements, with life and energy where it counts — within the cast and crew and in their relationship with the audience. The material — good music, strong comedy and satire on Notre Dame life — was extremely timely (certainly far from the high school teacher's old maxim that the true test of art is time), but it was good art, immediate and effective.

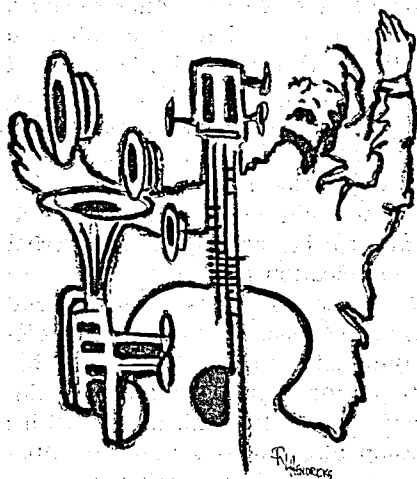
In establishing the fact that *The Revue* was, indeed, theatre, I am not trying to say that the other shows done here this year were not. *Heartbreak House*, I thought, was good theatre, and *Jacques Brel Is Alive and Well and Living in Paris* was a worthy attempt. There were, however, impediments to the effectiveness of both of those shows, impediments which such

shows as *The New Keenan Revue* can help to remove.

Heartbreak House was not less effective than the Keenan show because of any performance qualities, which were understandably higher, but because of the audience. *Heartbreak House* was written by George Bernard Shaw in 1918 and deals with the "universals" of high school English fame and lacks the superficial immediacy of a Notre Dame-oriented variety show. Most of the American public is unfamiliar with the workings of theatre, unaware of the value to be had in it, and unwilling to expend the effort to pierce through superficial unfamiliarity of "artistic" plays to get to the familiar and the immediate. Companies like the ND-SMC Theatre should work more vigorously to increase that which is immediate, but highly community-oriented shows like *The Revue* are invaluable in getting the public to break down its resistance to theatre.

Jacques Brel was an enjoyable evening of music, yet failed to be powerful theater due to a lack of understanding of the necessary elements. Instead of carefully planning the visual effect and the use of the physical environment, the producers concentrated only on the vocal work, giving us theatre of the ears but not of the eyes and body. *Jacques Brel*, a coffee-house play, was put into a coffee-house, The Nazz, and then the coffee-house was taken away. Chairs were lined up and a visually ineffective proscenium stage was built, turning an intimate space into a poor excuse for an auditorium. It provided an interesting example of how most people still mistake the plastic conventions of theatre (proscenium stages and rows of chairs) for its essentials (spatial relationships and sensory effect), robbing it of much of its power.

A reason for the success of *The New Keenan Revue* might have been that the students of Keenan weren't out to "do theatre," but to have fun. Nor were they led by any preconceived notions of what they "should" do; they just did what was right for their show. You can't ask for better theatre, but you can ask for more.



Can You Sell Yourself?

by Theresa Rebeck

In half an hour you will meet with a corporate representative for a job interview, and it will become evident whether or not you can demonstrate that the four years here have not been a waste of time. Feeling a little nervous? That's okay, it's understandable.

Although nervousness may be understandable, it does not create a very beneficial state of mind for a job interview. The pressure put on a student in such a position can lead to high states of anxiety which adversely affect the student's performance. To help students learn how to cope with this anxiety and generally

they can pick up any number of books in the bookstore for that — we teach them the skills of how to handle themselves and use their natural assets."

As a whole, the workshops are intended to teach students to be calm, assertive and open in an interview situation. In addition to this, they attempt to make the students aware of what they should get out of the interview. Emphasis is placed on the fact that the interview is not meant to be a one-sided situation. The student should learn to evaluate whether or not the job is suitable to his needs or even if the questions

the limits of any interview.

Throughout these workshops, positive feedback is emphasized more than negative. Mr. Hoffman stresses that they are attempting to enlarge upon the abilities the student already possesses and raise his awareness of the total number of responses that are available to them. By becoming aware of all the possibilities open to him, the student sees that he may act in many different ways and any one of them could be appropriate, considering the conditions of the interview itself.

