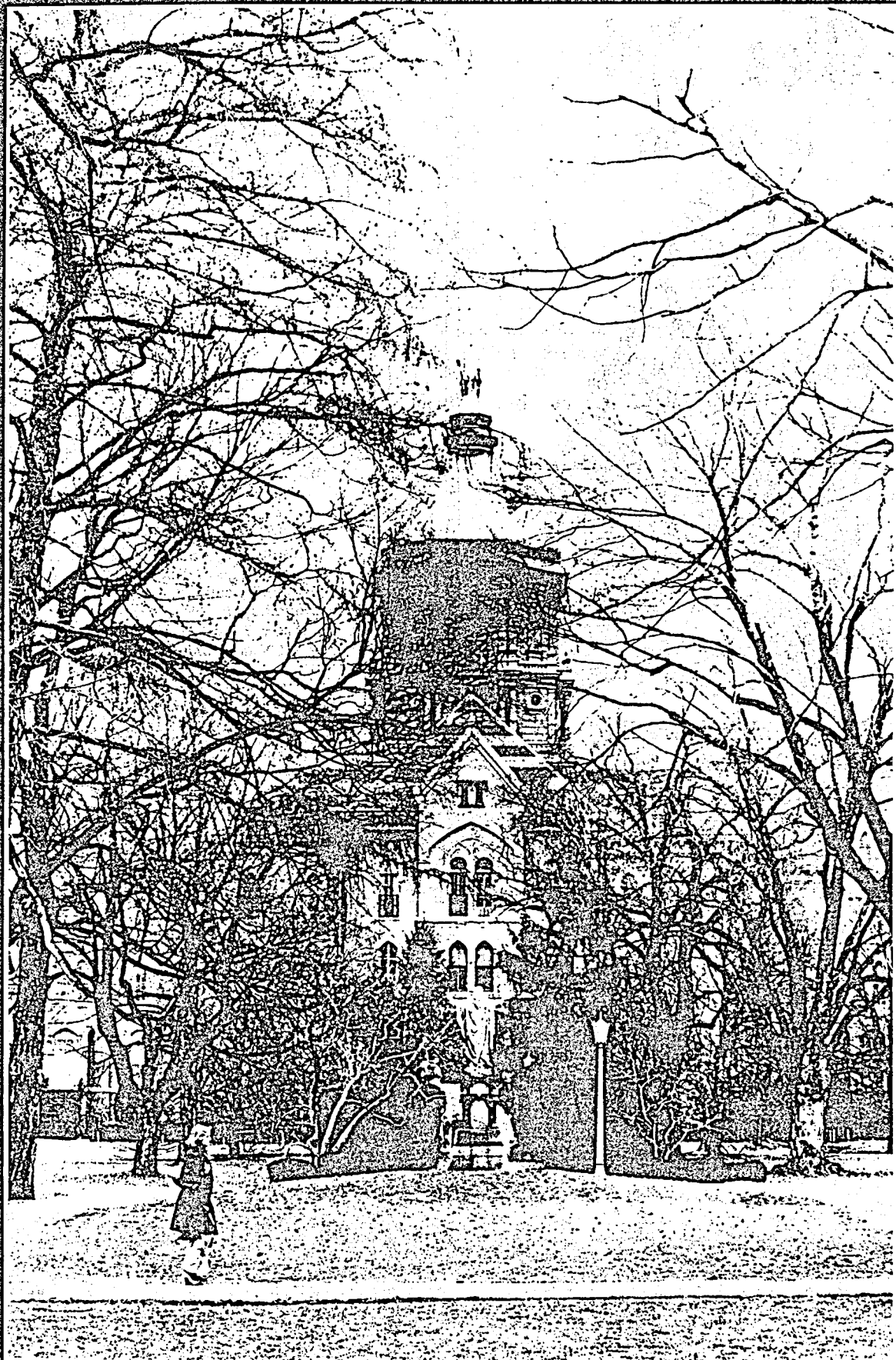


Scholastic

March 28, 1977



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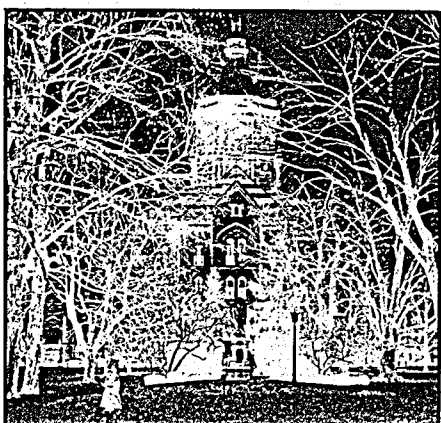
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Scholastic

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Women at Notre Dame, the theme of this issue, is represented by the color halftone posterization of the woman crossing the Notre Dame campus. Photograph and special effects by Tom Everman.

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The First Word

by Annemarie Sullivan

Producing a special issue on women at Notre Dame seems to be very much like asking the only woman in a classroom for "the woman's point of view." Surely, one woman cannot speak for half of the human race. Certainly, the point of view of one sex, if such a thing exists, is not going to be different from that of the other sex in discussions of philosophy or business or anything except perhaps sex itself.

So why did we ask for the woman's point of view? We didn't. We asked individual women, each one of whom has added something very special to Notre Dame, about her life and her thoughts and feelings. We found some interesting things, too. Among them was an excitement about the opportunity to speak individually, to counter myths and generalizations. Often accompanying that excitement was a defensiveness: "I'm *not* what you think" or "My experience *hasn't* been the same as many I've heard about." This is understandable. Women have not been around Notre Dame very long. There are still not many women here now. But, as understandable as this may be, it is not desirable.

Ever since we began work on this issue, we've been getting jokes about "broad perspectives." The fact that

people make this type of joke shows the uneasiness and embarrassment they feel when trying to discuss the subject of women at Notre Dame. There is still—after five years of undergraduate coeducation, after an increase of women faculty and staff—a very real tension at Notre Dame because of the presence of women.

I should love to make it disappear by wishing, open admissions, consciousness-raising, affirmative action or any method which would cut through the fog of confusion and apprehension. But just as women are here to stay, so is that tension. Much of it which has been exhibited as anxiety has dissipated. In past years, people used to scream about "cattle drives." This year, did anyone notice whether groups of students from women's colleges were invited to Mardi Gras?

Certainly a lot of anxiety is still felt, but this tension has also been productive. Many more social activities have been planned on campus, and the challenge presented by the social situation has fostered qualities of leadership, determination and cooperation in individuals who might not have become involved. Tension

is also a motivating force. It can be put to good use. There must be some resistance, some two or more opposing forces, for change and growth.

Many more years and many more understanding people are needed before Notre Dame will be a comfortable place. On a time line of this University's history, the presence of women can be marked off by only a tiny length. Patience, as well as a living commitment to change, must both be maintained. Many women and men feel that they have sacrificed themselves as guinea pigs to women's liberation and coeducation. Some sacrifices are necessary, but sacrifices of individuality are not needed. Martyrs can be bitter. They add nothing to the growth of N.D. as an institution or as a community. Cooperation among individuals will finally solve the problems. What has sometimes been sung about football will be said years from now as problem after problem is conquered: "Old Notre Dame will win over all/While her loyal sons *and daughters* march on to victory!"

So what about the sons? Women are not the only noteworthy people at this University. Why isn't *Scholastic* doing a special issue on the men of Notre Dame? We might.

Notre Dame Welcomes

Our Lady

by Cole Finegan



In 1842, a priest named Sorin carved a school out of the Indiana woods and placed the name Notre Dame on it. He wanted to honor the Virgin Mary and thank her for the love and inspiration which had guided him through the wilderness. In April of 1977, the Virgin Mother will again be honored by the community that bears her name, as the Notre Dame Art Gallery will present portions of the recently acquired Madonna and Child Collection of Eric deKolb. This rare treasure is composed of 62 wood-carved, seated Madonnas with the Christ child. They range in age from the 11th century *Burgos Madonna* to several created in the relatively recent 16th century.

This collection will be incorporated with the Frank M. Folsom Ambrosiana Microfilm and Photographic Collection, enabling the Art Gallery to exhibit a unique Medieval Arts show. The Ambrosiana Collection, under the direction of Dr. Astrik Gabriel, features facsimiles and reproductions of the drawings of the Renaissance's greatest artists: Michelangelo, daVinci, Raphael, Dürer, and others of similar renown. The collection also includes transparencies and large scale models of medieval manuscripts and drawings, providing the public an opportunity to study and be a bit more intimate with the pieces. Combining these two rare bodies of art is the idea of Everett McNear, a prominent benefactor and Advisory Council Member of the Notre Dame Art Gallery. The Ambrosiana Collection has been previously displayed in Chicago by the Sears Bank to critical acclaim and large audiences.

Dr. Dean A. Porter, director of the Art Gallery and an acknowledged expert on Medieval art, is enthused about the coming event and commented, "This will be one of our most

important and exciting shows. Hopefully, a feeling for the life and culture of the Middle Ages will be conveyed through these exquisite pieces. We are placing much effort into creating a visual union between two and three dimensional objects. We are also fortunate that Everett McNear and the Sears Bank are lending their special cases for the viewing of the handsome transparencies picturing superb illuminated manuscripts."

Both collections are fascinating stories and their assemblage may be truthfully labeled a labor of love. According to Dr. Gabriel, the Ambrosiana Library was "inaugurated on December 7, 1609, on the feast of Saint Ambrose." The Library contains "classical, medieval, Renaissance, and modern manuscripts in a range of languages from Hebrew, Greek, and Italian to Arabic, Syrian, Armenian, and Ethiopian." In 1960 Pope John XXIII suggested "micro-filming the manuscript contents of the library" to Father Hesburgh. A few years later, Canon Gabriel, with the assistance of the Samuel H. Kress Foundation and its Executive Vice President Mary M. Davis and Dr. Angelo Paredi, director of the Ambrosiana Library, began the long, painstaking process of selecting and filming the collection. The results of their efforts are seen in this exhibition.

Eric deKolb and his wife have spent the greater part of their lives pursuing a dream that has gradually become a reality. The story of their Madonna collection is captivating. European aristocrats, the deKolbs have long collected various art pieces and have built one of the finest private collections in New York City. A passion, however, developed in the early years and centered upon the Romanesque Madonna. In 1945, they



began to pursue their special goal after, as Father Anthony Lauck, C.S.C., notes, "falling in love with the directness and spiritual vitality to be discerned in these sculptures."

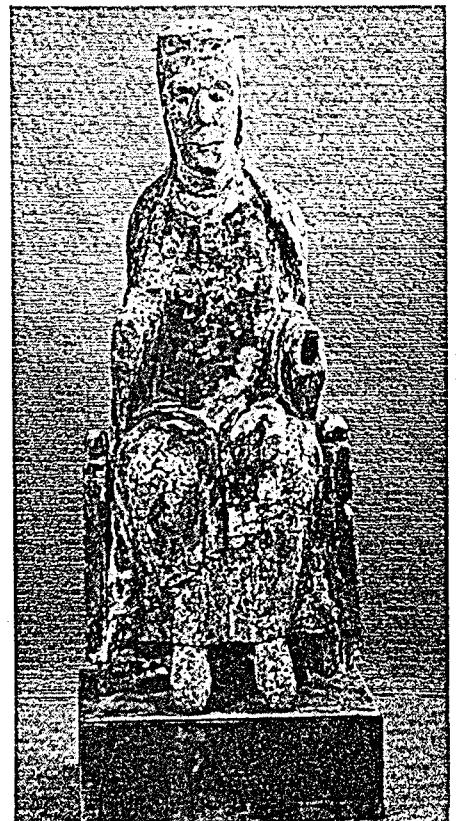
The Romanesque conception of the Madonna is an especially harsh one, with no portrayal of warmth or tenderness. Rather, she is seated and serves as a throne for the King, the Christ child. Several Medieval artists, however, have allowed their love for the Blessed Mother to enter their carvings and a human frailty is evidenced in these pieces. This type of Madonna served as a cult image for the age, revered and paraded throughout many villages in Europe. Father Richard Conyers, C.S.C., has studied the Madonnas' history, explaining, "The seated Madonna is a very limited type. It is, quite beautifully, a devotional piece and could be found many places: shrines, the family home, rural churches, and so forth. They were repainted countless times and in many instances clothed, with the garb changing in each season. As the Madonna endured, it was not unusual for an arm or the head to disappear; remember, a piece may have travelled many places over the centuries."

