

# SCHOLASTIC

NOV. 29, 1990

## NOTRE DAME'S STUDENT MAGAZINE



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NOV. 29, 1990

## NOTRE DAME'S STUDENT MAGAZINE



Katey Charles

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# SCHOLASTIC

NOTRE DAME'S STUDENT MAGAZINE

Vol. 132, No. 9  
November 29, 1990

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## Getting Our Priorities Straight

As sophomore DART week draws to a close, it is again apparent that course registration, in a Domer's vocabulary, is synonymous with frustration.

The days of checkmarking are long behind us, which is a blessing. Yet, DART has not proven to be the alpha and omega of registration systems. If it were, students would not need to contend with pre-registration for English majors (checkmarking in disguise) or sudden, execution-style removal of seniors from American Studies classes because the computer had not left enough spots open for juniors.

Even after a few semesters, DART's flaws, or the inability of administrators to properly program it, make the system as useful to students as the Hubble Telescope is to astronomers.

It is time for some serious changes in the whole registration system, beginning with the number of courses offered by the English and theology departments. Students need courses in these departments to complete university requirements, but so many of these classes are filled even before seniors complete registration that students are forced to fill out their schedules with electives which they do not need.

This is an especially big deal to students with multiple majors or concentrations who do not have much free space in their schedules for needless classes.

There are two options available to admin-

istrators if they wish to rectify this situation.

First, more courses could be offered in departments with university required courses. This solution would necessitate the hiring of more faculty, so money may become an issue here. We got a new ROTC building through a nifty little gift to the university, so maybe, with a little persuasion, we could get a few more teachers. It sure sounds reasonable. Benefactors contributing to such a cause would show their true love for Notre Dame, not just their ego-driven desire to see their name on a building.

Second, more large courses could be offered in departments with university requirements. Faculty may balk at this suggestion, but it would accommodate a large number of students without the cost of adding more professors.

DART is not to blame for registration problems stemming from insufficient course offerings, but it has further complicated the issue by erroneously letting courses close before students who really need them have a chance to register.

At roughly \$16,000 per year, students deserve a rewarding educational experience at Notre Dame, free from DART's glitches and insufficient course offerings.

It is up to the administration to show students where Notre Dame's priorities really lie. If educational opportunity is a secondary consideration, what are we doing here in the first place?

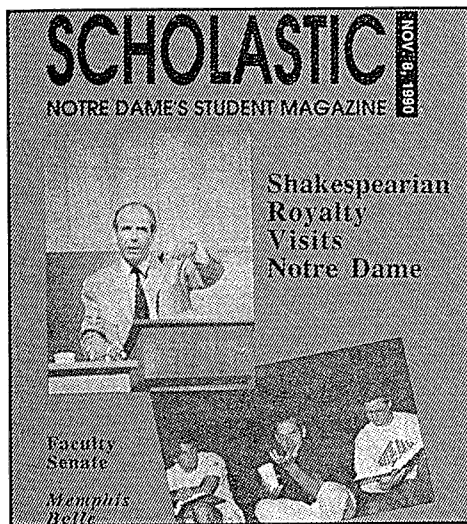
*Letters to Scholastic must be typed and include the writer's name, address and phone number. University students should include their year in school and college. Faculty members should include their department. All letters must be signed. Names will be withheld upon request in certain instances.*

*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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## Thanks for the Coverage of Shakespeare and ACTER



**Dear Editor:**

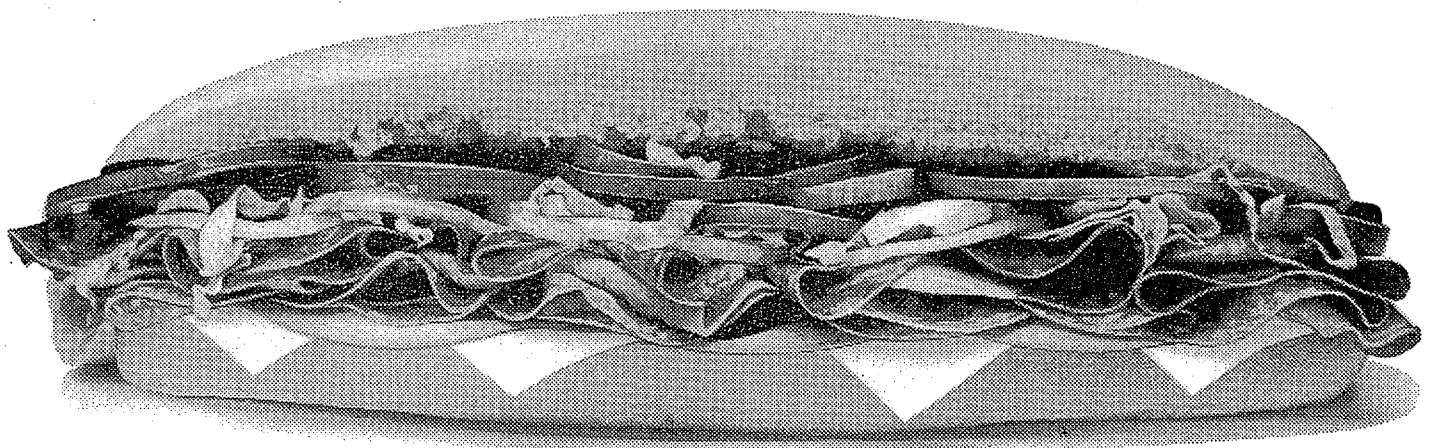
Many thanks for the excellent coverage of ACTER, the band of British actors performing and teaching at Notre Dame during the week of October 29-November 5. The actors, as you know, were associated with the RSC, with The National Theatre, and with the BBC. During their time here they performed in Washington Hall, and taught in over a dozen of our English and Theatre Department classrooms where they read, taught, acted, coached, and ran workshops for an entire week. In terms of Shakespear-

ean activities at Notre Dame, this was an entirely unique experience and one that we who shared in it will long remember.

Special thanks to Mari Okuda, to David Foster, and to Derik Weldon. The pictures and the write-up were superb. I speak for all the professors and students involved. We will send copies of the Scholastic article to the actors in London. Thanks again.

Sincerely,  
Paul A. Rathburn  
Department of English

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# Eyooo, Gross!

## Take A Deep Breath

According to the *College Press Service*, some students are calling it "gross." Mark Beckman, of the University of Wisconsin paper *The Fourth Estate*, said, "I thought it was effective but a bit harsh." They're talking about the American Cancer Society's latest ad campaign. In an effort to counter tobacco industry ads wherein big-breasted models make smoking look glamorous and fashionable, The Cancer Society decided to get down and dirty. The result was an ad titled "Sophisticated Lady." It shows a young woman covered with tar and nicotine. The copy reads, "If what happened on your inside happened on your outside, would you still smoke?" "Gross" is an understatement. This ad is plain icky.



## God's Wrath

Irish fans take heart. *The Weekly Collegian* brings us good news. Sure, Penn State may have beaten Notre Dame and snatched any hopes we might have had for a national championship, but they're paying the price for it now. A spokeswoman from the University's Ritcnour Health Center said genital warts and chlamydia have reached epidemic proportions at Penn State. At the risk of sounding callous: HA! Take cover chumps. The locusts and boils are next.

## Looking A Gift Horse In The Mouth

The *College Press Service* reports that 3 students from George Washington University law school charged that campus bars that offer women free or discounted drinks are discriminatory and promote negative stereotypes of women. Kelly Farrell, Sonya Moody and Amanda Gibson charged 15 bars with violating the District of Columbia's Human Rights Act. Kelly, Sonya and Amanda, what were you thinking? Don't you like free drinks?

## Blooper

The *Kansan* had a curious headline. "Students Drawn To KU's Little-Known Crime Major." The article went on to mention a popular class offered in the Crime Major: Basic Lock Picking and Theories of Larceny.

## Joke's On Them

The *College Press Service* tells us that Yale University students found a letter in their campus mailboxes warning that the "South-eastern Biting Roach," which can "pose a serious health threat even when dead," had been spotted in one of the campus dorms. Some students panicked. One girl requested that an "infestation officer" clean her room. The excitement ended when student Doug Burger confessed that he had written and distributed the letter "because I was bored." An idle mind is a terrible workshop. □

edited by Tim Rogers

SCHOLASTIC

# The Price of Paternalism

Lots of people complain that N.D. is too paternal. Not me. I know my own limitations. Most days I don't even manage to crack my first brew before 2:00 P.M., let alone make an informed, rational policy decision. That's why I'm glad N.D. is willing to act 'in loco parentis' (Latin for 'just like your damn crazy parents'). It's what I—oops!—my *parents* pay over 15,000 dollars for each year. The last thing you wanna have to do, amidst all of these books, classes, and 'cultural events' is waste time thinking for yourself.