Another portion of these workshops is devoted to assertion training. Mr. Hoffman points out that there are three possible ways to act in an interview: assertive, non-assertive and aggressive. If a person is assertive, he can put his feelings in the open and keep the lines of communication open, while if he is non-assertive he holds them in and becomes withdrawn. If he is aggressive, on the other hand, his feelings are in the open, but usually in a way which puts down the other person. This also closes the lines of communication. In a good interview these lines must remain open, and this is why assertion training is so imperative here.

The workshops are coordinated by two counseling center trainees, Stan Hoffman and Mary Brennan, and an undergraduate paraprofessional, Dave Shaub. Although it is free of charge, there are merely seven university students currently enrolled.

It will be offered again next semester, though, and is open to anyone on campus.

"Our purpose is not to tell people 'this is what an interview is,'" insists Mr. Hoffman. "We're trying to emphasize the communication skills that can be used in an interview, and everyone comes with a lot of them already. We try to help the students become aware of them, develop them and hopefully acquire a few new ones."



Mary Brennan and Stan Hoffman

to communicate in a more meaningful way in the job interview, the counseling department of the University has devised a series of sessions known as the Job Interview Skills Workshop.

Given on a series of Wednesday evenings which began on November 3, these workshops are not intended to teach the students the do's and don'ts of job interviews. According to Stan Hoffman, one of the coordinators of the workshops, the job interview is "basically an interaction between two strangers, and because it is two strangers it's tough to say 'do this' and 'do that' and be meaningful. Instead of giving them two dozen do's and don'ts —

the interviewer is asking are appropriate. All this is taught to the student in three 90-minute sessions.

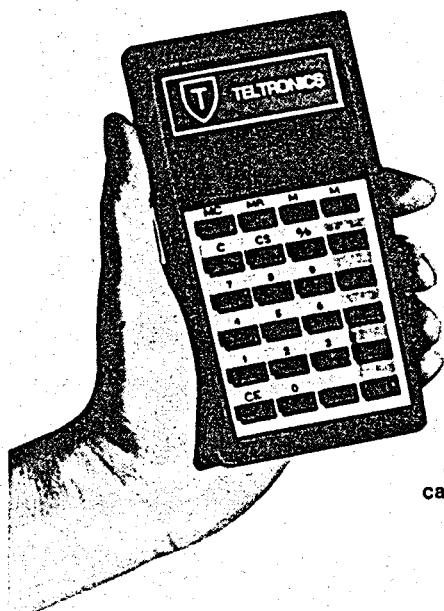
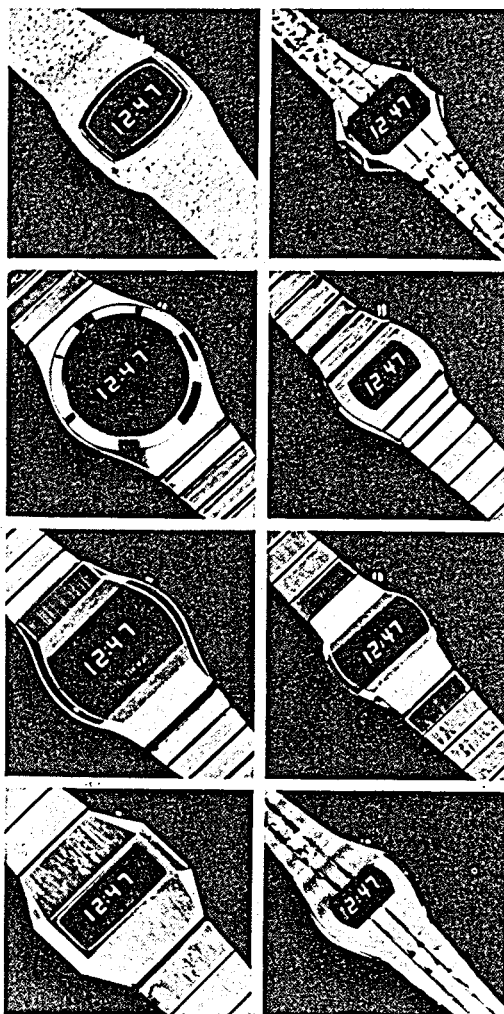
The first session is devoted to dealing with the four basic stages of an interview. The participants learn through a series of role-playing situations after which there is time for feedback. Part of this session is also spent on teaching the students to be aware of non-verbal communication and how it, too, can affect the interview. The second session is spent on more of the role-playing situations which were begun in the first and which are finished up in the third. The third session also explains in what situations an interviewer may say no and



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