The deKolbs certainly gathered their collection in many obscure locations during their long adventure. The collection has been derived from Spain, Germany, France, Italy, some Nordic countries, and a precious few from England. The objects of their desire were bargained over with art dealers, discovered in small village churches, abandoned cellars, and even a disintegrating barn. They travelled thousands of dusty back-road miles to realize their dream, often spending months in the hunt for one specific piece. Step by step, the collection grew to its present-day number. The fruits of their labor now reside in the Notre Dame Art Gallery, save one, a special Madonna that Eric deKolb cannot part with. It is the first Madonna ever purchased by the deKolbs and it is the inspiration Eric deKolb prays to every day; it must remain with him.

Early benefactors of the Notre Dame Gallery, the deKolbs had previously donated Gregor Erhardt's *The Prophet*, a masterpiece in Medieval sculpture. Notre Dame was very grateful, and the deKolbs felt they had a place in the community. As Conyers reflected, "When a person makes a gift to a gallery, he feels he has a place in the collection and looks to it in the future." The deKolbs exhibited selected pieces of the Madonna Collection at the Notre

Dame Gallery in July of 1969, a significant presentation for the Gallery. It marked the first collection of sculptures here devoted to a single theme — the Madonna and Child. The show was a tremendous success and deepened the deKolbs' long friendship with Father Anthony Lauck, then director of the gallery. Since that historic occasion the deKolbs have found it increasingly difficult to devote enough attention to their collection; their advancing years and desire to tour Europe convinced them to seek an institute in which to deposit the sculptures. The Barcelona Museum of Spain and the Vatican Museum expressed interest but their stringent antiquity laws proved unsatisfactory. A collection that entered a European country became property of the state and could not be removed. The deKolbs did not wish to be separated from their collection upon their return to America. Fittingly, they turned to Notre Dame and were received with open arms.

"We were delighted," said Conyers, "and quickly pointed out that no university was more appropriate for



this collection. Notre Dame wants to become a national center for the study of religious art. We have so many religious paintings and the Madonnas will give us a great problem that we are happy to have. Our Medieval Institute, the Gallery and its huge religious collection, and our liturgical studies all go hand-in-hand for the study of religious art. Medieval Art and its effect on man are exemplary of the Middle Ages' devotional spirit."

The deKolbs were thrilled and agreed to permit two benefactors, who wish to remain anonymous, to acquire the collection and to place it at Notre Dame.

At the same time Fred B. Snite and his family learned of the University acquisition and decided it appropriate to construct a new home for the collection of 62 wood-carved Madonnas. Included in the new building, space will be designated to appropriately display Medieval Art and this collection, as well as other collections representing specific periods in the history of art. Dean Porter speaks of a "building that works,



from the beginning of recorded history to the present."

The Madonna and Child Collection that Notre Dame now possesses is a rarity. Not only is the Romanesque Madonna a limited art form but it also has few variants. Notre Dame's collection includes three of the rare diversities, further setting the new Madonna Collection apart from all others. The first category is that of the very, very special Madonnas which were carved in wood and covered in gold or silver. This preserves the pieces and adds to their grace. The second variant is a single, magnificent stone-seated Madonna. It is polychromed as were most pieces, a result of the Middle Age belief in painting over sculptures to enhance their beauty. The third variant is a late 13th Century French Madonna carved of ivory, extremely small and very unique; also, there are three Lacton Madonnas (the Virgin breastfeeding the Christ Child). One of these Madonnas belonged formerly to Pablo Picasso.

The appearance of the collection contradicts its true condition, causing Conyers to report with a smile, "Some look worm-eaten, chipped, one is even burnt; but, in general, all are in very stable condition. There is no active decay."

The deKolb Collection has given the Notre Dame community a prodigious



amount of raw material to study for years to come. Each piece has been documented, paving the way for a fertile field of research. The deKolbs have also contributed five terra-cotta pieces, two Visigothic sculptures and several African pieces.

And so, this splendid Medieval tribute to the Madonna and Child has come to the family that is honored by the name that draws them together — Our Lady. Father Conyers chuckled, "I will call the Pope and tell him that the collection is very safe here." Then his tone sobered, and he related a poignant anecdote that captured the spirit of the deKolbs' quest and the essence of their life's work:

"When we received the collection, Mr. deKolb revealed to me the depth of their devotion. He murmured, 'We have no children, so these are our children; and we must look out for our children. We want them beautifully arranged in a place where they can be respected and loved — where they are happy and safe.'"

Cole Finegan is a junior English major currently working in the library exchange section of the Notre Dame Art Gallery.

"Some have come down from the clouds, but many have a long way to go." This is one of several conclusions senior anthropology major Colleen McCarthy makes in her study of the changing attitudes of senior women. Colleen conducted her research in the attempt to examine senior women's formulation of career plans, approaches to the alternatives of family and career, and the general process of maturation and growth in the college years. She used "personal" as opposed to "scientific" investigation and characterizes her work as "a study of behavior based on perception of situations." Colleen is a senior herself and therefore an appropriate candidate for this type of participant observation.

In general terms, McCarthy's hypothesis is: "Senior Notre Dame women undergo a process of maturation and growth in their college years, when many of their attitudes toward men, dealing with men, themselves, career goals, sex roles, and future plans change. In the senior year especially there is great change, depending if a woman has some kind of intense relationship with a man. We want to see if and how these women change, and the decision making involved."

While there are acknowledged difficulties with applying her results to American women in general, McCarthy found some unsettling situations in the area of decision making and career goals. Many are preparing for the "real world" with resume and transcript in hand, but without serious consideration of the possibilities of their happiness and long-term satisfaction. The thought of compromise is viewed in black and white by those who fear that their professional plans might be sidetracked by immediate desires for security.

The questions McCarthy posed to 50 senior women at Notre Dame ranged from: "Was your high school coed or single sex?" and "What do you plan to do when you graduate?" to the more intense questions: "Have you ever changed a career goal because of a man?" and "Have you changed any of your opinions about men in general since you've come to college?"

"The consensus," states McCarthy, "was that public high schools pre-

pare women to treat men as friends, and equals, perhaps more than a single-sex school. A few felt going to an all-girls school was advantageous because it permitted development of self-confidence. Most wanted to make it clear they had come out of a high school that was advantageous in its preparation for dealing in the real world — a coed world."

The women interviewed come from a particularly homogeneous background, and are obviously influenced by a traditionally male environment. As McCarthy observes, "We might expect certain strategies developing for dealing with the male-dominated environment." For instance, not every American woman is given the opportunity to lower herself into the Rockne handball courts as the only female in an eight o'clock gym class. Nor were the early pioneers unfamiliar with graciously responding to the solicitation of "the woman's point of view" in class, or politely explaining to a concerned alumnus that women are not contributing to the demise of a great institution. Such situations may aid the building of strong character in some, while others feel the need to react out of defensiveness.

Most of the seniors are conscious of an improvement in the social situation at Notre Dame since their freshman year. The atmosphere is more relaxed, the ratio is more even, and as one senior remarks, "I don't think women are as conscious of being the symbol of coeducation anymore." McCarthy notes that while there has been a process of individual development, women consistently describe the change as a change in *male* attitude. As one senior evaluates the situation, "The ones that hated and resented the women as intruders are gone, and the guys have accepted the women as being here for good." Whatever the rationale, Notre Dame women are not relaxing in the ruins of a fallen male empire, but they have managed to gently expand the Notre Dame myth.

While one describes her relations as "still very stifled, superficial, and hard emotionally," others conclude, "I've learned more about men (I still don't understand them) but I like them." Many of the stereotypes which previously distracted from the individual have been discarded.

A Senior Participates, Observes, & Reflects

by Kathleen McElroy

But some are not changing quickly enough. The difficulty arises when the disillusionment brought on by actual encounters with chauvinism contributes to outrage and hostility. The disappointing discovery voiced by one senior, "Some truly believe we're inferior," is often handled successfully on an individual basis, but still exists as a lingering suspicion.

McCarthy also confronted the seniors with a list of sex-linked traits. She asked for their comments on the following observations: "Females saw males as tending to be more aggressive, forceful, self-reliant and competitive than females. Females saw females as being more intuitive, understanding, nurturant, sensitive, sympathetic and unpredictable than males." Notre Dame women respond to the discrimination of these qualities with the consensus that women whom they know are equally competitive in classes and career preparation. While they agree with the assignment of aggression to men, and intuition and sympathy to women, many emphasized the blending and complementing of the traits: "Women are learning to be more assertive, and men can show their emotions without fear now. I hope we're becoming more tolerant of individuals as people. It's now acceptable and advantageous to accept traits of both sides."

McCarthy subtitles her paper: "Is 'Senioritis' a Myth or Reality?"



Colleen McCarthy

While senioritis is often defined as the tendency to lose interest in everything except the Senior Bar, McCarthy is referring to the desire to settle down in the stable and secure situation of marriage and family. This rumored preoccupation is often characterized by sighs of "Oh, my god, my chances for finding anybody will be so much less in the real world" and "Wouldn't it be nice if. . . ." McCarthy's findings show that this, too, is a stereotype which is, for the most part, outdated by today's seniors. Those interviewed acknowledge only secondhand familiarity with such a syndrome and none feel they personally fall into this category. The consensus was also that, like some strange sex-linked genetic disease, it is more common among males than females.

McCarthy's interviewing did show, however, that "those women with steady boyfriends or very close dating relationships become more serious, and many are becoming engaged or planning marriage within the next year. The rash of engagements and future marriages is the result of problems created by approaching graduation; people in love do not want to be parted, marriage is easier than living together in a strange city, it is convenient, or the natural culmination of a long and intense relationship.

"For a very small minority of women without boyfriends there is indeed a harried kind of searching for a potential spouse — almost any

spouse. However, only a very few are desperate enough to try to find a marriage partner within the year." The contrasting situation of planning to go to graduate school, and feeling that a steady relationship is more a liability than an asset, is equally, if not more, prevalent. Most of the anxieties being felt by senior women without boyfriends relate to concern for their career goals, not senioritis.

Those considering marriage are in the process of resolving serious questions, and are often in situations McCarthy describes as "too close to call." "I wanted to see," says McCarthy, "if there was some type of process that occurs in college where women who want to combine a very strenuous career (e.g., medicine) with a family go through any compromises of sorts." In response to questions involving reconciling careers with family plans, the women observe: "Women, as seniors, realize how important a family is, and they become acclimated to sacrifice — they expect their husbands to do the same. As freshmen, women were ashamed to say they wanted a family — now their friends are settling down and they can admit it."

Several of the concerns voiced by seniors are in reaction to their mothers and the role models they have observed throughout their lives. As one senior notes, "My mother has never worked — now she feels unfulfilled and needs something else." Often daughters are found to be encouraging their mothers to seek greater fulfillment either by furthering their education or returning to work. Although it is not uncommon to find, "She thinks a mother's place is in the home, and will never work," it is equally likely that students are exposed to examples of mothers who have reconciled their careers with family plans. "There the women," McCarthy says, "are quite familiar with a woman fulfilling two roles — as breadwinner and housewife."

Dealing with these questions often leaves women feeling that they are somehow caught in the middle. The fear of compromising too much is of serious concern: "I see women giving up on careers, but I think there will be many regrets. Some undercut their goals for a false sense of security." This apprehension often

blinds women to the solution of working after graduation and marriage, interrupting their careers to raise children, and then returning to work. Others are considering *labor interruptus*, but are sensitive to the sacrifice of altering career goals in order to be involved in jobs which are less time consuming and more easily interrupted.

"The most disturbing implication of my research," McCarthy notes, "is the assumption of many women that this domestic-career dilemma is to be solved by the woman herself — in the form of hard work. Few even mentioned the possibility of sharing child-rearing with their husbands, splitting job hours, husband-wife teams, sharing housework, etc. It is viewed as a problem to be solved by the woman herself, either by compromising career goals somewhat, or working like crazy.

"The other thing that disturbs me," says McCarthy, "is the lack of contemplative thought on future roles, and how they will work out practically." All but two of those interviewed feel they would someday marry, but few have considered why. The answers range from, "I'm the marriageable type," to "My personality grows knowing other people, and this would be a unique form of growth for me . . . it is the sacred and full expression of the human existence." McCarthy points out that, "When one separates the idealistic rhetorical answer from the more practical, things become clear. Many women have never questioned marriage as an institution, or thought deeply about it — to see if it is the right institution for them. Some are still dreaming of the Doris Day-Rock Hudson 'living happily ever after' ending."