But, while N.D. has the right concept, sometimes I wonder whether they're doing a good job—whether my parents are actually getting 15,000 dollars worth of paternalism a year. Now, in the interest of being fair, I'm willing to spot the University \$1,000 for other services. That includes housing, meals, classes, basic paternal services, etc. (I would be willing to give N.D. \$5,000 if it weren't for the Student Weekly, which is so pathetic that I figure N.D. owes my parents \$4,000 just for allowing it to exist.). So N.D. still owes my parents \$14,000 in various father-like activities.

Since, like any good father, N.D. is always responsive to the views of his 'children,' I know that if I make a few little off-the-cuff suggestions here, they're sure to get noticed and acted on by the University. I'll even tell N.D. how much I figure following up on each suggestion would be worth to my parents.

\$1,000: First of all, the new policy concerning the yearly all-campus snowball fight is clearly a step in the wrong direction. Every father knows that the foundation of good parenting is collective punishment. If the kids won't police each other, then they should all suffer. Refusing to give in to childish demands for 'punishment where punishment is due' would be worth at least

one grand of my parent's hard-earned moolah.

\$1,000: Remember how when you got sick and bazooka barfed all over everything in the house, and Dad cleaned it up without a complaint? Well....

\$2,000: I was sitting around the other day, watching a couple emerge from a previously locked room and leave the dorm at the ungodly hour of 12:00 A.M. (yes, that's right—A.M., *in the morning*) when it hit me:



N.D.'s parietal policy isn't nearly paternal enough. No self-respecting father would let his kids have visitors of the opposite sex without making it clear that their doors were to remain open, and that at least one foot per room occupant should stay on the ground. Making violators read back issues of The Student Weekly should be an effective punishment.

\$2,000: Taking one from the 'let kids learn by hurting themselves' School of Fathering, here's a suggestion for the drug policy. If kids can learn not to smoke cigarettes by being allowed to have a negative smoking experience, why not do the same for heavy drugs like cocaine and crack? The endless weeks, or maybe even months spent by students in rehab will ultimately lead them to the kind of self-realization that you

just can't buy at a state school.

\$3,000: How about whippings based on grade-point averages? You know, like if you got a 2.0 you'd be spanked publicly. If you got a 3.4 or better, you would get a public spanking from the Dean of your college. For a 4.0, Monk himself would whip your hiney, *privately*. My friends (both of them) tell me that I've got this one backwards, but it sounds pretty good to me....

\$5,000: This the a big one: I've heard a lot of talk in my four years here about the 'N.D./S.M.C.' family. Pardon me for being gender-specific for a moment, but it seems to me that if you think of N.D. as being the 'father' of this family, then it's only logical to think of S.M.C. as the 'mother.' If that's the case, then shouldn't N.D. be doing all it can to enable S.M.C. to fulfill its 'maternal instincts'? For example, allowing the Saint-Mary's community to do the laundry for all of N.D.'s children might go a long way towards filling the parental gap left by the tragic disappearance of Uncle Mike's Laundry. Also, St. Mary's should be free to offer optional breast-feeding to all N.D. students, especially male seniors. And if she wants to consider cooking N.D. a hot meal or two, as well as getting him the paper and some coffee after he comes home from a hard day of money-grubbing, that's all for the good. But of course, S.M.C. should follow these suggestions only if she wants too, and should be perfectly free to pursue her own career—no matter how guilty she ought to feel about abandoning her kids.

So that's it. If Notre Dame is willing to do these simple things, I guarantee that when Spring rolls around, my parents will pay their bill happily, secure in the knowledge that as usual, Notre Dame is doing everything possible to make me happy. Yah. Right. □

by Alex Halow

# Gymnastics With Semantics

Dear Dr. Head: The other day I was out by Stepan looking for burried treasure with my metal detector. I've been addicted to this hobby ever since I found a pewter bust of Elvis at Ocean City during spring break last year. I had been scanning the beach all day and I had only found a lousy ball bearing from a '57 Studebaker. I already had a ball bearing from a Ford Pinto, and besides, I don't even like Studebakers. My dad said he had a Studebaker when he was a teenager and he said it was a lemon. Anyhow, I was looking for burried treasure in the Stepan fields when I saw this sign. It said "NON-PUBLIC RECREATION AREA." My question is this: What's the difference between a "non-public recreation area" and a private one?

Linda Lovelace, freshman, Knott.



Cindy, I'd be interested in your bust of the King if you ever consider parting with it.

Your question is one of semantics. A "non-public recreation

area" is one in which the public, as a distinct and separate entity, are excluded from engaging in recreational activities — including but not limited to soccer, football (tackle or otherwise), cricket and running around half-cocked simply for the fun of it — on or near the premises indicated by said sign. On the other hand, a "private recreation area" is one in which you're allowed to tell people you don't know to "git." And if they don't, you're allowed to shoot 'em.

Dear Dr. Head: What happened to the phallic memorial thing that used to be by the Administration building?  
Colleen, Noreen and Mary Ellen, seniors, Lewis.

Colleen, Noreen and Mary Ellen, they moved it.

Dear Dr. Head: I'm a big Fritos fan. They are, as I'm sure you know, "The Original Corn Chip." I was practically raised on Fritos — Fritos and chili pie, Fritos and peanut butter and jelly sandwiches with the crusts cut off, Fritos and grape Jello. You name it and I ate Fritos with it. So you can imagine how disturbed I was when I discovered what appears to be a stupid decision on the part of Frito Lay. On the back of the "single serving" size Fritos is listed the nutrition information. At the top of this list, the package clearly states "Serving Size 1 ounce. Number of Servings 2 3/4." What's up? If it's a single serving size package, how come there's 2 and 3/4 servings in there? And who says a serving is only 1 ounce? I can't remember ever eating only 1 ounce at a time.

Dave Holsinger, sophomore, St. Edward.

Dave, the crust is the most nutritious part.

What you have here is a classic example of a snafu. If you don't know what "snafu" means, don't try looking it up in *The Merriam-Webster Dictionary*. It's not in there.

*Dr. Head lives for your mail. He prays for it. He needs it. Send your questions to Dr. Head, care of Scholastic, 303 LaFortune. Include your name, year and residence. Dr. Head reserves the right to edit for style or just for the heck of it.* □



## *Dances With Wolves*

**Kevin Costner's directorial debut is visually and emotionally striking**

Just when you thought the Western was dead, along comes *Dances With Wolves* to prove not only that the Western is still alive, but also that this particular genre can be crafted into one of the best films of the year. This film is so visually stunning and emotionally satisfying that few Westerns and no movie this year can match it.

The narrative opens as Lt. John Dunbar (Kevin Costner), a war hero sick of the violence of the Civil War finds himself rewarded with the option of choosing anywhere in the country he would like to be stationed. Dunbar chooses the frontier, because he wants "to see it before it is gone."

He soon arrives in Fort Sedgwick, South Dakota, where he finds himself alone, since the soldiers who were there before him did not survive the winter. Dunbar falls in love with his surroundings and befriends a wolf he names Two Socks. It is not long before he finds that he is not as alone as he first thought. He gets caught (literally) with his pants down when Kicking Bird (Graham Greene), a member of a nearby Sioux tribe, tries to steal his horse. After several tense yet comical encounters with more Sioux, Lt. Dunbar finds himself drawn to their company. After alerting the Sioux to the presence of buffalo in the area, he is accepted into the tribe as what he calls "a celebrity."

Dunbar then begins to live with the tribe, aided in translating by a white female translator called Stands With a Fist (Mary McDonnell). Their romance inevitably grows, along with his respect and admiration for the Sioux. He even adopts the Sioux name given to him, *Dances With Wolves*, after the Sioux see him play with Two Socks.

One of the most refreshing aspects of *Dances With Wolves* is the manner in which it portrays the native Americans. As Dunbar says, "They are not the boogymen they are made out to be." After years of the stereotypical bloodthirsty savage of the Hollywood Western, it is nice to see a film

with the guts to portray native Americans as real human beings. We get to see them love, laugh, and mourn in a way not seen in movies before. As Dunbar says, "I have never seen a people love life so much." Exactly. Bonus points for Orion Pictures for finally bringing this aspect to the screen.

It would be easy to lose those sentiments to the native American by getting caught up in the breathtaking visual style that Director Costner presents. It is hard to believe that this film is his directorial debut as he captures the vastness of the plains in every outdoor sequence. Costner also does an excellent job of showcasing the untouched winter beauty of Spearfish Canyon in the Black Hills near the film's end. The buffalo hunt scene is so beautifully orchestrated that viewers can almost feel the ground shake and the wind rushing through their hair as Dunbar runs beside the stampeding herd. Costner does an amazing job of focusing on the character's eyes as they speak. The Sioux speak in their native tongue throughout the film, but the viewer does not need the subtitles to know what the characters are saying, so strong is the meaning in the eyes of the Sioux.

