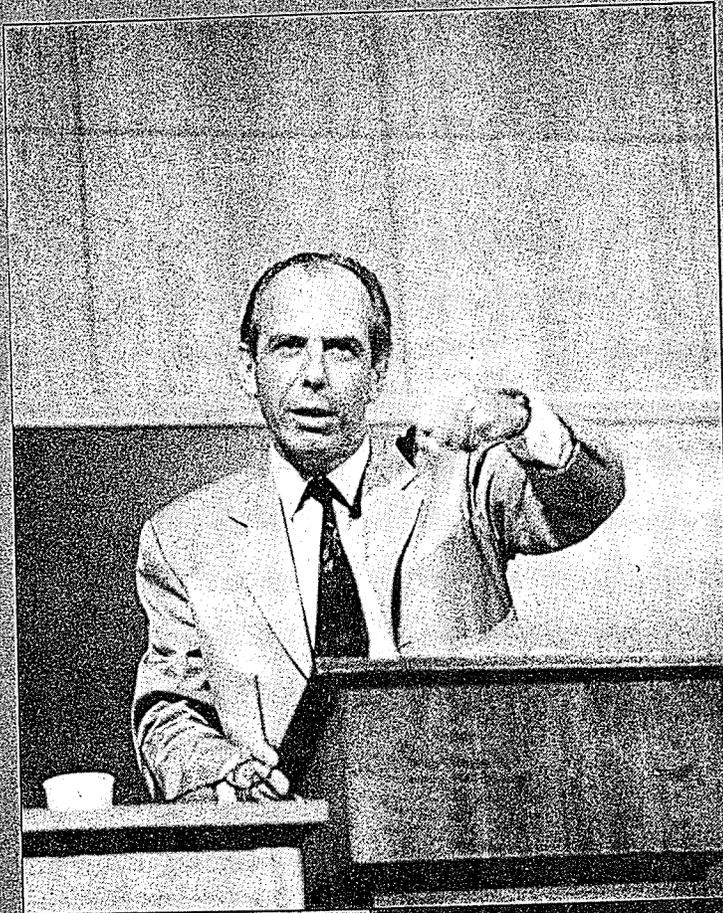


SCHOLASTIC

NOTRE DAME'S STUDENT MAGAZINE

NOV. 8, 1990



**Shakespearean
Royalty
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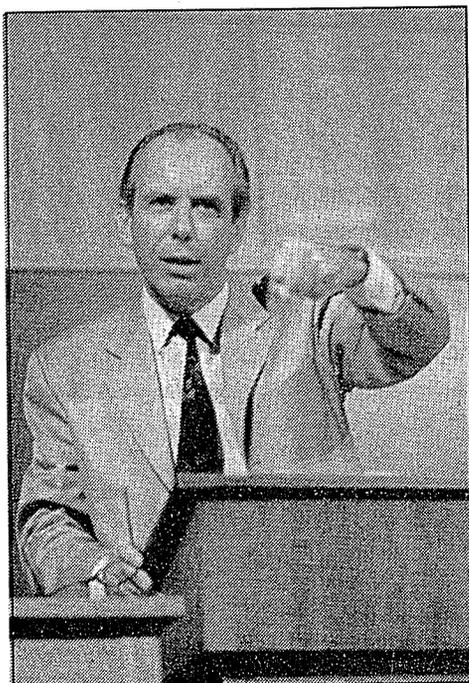


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NOTRE DAME'S STUDENT MAGAZINE

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November 8, 1990

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The Real Threat at Saint Mary's

Enough of the rumors. Let's act like adults and face problems like we are students at two of the best schools in the country. Since the week before Halloween, stories about an ax murderer lurking in the tunnels of Saint Mary's have terrorized the college.

Some say that this developed from another of Nostradamus' "infallible" predictions. Remember when the world was supposed to end—was that last year? Or, how about the fact that every time some dictator raises trouble in the Mideast, the believers say that the leader is the New Hitler that Nostradamus envisioned?

Others claim that some student wrote a paper predicting an ax murder will occur in the tunnels during the next ten years at a small liberal arts college in the Midwest where there is writing on the walls (as there is in the tunnels).

Yet, some are under the impression that

this is just an experiment in gossip. In other words, some person is just trying to see how much we as students like a juicy tale.

The real problem is, more or less, an example of hysteria distorting the reality of the situation. To those who believe Nostradamus or actually have faith that anyone can specifically predict an ax murder, get with the program or check your horoscope daily. Nonetheless, prank callers do nothing but worsen the situation through terrorism and deserve the utmost in disrespect for such immature and childish behavior.

In short, what we are calling for is a mature attitude about the situation. Women, talk to your administration and security and try to stay in populated, well-lit areas, but we don't need to tell you this. Everyone, No More Rumors, Period. Check your ID. You're an adult now.

Letters to Scholastic must be typed and include the writer's name, address and phone number. University students should include their year in school and college. Faculty members should include their department. All letters must be signed. Names will be withheld upon request in certain instances.

Scholastic reserves the right to reject letters that are libelous or obscene by the laws of the United States. Scholastic also will edit for copyfitting, grammatical or spelling errors and Scholastic style. Because of space, Scholastic cannot print all letters received.

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Naughty Bull Gets Death Penalty

Bummed Steer

Ever hear that expression about a bull in a china shop? Students at Colorado State University learned first-hand just what that scenario might entail. The *College Press Service* reported that a spooked steer broke loose from a research pen and ran amuck for three hours before campus police could control him. The 1,200-pound beast sent 400 students fleeing as it crashed through a dorm window and ran down a hall until it found a room it liked. Lucky students Matt Simons and Rick Lombardo later returned to their room to find their stereo a twisted mound of resistors and metal. The animal also stepped on a plastic shampoo bottle. As punishment for his rowdiness, the steer was sent to a slaughterhouse the next day. Officials told him not to come out until he had thought about what he had done wrong.



Worth The Effort?

If you've ever gone hiking and returned to find a tick with his little, blood-sucking head burried deep in your navel, then you'll appreciate the latest efforts of the Smithsonian Institution. *The Chronicle of Higher Education* informs us that the good folks at the Smithsonian sent its National Tick Collection, the world's largest, to Georgia Southern University. The one million specimens, repre-

senting 90 percent of the world's known species of ticks, required three semitrailers for transportation. James Oliver, head of the university's Institute of Arthropodology and Parasitology, will oversee research on the ticks. Science marches on.

Sexy Forum

The *Brown Daily Herald* reported that a forum entitled "Sex at Brown — Myths and Facts" was well-attended. The meeting was aimed at airing out some misconceptions about sex at Brown. During part of the forum, students answered some true/false questions such as "A clitoris is a type of flower," "A vulva is an automobile from Sweden," "A menstrual cycle has three wheels," "Semen is a term for a sailing enthusiast," "Masturbate is something used to catch large fish," and "A condom is an apartment complex." Let's hope that the curve was high on that test.

Consistency

According to *The Chronicle of Higher Education*, officials at the University of Dayton, a Roman Catholic institution, have proposed allowing students to pass out fliers telling people how to use condoms. However, students are still forbidden to either sell or give away prophylactics. Officials failed to mention whether this ban also included the new Trojan™ Magnum size condom.

Placebo Buzz

The *College Press Service* reported that University of Washington researchers got about 200 students drunk by leading them to believe they were drinking alcoholic beverages that actually weren't. G. Alan Marlatt of UW's Addictive Behaviors Research Center explained that chemical processes resulting from students' expectations lead them to feel drunk without actually drinking alcohol. The duped students confessed to feeling "buzzy," "a little blasted," and even made "gross sexual advances toward each other." Sober students usually advance in a more aesthetically pleasing fashion. □

edited by Tim Rogers

Virginal Vision

I had a vision the other day. Actually, I guess you would have to call it a "visitation" because it involved my being contacted by a celestial being, but a rose is a rose...you know. It started in the North Dining Hall. I was sitting by myself munching down yet another serving of Hungarian Noodle Bake when I nonchalantly picked up a table tent that was standing in front of me squeezed between the salt and pepper shakers. It was an advertisement for a trip to Medugorje, that town in Yugoslavia where old Notre Dame herself has been making daily appearances. It read like this:

**HOT BABES, COLD BEER, & THE
MOTHER OF GOD
COME ONE COME ALL AND SEE
YOUR CREATOR'S
MOM IN THE FLESH. MARY IN
MEDUGORJE ON
HER ETERNAL WORLD TOUR
ONLY \$545!!!!**



As I read the table tent, a frigid feeling crept from the base of my spine to the base of my brain. It was the sort of sensation you get when an escaped mental patient with googily eyes and a machete sits down next to you on an airplane. Then I felt something touch my head, and I shrieked in terror. Everyone in the dining hall looked at me as if I had just dropped a glass at the soda

machine. I had no time to be embarrassed though, for at that moment my soul leaped from my body, raced through the ceiling, looped around the Dome once or twice, and then rocketed straight into Flanner Hall.

Fortunately, my soul knew where I live. There I stood, without a body, in the middle of my room. I was already a bit shaken up, but imagine my surprise when I noticed the angel sitting on my couch. He shone with all the shimmering brilliance and marvel of heaven and was playing Nintendo. "Pat," he said grabbing my hand, "my name's Gabriel, the Archangel. How's it goin' big guy?" I just nodded. "Hey, I hope you don't mind me turnin' on the 'Tendo." I told him I had no problem with that. "Anyway, big guy, I hear you don't believe in this Medugorje business. Well, I know it's a tough thing for the thinking mind to grasp, but lemme point out a few things." He opened up his briefcase. "First off, lemme give you a few of our brochures and an official, heaven-stamped Medugorje program." He handed me a book the size of a telephone directory filled with pictures of starry eyed pilgrims and McDonald's ads. "Let me assure you, pal, Medugorje is for real. Mother Mary is there as we speak dispensing wisdom the way only she can. Now what's your problem with that?"

"I don't know," I said with trembling voice, "it just seems a bit silly that the Mother of the Maker of all we see and hear, think and feel, eat and don't eat, is regularly visiting some kids in Yugoslavia for coffee and donuts."

"Well, buddy boy, just wait a few years when she starts visiting a bunch of left-handed ex-baseball players in Goshen. But don't worry, I can cure all your doubts right now with the official, Holy Spirit-endorsed Medugorje video." He popped the tape into

the VCR. More starry eyed pilgrims, crying believers, hands raised to the sky, and Lee Iacoca cars-with-air-bags commercials. I could not stand it.

"Listen, Gabe, they can make movies slightly more visually stunning than this. After seeing Star Wars, why should I believe this?"