What began for McCarthy as an investigation into the myth or reality of senioritis ends by saying, "I found women who accept society without question, and who commit themselves without asking what they really want out of life. This is a scary thought for me."

Kathleen McElroy is an editor of and frequent contributor to *Scholastic*.

A Portrait of the Woman as a New Influence

by John Phelan

Most attempts to characterize Notre Dame are lost in futility. Generalizations about the students, the faculty or any of the people that make up this University fall victim to the broad diversity inherent in these people. Scattered among the population of this University are the women who are part of Notre Dame. Sometimes they are isolated by their sex; sometimes they are integrated completely. But the fact that they are relatively new to this University makes their presence and their impact worth looking at.



"My experience has been that people are people, and I haven't been made to feel like somebody on the outside."—Elizabeth Christman

The common reaction to the phrase "women at Notre Dame" is to think of the few hundred women students. Usually overlooked are the women who are faculty, administrators or hold other positions of authority. These women have a subtle, sometimes unseen, influence on Notre Dame and their perspective is usually distinctive. Even more distinctive are the stories of how they came to Notre Dame and how they have worked within the dominantly male environs of this University. The stories of just a small sample of these women, while perhaps not totally representative, do enhance an understanding of their tremendous diversity and increase an appreciation of their influence.

June McCauslin, now director of the Office of Financial Aid, has watched her job grow from a small "detail" on the desk of the vice-president for Business Affairs in 1960 into an office employing over ten people and handling over \$800,000 in aid. Her becoming involved in the administration of the University was "Chance. Pure chance. I had come out here to pay my son's tuition and in the course of talking to some people, they said, 'Do you want a job? It's a half-day job; it's an excellent job with one of the nicest people on campus.'" Mrs. McCauslin's background for her job was being a mother of five. In fact, if she were applying for the job now, Mrs. McCauslin claims, "I would never get it."

In contrast to Mrs. McCauslin's sparse preparation, Elizabeth Christman, in her first year as an associate professor in the American Studies Program, spent years preparing for

her teaching career: "I worked for more than 20 years in New York City as a literary agent, in a literary agency [Harold Ober Associates] where our business was taking care of authors' affairs." Though enjoying her work, Ms. Christman felt that "one thing about it bothered me a little and that was that we could never spend much time with young writers. A young writer would come in with a manuscript under his arm, . . . and I always felt how fascinating it would be to at least read it and see if this was a budding Hemingway." To satiate her interest, Ms. Christman began to take graduate classes at New York University. Though she never earned her Ph.D., Ms. Christman did land a teaching job at DePauw University where she taught creative writing for seven years. Ms. Christman began teaching here during the summers and when offered a full-time position, she "couldn't resist coming to Notre Dame."

Sr. Jean Lenz, who has been rectress of Farley Hall for four years and who teaches theology, did not experience such an immediate attraction to Notre Dame. Before doing graduate work in theology here ten years ago, Sr. Jean said she knew some nuns who were "so loyal [to Notre Dame] that it used to drive me right up the wall. I thought 'Ugh!' I'd rather stay here [Marquette] with the Jesuits." Sr. Jean's return to Notre Dame began while she was teaching at the College of St. Francis in Joliet, Illinois. She received a letter from Fr. Burtchaell inviting her to come to Notre Dame to talk about ministry work. This "ministry work" turned out to be

work in a residence hall. Sr. Jean's immediate reaction was again a quiet repulsion, but Fr. Burtchaell overcame her protestations of inexperience by arguing that he was looking for "someone who has some sense of what Notre Dame is."

Reactions to these women have been as varied as their backgrounds. In addition to her teaching workload, Dr. Katherine Tillman, as assistant professor in the General Program since 1973, is also involved with Affirmative Action Committee and the Committee to Evaluate Coeducation. Because of her involvement, she says that she has been "labelled 'radical' and 'disruptive' by some male colleagues, and 'safe' and 'counterproductive' by some female colleagues."

Dr. Tillman finds that the overriding attitude at Notre Dame towards female faculty members "hurts." In fact, she feels that "There is here, in general, no positive value placed upon having women faculty or students in this community, but rather only a reluctant acceptance of 'something forced upon us by the government,' something basically detrimental to the residual male tradition of Notre Dame."

Eileen Concannon, now assistant rectress of Walsh Hall, also felt uncomfortable when she first came to Notre Dame as a resident assistant in Farley Hall four years ago. She recalls that women students "stood out" then and to combat this overexposure, most women students dressed in blue jeans, sneakers and sweatshirts to blend in. "Personally, for the first year and a half," recalls Eileen, "I had a rough time. I think it was due to coming out of a state university where half are men and half are women."

On the other hand, both Elizabeth Christman and Sr. Jean Lenz have had a much easier time adapting to their male colleagues at Notre Dame. The situation at Notre Dame, with respect to faculty, is very similar to the situation that Ms. Christman encountered at DePauw, but she says, "My experience has been that people are people, and I haven't been made to feel like somebody on the outside." Sr. Jean echoed similar sentiments: "I don't ever remember difficulty working with these men [Fr. Terry Lally, Phillip Faccenda and

John Macheca, who were her supervisors in the Office of Student Affairs in 1973]." By the end of her first year in Farley, Sr. Jean remembers that these men were "so often open to what you were saying."

Unexpectedly, the reactions of the women to each other were sometimes more severe than of the men to the women. "I do think that my biggest problem is with the other women," June McCauslin claims. She feels that she "does not receive as much respect" from other women and "women think of me as 'one of the girls.'" Mrs. McCauslin told a story about a secretary who came into her office with some papers. In the course of conversing about how busy they were at that time of year, the secretary said, "Yes, *we* secretaries are all so busy now, aren't we?"

The diversity among the women carries through into their future plans. Ms. Christman will be at the usual retirement age in a few years, but would like to continue teaching and work with developing writers for as long as she can. Mrs. McCauslin does plan to retire in a few years. Leaving her position may prove difficult for her since she is self-consciously possessive about her job. She frequently refers to "*my* students, *my* funds."

Both Sr. Jean and Dr. Tillman plan to remain at Notre Dame though for how long each is unsure. Sr. Jean expressed a desire to become better acquainted with the graduating seniors next year and hopes to have the time since she won't be teaching. Dr. Tillman will be coming up for tenure shortly but wants to remain at Notre Dame because "this is a Christian community, which, in some ways more than others, fosters the values I cherish."

Eileen Concannon plans to leave Notre Dame next year and go to law school, probably in the Chicago area. She does not regret the time she spent here and feels that it was a maturing process because "it was such a struggle." As she gets ready to leave, though, Eileen thinks that Notre Dame should make a serious effort to incorporate more women throughout the University. She also advises the men here not to "draw the line between men and women. There should be an easy flow."



"I don't ever remember difficulty working with these men [Fr. Terry Lally, Phillip Faccenda and John Macheca . . .]"—Sr. Jean Lenz

Almost all the women expressed sentiments similar to Eileen's. The number of women in the student body, in the faculty and in the administration is the root of most of the problems between men and women at Notre Dame. Though much more explicitly than the others, Dr. Tillman put it succinctly and somewhat finally: "Until there are many more women—administrators, faculty and students—on campus, this situation of professional inequity will continue to exist, to the point of alienating, radicalizing, deprofessionalizing and/or driving out many of the capable women . . ."

Despite that, there are a few such women here. Their position may be unique; their surroundings may be strange; but their contributions to Notre Dame can already be felt.

John Phelan writes infrequently for Scholastic. Also a senior math concentrator in the College of Science, he finds the duties of Scholastic editor-in-chief to be time-consuming enough.

Sue Seid-Martin:

"A Whole Person Again"

by Annemarie Sullivan

Sue Seid-Martin is a bright, personable, intelligent and very talented woman. Among many other things, she plays the organ at Sacred Heart. "I used to say that I had three things that I loved doing in life—these are professional things—" she said, "teaching organ, teaching music in the classroom, and making music for the Lord. If you're a music student, those are all related, but they were kind of three parcels, so I always had at least two jobs. I taught in a school — a university — and then I had a Wednesday night-Thursday night-weekend kind of job where I was director of music at a church—until four years ago.

"Then, there was this position open at the University of Notre Dame, where they wanted primarily an organ teacher, but I knew that this was a very church-related kind of school. It seemed to me that there might be a way of putting into a neat little package all the things I liked to do, and that is exactly what happened." Now, Sue Seid-Martin is an assistant professor in the Music Department, she is the University Organist, she is the Director of Music at Sacred Heart, and she founded and still directs the Chapel Choir. Besides that, she is a wife and a mother.

"Right now, I feel as if I've become a whole person again, because all the things I like to do best I do now in an integrated way," she said. Besides the integration of professional activities, her personal integration into a very male-oriented community was another challenge she had to face when she came to Notre Dame in 1973.

"I certainly don't have the complaints of many professional women," she remarked. "I feel that I've always been treated as a professional. The cases of getting a job to start with have been a problem as a woman, but at Notre Dame it was very clear: if there was a woman who was well-

qualified, the Department would probably give some kind of priority to that. I would like to say very strongly that it's been my experience that I have not been catered to because I was a woman or shunned or overlooked or mistreated because I was a woman. You'll find a lot of women faculty who will not tell you that; that's not been their experience.



It's hard for me to relate to that — that's just not how it has been for me."

It's true that music and the fine arts in general have always been more open to women. It's a truism that women have traditionally been more supportive of and interested in the arts than men, but there has been an increase in patronage of the arts at Notre Dame lately. There have also been more women at Notre Dame lately. But can the development of the fine arts be attributed to the presence of women on campus? "Well, I have seen some growth in that since the time I've been here, but there are a lot of factors that have helped," Prof. Seid-Martin commented.

She cited the support that has come from the administration, mentioning in particular, "There's no question in my mind that Fr. Burtch-aell helped. I know he appreciates and supports the arts, and certainly,

very directly, has been wonderfully supportive of the things that I've been involved with and the things our department has been involved with." She pointed out that this time in the University's history has helped. Time, money and energy have already gone into many important projects, and they cannot go into everything at once. "Everything comes to fruition in its own time," she noted, and now is a good time for Notre Dame to concentrate on fine arts.

The fact that Notre Dame is now a coeducational institution has helped, too. Choral ensembles are perhaps one of the most noticeable signs of musical life at a school. When there used to be only one ensemble, the Glee Club, there are now four. "All of the great choral literature of the world is for men and women," she remarked. "There's no question that coeducation helped that development."

There is also no question that Sue Seid-Martin personally helped that development. The Chapel Choir began as a hurriedly put together group for one Mass. Today, the Choir has recorded an album and has recently returned from a nationwide tour, besides singing at Sacred Heart every Sunday. Certainly, their success can be partially attributed to the many hardworking and talented members of the choir, but for the development of the many facets of sacred music heard at Notre Dame, Sue Seid-Martin deserves much of the credit.

Annemarie Sullivan is a senior General Program major who is very sympathetic to people with varied interests and professional goals. To discover Sue Seid-Martin's unique combination of such interests, Ms. Sullivan interviewed her for Scholastic.

Sr. Jane Pitz: Campus Ministry and Community

by Christine Fahrenbach

Sr. Jane Pitz, member of the Campus Ministry team and resident of Walsh Hall, has been an integral participant in many levels of life at Notre Dame for the past several years. She came to Notre Dame in 1964, after teaching high school art classes, in order to complete a master's degree in Fine Arts. A few years later, when Notre Dame became coed, she was offered a position on the staff of Walsh Hall and on the Campus Ministry team. Since then, she has been personally involved with many students and has been a close observer of the growth of coeducation at Notre Dame from its beginning.

When asked about the progress of coeducation in the past five years, Sr. Jane said that through her experience as a resident of Walsh Hall, she observed a difference in residential unity among women students depending on how long their dormitory had been in existence. She spoke about Walsh, one of the two original women's dormitories: "There is some sort of cohesiveness that is very subtle." She also spoke about the tremendous response to particular events in Walsh and felt that the women at Notre Dame are interested in one another as potentially close companions: "Women are willing to enjoy one another. Women here have a respect for and care about each other in a really genuine way."