If you want comedy or romance interspersed with your drama, this film has both. The funniest scenes are those in which Dunbar tries to communicate with the Sioux when neither knows the other's language. In their first meeting, Dunbar does a hilarious imitation of a buffalo as the Sioux look on in disbelief.

Dunbar's romance with Stands With a Fist is nicely portrayed. Their relationship is intense, but it does not overpower the movie. Rather, it enhances Dunbar's assimilation into the tribe and provides Costner with an outlet to work his extraordinary cinematic charms on leading woman Mary McDonnell, as he did with Susan Sarandon in *Bull Durham* and Sean Young in *No Way Out*.

Costner gives probably the best performance of his career. He is adept at

turning his emotions on and off. He is at once childish and playful, then suddenly he is withdrawn and reflective. At all times, however, he is very real, something one would hardly expect of a character in a Western. The rest of the cast is just as superb as Costner, especially McDonnell, who seems to be on the verge of tears in every scene she has with Costner. Greene's performance as Dunbar's mentor in the tribe is exciting as we watch him grow more and more attached to the white man whom he originally feared. The extras are even good. The most frightening scenes in the film are when the Pawnee warriors, dressed only in war paint and scowls, surround the Sioux camp.

For all of its outstanding cinematic attributes, though, *Dances With Wolves* truly shines as the story of Dunbar's search for himself. During the Civil War, he had only a vague idea of what he was fighting for. But as he says after fighting for the Sioux, "This battle meant something. It was for food and for the lives of the women and children present during the battle."

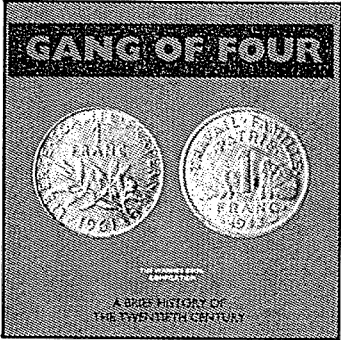
For the first time in his life, Dunbar has a clear idea of what he is doing and what he is about. This is what *Dances With Wolves* is all about — one man's search for his true identity among a people with whom he is not supposed to identify.

The film takes a long time (approximately 3 hours) for Dunbar to complete his search, but Costner's pace is so smooth that it seems like only half that length. Going on the journey with Dunbar was a very satisfying experience in a holiday season full of disappointments. I hope *Dances With Wolves* is remembered at Oscar time with awards for Best Director and Actor (Costner), Best Supporting Actress (Mary McDonnell), and hopefully Best Picture. I can heartily recommend this film, and I believe you will find it absolutely delightful. □

by Noah Cooper

# GANG OF FOUR

## Classic punk from an inventive British band



### Gang of Four A Brief History of the 20th Century

The rabble and rubble that remained from the Sex Pistols's world "Anarchy in the U.K." regime back in the late 1970s nurtured an incredible flowering of artists and musicians, inspired by those four angry young men from London. Figures such as Attila the Stockbroker and Poly Ethyl joined bands like the Mekons, Wire, the Buzzcocks, the Ruts, Delta 5, and 999 in proclaiming "Punk is king."

Around 1979 or 1980, the rock and roll community was experiencing another explosion, or should I say, implosion. Critics have called this period the "post-punk fallout," and it marked a shift in punk as artists began to experiment with new forms and musical styles. During this period and beyond, many post-punk bands would experiment with "new wave," and later, industrial dance music. The ironic result of this was that they eventually embraced the baroque overproduction and "high artness" of the seventies "supergroups" that their punk forefathers had rallied against.

Two of the bands who dabbled in the musical experimentation of their avant-garde cousins during the late 1970s and early 1980s were Britain's Gang of Four and Boston's Mission of Burma. In general, they seemed to hold on to their punk roots while stretching the genre to new heights.

But enough of this musical theory stuff. If you want to learn more about it, go read some books by rock critic Greil Marcus. I'm here to talk about two new CD compilations that deal with those English punk-funkers, Gang of Four. Their musical existence spanned a brief five years, but their legacy lives on in so many bands, underground and mainstream, that it would be an understatement to call them just an "influence."

This past year, the major label Warner Brothers (the folks that released Go4's albums in the United States) put out a CD compilation of the band's chronicles, entitled *A Brief History of the Twentieth Century*. Featuring over 75 minutes of music, the album provides a comprehensive beginning insight into Gang of Four and their world view.

Featuring such harsh, slicing, chest-thumping gems as "To Hell With Poverty," "Cheeseburger," "At Home He's a Tourist," and "Return the Gift," Go4 releases a sonic assault that combines the screeching, quirky guitar sound reminiscent of British R & B god Wilko Johnson, the funkadelic of George Clinton, and the social commentary of the average

Briton who satirized the conservative regime in power while not caring much for politics anyway. The band drew influences from other sources, too—the art of Manet, the films of Jean-Luc Godard, and the anti-Nazi movement springing up in Leeds.

Vocally, Gang of Four are contemporaries of Athens, Georgia's punk-popsters, Pylon. Go4 layered their scatterbrained vocals on top of their stong bass drum, courtesy of Hugo Burnham. Vocalist Jon King rhythmically chants the lyrics in such blasts as "At Home He's a Tourist" and "Not Great Men." In the latter song, King also utilizes a little heard (but always memorable) instrument, the melodica. Dave Allen, borrowing the powerful bass made famous by the American funk movement in the early seventies, acts as a bridge between Burnham's drums and Andy Gill's slicing, high-pitched guitar. The distortion-filled psychedelic mayhem encountered in "Anthrax" reeks of Hendrix, manifesting itself in the experiments of present-day bands like Fugazi.

On the whole, the *Brief History* compilation is enjoyable, but it is woefully incomplete. I wish that Warner Brothers included more stuff from their early years, in particular, from the *Entertainment!* and *Solid Gold* LPs. I specifically miss the upbeat "Outside the Trains Don't Run on Time." After track 13 (there are 20 tracks on the CD), Gang of Four's musical prowess takes a serious

downturn, delving into the light British pop of the times. Their period here has survived in bands of one form or another, usually appearing in John Hughes films or as the low-calorie "Manchester pop" stuff. I understand the importance of a band's later work if one is to receive the whole picture of a band's history, but I am unsure if this relatively infertile period for Go4 should have been given this much attention. If Warner Brothers really wanted to do the fan a favor, they should have scrapped the compilation and re-released all their albums on CD.



### Gang of Four Peel Sessions

Strange Fruit Records's answer to all this punk nostalgia comes in the form of a beautifully crafted CD compilation featuring recorded material from Gang of Four's "Peel Sessions," recorded between 1979 and 1981. These refer to the BBC's "Radio One" live broadcasts that have been around since the 1960's. Everyone who has been anything in alternative rock, from Hendrix to Mudhoney, has been featured on the program. Recently, Strange Fruit has been releasing these tapes in LP, EP,

and cassette format. 1990 marks the label's entry into the Peel Sessions CD market.

The compilation launches itself into full glory with the lead track from *Entertainment!*—"I Found that Essence Rare." Besides being my favorite Go4 song of all time, it serves as a timely introduction to the entire Gang of Four picture, creating a punk rock commentary on the popular consumer culture expressed some time earlier with Wire's "Ex-Lion Tamer." I also found that the version of "At Home He's a Tourist" on the Peel Sessions album blows

away the one on the *Brief History* compilation. Here, Gill's guitar stops and goes, jerking the listener around and encountering new dimensions in sonic anarchy. The picture of a skinny Anglo wailing on his guitar is immediately formed in my mind as a result. The Peel Sessions also includes another *Entertainment*-era tune that was left off the Warner Brothers compilation—"5:45." The song begins with a simple, lazy bass drum. Jon King's melodic soon joins in, and the listener thinks that he/she is listening to a track from a children's record.

King's droning vocals remain in the background, sounding remarkably Clash-like. Approximately one minute into the song, Gill's guitar's joins in, and the atmosphere is transformed into a macabre monologue of repetition via King's sharp-toned vocals: "Watch new blood 'an the etiquette screen/the corpse is a new personality," he chants.

So check out both compilations if you want to know more about these unique folks who combined the magnificence of R & B, the power of funk, and the attitude

of punk. Chances are, you're already listening to Go4 in one form or another, so as those advertising rascals say, "Why go for a copy when you can have the original?" □

*Jeff Jotz is the music director over at WVFI, and regards his job as "a relatively unproductive use of air time."*

*He also agrees that "more sports coverage would be a better use of that time." He is a regular contributor to Scholastic when he is not wasting that time by reading sports coverage.*

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# E X O T I C B I R D S

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Exotic Birds, a Cleveland band which stands on the verge of making a commercial and artistic splash, will bring their unique techno-pop to Notre Dame's Stepan Center on Friday, December 7.