Gabriel did not take my outburst too well. "All right you uni-browed bonerack, you're gettin' the special treatment!!!!" And then it happened again, my soul went on a little trip. Over the land, over the ocean, to a place far, far away.

I landed in a parking lot filled with the dumbest looking sub-compact cars I had ever seen. Oh my God, I thought, I'm in Yugoslavia. I noticed a dull hum in the distance. It churned away like some big, useless machine. I walked towards it, and as I drew closer I saw a gigantic crowd. The flock was gathered on a grassy field. Their heads were bent towards the ground, and they were whispering to themselves. I moved through the group effortlessly until I came upon a little girl standing in front of a hut. "Today," the girl announced, "She says to fast, pray, and stop buying mini-vans. They are ugly." The people whispered a little louder. This is stupid, I thought. Suddenly everyone on the field turned and looked straight at me. They were not pleased. The little girl's eyes started to glow. The hut burst into flames but did not burn. A terrifying stream of light shot from the clouds and split the earth in two.

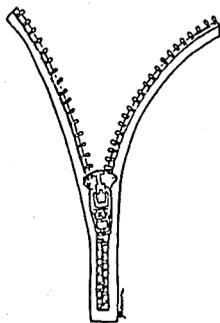
Then I was sitting at a desk in O'Shag. I had been gone for a long time, and I guess my body had been going to class without me, because it was in the middle of bombing another German test. □

by Patrick Cummings

SCHOLASTIC

Ancient Sumeria And Your Fly

Dear Dr. Head: I was contemplating my navel the other night when my attention strayed. My eyes wandered a few inches below my belly button to my zipper. I was stunned when I noticed three mysterious letters emblazoned on my fastener. They are "YKK." While these letters don't really bother me, I am bewildered. I mean, why not some other letters like "EPT" or something? What's the story?
Lance Weed, senior, off campus.



Lance, an idle navel is the devil's workshop. The answer to your question lies with the ancient Sumerians. They worshipped cats and also the letters "y," "k," and "q." Historians are still unsure why. The owner of the world's largest zipper manufacturing company, Ralph Phlagstone, traced his lineage to ancient Sumeria. Phlagstone discovered that he is the direct descendant of a Sumerian king's personal embalmer. He vowed to recognize his heritage by printing the sacred Sumerian letters on every zipper that left his factories. Phlagstone had room to print all three letters, but he chose to repeat the letter "k" because he has hated the letter "q" ever since grammar school. It was there that Phlagstone got an "OK" instead of an "OK +" because he couldn't properly form the letter "q." That's the story behind your zipper.

Dear Dr. Head: At some point, malodor is a problem for everyone. Usually the problem can be cured with a healthy dose T25 (the miracle ingredient in Scope™). However, my olfactory sense has been besieged for the past month by an invisible, silent attacker, who cannot be defeated by even the strongest air freshener. Every time I enter my room, I am smacked in the face by a terrible stench. Though I have heard many descriptions of The Smell, the one I have heard most often is "a mixture of rhinoceros dung and camel breath." I have been assured that the resemblance is striking. Both my roommate and I practice good hygiene, so The Smell's origin remains a mystery to us. My question, Dr. Head, is this: Aside from clearing out the room, fumigating, and scrubbing the walls, how can I kill this smell? I need an answer quickly. You are my only hope for social salvation.

Rolando de Aguiar, freshman, Alumni.

Rolando, after reading your letter, I immediately organized a crack team of investigators to find out where The Smell is coming from. Their findings were surprising. They tell me that Alumni Hall is the actual center of the universe. I contacted Stephen Hawking and he verified this fact. My investigators then examined a floor plan of your dorm and discovered that your room is the epicenter of Alumni. What is happening should now be obvious. Being the true center of the universe, the focal point, your room is so massive that odor cannot escape it. I did some spectography and confirmed my suspicion. The only way to kill the smell is to move the center of the universe — maybe to Pangborn.

This world is a troubling place. Most everything should confuse you. If it doesn't, then your ignorant and unobservant. Prove to yourself that you're neither and send Dr. Head a question. Mail it to Dr. Head, care of Scholastic, 303 LaFortune. Include your name, year, and place of residence, or Dr. Head will send people to your domicile to rough you up. Dr. Head reserves the right to edit the heck out of your stuff. □

I Survived CMJ's Music Marathon '90

WVFI Music Director Jeff Jotz shares his harrowing tales of run-ins with music industry greats (and talks about tons of great bands, too.)

From Wednesday, October 24 through Saturday, October 27, I attended the CMJ Music Marathon '90 in New York City. Four straight days of attending seminars in addition to live (and very LOUD) performances has finally taken a severe strain on my wallet, my health, and my hearing. Fortunately, I survived the ordeal and lived to tell about it.

"CMJ" stands for the College Music Journal, a music magazine that college radio stations, record labels, and artists read to keep abreast of the latest in alternative rock, reggae, rap, jazz, world beat, and metal. I guess that it could be called the "trade paper" for us college radio types.

Every year, CMJ hosts this huge convention, the Music Marathon, and hundreds of college radio DJ's, programmers, and music directors descend on the Vista International

Hotel in lower Manhattan like hungry locusts to snatch up every promo CD, tape, album, poster, and T-shirt they can get their grubby little college hands on. Joining them are armies of record label reps, producers, and artists, who either jump in with the college radio people to gobble up the promo stuff or give it away to be gobbled. While I did describe the marathon as an exhausting experience, it was also incredibly informative, educational, and a whole ton o' fun.

Wednesday, October 24: I arrived in New York that evening for the Music Marathon Live! club showcases. For the entire week, artists such as 24-7 Spyz, Lemonheads, 3rd Bass, Redd Kross, Bullet LaVolta, Robyn Hitchcock, Mudhoney, and several hundred more will perform. That night, I opted to see Bitch Magnet, Crawl Pappy, Helmet, and Cop Shoot Cop at CBGB's, the legendary "home of underground rock" that spawned



Courtesy CMJ

KRS-ONE of Boogie Down Productions was the keynote speaker of CMJ's Music Marathon '90

such superstars as the Police, the Ramones, and the Talking Heads. The two outstanding bands of this fine evening proved to be Bitch Magnet and Helmet.

The first band onstage, Bitch Magnet,

hailing from North Carolina, has a new LP out soon on Communion Records. Vocalist/bassist Soo Young and his two companions blasted through a short, harsh set, mixing old tunes from their last releases (*Star Booty* and *Umber*) with new material.

Helmet turned out to be the most pleasant surprise out of all the bands that I saw at the Music Marathon. Helmet is a four-piece band from New York City, and this band quickly grabbed the attention of the CBGB's crowd. Virtually all of their material was from their new debut LP, *Strap it On*, released on Amphetamine Reptile records. Vocalist/guitarist Page Hamilton ripped into a tight, industrial-cased set of power punk that nearly blew my ears off with his piercing and ragged screams. John Stanier's overwhelming drums blended well with Henry Bogdan's bass and Peter Mengede's accompanying guitar. All in all, these noisy four young men were a very entertaining surprise.

Thursday, October 25: This was the day that all the seminars were to begin, and Thursday was entitled "college day" on my program. While there were many different seminars to choose from, the only one of worth was the talk given by the legendary Henry Rollins. In the early eighties, Rollins was one of the main forces behind the hardcore legends Black Flag. Since then, he has formed his own band, Rollins Band, written several books, and frequently embarks around the world on spoken-word tours. Currently, he has released an album with his fellow bassist from Rollins Band, Andrew Weiss, and named the duo Wartime. While Wartime is a distinct departure from past Rollins projects, 'ol Hank proved at the talk that he is a humble but energetically brilliant man. The energy in this guy's ten-minute talk alone could power New York City for a year.

That evening, I traveled to the West Side to witness Reign Sanction, the Fluid, Primus, and Naked Raygun at the Marquee. The first act, Reign Sanction, was the second "pleasant surprise" of the week. The ages of this



Famed Seattle producer Jack Endino of Skin Yard was one of the many rock business greats on hand for the CMJ Music Marathon '90.

musical trio from Florida are 17, 18, and 19, and having never heard their sound before, I can only say that they have the potential to be the next Dinosaur Jr., dazzling the crowd with their unique blend of psychedelic grunge rock. After the show, I spoke with Reign Sanction, and they informed me that they have been performing together for six years, and that they currently were signed by Seattle's famous Sub Pop Records. Their latest experience was getting stoned with Sup Pop founder Bruce Pavitt, and I was immediately impressed by these three clueless Floridian teenagers who looked like they walked out of Jeff Spicoli's smokin' van in *Fast Times at Ridgemont High*.

Denver's Fluid followed, and they rocked extra hard with their Jim Morrison-like vocalist and their seventies punk in the tradi-

tion of the Stooges and MC5. I was really bummed when vocalist John Robinson didn't take his characteristic dives into the crowd during the Fluid's set. Primus, the funk-rock trio who just released *Frizzle Fry* on Caroline records, wowed the metalhead crowd. Primus' endless headbanging jams were a sorry excuse for a band compared to *real* funk gods like Notre Dame's own Tartar Gun. Chicago's Naked Raygun loudly proclaimed their title as the guardians of classic hardcore punk, pleasing the older set in the audience with such covers as Cheap Trick's "Surrender" and The Jam's "This is the Modern World."

Friday, October 26: This day proved to have the more interesting seminars, most notably being the one entitled "Freedom of Speech: Shhh...Big Brother's Listening."

Let me assure you, it was a very emotionally charged seminar; it scared the bejeezus out of me.

Feeling depressed and hopeless, I ventured back to CBGB's to see Skunk, Happy Family, the Blake Babies, and Buffalo Tom. Skunk, a trio from the Garden State, grinded their guitars with a tribute to old Soul Asylum records. While I loved Skunk's debut LP, *Last American Virgin* (Twin/Tone), I was found their live show to be lacking. Exactly *what* it was lacking, I wasn't sure, but I still was let down. Maybe it was having to pay \$3.50 for a bottle of Rolling Rock that let me down.

The Blake Babies took the stage a while later, and I was held wide-eyed by the remarkable eeriness of the diminutive singer/bassist Juliana Hatfield. Her voice was striking and unforgettable. These Bostonians built a unique mixture of jangly guitar and quirky vocals, and it proved to be an impressive sight. The crowd was as impressed as I was by these Mammoth Records recording artists.