Sr. Jane noted that since she has been here the women students have asserted themselves in many different areas and do not allow their lives here to be dictated for them. She feels quite satisfied to have watched the once small and disparate group of women at Notre Dame pull together and discover an identity as women together.

Through working with the Student Life Council on the issue of sexuality at Notre Dame, she has noticed that men and women together are learn-

ing to appreciate and accept themselves more fully as individuals as well as in relation to one another. But at the same time she sees the need for a more open atmosphere in which sexuality can be discussed more comfortably.

Since she has been at Notre Dame, Sr. Jane has lived outside of her own religious community during most of the year, when deeply involved in



ministry at Notre Dame. In response to the question of community life, she first mentioned that religious life has taken on quite a different point of view since the time she entered the Sisters of St. Joseph. Formerly, religious life was approached collectively rather than individually. The sisters used to do everything as a group. One of the greatest pleasures she found was to get away with as much as possible without being noticed. (To me, it sounded reminiscent of *Life With Mother Superior*.)

In addition, the community usually lived within or in very close proximity to the institution which it

served. In this way the community and the ministry were united. After she had been at Notre Dame awhile, her idea of community began to take a different form. "Community and living was one thing and service within the church another. They did have a strong interrelationship, but they did not have to be spoken of or thought of in the same breath." The job offer with Notre Dame gave her the chance to investigate a different way of life and she hasn't been disappointed. At this point, Sr. Jane does not feel that she could return to community life as she lived it before. She feels that vocations can change and that the changes are all part of the path one's life takes.

Sr. Jane's room in Walsh reflects her talent as a gardener and artist *par excellence*. She was encouraged by her community to pursue art, since not many others in the group had gone in that direction. Now she spends her spare time on photography which, she says, has given her a sense of self-worth and accomplishment as well as being a relaxing activity.

Since Sr. Jane spends at least six days a week working on Campus Ministry affairs, she doesn't appear to have very much free time. Is her schedule really restrictive? There must be some people, she said, who are not totally lost to the rat race and can spend time as it is needed. One of the most important aspects of her work is the availability of her time to people who come into the office or otherwise run into her on campus. She chooses how to spend much of her time, and she finds the creative element involved in her Campus Ministry work very rewarding.

Christine Fahrenbach is a senior from Glenview, Illinois, majoring in theology and music. This is her first contribution to Scholastic.

Up Against Stiff Competition

by Peggy McGuire

Five years ago, women athletes entering Notre Dame had no opportunities to play on established sports teams. By 1980, the athletic department hopes to see six women's teams with varsity status. How does a school turn about its women's sports program so dramatically in a projected span of just eight years? Scholastic asked that question and began to research the development of women's sports at Notre Dame. The result is the following article, by junior Peggy McGuire.

At this time, the women's program boasts two varsity sports, three club sports, two interest groups, various interhall teams, and three mixed teams. That's a long way from what the women entering Notre Dame five years ago found when they came to South Bend. It is, however, also a long way from the six varsity teams that the athletic department projects for the women by 1980.

Presently, tennis and fencing are the only women's sports with varsity status, while the teams of golf, basketball and field hockey are recognized by the University as club sports. Notre Dame's women also compete in various other sports, such as track, volleyball, and softball, which are only on the interest-group level as well as belonging to the coed sailing, skiing, and rowing teams.

All sports at Notre Dame begin as interest groups. As such, the individual team members must cover their own travel expenses and entry fees while the Athletic Department offers encouragement by loaning equipment and permitting practices to be scheduled on University-owned facilities. They also help the newly-formed teams secure competition of the same caliber, but no official contracts can be drawn.

Looking back on the days when

tennis was only an interest group, Notre Dame senior John Donahue who helped coach the women's team said, "Our biggest problem was a lack of funds. Half the time we were playing with tennis balls that would hardly bounce, and a few times we even tried stealing off the men's varsity team."

If, after one year as an interest group, the team is still enthusiastic, a petition can be submitted to the Nonvarsity Athletics Board requesting club sport status. If accepted, the team receives the support and assistance of the Club Sports Staff. Entry fees, equipment, and insured transportation to athletic events are paid through the general fund which is evenly divided among all 12 club sports. All coaching and decision making is done within the club itself.

At the top of the athletic echelon lie the varsity teams which have been accepted by the Athletic Director and Board. Because of the added funds allotted, varsity teams benefit from a specialized, paid coaching staff and better sports information dissemination. Coverage under the University medical policy is another reason why teams seek varsity club status. And, of course, the added prestige of belonging to a varsity team means a lot to the players.

According to Miss Astrid Hotvedt, Coordinator of Women's Athletics, the Notre Dame Women's Sports Department began to take form in the fall of 1973 when a small group of girls approached Mr. Dominick Napolitano, Director of Nonvarsity Sports, with the intentions of forming a women's tennis team. John Donahue reminisced, "Betsy Fallon, who graduated last spring, had the idea. She did a little advertising and got a great response. Dr. Carol Moore did the coaching and was assisted by men volunteers like myself." By the spring of 1974, the team was



named a club sport, and this fall it made history as one of the first varsity women's sports at Notre Dame.

The women's fencing team shares this distinction. Under the direction of Coach Michael DeCicco and Women's Coach Tom Coye, the women fencers took varsity status at the beginning of the present school year. Junior Karen Lacity said, "The extra attention we've received as a varsity sport has made a lot of difference in the team." Three of her teammates, Kathy Valdiserri, Cathy Buzard, and Chris Marciniak will be awarded monograms for their performances on last season's team.

In the fall of 1974, Ellen Hughes and Barb Breesmen started a women's golf team. Barb reflected, "The Western Golf Association gave us

\$150 which really helped. After a year, we became a club sport. It's built up in the past few years. Now there are six seniors, one sophomore, and one freshman on the team."

The next sport to take shape was the women's basketball team which began in the winter of 1974. Miss Hotvedt cited Jean Earley, the team's first coach, and Mary Clemency, 1976 N.D. graduate, as key organizers of the team. Senior Judy Shiely, veteran of the original team, recalled, "We started as an interhall team. When Farley beat St. Mary's, we got the strength we needed to push for club sport status." The team compiled a 9-6 record last season, and will petition for varsity recognition this spring. Co-captain Carol Lally said, "I just finished writing a ten-page history of the team which will be presented to the board. We're going varsity!"

The field hockey team will also be applying for varsity status in April. In the fall of 1974, Kim Manzi asked Miss Hotvedt about the possibilities of forming a field hockey team. "I'd played field hockey in high school. Because Notre Dame didn't have a program, I came my freshman year with intentions of starting one. Miss Hotvedt had played on the U.S. Hockey Team and was very interested. We put up posters, and enough girls showed up for a team." Last season, the team had a full schedule of ten games. They also competed in the state meet at Bloomington where they finished in fifth place.

In the summer of 1975, the Athletic Department hired Miss Astrid Hotvedt as Coordinator of Women's Athletics. Under her direction, the program continues to grow. Both the volleyball and track teams will apply for club sport status this spring.

Sue Behnke, a sophomore from Battle Creek, Michigan, talks about the growth of the track team. "Last year, we were only a small interest group. Over the past year, the track team has developed into more than just a group of people getting together. Now, we need a club with funds behind it to back us up."

Hotvedt remarked that she has received tremendous cooperation since

assuming the position. She said that her male counterparts have been extremely helpful, especially Mr. Napolitano. "If it hadn't been for his outstanding efforts, I don't think the program would be where it is today. Mr. Napolitano is definitely the cornerstone of women's athletics at Notre Dame."

However, Hotvedt has also had frustrating moments since assuming her position nearly two years ago. "Having to deal with statements based on myths rather than facts has been most difficult. Most derogatory statements are entirely unfounded. It's really unfortunate that people don't get the facts."

Women right now receive no scholarship aid for athletics and Hotvedt isn't concerned about that. She said, "Right now, with only two varsity sports, our promotional sales aren't directed toward individuals, but at the general public. We want to inform them of our program. The actual dollars spent to get an individual will be low in my priority. The program is selling itself, however. The institution is recruited, and because we're getting the nation's top students, we're also getting good athletes." In recent years, the national trend has been aimed at increasing opportunities for women in sports. Noting this, Hotvedt stated, "The underclassmen have given me much encouragement. I anticipate that our program will blossom because students will be coming in who have had better high school training."

Even though there is no scholarship fund for women, requests for them have been phenomenal. Hotvedt remarked, "Some have even requested scholarships for sports we don't offer." Others are merely asking the athletic department's support in the University's consideration of their application.

Because Notre Dame can't lure athletically-orientated women into the University with attractive scholarship offers, many sports-minded women will choose another school. This puts Notre Dame at a definite disadvantage in competition. Mary Shukis, sophomore tennis player from LaGrange, Illinois, said, "Several times this past season, we were

playing against teams whose top four players were on scholarship. We did well, but the competition was much stiffer."

Another factor which further discourages athletically minded women from entering Notre Dame is the absence of a physical education program. Mr. Napolitano said, "The jock-athletes are going to go to schools like Northwestern which offer attractive physical education programs." Judy Shiely noted this disadvantage. "Sometimes we're on the court with P.E. majors who spend up to six hours a day in the gym, while we're just playing for fun." Carol Lally added, "Notre Dame is academically orientated. Our players have to devote a lot of time to their studies while players from other schools are spending that time in the gym."

Notre Dame's Women's Athletic Program is still in the pioneer stage. Hotvedt said, "Some have accused us of trying to move too quickly." Mr. Napolitano disagreed, "The program is developing, but not as quickly as I'd like. We just haven't had the response from the girls. Last fall, we had a swim meet, and there were very few entries. The girls here are more interested in social events. A while back, we had a tennis tournament. There were only four entries in the doubles opposed to over 20 in the mixed doubles. In 1975, we hired Miss Hotvedt to create interest in the program; it shouldn't be that way. The interest has to come from within. The program is here. All they have to do is come and we'd be tickled to death if they'd do just that."

The women who are already involved in the various athletic programs at Notre Dame are dedicated. Carol Lally said, "I spend three hours a night at basketball, but it's worth it." Sue Behnke noted, "There're only 20 girls out for track, but the girls who are not are having a good time and will get a lot out of it."

Napolitano concluded, "We've only been around for five years now. It takes time to develop a good program, but I think it will come. We want to be up there with the rest of them."

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Gallery

by Louise Karas
and Joan Luttmer

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EXPERIENCE FOR YOUR EAR

by Jim Swartz

I have no formal background in jazz music. That is, I have never taken a course in jazz appreciation. Learning to listen to and enjoy the chord changes and improvisational techniques that belong to the jazz idiom was sheerly an accident. With the *Collegiate Jazz Festival* nearing, people of the Notre Dame community have the opportunity to be exposed to an alternative music style. In view of that opportunity I would like to give a very informal and personal critique of jazz music and relate my initiation, as a hard core rock and roller, into the body of music that is loosely held together under the jazz banner.

From the day that I got my first stereo system to the present, I have enjoyed listening to music for hours at a time. Oh sure, there was a slow start with Herb Alpert and the Tijuana Brass (shades of Jim Lange and *The Dating Game*), Sergio Mendes and The Jackson Five; but eventually there was a movement towards a little more sophisticated listening material. Guided by the A.M. radio stations and friends, there was a constant exposure to one form of rock or another. As I recall, a lot of fuss was being made over Three Dog Night, Alice Cooper ("There's like this really strange dude that hangs himself at the end of his act. It's freaky as hell, man, you got to see it."), Led Zeppelin, and of course The Stones. For the mellowed out crowd a more peaceful musical interpretation predominated: Crosby, Stills, Nash & Young; Cat Stevens; and The Irish Rovers. But on the whole, what served the rock community of listeners best was that grand orgy of festivals — the rock concert. Each event was a version in smaller proportions of the happening at Woodstock (after which rock concerts really came into vogue). I was among the many who migrated to sites far and near with a blanket and a cooler of wine to sit on the infield of some stadium, play frisbee

before the feature band began, and inhale the fumes of several thousand simultaneously lit joints. When the main band started I listened dumbfounded as Yes played their strange harmonics, watched in amazement as Keith Emerson beat the hell out of an expensive musical instrument and applauded with delight as Magic Dick boogied down to the strains of "I'm Lookin' for a Love to Call My Own." Rock did not attract the intellectual crowd.