The band, which has been around since 1983, is composed of three lads who started to play together while studying percussion at the Cleveland Institute of Music. As creative young musicians, they found the attraction of the synthesizer to be irresistible and began to work with the synth pop sound for which they are now known. In its early days, the band included Trent Reznor of Nine Inch Nails (also from Cleveland) before he found success as a dreadlocked industrial iconoclast.

The three members of Exotic Birds, Andrew Kubiszewski (vocals and guitar), Nick Rushe

(vocals and keyboards), and Richard Carpenter (drums and percussion), chose the band's name from a classical chamber work by composer Oliver Messiaen entitled *L'Oiseau Exotiques*. This choice of a name is reflective of the band's deep affinity for classical music and its strong musical background. Since all three of the band's members are graduates of a music conservatory, their sound reflects something beyond the ordinary synth-pop band's lifeless, repetitive sound. Their sound has brought them a number of successful singles on college radio, including "Dance the Night Away," and "No Communication," which was even given medium rotation airplay by MTV in 1984.

The current single from Exotic Birds, "Day After Day," is a remake of an old Badfinger song

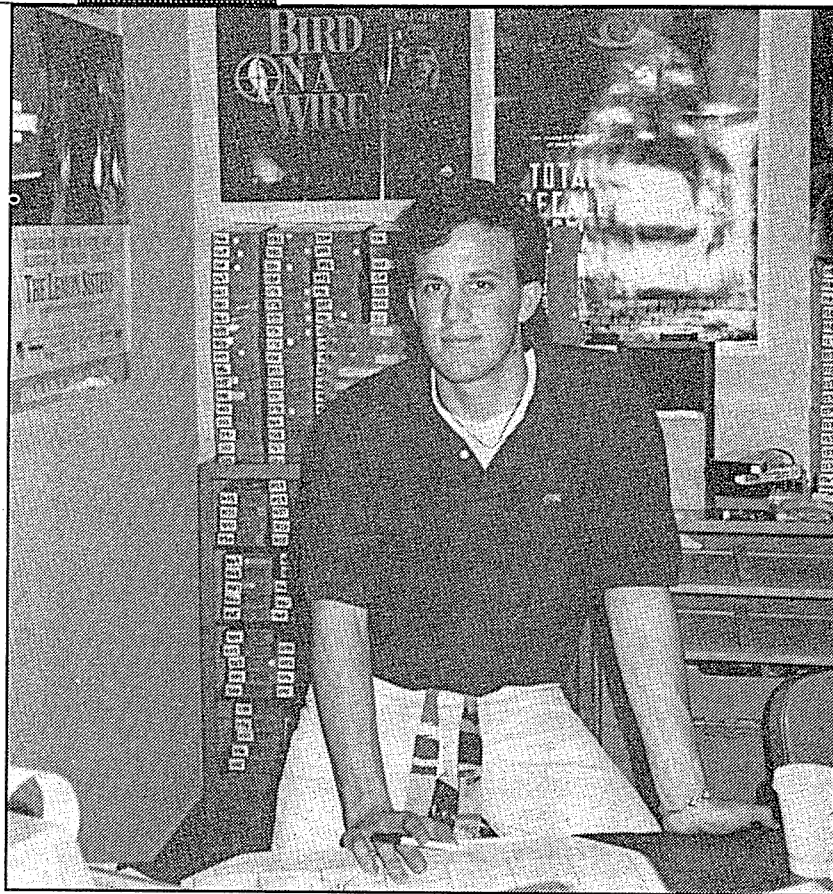
which has adapted itself quite well to the synth-pop treatment. It is faring rather well on Billboard's dance charts, climbing into the thirties earlier this month. Exotic Birds have a new album out as well, entitled *Equilibrium*. Produced by Zeus B. Held, who has also worked with Simple Minds, Dead or Alive, and Men Without Hats, *Equilibrium* is the first new release for Exotic Birds in four years, since the release of *L'Oiseau* in 1986. Songs like "Day After Day" are balanced on album by moodier tracks like "Imagination" and more house-sounding cuts like "Everything Is Different Now." Overall, *Equilibrium* looks to be the album that pushes Exotic Birds into commercial success.

Exotic Birds's live experience has been diverse and extensive: they have opened for such bands as Information Society, The

Psychedelic Furs, Ministry, and the Icicle Works. Their live shows are energetic and varied, featuring unique mixtures of percussion and synth, and their catchy pop sound has kept more than one crowd on its feet. This time, though, Exotic Birds are trying to make their own splash by touring alone in support of *Equilibrium*.

The sure-fire techno-pop music of Exotic Birds is certain to break them into the public eye soon. With all of their experience and musicianship, combined with a healthy dose of creativity, they are ready to become another synthesizer power. As *Scene* magazine says, "[Exotic Birds] can stand up and fight against the New Orders or Depeche Modes on any given day." Be sure to check them out on Friday, December 7 when S.U.B. brings this up-and-coming band to Stepan Center.

# ND D T V



Manager Steve Perkins has worked to offer convenient video rentals to students.

Vu Tran

## *New video store offers convenience and better selection to students*

It's 11:00 at night. You and your friends are heading home from a basketball game at the JACC. You don't want to call it a night just yet, but you aren't 21, or you're not into the bar scene, and you can't think of a suitable social alternative. So what do you do? You turn to everyone's trusty stand-by — you rent a movie.

Good choice, because a new video rental store has opened at Notre Dame. ND Video has taken up residence in the basement of LaFortune in a room once occupied by The Cellar record store. Monday, November 12 marked the official opening of the new business. Due to late shipments, ND Video operated with only half of its planned inventory during its first week of business.

For the most part, opening day consisted of selling memberships. As advertised campus-wide, students obtained membership to the store for a \$5 fee and

received one free rental coupon. The regular cost of renting a movie is \$2.

Store manager Steve Perkins began collecting the videos this year, but the planning and preparation for the store started last May, soon after the official decision to close the record store. "Initially, it [the idea of a video store] was brought up last year, how to make money in the record store," said Perkins. One idea was to add a video section to the Cellar's collection of tapes and CD's. The record store, however, was in serious financial trouble by this time. Perkins, appointed the Cellar's manager at this time, thought that with the store's limited space and potential financial collapse, additional investments in the video business would be unwise. "I told them I'd be happy to open a video store for them, but it would be exclusively a video store."

Originally, Perkins hoped to open

his business on a \$15,000 budget. In an effort to raise this amount, he approached the University Department of Financial Affairs with his idea. Perkins was asked to submit a proposal over the summer. "I was taking my time with [the proposal], so it got in kind of late," said Perkins.

Before committing any funds, the University wanted Perkins to present his plan to Student Government for their opinion. "So we took them the proposal saying that, 'Well, if you give us a \$6000 grant, that would show the University that you had faith in the store.'" The Student Government Budget Committee liked the proposal and awarded Perkins the grant.

The University's final decision, however, was to deny ND Video supporting funds. The University said that a student-run business should be completely funded by Student Government, according to Perk-

ins.

So Perkins returned to the Senate, and submitted a new proposal. Student Body President Rob Pasin said that the budget committee was impressed with Perkins' well thought-out plan and enthusiasm. An additional \$6000 loan was approved by the committee, raising the total amount of funds to \$12,000. Perkins said, "That was a bare bones budget for movies and cases, basically."

The \$6000 grant and \$6000 loan were both drawn from the Carry Forward fund. This fund is made up of Student Government money left over at the end of the year which is placed in an outside bank account where it collects interest. The Carry Forward fund is used to pay capital expenses, such as the purchase of vans for the Center for Social Concerns.

Recently, many students have questioned why this student business venture is being managed by someone whose last venture failed. In 1988 the Cellar finished out the year with close to a \$9000 loss. The following semester, Steve Lawrence took over as head manager and Perkins was made assistant manager, as a sophomore. With the aid of a new advertising campaign, the Cellar broke even that year. "We were really happy about that!" said Perkins.

But Perkins' second year at the record store was not as successful. Sales failed to increase, the intensive advertising campaign faltered, and the Cellar reeled from the effects of outside competition. "Tracks could offer a lot lower prices than we could. And everybody goes to the bookstore, picks up a bottle of shampoo, picks up a CD...you know, tell Mom they bought a bunch of soap, things like that, and charge it home," Perkins said. By the close of 1990, the Cellar had lost another \$1700.