The *best* act of the entire Music Marathon were also from Boston — Buffalo Tom. Buffalo Tom's lead vocalist and guitarist Bill Janowitz exploded with such emotion and passion that I almost had a religious experience right there in the crowd. Buffalo Tom ripped apart the enthusiastic and responsive crowd with Dinosaur Jr.-soaked classics from their self-titled debut LP, while adding such rockers as "Birdbrain" from their upcoming album on Beggars Banquet/MCA. Bassist Chris Colbourn and drummer Tom Maginnis added to Janowitz's emotional tour de force while overcoming numerous technical glitches. During many tunes, Janowitz would just break into a maniacal guitar jam, with eyes clenched, teeth gritted, and sweat gushing down his face. Quite simply, it was amaz-

ing. If you're going to listen to one of my articles *once* in your four years here, listen now and see Buffalo Tom when they come to your town. You'll be glad you did, *trust me*.

Saturday, October 27: This evening, I decided to jaunt on down to the Pyramid Club to see three Chicago bands: God's Acre, Wreck, and Precious Wax Drippings. God's Acre consists of three long-haired dudes who just released their first album, *Ten Gospel Greats*, on Wax Trax Records.

crisp. The tinny, metallic banging of Bart Flores' drums complemented well Dean Schlabowske's vocals and guitar. They played through their Albini-soaked set flawlessly, blowing out my eardrums with razor sharp perfection and ranting vocals.

Precious Wax Drippings walked out on stage with half of the band looking like they just stepped out of a London mod club circa 1968. Having announced that their debut LP, *After History* (Amoeba Records), has just sold 100,000 copies, they kicked out the

jams with a very catchy and convincing set which earned them the title of, "My Favorite Chicago Band." Their show was hard, emotional, and damn potent, intoxicating the crowd with musical prowess.

After all that, I was a ragged and worn-out little Music Director. The week opened my eyes to alternative rock in the past, present, and future. It scared me, it educated me, but it also gave me ideas on how alternative music may provide a different choice for those confronted with the artistic rape that "rock and roll as commodity" and the resurgence of both "classic rock" and right-wing radicals which threatens the future of America's true counterculture. A sticker that SST

Courtesy CMJ



CMJ's Music Marathon is probably clege radio's most important event.

Their set showed that they are Chicago's answer to that grungy Seattle sound. Peter Houst's screaming vocals highlighted his fellow cohorts' versions of the new songs from the LP, adding a phenomenal version of the 70's band Mountain's song "Mississippi Queen" to their set (that cowbell really struck me).

Wreck, having just released their first full-length LP on Wax Trax/Play it Again Sam Records, sounded piercingly sharp and

Records' representatives Ron Coleman and Greg Ginn (former member of hardcore heavies, Black Flag) handed out to us college radio hacks best expressed the mood at the Music Marathon. It read: "Corporate Rock Still Sucks." 'Nuff said. □

by Jeff Jotz

Jeff Jotz, as you've hopefully figured out by now, is the Music Director at WVFI and a regular contributor of music articles at Scholastic.

Memphis Belle

yet another corny war movie that wants to waste your time

Colonel Wintergreen, Air Force P.R. man for the Memphis Belle bomber, tells the audience at the very beginning what they are going to get for their \$5.50 when he describes the background and personalities of the ten young men who fly the World War II B-17 bomber. Thus ends all character development and the audience knows it is in store for another version of the grade-B Hollywood war movie in which the United States always wins, and where the action is twice as important as anything the characters have to say. The only ingredient this corny and predictable movie is missing is John Wayne. Even the Duke would not have helped this film, however.

Memphis Belle is the true story of the B-17 bomber of the same name that was the first of its kind to complete 25 missions with its entire crew and plane intact. The movie follows the crew before and during their perilous twenty-fifth mission. The audience already knows that the crew is going to complete their mission from the schmaltzy tone set at the beginning, so the only real suspense is the familiar war movie theme of "Who is going to die next?" The characters are so poorly developed, that by the end the

audience does not care who lives or dies.

Col. Wintergreen (John Lithgow) makes good on his promise of action, though. Director Michael Caton-Jones' camera lets the audience really feel what it must have been like inside a B-17 bomber on a raid over Germany. Caton-Jones puts us in the different crew members' positions (tail-gunner, bombardier, navigator, etc.) in the same manner director Tony Scott did for *Top Gun*. These action sequences would be the only reason to waste money on this movie, because the characters are so flat.

After introducing the audience to the crew, writer Monte Merrick attempts to develop them through predictable, uninteresting conflicts. For example, Rascal (Sean Astin) continually kids Virgil (Reed Edward, Diamond) about being a virgin. A fight ensues between them and they glare at each other for the rest of the movie until — anyone? The six-year-old next to me in the theater said to his mother, "Virgil is going to save Rascal's life." Monte, I think this kid is telling you something, like maybe you should try writing for *Hee-Haw*.

I felt bad for the actors trapped in their roles with absolutely no depth to their characters. The usually superb Lithgow seems to be spinning his wheels as Col. Wintergreen. Matthew Modine seems disinterested in his role as Captain Morgan and appears to be longing for his *Full Metal Jacket* days. The rest of the supporting cast is forgettable with the exception of Harry Conick, Jr., the Frank Sinatra-sound-alike who sang on the soundtrack for *When Harry Met Sally*. He plays an intriguing country boy/ crooner who endears himself to the audience with his likeable "Aw, shucks" attitude.

Memphis Belle might have been a decent movie if the writer had concentrated more on character development. The appalling lack of it leaves the audience feeling empty and cheated because they cannot identify with characters so insipidly shallow. The producers, David Puttman and Cathy Wyler from *Chariots of Fire*, bill this as a "feel-good" movie. The one feeling I had upon leaving the theater was that I should have rented *Flying Leathernecks* with John Wayne and saved myself \$5.50. □

by Noah Cooper

Visiting Royalty Graces Notre Dame's Stage

In this year of general good fortune at Notre Dame (Fr. Ted's new book, #1 in football again, the absence of the gaudy "F" on Fisher Hall), we enjoyed another treat last weekend, courtesy of the Office of the Provost. The Notre Dame community delighted in the company and talents of five touring Shakespearian actors from the London stage. While casual observers perceived this visit as just two performances of *As You Like It* and one of *Kathleen ni Houlihan's Sons and Daughters*, the actors gave us much more than what was printed on the publicity posters.

During their stay, they visited seventeen classes, gave two poetry recitals, and performed the aforementioned two plays. They worked with students by answering questions, performing experiments, and giving sage advice. I caught up with them at two separate Shakespeare classes and saw their production of *As You Like It* on Thursday night in Washington Hall. From watching them teach and perform, I learned a lot about how professional actors approach their work, and I also learned to appreciate their work much more.

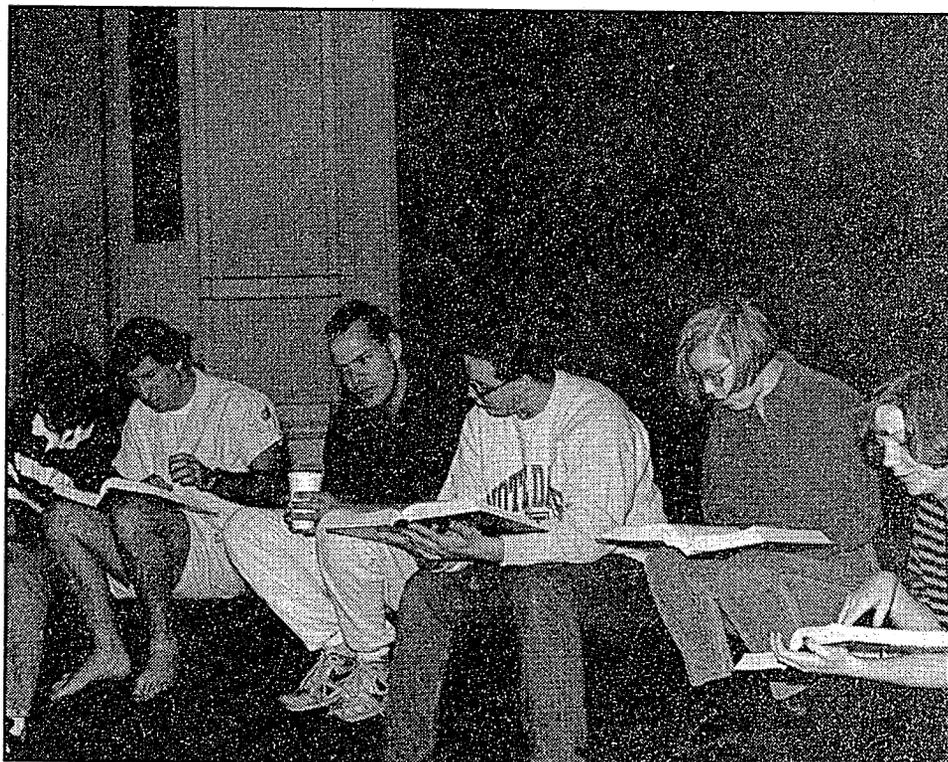
The actors came from such companies as the Royal Shakespeare Company, the National Theatre of Great Britain, and the BBC Shakespeare Series to join a program developed by A Center for Theatre, Education, and Research (ACTER). ACTER is an international research and performing arts organization based in London and the University of California in Santa Barbara. Through ACTER, students all over the

country get to spend time with some of the finest actors from some of the most famous theatre companies in the world. Through the Office of the Provost, these actors were invited to Notre Dame to share their talents.

The company included Geoffrey Church, Miranda Foster, David Howey, Stephen Jenn, and Alison Skilbeck. Each has had various stage and screen experiences which will be highlighted in an accompanying story. Their respective program biographies

are enough to weigh down the jaw of any aspiring actor on this or any campus, and the company they keep is among the best in the world. This professionalism shows in their performances.

An interesting aspect of this production is that, unlike the tradition in today's theatre, there is no official director for *As You Like It*. Some of the actors claim that, for the works of Shakespeare, that is how it should be. There were no directors in the sixteenth



Marl Okuda

Geoffrey Church assists Paul Rathburn's Shakespeare class during the ACTER visit.