Eventually, certain patterns emerged as I attended more and more concerts. I seem to recall that at each concert there was a hanging ball (I don't know the correct name for it) whose sides were small prisms; and during the final number a beam of light illuminated the sphere so that many divergent multi-colored beams of light traversed the stadium or auditorium. There was always one member of the band who asked the musical question, "Do you want to rock and roll?" to which a loud unintelligible scream filtered back from the crowd. Who can forget standing patiently with a lighter or candle in hand waiting for the encore that everyone knew was inevitable because the band had not yet played the song?

I was ready for a change when jazz music entered my life. Over at a friend's house I happened to hear Herbie Hancock's album "Headhunters" and I liked it immediately. Much of Hancock's music is easy to listen to. My ears had been used to the funky beats of various disco bars

for some time. Hancock simply uses the funk vehicle to transmit a more complicated musical event. I say complicated because now there is not just simply a statement of theme and a reiteration, there is that all important element of theme development through improvisation. Improvisation is the cornerstone of jazz music. At the risk of oversimplification, I would like to describe what the art of improv is and the feel that I get from it while listening to a jazz piece. The key idea behind improvisation is the development of the melody along new lines while working within certain harmonic restrictions imposed by the original melodic structure. The first aspect of improvisation, development of the melody, adds texture and richness to the musical piece. Keeping this development within harmonic restrictions gives the music cohesiveness. But what is most important for the listener (and I would suppose for the performer) is the immediacy and spontaneity of improvisation. The musician is free to go in any direction he chooses, and whatever decision he makes is done at the very moment of performance. Thus there is an element of unpredictability within each jazz performance, although each musician eventually develops an identifiable style.

After that initial exposure to Hancock there was a snowball effect. A television show that was being broadcast out of Chicago featured Herbie and Chick Corea. Corea, who is another very popular keyboardist in the jazz world, is also very accessible to the ear that has been weaned on rock and roll. His group, Return to Forever, employs a style that has become very fashionable in jazz: using what has been called a "jazz-rock fusion." I don't really know the mechanics of it, but it seems that in the jazz-rock fusion there are different rhythms used. The music seems to take on the beat

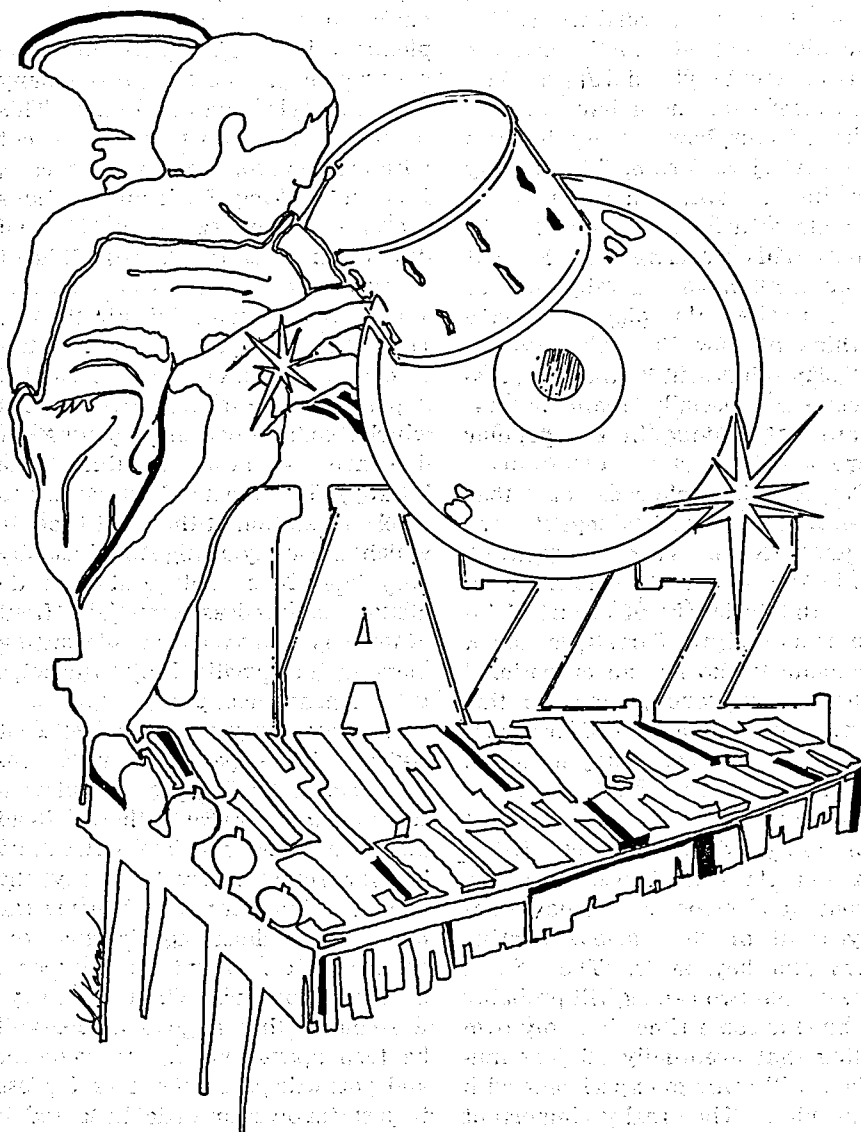
that is characteristic of a rock song. At last year's forum on jazz (a little get-together prior to the start of the *Collegiate Jazz Festival*, where the students are given the opportunity to meet the professional musicians who will be judging at the festival), quite a heated debate broke out over whether or not the future of jazz was heading towards a synthesis with rock. Most of the judges resented the identification of jazz with rock because to their minds rock is simplistic both in conception and in execution. "Rock music is like a high school man. Jazz is college. Any good musician gets tired of playing I, IV, V chords over and over." I really wanted to ask him if classical was analogous to doing postdoctoral work. Nevertheless, there does seem to be a strong trend toward incorporating the ideas of rock into a jazz framework. Unfortunately, much of this effort is solely towards obtaining commercial success.

Most college-aged people's ears have been trained for rock music. Witness simply the amount of exposure that one gets from riding in a car with an A.M. radio. The chord changes and rhythms that characterize rock become familiar and predictable. The melodies of the Top 40 songs recur as small mental events throughout the day. Record stores almost invariably have a large section for rock with only minimal area devoted to jazz and classical. Newsmagazines such as the *Rolling Stone*, where one can learn the finer details of Bianca Jagger's life, publish almost exclusively for rock. The barrage of the media is very effective in forming and shaping musical tastes. At most parties, Peter Frampton is requested much more often than Yusef Lateef or Earl Klugh. Some jazz musicians have decided to edge in on the commercial success and exposure of the rock world. A very recent example is George Benson who came out last year with a Top 40 hit. Even though Benson has been around for over 20 years, very few people had heard of him until the release of "This Masquerade." One magazine voted him "Newcomer of the Year." Benson, however, has avoided much of the criticism that follows many musicians who take the "popular route" because there is some concern for aesthetics in his attempt. Others

have not fared so well. Lonnie Liston Smith consistently receives the lowest rating — one star — from *Downbeat* magazine for each new album. There is a feeling that he (and others) have sold out. I think that the problem is one of approach and a very good example of what I mean is present in the rock genre.

When Elton John began his career to much praise and adoration, there was a feeling that here was the new rock superstar, someone who would fill the void The Beatles left. And over the course of several albums

this prophecy was coming true. Elton was making a name for himself and carving his own unique niche. But then something happened (to coin a phrase): the release of a double album, "Saturday Night's Alright for Fightin'," outlandish costumes and a large ego. The music became secondary to the musician. As long as each song had that same driving beat ("I give it a 75 because it has a good beat and I can dance to it.") everything was fine. Except that people grow tired of repetition very rapidly and when record sales begin to drop, it's time for a change. Thus we have the latest Elton John offering, *Blue Moves*, which was put together in the minds of some calculating executives who "knew" that the people wanted some of that soft acoustic stuff. The album has met with much criticism and I do not believe that it has sold well. Elton John is an artist controlled by his medium.



variable here is that they play music and not just create sounds by twisting dials.

A look at the history of jazz reveals that there were several different periods, each with a different sound and different approach. Almost everyone is at least somewhat familiar with Dixieland. Less well known are such periods as the Bop and the Cool. It is significant that there are so many changes and fluxions in the jazz idiom because it reveals that above all jazz is vibrant and flexible. That's why it is such a hard term to define and explain to someone who has never listened to any jazz. In a recent article in *Downbeat* magazine it was said, "Jazz music must be experienced to be understood, it can not be described." Anyone interested in jazz must do some listening. Probably a lot of listening mixed with a lot of experimentation.

There must be a great amount of exposure because it takes time for one's ear to get used to the complexities involved. There must be experimentation because of the many different styles and approaches. This involves some effort but it is not without reward. In my own case, I began looking for radio stations that would play jazz so that I could hear different artists. This is difficult because there seems to be no radio station that devotes full air time to jazz. It's either rock or a mixture of classical, drama and jazz (which happens mostly on fine arts stations which seldom broadcast anything but fine arts — never anything like hockey). This means that one has to catch the station at the right times—which is usually at night and usually very late. Most college stations do manage to broadcast some jazz (Kent State was my saviour while sitting home at Sharpsville, Pa.) so it helps to live near a campus.

Experimenting with the different styles of jazz depends largely on enthusiasm and willingness to blow a few dollars here and there. Read magazine reviews of jazz artists, and if they sound interesting, buy the album. This works a surprising number of times considering the chance factor. (The failures become excellent frisbees.) There is always the chance that a good album will be torn apart by a given reviewer and you will pass over it — I guess is just involves a little luck and a

lot of patience. But the rewards are well worth the trouble. Listening to a new album where the artist has the right touch and approach to really move the listener, finding (and liking) new ways of musical expression, adds a richness to the musical experience; and just the involvement in experimenting and exploring can be exciting.

The final (and some may argue the best) way to experience jazz is to attend a live performance. There are two excellent ways to do this on the Notre Dame campus. The Nazz has both the Notre Dame Combo and the Big Band on various nights. An admission price does not exist and it has been encouraging to see the turnout at the recent performances. The second way is to attend the *Collegiate Jazz Festival* for either the afternoon or one of the two nights that it will be here on April 1st and 2nd. The festival gives you the chance to see both professional and student musicians. Live jazz is very exciting and surprising. It is within the live performance that both the listener and the musician become actively involved. Since jazz alone relies on improvisation as a primary means of expression, the musician takes from the moment—which includes the place, the audience, and the other musicians—the raw materials of his performance and combines these with his musical experience to give the listener a transcending view of this point in time.

The point I want to re-emphasize at the risk of being repetitious is to just experience jazz for a while. It is a viable and enjoyable alternative.

Jim Swartz, a senior from Sharpsville, Pennsylvania, here writes his first article for Scholastic. An Arts and Letters preprofessional major, he has become a dilettante of jazz and in this essay shares a few insights into that world of music.

As a counterexample, witness the career of Stevie Wonder. From the age of 12 when "Fingertips" first came out until the present release of *Songs in the Key of Life*, Wonder has been in firm control of his medium. He takes the raw materials from the rock idiom and molds them into memorable and poignant statements of creativity. Elton John has been molded and thus the contrasting qualities of his music.

The same applies to jazz musicians who enter the rock world. If that entry is an extension of their music rather than the confinement of it, the results are often worthwhile. Jazz is flexible enough to incorporate many different styles and approaches. The concern for the dollar can be a limiting factor, however. Again, from last year's jazz forum, "I bring my boys into a town and some nights they blow their brains out for 15 dollars. This concern for art is great if you don't have a family to care for, but when I'm playing I have to think of how I'm going to eat. You play what sells." And the pressures are especially real for musicians not playing in the popular genre.