Other students have questioned the degree to which the new store serves the student body. Does the opening of ND Video compromise service to students? Until now Domers have used the video rental service from the Video Vendor. Located in the basement of LaFortune near the Copy Shop, the Vendor dispenses videos much like a candy machine. Two mecha-

nized systems, each containing 320 videos, are operative seven nights a week until LaFortune closes at 2:00 a.m. As a result of the opening of Perkins' store, the Video Vendor operator has been given a month's notice and will have vacated by the end of the semester. Students will no longer be able to rent a movie on campus after 11 p.m.

ND Video will be opened from 4 until 11 each evening. The management believes that these hours afford students generous time to take out a rental. Pasin agreed, saying that the store would be open during the prime renting hours. Longer hours have been replaced with personal service, which the Video Vendor obviously lacked.

The Budget Committee believed that some students found the Video Vendor intimidating and difficult to operate at first glance, and that students would prefer to deal with a salesperson rather than a machine, factors they took into account when making the decision to award the loan and grant. Pasin said, "A lot of students complained the videos they got were not good quality and well, who can you complain to when you are getting it from a machine?" Pasin went on to say that browsing and access to movie covers are other benefits ND Video supplies. And Perkins promises a better selection of movies than Video Vendor offered. "We are able to offer the new movies right as they come out," he said.

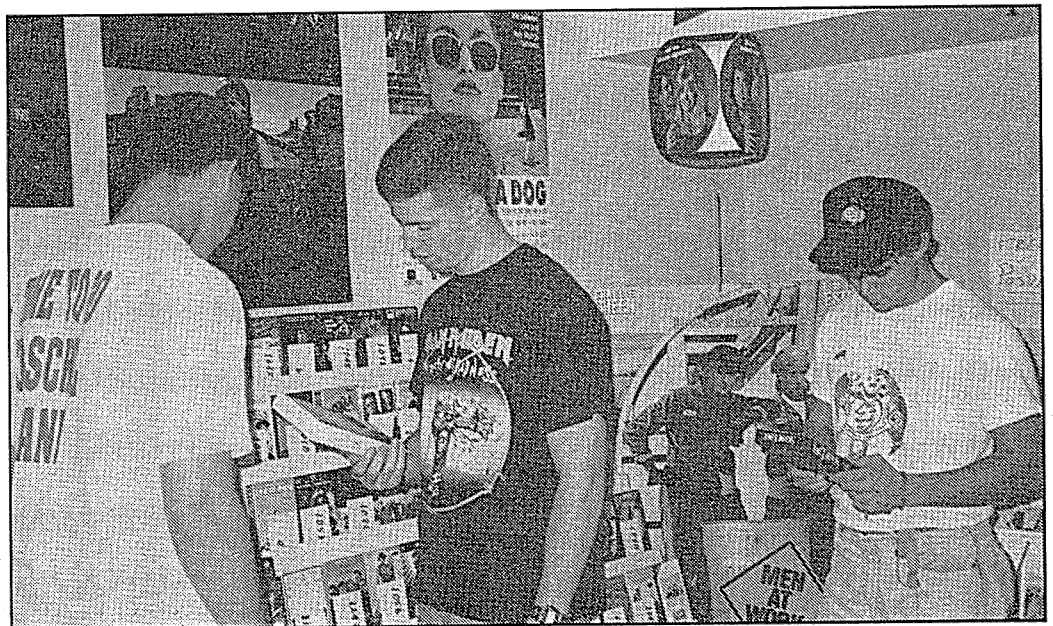
Perkins said the Cellar was treated

as "a second-hand store" whose inherent problems led to its financial ruin, but he believes his newest business will be profitable. ND Video will not be required to pay rent or a profit percentage to student government as Video Vendor did, but the store will have to pay back its \$6000 loan over a period of three years. To turn a profit, Perkins hopes to rent out 25 to 30 videos a day and since every dorm has a VCR available for student use and some Domers have their own, he expects demand for rentals to be significant.

"We're a new business," said Perkins. "And we're out there to service the students and get the movies they want." Perkins added that if a student does not find the title he or she is looking for, he will try to get the movie and accommodate the customer. This differs from the policy of the video Vendor owner, R&R Entertainment. They chose to exclude certain videos containing explicit violence, nudity or satan worship, and the student had no recourse if a desired movie was not in the machine.

ND Video may prove to be a good way to kick back, relax, and amuse yourself some night, but get there before 11 or else get stuck watching the Late, Late Show on the tube. Also, the Video Vendor movies will be going on sale for about ten dollars each at the end of the semester — a cheap way to start your own video collection. □

by Heidi Toboni



Students review the selections at ND Video.

Vu Tran

# THE NOTRE DAME GLEE CLUB CELEBRATES 75 YEARS OF MUSICAL TRADITION

OVER 2000 MEMBERS,  
PAST AND PRESENT REMEMBER A RICH PAST  
AND LOOK FORWARD TO A PROMISING FUTURE

**W**e have all kinds of traditions," smiled the Notre Dame Glee Club's head of publicity Kevin Hoffman, "but not many you can print." Indeed, the history of the Glee Club — which celebrates its 75th anniversary this year — has been a steady acquisition of traditions, including those which might tarnish its sterling image.

The idea of organizing a Glee Club was bounced around as early as 1872, according to Hoffman. During the next 43 years, various groups calling themselves glee clubs performed at campus functions and solicited interest through Scholastic Magazine. Despite the apparent desire to start one, though, the Glee Club's beginnings were balky.

An announcement for tryouts in an October 1915 issue of the student magazine marks the birth of the first permanent Glee Club. Law student S. Ward Perrott, a transfer from Harvard, organized the first campus songfest with a 12-voice chorus. Despite lukewarm interest overall, the audience of Washington Hall on December 11 of that year was enthusiastic.

Modelled after the Harvard Glee Club, of which Perrott had been a member, the Notre Dame club averaged 20-25 members during its first few years. It had its own orchestra and performed often with a mandolin club, violin soloists, and various voice ensembles. Perrott conducted the club until his graduation in 1917, then continued to

participate for months afterward, commuting from Indianapolis to direct Saturday rehearsals.

Recognizing the outstanding publicity its glee club generated, the University began helping arrange concerts throughout the Midwest. Under the direction of John J. Becker, the club's membership grew to 40 members, its repertoire expanded to include classical as well as popular modern pieces, and club customs began to emerge. By 1922, the Glee Club was ending each concert with Shea's Victory March.

When J. Lewis Browne took over as conductor in 1923, the Glee Club's exposure widened yet again. Near the end of Browne's term in 1926, the club embarked

on its first eastern tour.

During the next 50 years, the Glee Club established itself firmly as what Hoffman calls "one of the primary representatives of the University."

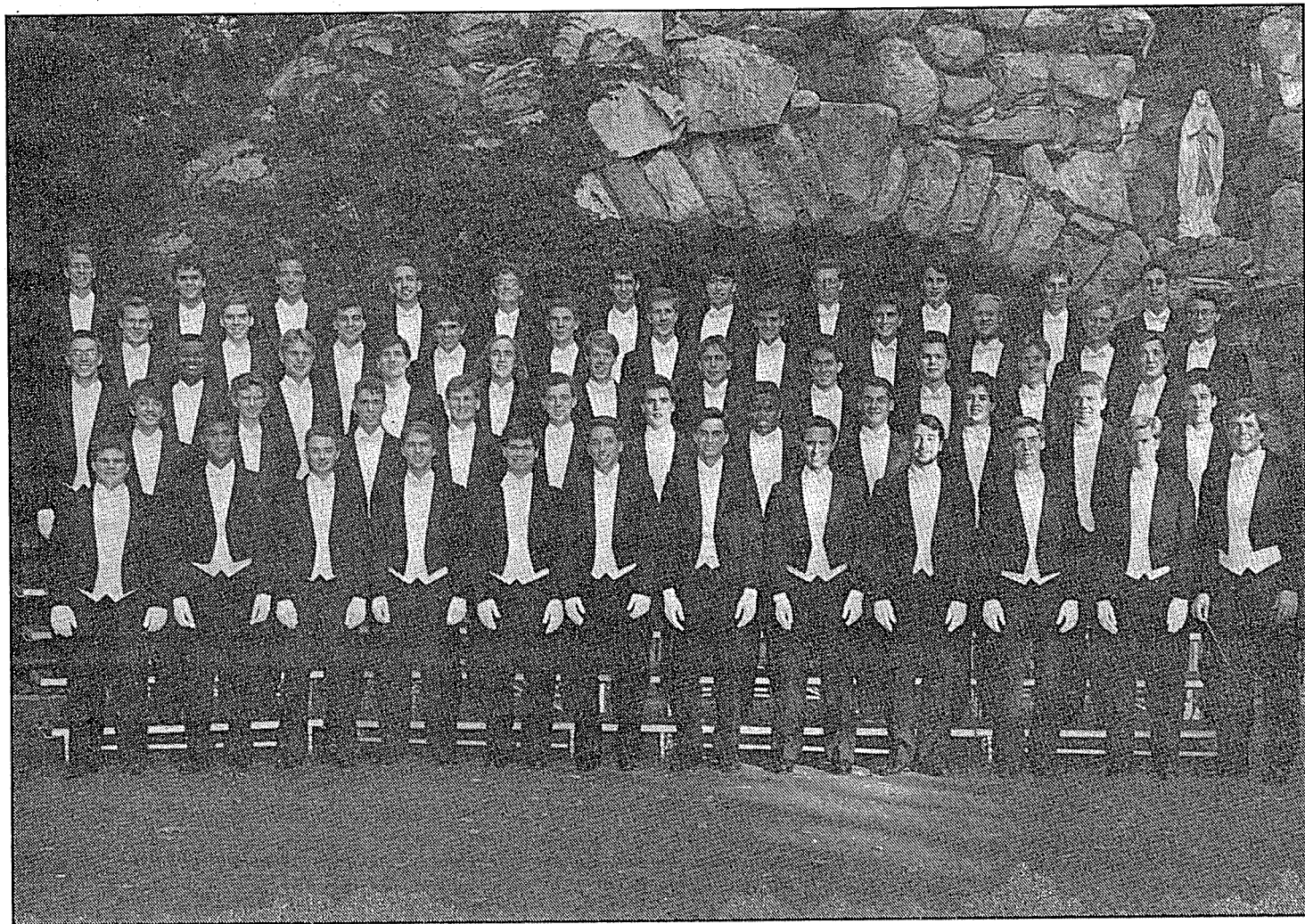
In 1926, Notre Dame graduate Joseph J. Casasanta became head of the Music Department. During his 12-year conductorship of the Glee Club, he composed several well-loved and still-sung Notre Dame songs. Among these are "Hike, Notre Dame" (1923), "Down the Line" (1926), and "Irish Backs" (1930), which the band still plays at football games as it hike-steps to midfield. Casasanta also composed "Notre Dame, Our Mother" for a premier performance at a 1931 halftime ceremony honoring the late Knute Rockne. The song later became the University's alma mater. Also during Casasanta's directorship, the club gained national exposure on its first trip