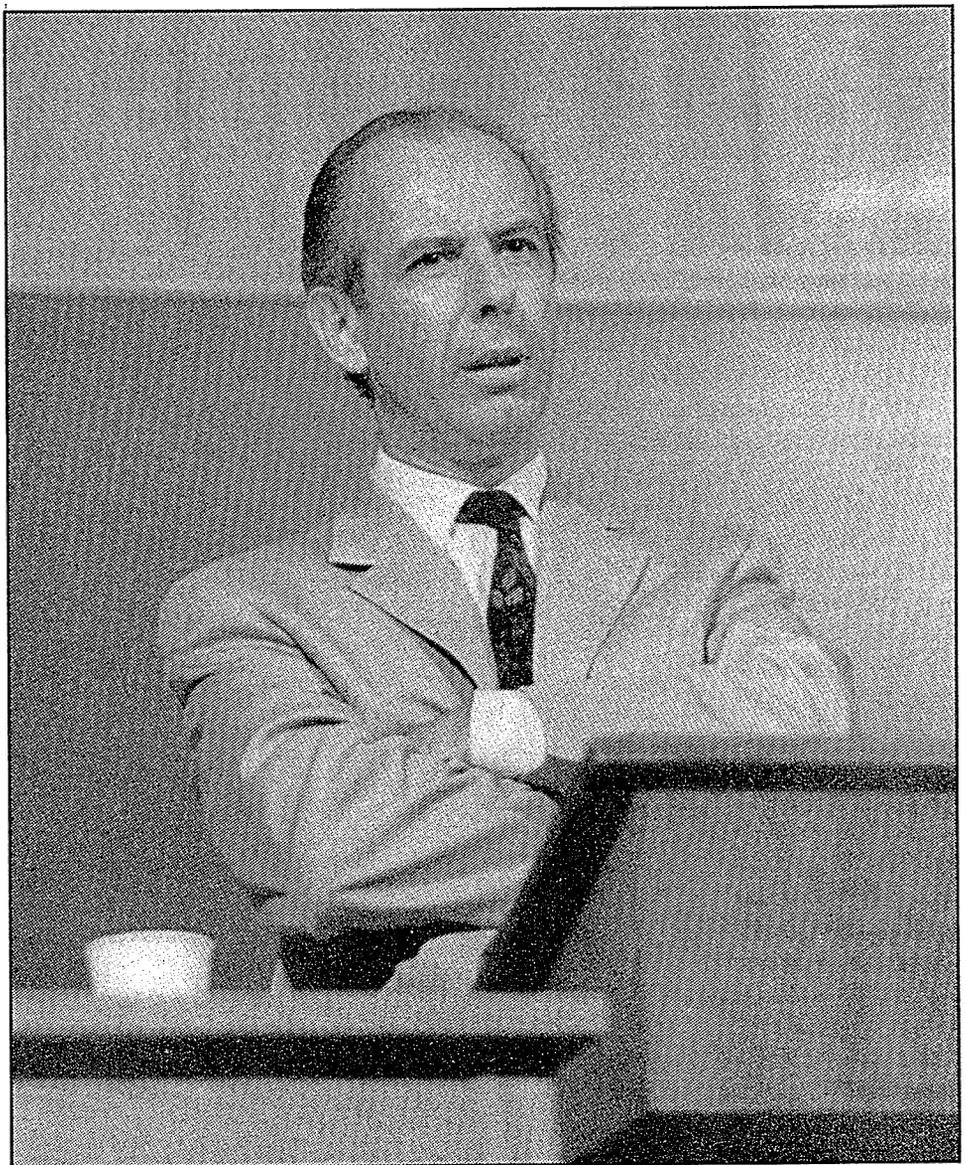
century (Shakespeare himself was an actor in his own company), and these actors use no director in an effort to capture the ensemble nature that Shakespeare intended. Church pointed out that the director has become the center of the production only in the last 100 years.

In this group, the actors direct each other, suggesting changes and offering criticisms as they go along. Without a director, the actors must come to terms with each others' processes. One jokingly referred to it as "directing by committee" and another admitted that there was a lot of arguing. They claim that it was not very hard to direct themselves because all the clues to blocking and reactions are in the words themselves.

Another untraditional aspect of this production is the use of contemporary costumes, as opposed to the Elizabethan doublet and hose in which most Shakespearean actors are dressed. When asked why they chose to dress in what was mostly black and white street clothes, their answer made perfect sense. They explained that they preferred to do it that way because that was the way Shakespeare had done it. All of his plays were written in the contemporary (Church was quick to point out that even the historical plays such as *Julius Caesar* contained no mention of togas, but of doublets and hose), but the theatrical tradition has dictated that because Shakespeare wrote about Elizabethan-style clothes, actors should dress in the Elizabethan style.

These actors see *As You Like It* as a timeless piece, capable of being portrayed in any time period. Such "time-shifting" is a common practice of late, as evidenced by Catholic University's production of *The Taming of the Shrew* that visited campus earlier this semester, which set the play in the 1920's. *As You Like It* does not ascribe to any certain time period, but the costumes are definitely from the twentieth century.

The most obvious advantage of wearing simple costumes is that it was very easy for the actors to change character quickly, which they were called to do with alarming frequency. Because there were only five actors sharing twenty-four parts, actors would sometimes have to switch from one character to another in the blink of an eye. These changes were usually signified by the use of specific props, such as a pipe or a hat, or a slight change in costume. Although



Mari Okuda

Miraculously, David Howey played three roles in the final wedding scene of *As You Like It*.

hard to follow at first, the playing of multiple roles added a fresh dimension to what could have been a standard show.

The actors were marvelously successful in their transitions from role to role. Especially notable were the wrestling scene, where Church fought himself (and won), and Jenn's riveting transformation from Jaques to Adam after the famous "Seven Stages of Man" speech. The transition adds to the "All the world's a stage" speech, because he ends the speech by entering the final, elderly stage. Foster and Skilbeck were equally excellent, at first playing the loving cousins, then the woodmen and the nameless lords who seek out the banished duke.

Howey is to be commended on his ability

to alter his voice to distinguish every character he portrayed. He lisped hysterically as Duke Frederick in a voice reminiscent of the old priest in *The Princess Bride* ("Mawwiage is what bwings us twogethah todayyy...."). Howey played three characters in the final wedding scene, a Herculean feat in itself.

Using only seven chairs and a footlocker as their sets, the actors took advantage of their "minimalist" setting to spark the imagination of the audience. In this way, the play's success depends upon the audience, making them more involved in the act of creation. The actors ignored the wings, leaving the stage only for intermission. Because they were constantly onstage, they

had no time to relax. Jenn joked about this device, saying, "Wings are very safe, and I miss them."

On Wednesday of last week, I sat in on a Shakespeare class featuring Foster and Jenn. The first thing they suggested about reading Shakespeare's plays is that they should be studied as scripts, not texts. All too often when we study Shakespeare's plays, we get so caught up in the beauty of the language that we forget his goal in writing them. He wrote his works to be put on the stage, not to be examples of iambic pentameter. Theatre, Foster said, is the final object.

In class on Wednesday, students were able to show-off their own acting prowess. Two students read a scene from *The Taming of the Shrew*. As they read it the first time, Foster and Jenn went over the scene line by line, drawing meaning from the text. The students came to a greater understanding of the scene as they went over it, because the actors taught the students to draw real meaning from Shakespeare's words. For example, they were taught that successive short lines signify a fast-paced scene. Because the actor draws his own meanings and stage directions from the script, each portrayal of every character is his own.

This free interpretation of the text means that scenes can be set up in any number of ways. On Thursday night, we saw how free interpretation also lends itself to improvisation. The actors' professionalism was tested when the untimely arrival of the free-flying "Washington Hall Bat" distracted the audience. The quick wit of Jenn saved the day as, during one of the bat's laps, he had a line that referred to "all sorts of wild beasts"

running around the forest. On that line, he gestured to the bat, a move that drew cheers and wild applause from the crowd.

Later, I learned that all the actors were waiting for any opportunity to incorporate the bat into the show. "Was it a bat? We decided it was a bird," said Jenn. Church said that everyone wanted to ad-lib the bat, and that Jenn was the first to get the opportunity. The actors' first reaction to the bat was not to fight its presence, but to take advantage of it. They sought to include the problem, not be distressed by it. That way the problem became a part of the show, not a detriment to it.

Church was in the Shakespeare class on Friday, fielding more questions. He said that the program is part of an ongoing project

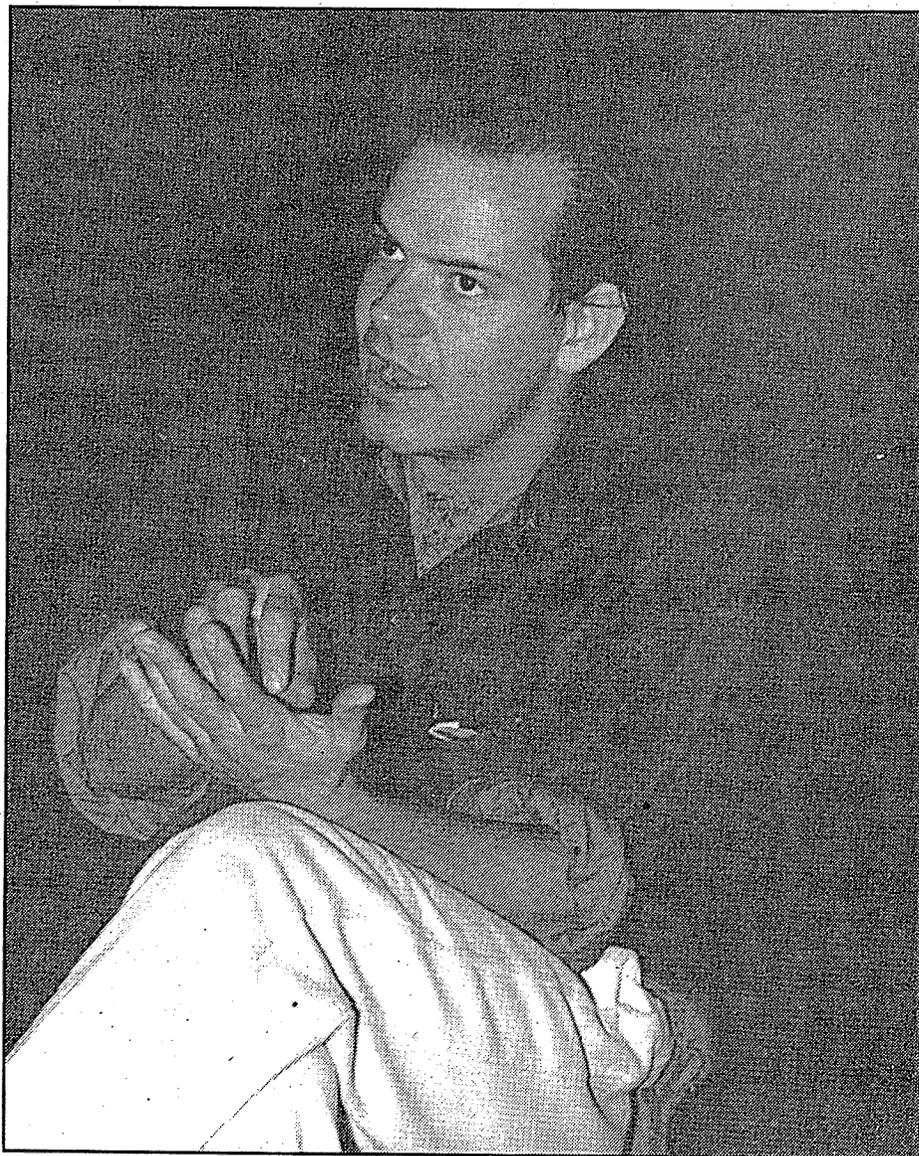
that began seven or eight years ago. They started as a recital series, much like the poetry recitals given during the week. The group then began doing small-cast Shakespeare shows, experimenting with different plays. He cited *Twelfth Night* and *As You Like It* as two plays that best suit the form of a five-person cast. He appreciates the format because by playing multiple roles, everyone knows the play inside-out, rather than everyone merely learning their own parts. Knowing all the parts leads to a fuller understanding of the show, and allows the actor to place his characterizations in context.