Despite the influence of other musical styles, jazz has kept its own unique flavors. There are those within the jazz world who have resisted the onslaught of electrical instruments. Keith Jarrett, a noted jazz pianist who has an exceptional ability to improvise, sums up this position well, "Moral considerations: I am and have been, carrying on an anti-electric music crusade. . . . Electricity goes through us all and is not to be relegated to the wires." Other jazz musicians have welcomed the advent of electronics and have employed all of the various synthesizers and keyboards. The schism between the two camps will probably remain for some time. It is my own feeling that eventually all jazz musicians will come to experiment with electronics. The really important

FRIENDSHIP IS THEIR KEY

by Julie Runkle

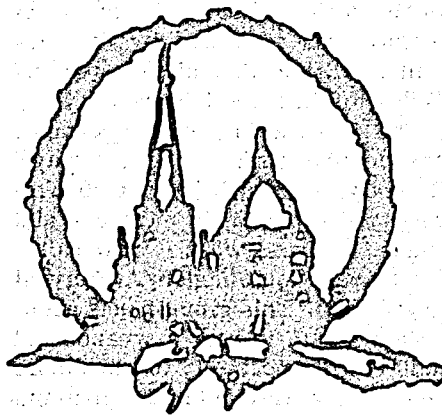
You may have first noticed them in December when they sold Unicef cards in the library, or perhaps you noticed them sitting on the jury of the Notre Dame Law School mock trials. Maybe you handed one of them your ticket for a ND/SMC Theatre production, or received a ride to tutor children in South Bend from one. Perhaps they helped you locate off-campus housing in an emergency, or maybe you became acquainted with them during finals week when they set up cookies and coffee in the lounge of your dorm.

"They" are the Ladies of Notre Dame, and the services listed above are just one facet of the year round activities of the group. Founded in 1934, the Ladies of Notre Dame is an organization composed of the wives of the Notre Dame and Saint Mary's faculty and staff, and open also to the professional women of this community. According to Ruthann Gajda, this year's president, "Our real purpose is primarily to encourage general friendship and to promote social and cultural welfare in the group. We have 11 interest areas within the club such as antiques, bridge, exercise, golf, literature, music, tennis, the Volunteers in Action and the Cosmopolitan Women."

The Ladies of Notre Dame meets formally on the first Tuesday of each month for coffee and a social program or business meeting. Recent speakers have been Sister John Miriam Jones presenting an "opening of school" address, and Sister Marita from the Parents' Cooperative Nursery speaking on alternative schools and education in South Bend. Other programs have consisted of entertainment by the Notre Dame

Glee Club, a recital by the women's own music group, and a dance at Christmastime.

The Ladies interweave fields of interest from both the University and South Bend communities into their programs—they are by nature very much a part of both. A few years ago, they incorporated a New-comers group as a part of the organization, but found it to be superfluous,



since it is already a prime goal of theirs to make people feel welcome. In the fall, they assist Father Heshburgh in welcoming new faculty families to Notre Dame at an orientation reception, and encourage the women to join the LND. Mildred Ulicny, who moved here from Pittsburgh last summer when her husband accepted a job with the Radiation Lab, has become very involved with the group. "I'm very enthusiastic about the Ladies of Notre Dame, and overwhelmed with their friendliness and helpfulness. I've enjoyed their activities, and it's made my adjustment so much easier. I found a large circle of instant friends."

Mrs. Ulicny's first experience was a bus trip to Chicago, and she keeps in contact by playing bridge every other Wednesday. "It's such a great meeting place," she adds. "I find myself running into members on the street downtown, and find more than one familiar face at the bookstore when I'm there. All these people with common interests!"

Sometimes the Ladies of Notre Dame find themselves contending

with some rather uncommon backgrounds, however, as reflected in the Cosmopolitan Women's group. These members are drawn together from all parts of the world: Japan, Germany, South America, Italy, Australia. They meet to share backgrounds and ideas, and to learn about other cultures, but basically just to enjoy each other's company. "Notre Dame is quite a melting pot," says group leader Pat Chapman. "There's not really a communication problem, but sometimes it's a little slower." Just recently, the Japanese ladies presented a festival of dolls, as they would have celebrated in Japan. Native food and costumes added national color. Another month, there was a presentation of life in Indiana. Through such sharing of ideas, these ladies find it easier to understand each other's background and culture.

Friendship with others, friendship with South Bend, friendship with the University, friendship with its students. The activities of the Ladies of Notre Dame are oriented specifically toward this goal, and above all, the Ladies enjoy what they do. They like to see themselves as "unique individuals with varying life styles."

In a day when women's groups seem to be going by the wayside, the Ladies of Notre Dame may not be composed of too many career oriented women on a steady basis, but perhaps they remain the stronghold of the traditional female role at Notre Dame.

Julie Runkle, a junior accountancy major, is a writer for and layout editor of Scholastic.

"Memories, Dreams, and Reflections"

by Theresa Rebeck

It does not surprise me that psychology debouches into philosophy, for the thinking that underlies philosophy, is, after all, a psychic activity which, as such, is the proper study of psychology. I always think of psychology as encompassing the whole of the psyche, and that includes philosophy and theology and many other things besides. For underlying all philosophies and all religions are the facts of the human soul, which may ultimately be the arbiters of truth and error.

C. G. Jung, *General Aspects of Dream Psychology*.

If you're an English major, chances are good that you have been or will be required to read at least one of the works of Carl Jung. If you're a theology or philosophy major, chances are even better. As a matter of fact, it makes little difference what your major is; by attending Notre Dame, you probably have more contact with the works of Jung than you would at any other university. The reasons for this are varied.

First of all, as a university, Notre Dame offers an atmosphere which is very conducive to the study of Jung. Partially because of this, on the first weekend in April, the College of Arts and Letters will sponsor a conference on Jungian psychology in the Center for Continuing Education. This is the fifth such conference held here annually, and,

according to Dr. Thomas Kapacinskaskas, one of its organizers, "It's probably one of the biggest events of the year as far as persons who are interested in Jung's thoughts go—nationwide."

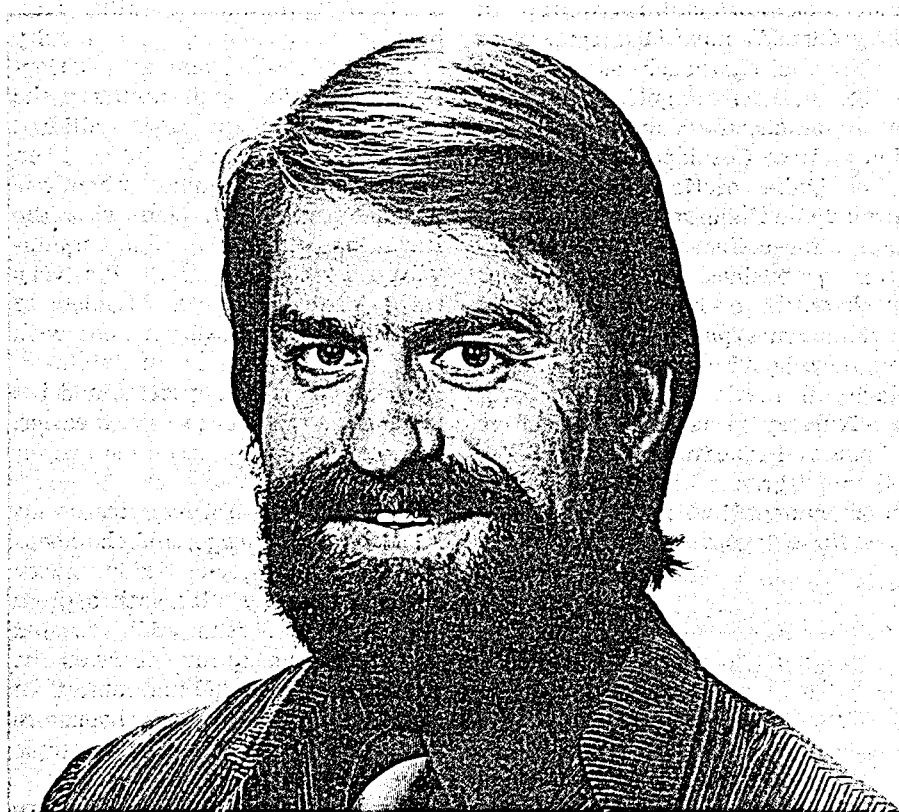
The idea for these conferences first originated in 1972 with a group of students who wanted a chance to obtain exposure to the type of thought which has proceeded from the works of Jung. They contacted Dr. Frederick Crosson, then Dean of Arts and Letters, who formed a planning committee with Professors Morton Kelsey and John Meany, as well as Dr. Kapacinskaskas, who was then finishing up his training as an analyst at the Jungian Institute in Zurich. In the spring of 1973, the first conference was sponsored by the Student Academic Commission and the College of Arts and Letters.

The interest in Jung on campus has become visible in other ways. Recently, a group of about 40 University faculty, staff members and students formed what is now called the Society for Jungian/Archetypal Psychology. This group meets about once a month to hear a speaker and to have an opportunity to learn more about the work done in Jungian and archetypal psychology today. Dr. Kapacinskaskas also helped lay the

groundwork for this organization.

According to Kapacinskaskas, one of the reasons the Notre Dame Community has an extensive interest in Jung is the fact that this is a Catholic university. "The Catholic tradition of Notre Dame has a deep regard for the soul and its values which Jung, from a different direction, also values highly," he stated. "There's a basic compatibility there." He also pointed out that interest in Jung could be expected to increase here by virtue of the fact that these major conferences are given on campus each year. However, members of the Theology Department will affirm his basic assertion: Jung's psychology has much to say about the part a man's religion plays in his life.

Professor Morton Kelsey is one of the members of the Theology Department who uses Jung as standard material for his classes. He states that Jung was the only major psychologist who had a basic religious framework, and this is why he has become such a part of the Theology Department. One of Jung's major themes was that you can be neurotic just because you are out of touch with your religious center. "His basic statement is that he, Jung, has never encountered a case of neurosis in



Thomas J. Kapacinskaskas

which modern man is in search of his soul which wasn't, at the base, being out of touch with the human psyche as the center of meaning."

The Theology Department isn't the only department that Jung has crept into. This is quite understandable from Kapacinskas' point of view. "Since Descartes," he says, "we have lived in a world split between the body and the mind. Before that period in the Platonic and Neo-Platonic tradition following Plotinus, man had defined a middle realm between the mind and the body called the soul. Jungian psychology takes this seriously and attempts to study its phenomenology. This will take you to religion, mythology, art, literature — any of the varieties of human experience where the psyche talks about itself." Those people whose lives and works have been influenced by Jung range from William Faulkner, the American novelist, to Wolfgang Pauli, the physicist.

Mike Lavalley and Sheila Kearns are two Notre Dame students who can attest to the diversity and broad scope with which Jungian thought is found here at the University. Kearns, an English major, declares that Jung has a place in the English department by virtue of the fact that he provides a psychological framework for studying literature.

Lavalley points out, in a much more general sense, that Notre Dame is one of the few universities where Jung is so accepted, while also noting the somewhat surprising fact that almost all of the interest is concentrated outside the Psychology Department. This department has traditionally done next to nothing as far as the study of Jung is concerned.

Dr. Carroll Tageson gives some reasons for this. "The Psychology Department has traditionally been geared towards experimental psychology," he says, "and their courses were all based on themes of general experimental psychology — aging, learning, memory, perception, that sort of thing." This is nothing unusual; anyone, no matter what university he attends, who wants an undergraduate degree in psychology, has to get it in general psychology, and that is basically experimental.



This year, however, the Psychology Department is expanding and adding courses which deal with analytical thought. Tageson points out that last year, when the graduate level education program was dropped from the University, all those who had been teaching counseling and psychology in it came to the Psychology Department. Although they are still working mainly on a graduate level, they have expanded to include a few undergraduate courses dealing in the psychoanalytical area. "We don't have a focus on Jung. We have to train our students to be open, but we do treat him very extensively."

The thrust of the Psychology Department remains in the experimental area, states Tageson, but there is a growing interest in analytical psychology. "They're two such completely different things. Experimentalists like public data, and the psychoanalysts can't use this. They use methods like dream analysis, introspection—it doesn't mean they're wrong. Jung reminds us of the depth and complexities of the human personality, and he's giving us methods for examining this. I think this is very valuable."

There is a growing interest in the works of Jung throughout the country in general, and Kapacinskas says much of it is due to Jung's methods. Introspection is taken more seriously, he thinks, because of a growing dissatisfaction with materialism. "It isn't easy to find a simple external answer and so the energy goes inside to try to understand the psyche." Jung's approaches show us how this is done. He writes of how symbols work and function, how to reclaim religious ideals and how to revalue the imagination.

Revaluing the imagination is a large part of what is now called archetypal psychology. This is more or less an outgrowth of Jung's work and the organizers of this year's conference felt that the work in this area was important enough to earn it equal billing with Jung on the program. The official title is A Conference on Jungian and Archetypal Psychology.