to the West Coast, where it recorded a pioneer "talkie" short for Warner Brothers.

When Daniel H. Pedtke — affectionately called "Dean" by Glee Clubbers — succeeded Casasanta as conductor in 1938, he led the club in his predecessor's footsteps. He became well-known as an outstanding composer, director and teacher, as well as for his effective innovations with an all-male chorus. Pedtke contributed "Notre Dame, We Hail Thee" to the club's repertoire, arranged radio and television spots, including an appearance on Ed Sullivan's "Toast of the Town," and scheduled regular tours outside the Midwest. In 1971, the Glee Club made its first European tour. By the end of Pedtke's 35-year leadership, the club was traveling an average of 9,000 miles a year. While the club maintained its local and international concert circuit, its repertoire and traditions continued to grow under the next

two conductors. David "Coach" Clark Isele, who led the club from 1973 to 1979, was a noted liturgical composer who contributed both personal works and several well-loved arrangements of familiar songs to the club's portfolio. Douglas K. Belland, director from 1979 to 1981, introduced Biebl's "Ave Maria" and began the customs of inviting club members to conduct the alma mater in their hometowns and bringing Glee club alumni on stage after each performance to join in the school songs.

Today, the Glee Club enjoys its most successful era yet led by Carl L. Stam, described by Hoffman as a "brilliant conductor who adds life to what he conducts." Stam, who also conducts the Notre Dame Chorale and teaches advanced conducting, is popular campus wide; in 1988, he became the first layman to receive the Father John "Pop" Farley Award for distinguished service in



The 1990-91 Notre Dame Glee Club is comprised of 63 men from every class and area of the country, and includes only 2 music majors

student affairs.

Stam's rehearsals support this recognition by his peers as the best in his field. Every day at 4:45, the Glee Club gathers for a prayer and warm up, then an hour and fifteen minutes of rigorous practice. Stam punctuates the rehearsal with jokes, good-natured tirades, and physical antics. Jokes are made about individual's singing, and members are berated for their posture. Aside from the frivolous part of rehearsal, however, the Glee Club diligently rehearses, urged on by the enthusiasm of Stam, who is completely immersed in each practice. He sings examples of a desired sound and demands perfect enunciation. "He always has that much energy," whispered Hoffman. "His secret is Diet Coke...with five ice cubes."

During the Stam years, the Glee Club's repertoire has expanded yet again to include not only traditional crowd-pleasers,



Carl Stam, Glee Club conductor, incorporates antics and bold gestures in his rehearsals. Although rehearsals are long, the hard work pays off in a flawless performance.

but also Gregorian chants, Renaissance polyphony, and works of Poulenc and Milhaud. It has also made three recordings, including "Wake Up the Echoes," a tape of traditional "Notre Dame Favorites" and a Christmas recording.

The Club's hard work has resulted in national recognition. In 1988-89, the club was elected to sing at the American Choral Directors' Association National Convention. It has also performed at the National Seminar of the Intercollegiate Men's Choruses and with the metropolitan symphonics of South Bend, Springfield, Illinois, and Jackson, Mississippi. Last year, the Glee Club was invited to sing at the Cardinals' Christmas Party, a charity event for abused children and battered women held at the Waldorf-Astoria in New York City.

Despite its celebrity though, the Glee Club remains "just a bunch of guys who love to sing." The 2000 men who have joined the

club since its birth have come from all majors and from all over the world. "We pride ourselves in not being music majors," said Hoffman, explaining that only two of this year's 63 members are music students.

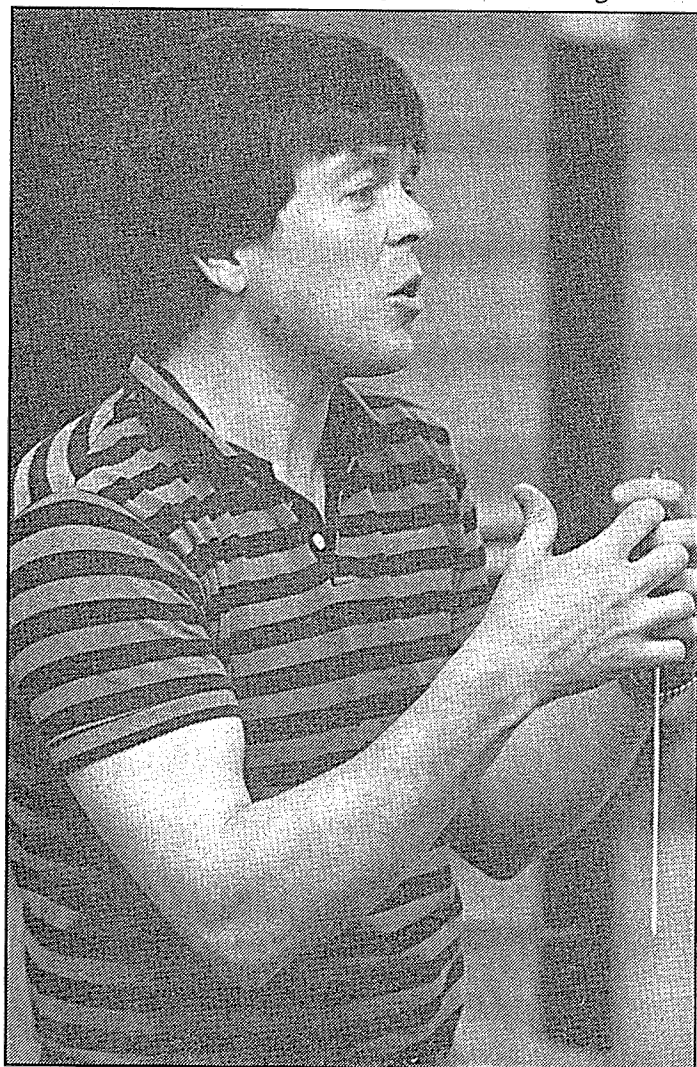
Joining the Glee Club is no simple matter. Each year, "rookies" are recruited and put through a careful screening process entailing auditions and interviews to determine their qualifications. Auditions are serious and involve the actual singing of various parts. The interview process however, sheds light on the real character of the candidate, as he is forced to respond to questions like: "If you had to choose to be one kind of fruit which kind would it be and why?" or asked to fill in maps of the United States and answer questions about them.

This year, the club's schedule contains four major concerts for fall, Christmas, spring, commencement, in addition to local and campus projects and events. Recently it returned from a tour of New York, New Jersey, Pennsylvania, and Washington, D.C. Its Christmas concert is slated for December 14.