Church said that he tries to avoid "learning" lines by rote. He explained that most lines sink in after three or four rehearsals.

Foster and Jenn had said that acting is all about *re-acting*, and Church agreed with them. He said that the best way to learn lines is through reactions to other characters. Interaction is limited by rote learning, but if the actors work together on blocking and characterization, it can only help the performance.

On Thursday night, we saw how the actors interpreted the script and worked together. Their use of simple, contemporary clothes, multiple roles, and no set made *As You Like It* a production to remember. And the lessons they taught us in class showed us how real actors approach their work. Those of you out there who missed these fine actors missed something truly memorable. If they come back next year, be sure to get your tickets early. □

by David Foster



Mari Okuda

Rather than rote memorization, Geoffrey Church believes that blocking and characterization are most effective when learning lines in a play.

...From the Washington Hall Stage

Actors from London bring diverse experience to Notre Dame

In weeks past, it was difficult not to notice the prominently placed posters announcing the scheduled performances of a group simply called Actors from the London Stage. As advertised, this group of actors performed Shakespeare's *As You Like It* and a modern program entitled *Kathleen ni Houlihan's Sons and Daughters* at Washington Hall at the beginning of November. But who exactly are these actors and how is it that the University of Notre Dame is fortunate enough to be hosting such a talented troupe?

The Actors from the London Stage are just as their name suggests. All five members are professional Shakespearean actors; and all hail from the London Stage, coming to us from such companies as the Royal Shakespeare Company, the National Theatre of Great Britain and the BBC Shakespeare Series. These men and women are actually involved in a residency here at Notre Dame as part of an educational program developed by A Center for Theatre, Education and Research (ACTER), an international research institute, educational center and theatre company based in London, England, and the University of California Santa Barbara. The Office of the Provost of the University of Notre Dame worked together with ACTER to bring the actors to our own Washington Hall. Their presence enables Notre Dame students and faculty not only to enjoy the entertainment aspect of their art, but also to discuss the literature and the art of theatre in depth with some of the world's finest actors from some of the most renowned companies.

Geoffrey Church began his career in theatre at the Royal Court's Youth Theatre where, in addition to several other accomplishments, he devised and directed a new version of *The Bacchae* called *God's Teeth*. He received his formal training at the Central School of Speech and Drama in London. He has also appeared in association with the Royal Shakespeare Company and

the Royal National Theatre.

Miranda Foster received her training at the Webber Douglas Academy of Dramatic Art in London. She worked in repertory at Theatre Clwyd in Wales, and at the Duke's Playhouse, Lancaster, and then played Juliet in *Romeo and Juliet* at the Bristol Old Vic. In 1983, she joined the Royal National Theatre, playing the role of Dulcimer in John Marshton's *The Fawn*. While with Royal National Theatre, she has also appeared in many other roles.

David Howey, is not only an actor but a director and a teacher as well. He received his formal training at Durham University and has since worked with the Royal Shakespeare Company. Especially notable is his work with acclaimed directors Trevor Nunn, Howard Davies and Nicholas Hytner. Howey has worked at Theatre-in-the-Round at the Royal Exchange and at the National Theatre with Sir Laurence Olivier.

The third male in the ensemble is Stephen Jenn. Trained at the Royal Academy of Dramatic Art in London, he has worked extensively with the Old Vic Company and with the Royal Shakespeare Company (RSC). He played opposite Faye Dunaway as Bravo in *Circe and Bravo*. His television work includes drama for the BBC, and a miniseries for Warner Brothers and CBS.

Rounding out the group is actress Alison Skilbeck. Skilbeck began acting at Oxford University. Before becoming a full-time actress, she lectured in languages and presented a Spanish language program for the BBC. She spent five years with the Theatre-in-the-Round, cast in a wide variety of starring roles. She has worked extensively in London's West End, in Repertory Theatre and on BBC television and radio. Skilbeck is also a director and a teacher. Her work as a director includes a revival of *The Green Bay Tree* and a production of Gerald Killingworth's *Days of Cavafy*. She teaches and directs actors

and singers at the Guildhall School of Music and Drama, The Actor's Centre in London and at the Centre de la Voix in Royaumont, France.

The actors' combined efforts led to the productions of *As You Like It* and *Kathleen ni Houlihan's Sons and Daughters*. Shakespeare's *As You Like It* definitely emphasized the versatility of each of the artists. Though the Actors from the London Stage ensemble numbers only five, the production presented was a full-length version, requiring each actor to play several roles throughout the course of the show. For example, Geoffrey Church was cast as Orlando, William, Corin Charles, and a Page. Therefore, the audience must throw aside disbelief and employ its imagination. As Homer Swander, director of ACTER, states in the program, "We believe in the play, in the power of Shakespeare's words in performance, and in the rich possibilities created by the imaginations of a participating audience. We insist in the simplicity of that: words, actors, theatrical space, audience, everyone playing. In the simplicity lies the magic. In the simplicity lies the heart of Shakespeare's gift to all of us."

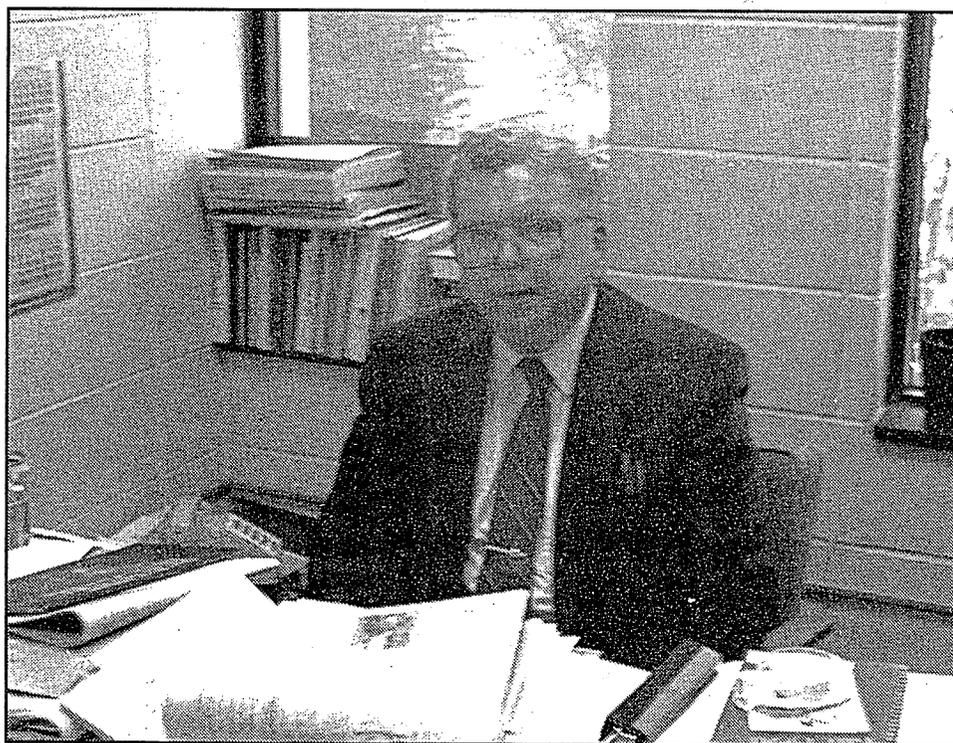
The other production, *Kathleen ni Houlihan's Sons and Daughters*, was called a "modern program." Devised by Sam Dale, it featured several dramatic readings from various plays. So why the title? Kathleen ni Houlihan is one of the ancient poetic names for Ireland.

Hopefully, the future will bring other such opportunities to increase our appreciation of theatre. As Homer Swander says of *As You Like It*, "Our work is to find and to present the Shakespearean gift. Our responsibility is to open it as directly as possible to the creative powers of your imaginations. Then, you make it yours, you take it away with you, it lives in your lives." □

by Megan R. Thomas

Faculty Senate Pushes for More Say in University Policy

Elected faculty members organize to influence academic and student life through evaluation of policy and interaction with both students and administrators



Vu Tran

Professor Conway heads the faculty senate. He is the only faculty senate member who has been with the organization since its founding.

On November 20, 1967, a group of faculty members met in the office of Rev. John Walsh, C.S.C., then Vice President for Academic Affairs, to organize the first meeting of the Faculty Senate and thereby give the faculty a greater voice in the governing of the university. The current chairperson of the Senate, Professor Paul Conway, professor of finance and business economics and the only member of the Senate who has been continuously involved since its advent, cites turmoil in education as another part of the reason for the birth of the Faculty Senate. Campuses across the country were experiencing severe student

unrest due to political, social and educational conditions. Faculty members felt there was a need for input from the professors' point of view, thus the Senate was conceived.

According to the Faculty Handbook "the Senate seeks to formulate faculty opinion and for this purpose may, at its discretion, conduct faculty meetings and referenda". Professor Conway says that the Senate is open to discussion of any subject concerning both faculty and students. At the first official meeting of the Senate, Father Hesburgh suggested an impressive agenda including faculty student relations, the

grading system, flexibility or inflexibility of curricula, the Academic Calendar, evaluation of various programs within the university and their relationships to one another, evaluation of the Freshman Year of Studies program, evaluation of admission standards and procedures, development of graduate education, and leaves of absence.

The Faculty Senate is composed of fifty-three members. Representatives are elected by their peers from all the Colleges, the Law School, the library, the ROTC staff, and Special Professional Faculty in proportion to the size of the faculty in each division. Two members of the Senate are elected from

the emeritus faculty. There is also a representative from the undergraduate student body as well as the graduate student body. A unique aspect of the Senate is that all members are elected. The group is made up entirely of faculty members and the only way a member of the administration can be a representative is if he or she is actively teaching.