Perhaps the best explanation of why Jung is so popular in so many different areas of study came from Dr. Kapacinskas: "Jung is valuable to many people from many different disciplines because he takes all the varieties in which the psyche explores itself seriously."

Among the most successful teams at Notre Dame are the men's and women's fencing teams. However, fencing for all of its fine records and high national ranking still lives in the murky shadows of the three musketeers, swinging from chandeliers to land semi-gracefully with their swords through the enemy. The majority of us on the team do not spend all that much time looking for chandeliers or enemies, but we do spend a lot of time and effort practicing and getting our minds and bodies ready for competition. For us, fencing is a sport, and not merely a vehicle for getting bit parts in Errol Flynn movies.

be decisive bouts for Gerard. Tim Glass will also have his work cut out for him in epee. Randy Engleton, last year's NCAA epee champ will return to defend his title. Lee Shelly (Princeton), Hans Whisselgren (NYU), Bob Marx (Portland), Jim Butterwick (Penn St.), and Steve Vanderberg (Wisconsin) are among the top contenders for the epee title. Mike Sullivan will find his toughest opponents in Micky Benedict (NYU), Ed Majtenyi (St. John's), Mike Butan (Penn), Kevin Cawley (Illinois) and the Big Ten champ Chris Thomas (Michigan). Perhaps one of the best bouts in the entire tourney will be between Sullivan and Yuri

practice somewhere in March. Since the fencing season is over at this time, the new fencers get a considerable amount of attention from the more experienced members of the team. The following year, everyone spends the long months from September to December training so that come January, everyone is ready for a season of successful competition.

Fencing is not an easy sport, however. A fencer has to be in top physical condition, and in addition he or she must also develop intense concentration. To be successful, a fencer must possess technical competence, speed and endurance. The fencer must condition his reactions so that

And We Don't Even Swing From Chandeliers

by Karen Laddy

One way to remove many of these misconceptions about fencing is to come and watch it. Friday and Saturday, Notre Dame is hosting the NCAA national championships in fencing in the north dome of the ACC. About 60 schools will be attending the event and between 150-180 athletes will be in competition. This is an excellent chance to see the best male fencers in the nation compete, with Notre Dame's fencers perhaps leading the way. Each team is allowed to enter three fencers, one in each weapon. For the Irish the three will be Pat Gerard in foil, Tim Glass in epee and Mike Sullivan in sabre. All three are All-America's and on the Olympic squads in their respective weapons.

Head Coach Mike DeCicco is very confident with this year's entrees, but he also has his eyes on the competition. In foil, Pat Gerard will have to face tough competition. Mike Marx from Portland is the present favorite while Tom Valjadic (NYU), Steve Gross (Penn), John Corona (Penn St.), and the Big Ten champ, Dave Armstrong (Illinois) should all

Rabinovich of Wayne State. Rabinovich was the 1975 NCAA sabre champ and runner-up in 1976. Sullivan has only two losses in his collegiate career and both have come at the sword of Rabinovich.

Of course getting to the top of the fencing world is not easy, and it does require long hours of practice. At Notre Dame, there is a system by which the more experienced fencers work with the less experienced ones to help them develop into able fencers.

Most fencers start out by attending freshman practice, which is for all those in the novice stage of fencing and not merely for freshmen. Practice starts in October and it is led by other fencers with this year's leader being Tony Arena, a Notre Dame graduate student. It is here that the basics are taught. For the first semester the emphasis is put on learning correct footwork and form while in second semester the emphasis switches to blade work. It is at this time that most of us really begin to enjoy fencing. Freshman practice is incorporated into varsity

he knows within a split second when to attack. These things do not come overnight, nor do they come in a semester. They take time, practice, and above all enthusiasm for the sport and team.

Fencing is both a team sport and an individual sport. A fencing match is won by the team that wins the majority of the bouts (14 of 27 in men's fencing and 5 of 9 in women's). Each fencer, therefore, is working for the team victory. On the other hand, when you are fencing there is no one else out there to help you out if things start to fall apart. I believe that one of the reasons why our teams at Notre Dame do so well is because the teams cheer on each individual fencer. Somehow, when you know others are pulling for you on the sidelines, you can put things together and get it right on the fencing strip.

Fencing competition between two individuals is called a "bout." During a bout the first fencer to be hit five times loses, with points counted *against* a fencer. There are three different weapons used in fencing,

with differences being in size, shape, and target area. Target area is the part of the body which, when touched by the opponent's weapon, a point is awarded. In foil, which is the only weapon currently open to women, the target area is the torso. This means that any hit on the legs, arms, or head is not counted. In sabre, anything above the waist, including arms and head, is target area. Epee has no invalid target area; a touch on any part of the body is legal. Another important difference in the weapons is that in foil and epee, a touch is only scored with the tip of the blade. In sabre, the cutting edge of the blade as well as the tip can be used to score.

A bout is fenced on a copper or rubber strip. The fencer cannot go off the strip or he will be penalized. A director runs the action, as he starts and stops play, awards points, and explains the action. Judges are also used in sabre. They signal to the director that a man has been hit by raising their hands.

In foil and epee, electronics aid the director in scoring. The weapons contain a spring tip, which, when depressed, completes the electric circuit which runs through the blade, up the arm, and out the back to a spring reel at the end of the strip. The reel is connected to the scoring machine which signals hits by lights and buzzers. A colored light means that the fencer on that side of the strip has been hit on target. In foil, white lights are used to signal off-target hits. These stop the action, but no points are awarded. Electronics cannot be used in sabre since the edge of the blade cannot be safely electrified.

This year fencing became a varsity sport for women. This affected us in a number of ways. We received more attention from our own personal coach, former team captain from 1974-75, Tom Coye. T.C., as he's referred to by the team, spent his afternoons giving us individual lessons, watching our bouts and offering advice on how we could improve. In the past, Notre Dame and St. Mary's combined to form a club sport for the women. This year we still practice together and there is a strong unity between the two teams. (The St. Mary's team members may

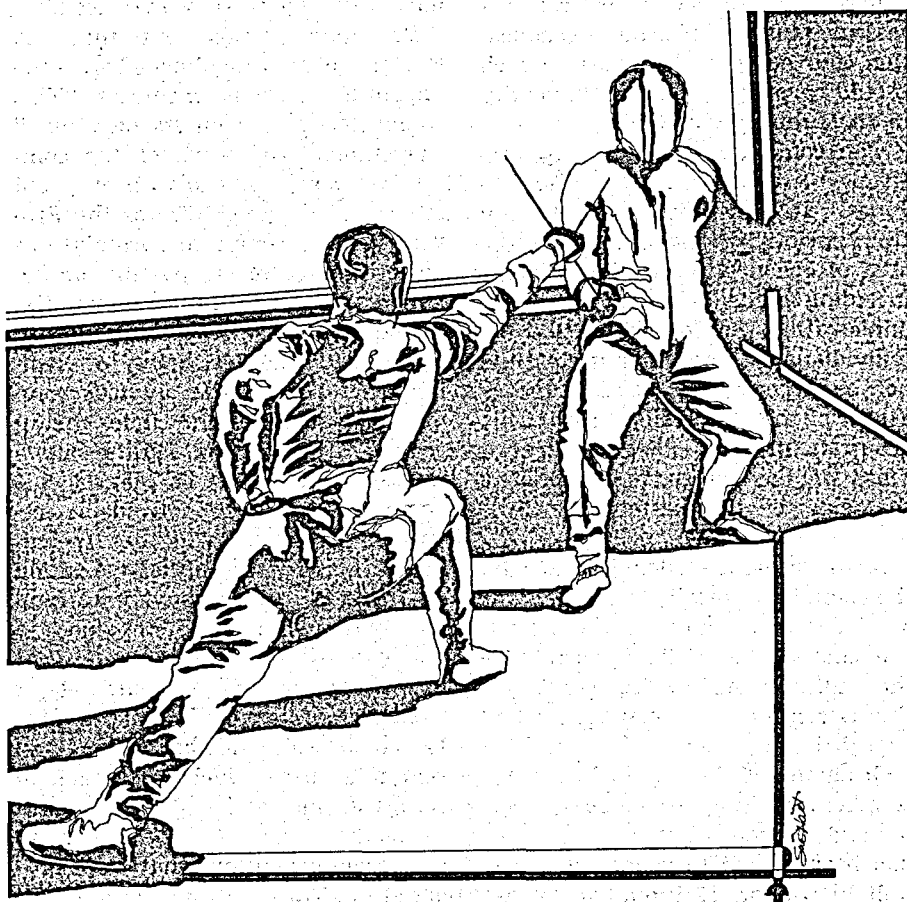
bring the hot curlers on road trips, but the Notre Dame women wait in line to use them.) The only time that any distinction is made between the two teams is when we compete, because then we must separate into two schools. One nice aspect of this is that if one team is not fencing at the time when the other is, the girls will cheer each other on. Both teams have another advantage. We practice and travel with the Notre Dame men's team and the lessons, bouts and support that we receive from the men are invaluable.

The Notre Dame women's team this season is headed by Kathy Valdiserri (Captain—Jr.), Cathy Buzard (Jr.), and Chris Marciniak (Sr.). They are among the first women to earn monograms at Notre Dame. Terri Foley and I were the two substitutes. The St. Mary's team consisted of Pat Farro (Captain—Sr.), Joan Richsmier (Sr.), Debbie Valentino (Jr.) and Chris Simony (Jr.). Next year Chris Dzwiera will return from a year in Europe to captain the St. Mary's team, while Kathy Valdiserri will return as the Notre Dame women's team captain.

Women's fencing at Notre Dame is in the "embryo stage," in that we are young, developing and looking toward the future. The girls on the team are looking forward to another winning season next year and, I hope, an undefeated one. Since this was our first year as varsity, we are not able to participate in the nationals for women, but we are looking forward to participating in them next year.

The 50th anniversary of the National Intercollegiate Women's Fencing Association is in 1978. The Women's Nationals will be held in New York City next year to honor that anniversary and will prove to be a high point of next year's season. The women's team calls to any girl who might possess the attributes and enthusiasm for fencing to come out and help our young team. The women also invite everyone to come out and get acquainted with fencing during the national championships held at Notre Dame today and Saturday.

Karen Lacity is a sophomore in Arts and Letters and is a member of the women's fencing team. She is a special contributor to Scholastic.



A Double Take

by Barbara Frey

It has taken five years to tame a drastic change into an accepted fact: women at Notre Dame. How coeducation is to evolve over the next five years will be greatly influenced by the recommendations of 11 persons who have spent the past six months exploring the subject. The Committee to Evaluate Coeducation was appointed in September by Fr. James T. Burtchaell in order to assess the present situation of coeducation and suggest the course which should be pursued by the University in the future.

The committee is headed by Assistant Provost Sr. John Miriam Jones. Its members were chosen from various groups pertinent to the area of coeducation at Notre Dame, including students, faculty and administration. Sr. John noted that the individuals on the committee could not be expected to represent every aspect of the University but that the group is diverse enough to get a sense of the spectrum of opinions that exist on the matter.

Mike Casey, a student member on the committee, recalls that there was an "adverse reaction to the way it was chosen. There didn't seem to be the radical women's viewpoint, yet this is coming out more than I had expected."

Graduate student John Reid remembers walking to the first meeting and "wondering if the committee had been picked to represent a certain viewpoint, if it had a certain

result in mind." Reid went on to say that he was impressed by the diversity within the committee as well as by its sensitivity to the implications of the question at hand. "From the beginning, I have had the sense that the people in the group are out to look honestly at life and coeducation at Notre Dame and to try to do the best possible job — no matter where they may lead."

Sr. John pointed out that Fr. Burtchaell's duty had ended with the appointment of the members. "This committee stands on its own feet," she stated. The work of the committee has designedly been kept separate from the Office of the Provost in an attempt to formulate as objective a report as possible on behalf of the Notre Dame community.

The committee was charged with three tasks, the first being to examine the report of the previous committee on coeducation. Under the direction of Sr. Elena Malits, chairman of Theology at St. Mary's, this committee had the formidable responsibility of drawing up recommendations for the initial transition of coeducation. The advisory group had only two months in which to do its study and submit suggestions in anticipation of the arrival of women the following school year. Sr. Elena is also a member of the current committee which was asked to compare the reality of the coeducational experience at Notre Dame to the recommendations that were proposed in 1972.