Among the printable ones, Hoffman said, the Glee Club's strongest tradition lies in the friendships formed among its members. As the 240 alumni who returned for the recent reunion concert and "Bruder," the heavy alumni directory illustrate, the club calls itself "the only fraternity on campus," and for good reason. Its 75 years of musical excellence, fun and tradition have made all members, past and present, brothers.

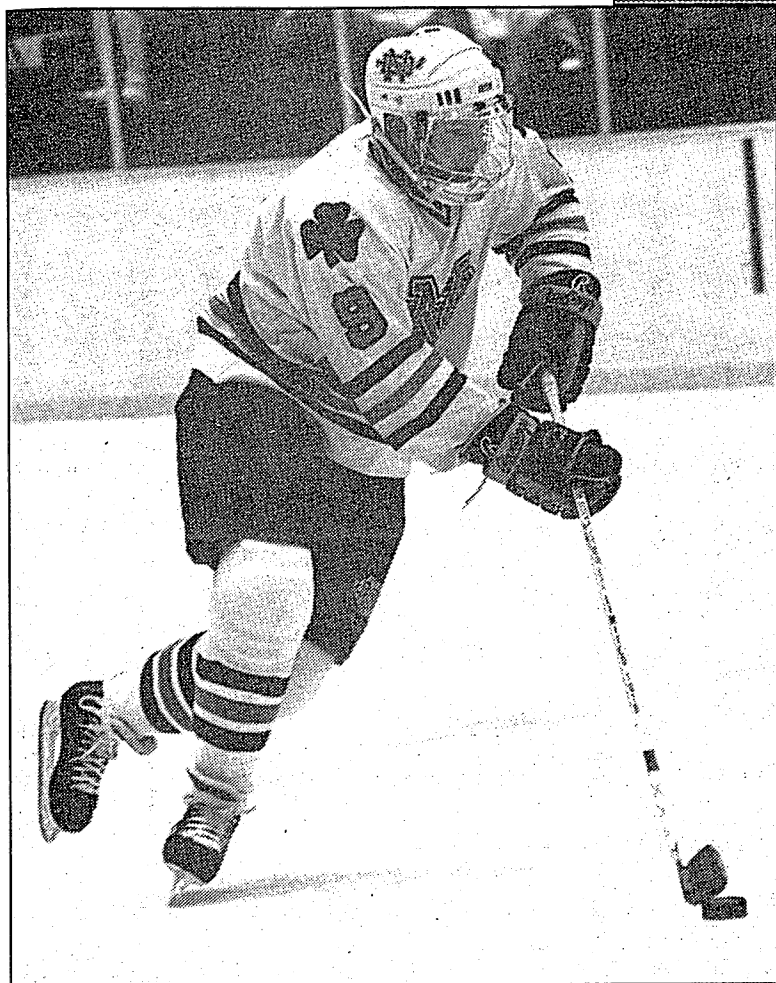
by Christine Walske

□



Carl Stam emphasizes a point during a rehearsal





Katey Charles

# The Boys of the ACC

*Notre Dame hockey  
begins a new season  
with an old goal:  
prove it deserves better  
funds*

BY JIM KUSER

**B**uilding a collegiate athletic program is a slow process, but the Notre Dame hockey team is trying to prove that they are capable of completing the task.

Three years ago, Notre Dame was awarded ten ice hockey scholarships. At the end of next season, the Notre Dame athletic administrators will reevaluate the program in order to determine if scholarship money should be increased or decreased. For this reason, it is important that this year's team continues the improvement shown the last two years in order to secure the recently revived tradition of Notre Dame ice hockey. There is pressure on the players of this year's team because they will influence the future of Notre Dame ice hockey.

The players are, therefore, on a mission to preserve the sport that they love and will channel their energy into playing well each time they take to the ice. Look for this year's

Notre Dame ice hockey team to be aggressive and enthusiastic, moreso than before.

An added incentive for the Irish is the fact that if the hockey team improves and the NCAA eliminates the automatic independent birth to the post-season NCAA tournament, Notre Dame can join the Central Collegiate Hockey Association, a league which includes perennial powerhouses Michigan State and Michigan. Junior defenseman Scott Vickman summarized his teammates' sentiments when he said, "The prospect of playing teams of that caliber is exciting. It motivates the team to get better and better."

Unfortunately for the Irish, the 1990-1991 ice hockey season got off to a shaky start as the team dropped its first three games to Minnesota (7-2) and Alaska-Fairbanks (4-3 and 2-0) before winning its first game

against Kent State. After a pair of frustrating losses to Ferris State, the Irish began to turn it on by winning four straight home games, two against Massachusetts-Boston and two against Alabama-Huntsville.

The Irish hope to ride the ebb of their current victory wave into their next four games, two each against Mercyhurst and Lake Forest. Mercyhurst and Lake Forest are teams the Irish can beat to put together an eight game winning streak before the Christmas break. Times will be tough for the Irish during the Holidays, however, as they play Eastern Collegiate Athletic Conference teams Princeton, Army, and New Hampshire in three consecutive games in preparation for a showdown with Boston College, one of the nation's best Division I teams and a participant in last March's Final Four.

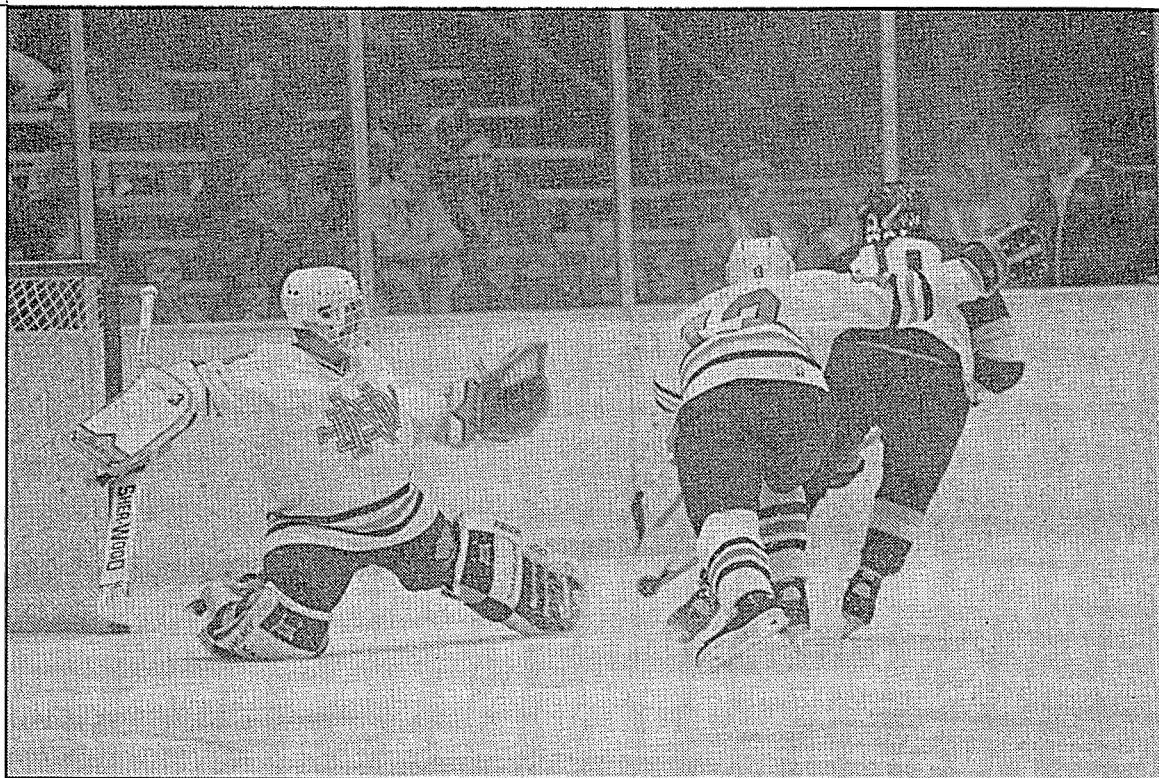
"We will not let rankings (of opponents)

burst our bubble," said Junior left wing Mike Curry. "They are all great teams, but we will play our game, and they will have to work to beat us. We are not going to roll over and play dead."

Much of Notre Dame's recent success must be attributed to the outstanding play of Curry and freshman goalie Greg Louder. Neither player's performance was a surprise, though, because both were highly touted coming into this season, Curry having chalked up 24 points last season and Louder having been the second American goalie drafted in last June's NHL draft.

Although not surprising because of their talent, Curry and Louder are surprises because of their consistency and dominance thus far. Curry has accumulated eight goals and five assists for thirteen points, more than half of his total point production for last season in a third the number of games.

The Irish coaching staff's most pressing concern last year was replacing goalie Lance



Katey Charles

Freshman goalie Greg Louder was the second American goalie chosen in last June's NHL draft. He was taken in the fifth round by the Edmonton Oilers.