The group has no governing power, but focuses rather on discussing issues which concern the faculty and presenting these issues to other committees which do have the power to make appropriate changes. The Faculty Senate works closely with the Academic Council. The Chairperson of the Faculty Senate is automatically on the executive committee of the Academic Council and the Senate has the right of agenda, meaning whatever is discussed at a Senate meeting is put on the agenda of the Academic Council. Professor Conway claims that about eighty to ninety percent of the items on the Academic Council's agenda have their root in the Faculty Senate. It is through this channel that most changes are initiated. While the Academic Council has been meeting twice a semester, the Faculty Senate meets every month. Close contact with the administration is maintained by meeting with the President and the Provost on separate occasions during the year.

The Senate has addressed a variety of issues in the recent past. Its actions helped to create the Faculty-Student Committee on Women. The members also recently confronted the problem of maternal and paternal leaves of absence for childcare and the necessity of extending tenure in such a situation. The senate's current project is a reflection of its very reason for existence: the role of faculty in governance. Last year on Labor Day the Senate sent a letter to all faculty members discussing the question and inviting comments. From the response a survey was formulated with great emphasis placed on the questions being fair and unbiased. After the surveys had been completed by the faculty the results were shared with the administration to avoid any possibility of accusations of biased results. The Faculty Senate hoped that the university would then form a committee on governance, separate from existing committees. Unfortunately, the

administration did not agree, but they did give permission to the Faculty Senate to form such a committee on their own. The Senate is now in the process of doing this. Letters have been sent to all faculty members asking them to volunteer or recommend someone they feel would serve well on such a council. The members will be all be elected by members of the faculty in the same proportion as the Senate is comprised of. None will be appointed. Once the election is complete the new committee will work to interpret the results of last year's survey. Working completely separate from the Faculty Senate and the Academic Council, the members will consult with many outside sources, hopefully to reach a conclusion about the meaning of the survey and make suggestions for improvement.

The survey focused on the opinion of the faculty about their role in university governance. The response was very good, with only six percent of the faculty not returning the survey. It appears from first glance that the faculty feels that they do not have enough voice in the university governance. Eighty-five percent of the respondents agreed that the governing bodies made up primarily of elected faculty members should play a more prominent formal role in policy making. There is doubt about the effectiveness of existing governing bodies, with only fourteen percent of the respondents feeling that the Academic Council plays a meaningful role in policy-making. It can be argued that almost anyone would answer that they would like a stronger voice in governance when asked. This will be the role of the now forming committee, to face these arguments and to determine if these concerns are legitimate.

Other questions asked more specifically in which areas the faculty felt it was necessary for the university to solicit the opinions of the professors and staff. The concluding question of the survey asked the respondents to rank what he or she felt would be the best course of action from a given list of possibilities: Fifty-five percent thought it best to seek to restructure existing structures for participation in the governing of the university. Pursuing a policy of collective bargaining, dissolving the

Faculty Senate, and leaving the situation as it is were the other solutions provided and ranked by the faculty in that order.

These projects all focus on the needs of the faculty and assuring that their voice is heard by the administration. The Senate does not, however, exclude students from its discussions. "The Senate will play an active role in student affairs whenever asked," says Chairman Paul Conway. He cites examples of the Senate's concern for the relationship between athletics and academics and the support the Senate gave to the push for the formation of Safewalk. The undergraduate and graduate representatives are free to participate in discussions as much as any other member. Christine Labaree, a junior Arts and Letters student and the undergraduate representative, sees her role in the Senate as a way for student government to bring up issues to the faculty and vice versa. She feels that it is a useful way for the faculty to get together and present their concerns to the administration. "I don't think it hurts or helps the students," says Labaree, although she does agree that there are some issues which concern both students and faculty.

With the faculty's apparent discontentment with their voice in the governing of the university the obvious question concerns the effectiveness of Faculty Senate. The organization focuses basically on faculty issues and providing a forum for their concerns, but does it really do anything? Chairman Paul Conway says there are mixed feelings about the effectiveness of the Senate. It has been accused of being a "great debating society," a lot of discussion and no accomplishments. "Yet when the faculty is concerned about issues they come to the Senate," says Conway. He feels the opinion of the faculty goes through peaks and valleys and right now support for it is very strong. "There is a close analogy between us and the student government. All progress is made by select concerned students who are willing to work hard and push improvements through. The same is true of the Faculty Senate. Some people are willing to work for the benefits," said Conway. The effectiveness of the Senate hinges on the members involvement and their willingness to work towards a goal. □

by Beth Kessler

HOT ROD!



Junior fullback Rodney Culver has filled the void left by Anthony Johnson and landed in the spotlight

Notre Dame Sports Information

By Jon Paul Potts

When coaches envision the ideal fullback, they picture a compact, tough runner who can run people under like a tractor and get the tough yard or two in crucial situations.

They see someone who can block for the flashy tailbacks, catch a pass or two, and do the tough, dirty work that it takes to win football games, or if you're at Notre Dame, national championships.

Perhaps who they see is Notre Dame's resident pit bull, Rodney Culver.

In this, his junior season, Culver is establishing himself as a fixture in the Irish back-

field. After eight games, Culver leads the team on the ground, having chewed up 594 yards on the ground on 117 carries for a sparkling 5.1 yard/carry average. He also leads the team with five touchdowns, and is second in all-purpose yardage behind junior flanker Raghil Ismail.

He has paced the Irish in rushing four times: against Michigan, Stanford, Air Force, and this past weekend, against Navy. The Detroit native has surpassed the 100-yard mark twice, with a career high of 104 in Stanford's upset defeat of Notre Dame. In the "Game of the Year" against archrival

Miami, Culver came up big and earned the CBS/Toyota Leadership Award.

From all this, it is easy to see that Culver is enjoying a good season, but who is this man who calls himself "House" and prefers to run through people rather than around them on his way to the endzone?

A product of Detroit's St. Martin DePorres, Culver was widely touted as one of the top running backs in the nation in the 1988 high school class. He was rated the 33rd best prospect nationally by UPI, and was named to the prestigious *Parade* All-America squad. The *Detroit News* dubbed him the

second-best player in Michigan on their 1988 Blue-Chip list.

In basketball, he was captain for both his junior and senior year of the Michigan state hoops champions. He plays interhall basketball and lists as a secret fantasy in the Notre Dame football media guide the desire to be 6'6" - a perfect height for a college basketball forward. In fact, basketball may be more than just an avocation.

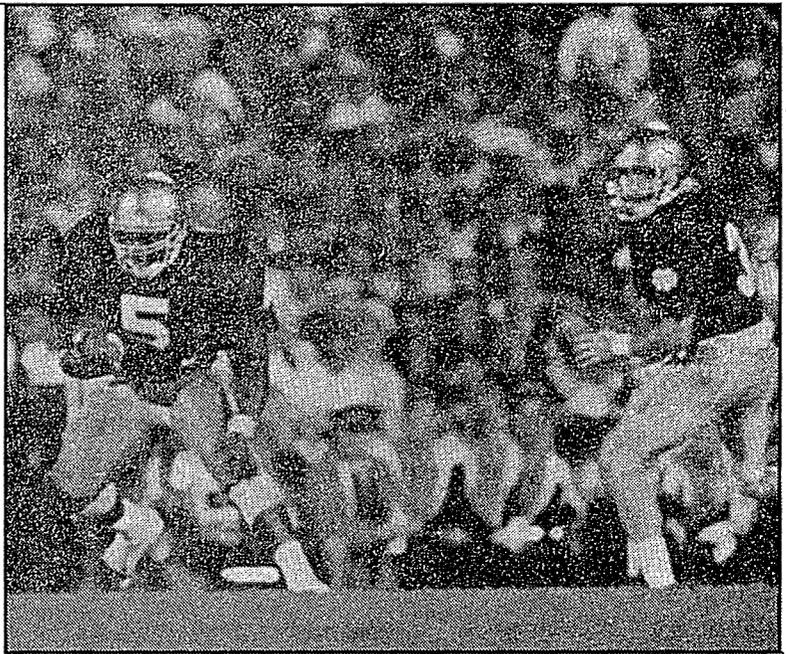
"I do enjoy basketball," says Culver. "I have a joke with Coach Holtz that someday I'll show up at the walk-on tryouts. I thought about it freshman year and maybe this year - but it will only be a joke."

This talented athlete seems out of the spotlight, however, because of the attention which his backfield-mates naturally command. "Rocket" Ismail, who occasionally lines up at tailback, is a Heisman trophy candidate; senior tailback Ricky Watters is team captain; and the other senior tailback, Tony Brooks, is under the spotlight due to his return from a University-induced suspension. Culver puts in his time and does what the coaches ask of him. He is not flashy.

Against Michigan, Culver rushed for 95 yards on 19 carries and scored a touchdown.

"I knew coming in that maybe Rocket would outshine everyone else," says Culver. "We all start out on an equal plane and do what the coaches say, but he's (Ismail) the Rocket and you can't hold him back."

Yet, if Irish fans were to reflect on the season thus far, several big Culver moments would stand out as crucial to Notre Dame's 7-1 record and Number One ranking. For example, who can forget the fullback diving and twisting his way to a first down after catching a Rick



Culver has been good for five yards per carry this season.