The second charge set for the committee was "to inquire among the University community in its various constituencies to learn what further lessons are now there to be grasped by us." To carry this out the group was divided into 15 subcommittees, ranging from Dormitories to Alumni, in an effort to explore all the factors involved in coeducation. Each member is on two or three of these subcommittees, working to gather data so that they can evaluate and suggest changes in these areas. "We are collecting information about realities that were already there," commented Sr. Jean Lenz, rector of Farley Hall. "Some of the things that a lot of people are talking about are coming to a more organized point of view through the work of the committee."

Soon after their first discussions, the committee came to realize that "coeducation" is not an isolated issue that can be dealt with in a narrow sense. Reid describes his own changing outlook. "At first I had a sense of coeducation as what's happening with the women. Then the scope broadened as it became obvious that the question we were dealing with was larger than just women."

The process became more extensive as the committee tried to grasp the situation in its entirety. Input was gathered from many constituencies for each subcommittee topic. Casey, for instance, was assigned to the area of Notre Dame-St. Mary's

relations and has been in contact with several aspects of each school to attain the information necessary for a proper analysis of the situation.

The committee spent long hours going through each subcommittee report. Two all-day meetings were held in order to allow enough time to handle each area's findings in a comprehensive manner. "We were able to move beyond a mere vote to a discussion," noted Reid, commenting that no one wanted to rush through the reports. "I was pleased that it never came down to a vote, but that each time we reached a consensus." The consensus, he said, was "not like 'God, I love it!' but more like 'I can live with it.'"

The other input that must be considered before the committee submits its final statement is the results of the hundreds of questionnaires which were filled out by faculty and students of Notre Dame and St. Mary's. These surveys were formed by compiling four of five questions from each subcommittee into a workable and scientific form.

Sr. John stated that the need for such a poll arose from the limits of the committee itself. "These were the kinds of questions we couldn't answer without the opinions of the broader community," she explained. Sometimes in considering a particular issue, Sr. John added, "We would begin to ask ourselves—do we *really* know what they think?"

In an attempt to hear all the views of the Notre Dame community, the committee is sponsoring a forum on the evening of March 28. This is an opportunity for those individuals or groups who feel they have not been sufficiently represented to voice their opinions.

The third and most concrete order facing the committee is to judge the current ratio of men to women. Should the number of women be increased at Notre Dame? This question and its implications are of primary importance in the report of the committee. The current female enrollment at Notre Dame is being held at 1500 compared to about 5200 males. Taking into account the approximately 1500 St. Mary's students the ratio still remains at three women to every five men.

Where will the University go from here? The Committee to Evaluate Coeducation is to submit its report to Fr. Hesburgh sometime in April. It will then be presented to the alumni officers and the Board of Trustees in the fall before a final decision will be reached. Changes will probably be implemented during the following school year.

The committee report will be made public before the end of the semester. Sr. John emphasized that, "We owe it to the Notre Dame community to share with them what we have done." She congratulated the hard work of the committee members. This was echoed by John Reid, who stated, "I feel it was a credible effort given the limits of the committee itself."

All those interviewed felt they had learned much about themselves and Notre Dame in their involvement on the committee. "We have grown to where no one hesitates to express her deepest and most painful thoughts," Sr. John commented. "There have been very great and substantial disagreements but anything we are on the verge of saying is going to be a decision we will be able to live with."

Barbara Frey's work with Sr. John Miriam Jones gave her a lot of exposure to and experience with the Committee to Evaluate Coeducation. She is a junior and a Scholastic staff member.



"This committee stands on its own feet"—Sr. John Miriam Jones

Last Week in Distortion

Ohio

Rest Stop

A-Go-Go

by Tom Balcerek

We were travelling from Pennsylvania to Indiana wondering which one was home when a strange thing happened.

The brief vacation was over and it was time to return to college, that place of higher education. Chris and I were anticipating a speedy return.

It wasn't that college life was so attractive, we simply knew our immediate destiny and hoped to get there as soon as possible. A sign on the right-hand side of the road shouted, "Hey you, Indiana line, 80 miles." As a tentative smile locked into our eyes we continued. Another sign pulled our eyes to itself about an hour later. It said, "Indiana line 130 miles." The next boasted, "Indiana line 175 miles." Wait a minute; according to the signs the further we travelled towards Indiana, the farther away we were. We thought it must have been a joke, but the joke became less funny as we discovered it was true.

Finding that Indiana was somehow strangely out of our reach, we decided to head back to Pennsylvania, our home. But it seemed as though we weren't wanted there either. Again our direction was polluted with the fateful road signs that told us we were going nowhere. I still can't believe it happened, yet the signs spoke truth. We raced back and forth, east and west in our

struggle. Our lateral dilemma was ridiculous—perhaps we needed to ascend. But the earth's gravity would not allow it. So we were stuck in a void called "Ohio." We couldn't laugh as others would. Ohio is a sad place to be at 55 miles per hour, in a car, on a toll road.

We travelled from nowhere to nowhere with other faceless vehicles who thought they knew where they were going. In our fruitless journey we became tired. Our only shelter was one of the numerous rest stop buildings along the toll road. It was like a mother to us for it had everything we needed: couches to relax on, food to eat and gasoline for the car. The rest stop was made for us! But there were other things we needed that it could not provide. We needed answers.

After fueling up, we headed back out to the toll road looking for escape. Hours of futile searching passed; we returned to the same rest stop on our last gallon of gas. It was strange that we used up most of our money on gasoline, because later we came to realize that the physical attempts at escape were the most futile. Now it was time to think. For a week we thought and worked, trying fervently to answer the questions, "Why are we stuck here?" and "How can we escape?" We actively tried to answer these

questions, but there were no answers.

No one in the rest stop would believe us, and the car and road signs were not to be argued with. Using my last dime, I called home. Mother accepted the charges, and thinking that everything was fine she entreated, "How are you?" I thought she said, "Who are you?" and I couldn't answer. I told her of our predicament, and she wouldn't believe me. Two days later I tried the phone again with some money borrowed from Chris. This time I called my girl from home, my last hope. She wouldn't talk to me. It was all over town that I was insane.

So there we were, at a rest stop somewhere in Ohio. Without gasoline, money or hope, we remained alive. Our only source of nutrition was a never-diminishing can of grape soda and a stale bologna and cheese sandwich that Chris bought when we first arrived. It was uncanny how that Howard Johnson's "bread of life" kept us breathing. It lived as we lived. The one thing that we could always depend on was a good slug of grape soda and some bologna and cheese on rye.

Except for the clerks, the rest stop was always empty. No one ever stopped there so we had the place to ourselves. It was strange how we were treated by the clerks. Although we had been living there

for weeks, they treated us as formally as they would treat any passing customer. But it didn't bother us much; nothing bothered us much after a while.

Due to the unchangeable circumstances, we adjusted. The Ohio rest stop became our world. We didn't mind; a world is a world. I can't say we didn't wonder when we saw the traffic on the toll road. They were going somewhere, somewhere we had already been and where hopefully we would return. It's funny how soon we forgot that previous existence, in a car, with the radio on and everything. We would have liked to have talked to those people on the toll road, but they just moved too fast for conversation. It seemed as though they would never stop, never. We would rejoin them someday and ride to eternity. I could feel it.

Resigned to our fate, we decided to learn to like the place. "Make the best of everything," we thought. We started by setting up sleeping

quarters by the popcorn machine in the main lobby. For a pillow I used an inflatable blue elephant that squeaked obnoxiously when squeezed. Chris used a large stuffed giraffe that had a heart sewn on its chest. These luxuries were provided by the gift shop in the east wing of the rest stop. For a blanket we used Ohio's state flag. It wasn't really cold, but we needed a cover. We loved our new home.

Chris became so excited by his existence that he had to share it. He was interested in a cute young clerk who woke us up each morning making popcorn. One day he approached her and asked her for a date. She immediately began to cry. Aside from that, everything else went fine.

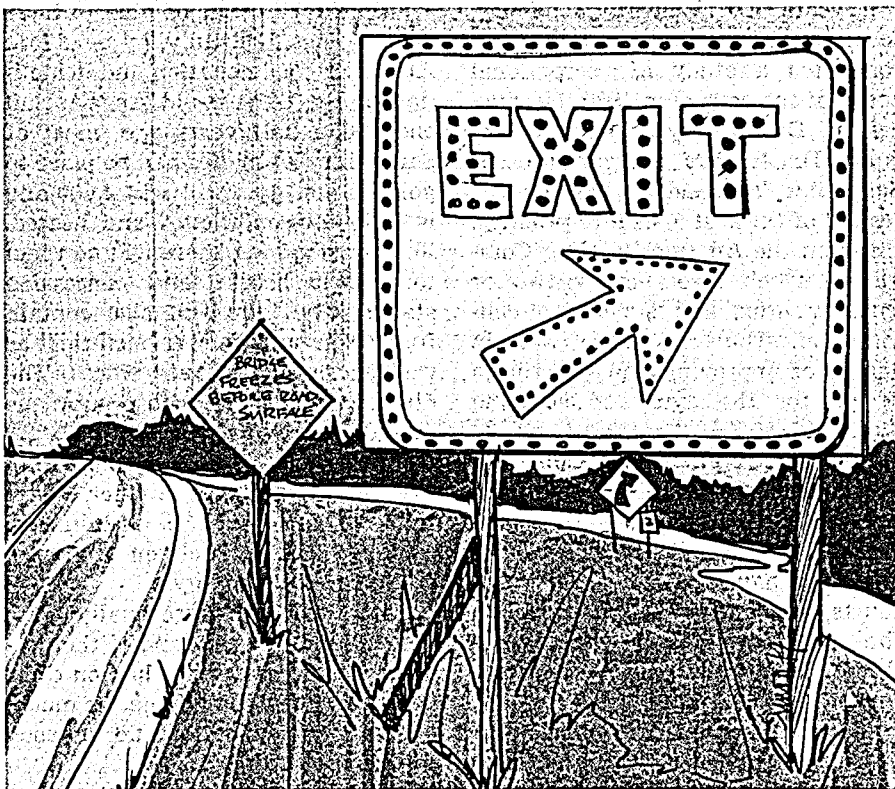
In those earlier days we spent a lot of time frolicking in the souvenir department. We were looking for answers but all we could do was look. Sometimes we would go to the auto supplies department and count the treads on the tires. It was

fun to explore. Last summer we vacationed in the women's rest room. It was great: counting tiles, flushing toilets, wrapping each other in toilet paper. We may go back there again. There is so much of our world that we will never know. But thank God for our will to try.

For the longest time no one came to our rest stop. But the clerks kept clerking, arranging and rearranging for who knows what. One day we did have a visitor. He pulled in with an aqua blue, '68 Dodge Polara. The gas station attendant wasn't a bit shocked. Upon hearing our visitor outside we went running to greet him. Our saviour had arrived! For the longest second of my life I saw the truth, even though there was mud on the license plate. In our attempt to reach him we felt as though we were running on a treadmill. Or perhaps we were captivated by a sick dream that wouldn't allow us to progress, no matter how hard we tried. Our hands reached out, begging to touch a piece of reality. But the gas tank was full, the ignition sparked, and the pistons were churning away our hopes. Before we knew it he was off again, speeding onto the entrance ramp of the toll road. We hurried after him, catching a glimpse of his face reflected in the rear-view mirror. He escaped our reach; there was no hope of retaining him. What we saw was a guilty face, one that appeared to say, "I'm sorry." He had a bumper sticker on his car. It said, "Jesus saves."

So here we are, in a rest stop somewhere in Ohio. Each day is a new day. It's not so bad after you get used to it. You just have to know how to live.

This is Tom Balcerek's first contribution to Scholastic. He is a freshman planning to enter the college of Arts and Letters this fall, and lives in Mount Pleasant, Pennsylvania.



On Sunday, March 27, Scholastic will hold its 110th Spring Gala Election. When the Election Gala is over, and the grand prize has been awarded, the editor-elect of Scholastic will be searching for partners in manipulating a medium. There will be vacancies in the following positions:

Managing Editor

Design Editor

Layout Editor

Production Manager

Copy Editor

News Editor

Culture Editor

Sports Editor

Photography Editor

Business Manager

Advertising Manager

Circulation Manager



So act now!!!

Applications will be accepted from all those interested until 5 p.m., Wednesday, April 6, at the Scholastic office. All applications will be reviewed. If you need more information or encouragement, contact John Phelan at 7569 or 3119.