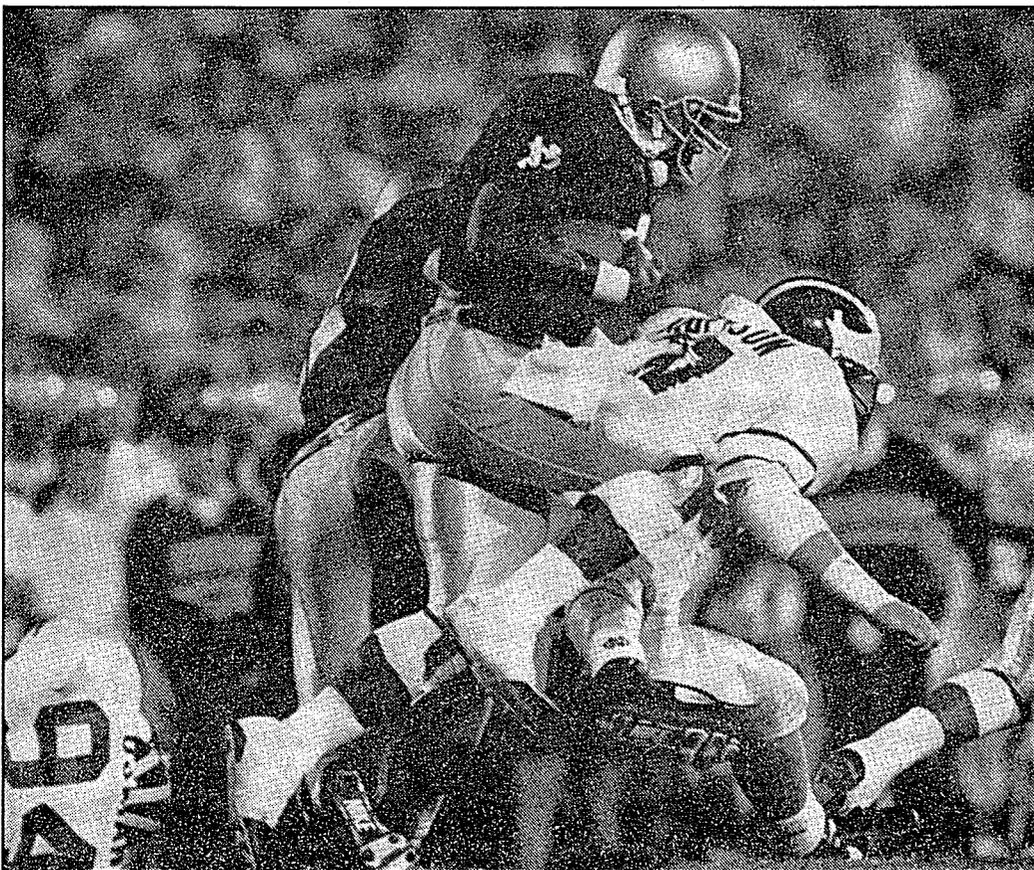
Mari Okuda(2)

Mirer pass against Michigan State. The Irish elected to go for it on fourth-and-eight during a third quarter march, and Culver's great effort kept the drive going, leading to the second Irish touchdown and a victory over the Spartans.

Then there is the image of Culver dragging a Miami defender into the endzone to score Notre Dame's clinching touchdown in the fourth quarter. The Hurricanes blitzed and Mirer found Culver quickly over the middle for a short gain which "House" converted to paydirt and the final 29-20 margin of victory.

Although he was a standout tailback in high school, Culver was slated as a defensive back when he first arrived under the Golden Dome. However, in the second game of the year in Culver's freshman campaign, Tony Brooks suffered a stress fracture in his foot, dictating that the Irish coaches move Culver back to his original position of tailback. Then, when both Braxton Banks and Johnson went down to injuries, Culver was converted to fullback, where he has been ever since.

His first game at his new position was the 1988 52-7 drubbing of the hapless Purdue Boilermakers.



In that game, Culver gained 61 yards on 10 carries and scored his first collegiate touchdown. He would go on to compile 195 yards to rank fifth in rushing for the National Champions of college football.

Now a junior, Culver has made the big plays and scored the touchdowns, escaping the long shadow left by Anthony Johnson. Johnson, a 1989 honorable mention All-American and second round draft pick of the National Football League's Indianapolis Colts (he was the 36th player chosen), was a senior co-captain of the '89 Irish and led the team in touchdowns with 13. He was considered one of the best fullbacks in the country and was the first true fullback chosen in the draft. Losing a player of this caliber, there were naturally those who had their doubts about the fullback slot, but Culver has answered the skeptics with his consistent play.

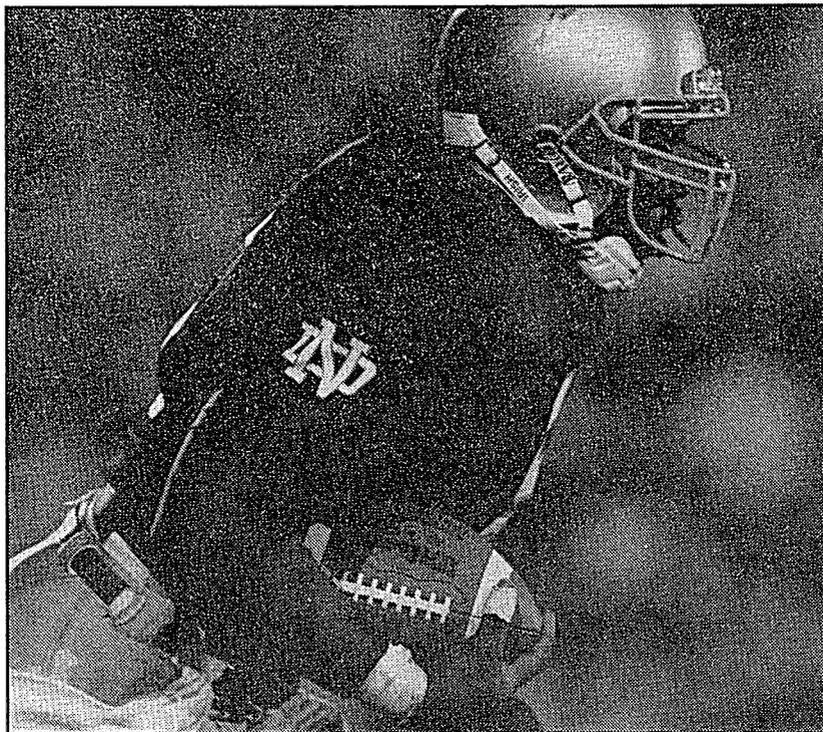
Culver attributes some of his success to Johnson, who helped him learn the hard work and desire necessary to succeed at this position.

"Sure, playing behind Anthony was great," says Culver. "He taught me how to practice and it was a learning experience. My first two years, I was taking it all in, but it wasn't bad because I knew that once A.J. graduated, I was next in line. I still keep in touch with him."

The 1990 team rushing leader didn't exactly learn passively. During his two-year apprenticeship, he scored eight touchdowns, only one less than the Rocket (although none of Culver's were of the 80-90 yard variety) and was a dangerous runner in his own right. Irish fans got a good taste of things to come in the spring of his freshman year when he was named offensive MVP of the 1989 annual Blue-Gold game. In that game, Culver scored all three of the victorious Blue team's three touchdowns while rushing for a game-high 63 yards. This

year's model is a result of hard work during that two-year learning period.

The Irish have another up-and-coming fullback in freshman Jerome Bettis (who, coincidentally, is also from Detroit). This 230-pound steamroller got his first career touchdown last Saturday against the Mid-



Rodney has his sights set on more than just football.

Mari Okuda

shipmen, and as the season has progressed, he has gotten more significant playing time. Culver has gone from student to teacher and has taken the budding fullback under his wing.

"I've done my best to help Jerome out," says Culver. "He runs a lot more than my 215 pounds though, so he's more like the old time fullback — physical and tougher. He's a good player and we learn from each other."

There is more to Culver, however, than just football. Coming into Notre Dame back in 1988, he expressed to the *Detroit Free Press* a desire to get more out of college than just pre-NFL training.

"Five years from now, I want to be secure in the business world," a younger Culver said. "I don't want to be one of those guys hung up on killing themselves if they don't make pro ball. I want a degree from Notre Dame and I want to be able to walk out in the business world and compete with anyone. When I get out of Notre Dame, I'll

be able to talk to so many people on their level. I'll be better than average. I want to be somebody."

Three years later, has Culver achieved his expressed goal?

"I set my goals each year," says Culver now. "This year, I set my goals to average maybe 70 yards per game and a score per game. Also important, I plan to take care of my classes. I try to maintain around a 2.8 to 3.0 grade point average in my finance classes, and, so far, I have.

"When it comes to the pros, I think that I'm as good as anyone else at my position," he continues. "I just have to do as well as I can and perfect my skills. But I came here in case that doesn't work out. A Notre Dame education will mean a lot."

In true Notre Dame fashion, Culver's educational experience has extended out of the classroom and into the community. The fullback has

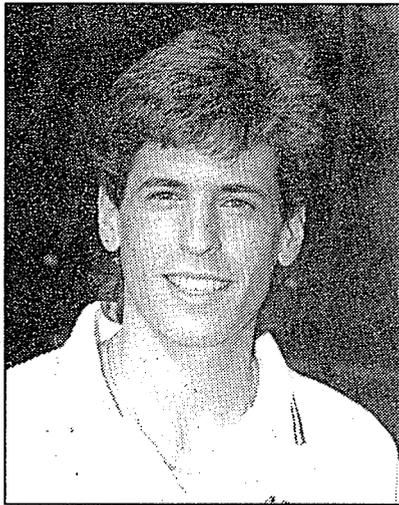
been active in the South Bend Big Brothers program and speaks to local youth groups on the importance of the academics which he himself obviously values tremendously. He has also taken part in the "Christmas in April" program.

As the season winds down, the Irish face three tough ballgames, and the incredible pressure of the Number One ranking. Culver likes Notre Dame's chances, however.

"I think that we have as much a chance as anyone to compete for the national championship," says Culver. "We have a tough game this weekend, but we're taking things in stride. As for me, I'll try to maintain my averages and maybe improve on my numbers. I hope to set myself up so that next year, I'll be more in the spotlight."

The spotlight on the Irish will be bright for the rest of this year, and next year, too, if their national title hopes pan out. If Culver continues on his present course, the recognition that he is due will undoubtedly come. □

MALE ATHLETE OF THE WEEK



Dave DiLucia: DiLucia, a junior from Norristown, PA, made it to the semifinals of the prestigious Volvo Collegiate Championships in Athens, GA. He defeated Ivan Baron, who was the number one junior in the world last year, and defeated JoseLuis-Noriega who was ranked fourth nationally in the preseason.

FEMALE ATHLETE OF THE WEEK



Jenny Kipp: Kipp, a junior diver from Woodridge, IL, won two events at the MCC league swim meet. She won the three-meter dive and set a Notre Dame record in the one-meter dive with 259.875 points. She also qualified for the NCAA regionals in the one-meter dive with her record.

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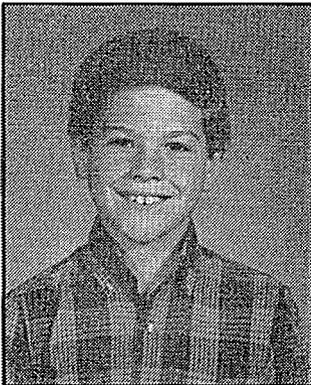
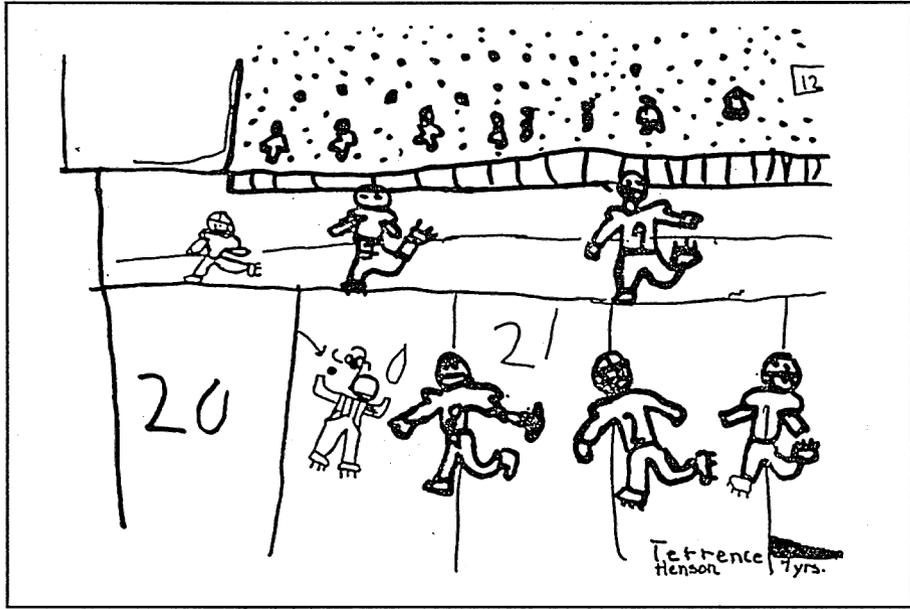
SUBWAY

State Road 23 and Ironwood

My First Day

This is the first of a two-part series. These letters were written by fifth graders from Dallas, TX in response to the question:

“What would a day at Notre Dame be like?”



A day at Notre Dame would be like a normal college. I think? For my first class I would choose architectural engineering. Next I would choose calculus or whatever ya'll call it. And I don't know many other classes, but I know I would stay up studying all night.

I would try out for football and baseball. I would also like to have a nice dormitory, and because the school is so big, I'm positive I'd get lost a couple times.

When I get there, if I do get accepted, it will take a 5-hour trip by plane to California. Then, I don't know how long of a drive it will take, because I'm not even sure it's in California. Our teacher told us "to guess." But from all the things I've heard, it sounds like a great school.

by David Pearson

I have never really thought about what a day of college would be like, but I think it would be really neat.

You would get to live by yourself, learn

about new things and be completely independent.

I think it would also be kind of scary. You would have to support yourself, find a part-time job and worry about scheduling all of your classes.

There would also be the problem of transportation. If I had a car, it would be fine, but if not, I would have to take the bus or the subway.

Then there's the social part of college. I would probably meet a lot of new people and that would be fun. There would most likely be some social conflicts too. Like cliques of disagreeable people and not getting along with my professors.

All in all, college would be a blast (I think).

by Elizabeth Garrett

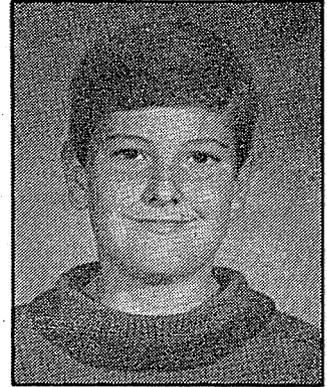


If I walked up to the Notre Dame campus in Indiana about 2,000 miles from my house, it would be like walking up to a small city. I would probably go to classes on a moped or

in a car. I would most likely get lost from going from class to class. And doing the difficult college work like: the calculus of $Z \times H$ is the procology [sic] of $i + 1 \times M + h = Q$ or something like that. I would probably major in math.

Since I like sports, I would try out for the football and baseball teams. Trying out for those would be like competing against pros. I think it would be very difficult to be in college.

by Marcus Walther



If I was going to Notre Dame and it was the first day of college ever for me to be in, I would be surprised to see the prices of the books I had to buy. I would first go to the accounting class area and listen to our professor. I want to be a CPA, so my classes would be centered around that subject. I would have a schedule where I would only go on Monday, Wednesday and Friday. I would take eighteen hours so I could drop a class if I needed to.

by Brad Bemon

UNCLE ECHMENKELBIEN'S fun page

#2 EXTRA NEW REVISED SPECIAL ONE-TIME-ONLY COURSE SELECTION GUIDE
BY: HORACE + JUVENAL

MUS 321 DONNIE WAHLBERG
MUSIC AS SOCIAL CRITICISM
AN EXPLORATION INTO HOW A GROUP WITH NO TALENT AT ALL WHATSOEVER CAN MOVE THE YOUTH OF A NATION AND MAKE MILLIONS DOING SO.

SMCTHEO 243 STAFF
THEOLOGY OF CHRISTIAN MARRIAGE
EXAMINATION OF FAITH AND COMMITMENT IN WESTERN CULTURE. ALSO OFFERS UNPARALLELED SCOPING OPPORTUNITIES.

MARK 365 STAFF
THE ART OF MONOPOLY
HOW TO RENEGE ON COMMITMENTS, NEGOTIATE UNDERHANDED DEALS, AND GROSS BILLIONS WHILE ADHERING TO A STRICT CODE OF ETHICS.

ARCH 214L STAFF
MALE-MALE RELATIONS AND THEIR APPLICATION TO MODERN ARCHITECTURE
A LAB PRACTICAL.

BIOS 444 GEKKO
GREED IS GOOD
HOW TO CATAPULT TO FINANCIAL PROSPERITY VIA THE FIELD OF MEDICINE.

PLS REQUIREMENTS FOR GRADUATION (PROFESSOR)

- 1) IF ONLY MARIJUANA WERE LEGAL- POLITICAL RAMIFICATIONS BRUCE BABBITT
- 2) IMPORTANT PROTESTS OF OUR TIME- THE BARBERSHOP BOYCOTT TELLY SAVALAS
- 3) THE SURGEON GENERAL'S WARNING AND OTHER MYTHS PHILIP MORRIS
- 4) MECCA AND CLUB 23- THE SOCIETAL NEED FOR A PILGRIMAGE STAFF
- 5) (COMMON SENSE)- A STUDY IN CONTRADICTIONS STAFF

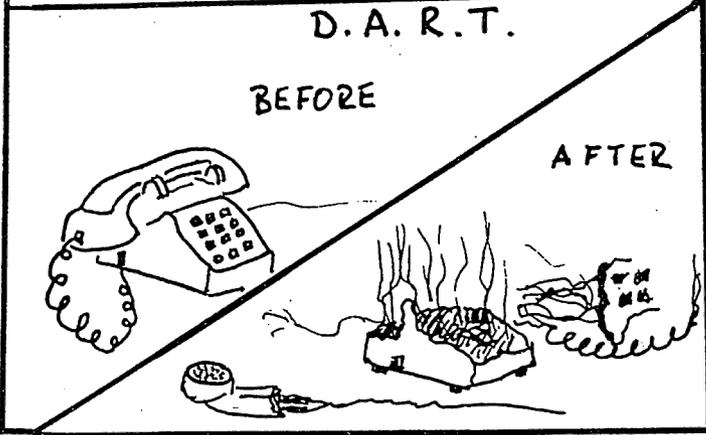
GOVT 342 GOEBBELS
THE NEW GERMANY
A STUDY IN HOW HISTORY REPEATS ITSELF TEXT USED- MEIN KAMPF. FOR TYPE-A PERSONALITIES ONLY.

GSC 385 SESSI
GENDER STUDIES- THE HORMONE PROBLEM
WHY MEN HAVE TOO MANY AND WOMEN TOO FEW.

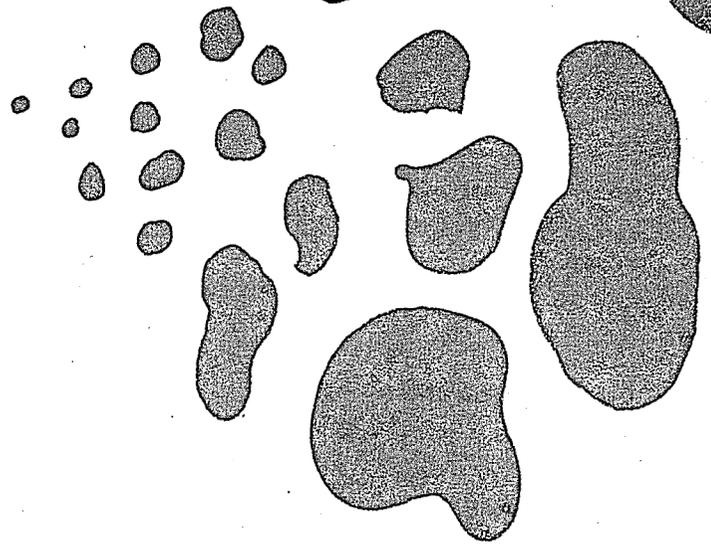
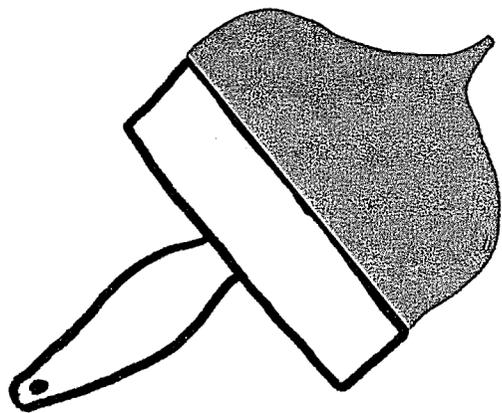
MATH 471 (CROSS LIST)
ME 345 KALILI
BIOS 201
EDUC 255

NIGHT OAK MANAGEMENT
HOW TO SYNTHESIZE VARIOUS MAJORS INTO A FULFILLING CAREER IN FOOD SERVICE. TEXT USED- "WHERE'S WALDO?"

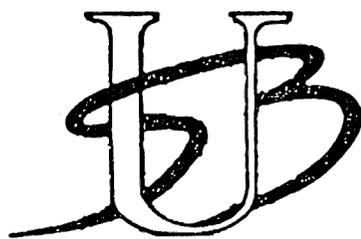
COTH 101 STAFF
SIDEWALK ETIQUETTE
ENABLE STUDENTS TO GAIN CONFIDENCE TO ACKNOWLEDGE OPPOSITE SEX WHILE JOURNEYING ACROSS CAMPUS.



Art Expo



Nov. 12-14, 11am-9pm
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