Madson, who graduated. Louder has calmly filled the shoes of the record-setting goalie. He has stepped in and Notre Dame's goaltending hasn't missed a beat.

The play of these two players has ignited the Irish, no doubt about it. "Thank goodness for Curry," said sophomore center Sterling Black. "He picked up the point production when the offense had

problems putting the bisket in the basket. He is the shot in the arm that we needed."

Junior defenseman Rob Copeland had similar praise for his goaltender. "Thank goodness for Louder. When the defense has sagged he has saved us. In practice he goes through the motions sometimes. But on game day he is really ready to play. He is a sweet game day goalie."

## NOTRE DAME NEEDS MORE

The University of Notre Dame's Athletic Department under Dick Rosenthal has seen marked improvement in every varsity sport. To be sure, Rosenthal deserves commendation for his work with these "non-revenue" sports. There is one sport, however, where he has failed: ice hockey.

Notre Dame used to have 20 scholarship players and participated in the Western Collegiate Hockey Association (WCHA). After the 1980-81 season, though, Notre Dame left the WCHA due to increasing expenses.

Notre Dame then joined the Central Collegiate Hockey Association, but after

two years the plug was pulled and the Irish competed the next season ('83-'84) at the club level. Call it the death penalty.

Notre Dame Hockey is making a comeback, but at present it has only ten scholarships to use over a four year period, dating back to the '88-'89 season.

Where Rosenthal has failed is in the allocation of scholarship funds. To compete, the Irish need 20 scholarships. Recruiting is difficult when Notre Dame has to look for good players who are not only academically qualified, but also financially equipped to cover at least part of the University's steep tuition. At least this economic hurdle could be eliminated if

the program had sufficient funds.

As it stands, Notre Dame is forced to enter the competitive recruiting field for the nation's top high school players without being able to offer these athletes full scholarships. This is a horrendous disadvantage against, say, a Boston College out east, a Michigan State in the Midwest, or a Minnesota in that state, arguably the richest in high school talent in the country.

Yes, Notre Dame can boast all of its intangibles, and that has worked to an extent. But until it can offer recruits full tuition, top players will choose other schools—schools with more established

Curry and Louder turned it on at a particularly good time because junior captain and defenseman Kevin Patrick went down with a season-ending knee injury against Minnesota that threw the defense into a temporary state of shock.

Although the Irish are deep on defense (nine players are capable of playing when only six suit up for games), Patrick's leadership qualities will be missed. "Kevin had good sense on the ice. He never hit the panic button," said junior defenseman Scott Vickman.

Without Patrick, the Irish leadership has come from varied sources. Sophomore left wing Curtis Janicke, and junior left wing Lou Zadra, both whirling dervishes on the ice, have emerged as vocal team leaders in the locker room.

Junior center David Bankoske, who led the team with 28 goals and 28 assists last season, will need to play an active role if the Irish are to advance very far this season. He is Notre Dame's number one man. "David is our most gifted player," said Head Coach Ric Schafer. "He can handle the puck, he can pass, he can shoot, and he can skate very fast and very well. He is an important cog in our power play. If he ever discovers that his shot is as good as his passing ability, he could score even more goals for us."

The current winning streak has boosted Notre Dame's confidence and morale significantly. As Curry said, "The chemistry of this team is coming through.



Junior winger Mike Curry has been the Irish's best player so far.

Katey Charles

We have begun to gel. We have not peaked yet, but that is good. We want to continue to improve throughout the season so that by the time the March Independent Tournament rolls around we will be in the thick of the race to win it and gain a birth in the NCAAs."

Schafer, in his fourth year at Notre Dame, is confident that his team can achieve the success spoken of by Curry. "We are young but I think we're a better team in

terms of talent than in recent years. We have more depth and parity among the players. Although we are young, we have a lot of returning lettermen and that will provide invaluable experience to the team. Our guys are one year stronger and one year smarter. You will see the difference between this year's team and last year's team."

If the last four games are any indication, the difference has been seen and will continue to be seen into March. □

## MONEY TO BECOME A POWER

programs. Craig Johnson was one of the best high school players in Minnesota last winter and the Irish recruited him heavily. On October 23, he had five assists for the Minnesota Golden Gophers against the Irish, a game Minnesota won 7-2. After the game, Irish coach Ric Schafer joked that he heard Johnson was wearing a Notre Dame sweatshirt when he signed with Minnesota.

Another shortcoming in Rosenthal's handling of the program is his decision to keep the team independent. Virtually every college hockey team worth mention in America is aligned with a conference and the Irish have an open invitation to join the CCHA. When recruiting, a coach can boast

the conference in which his team competes. "We're playing the best teams in the nation," he can say. "It's great exposure for you." In addition, SportsChannel and PASS cable networks televise CCHA games, providing invaluable recruiting exposure.

The funding a program at Notre Dame receives depends on its ability to be self-sufficient, i.e. ticket revenue. Attendance at hockey games is the third highest among varsity sports at Notre Dame. A better team with a more competitive schedule would fill the ACC like it was in the late 70's. Joining the CCHA would also generate funds. The league hosts a post-

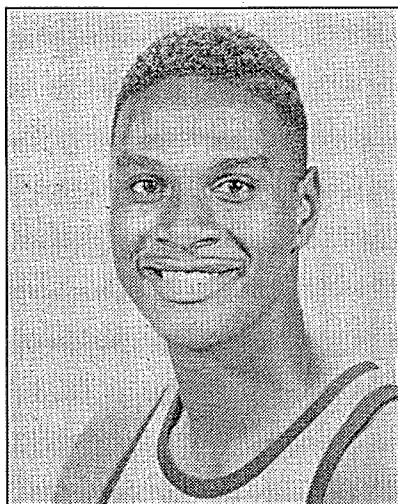
season tournament that sells out Joe Louis Arena in Detroit every March, with monies going to every team in the conference.

So, although it is an extremely expensive sport to finance, it does generate funds to allay the costs.

Rosenthal has proclaimed that one of the key components in building a program is good coaching. Ric Schafer and Tom Carroll have done a good job while shackled with economic restraints. They should be set free to make this program all that they can. Anything else would be unfair.

-Brian McMahon

**MALE ATHLETE OF THE WEEK**



**LaPhonso Ellis:** Ellis, a junior from East St. Louis, IL, was named to the All-Tournament Team of the Big Apple National Invitational Tournament in New York. In Notre Dame's final game against the Blue Devils of Duke, Ellis scored 19 points and grabbed 14 rebounds.

**FEMALE ATHLETE OF THE WEEK**



**Alicia Turner:** Turner, a sophomore from La Jolla, CA, led the volleyball team against fifth-ranked Texas with 4 digs and 8 kills for a .530 hitting percentage. She also recorded 8 kills and 5 service aces against 20th-ranked San Diego State. For the season, Turner leads the squad in kills, digs and service aces.



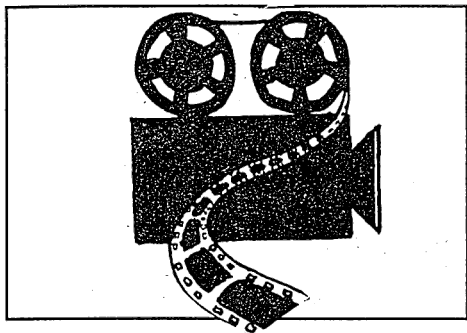
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# Coming Distractions



## MOVIES

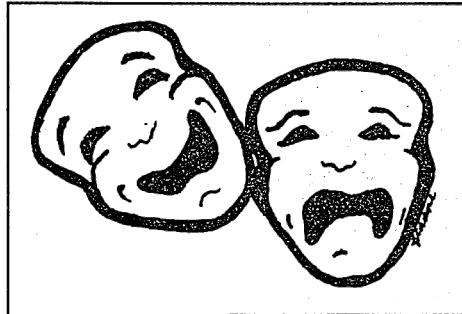
**THE GODFATHER:** I'll make you an offer you can't refuse...come see *The Godfather* at the Montgomery Theatre in LaFortune on Thursday, November 29.

**WILLY WONKA AND THE CHOCOLATE FACTORY:** All right! It's finally back! This is the one S.U.B. movie not to miss this semester — be sure to catch it at Cushing Auditorium on Friday, November 30 at 8 and 10:15 p.m.

**I'M GONNA GIT YOU SUCKA:** This hilarious parody of 70s "blaxploitation" movies shows on Saturday, December 1 in Cushing Auditorium at 8 and 10:15 p.m.

**THE COOK, THE THIEF, HIS WIFE, AND HER LOVER:** Cinema at the Snite will be sponsoring this controversial 1989 movie about Thatcherite England. Showings are at 7:15 and 9:45 p.m. on Friday, November 30 and Saturday, December 1.

**AT THE SNITE:** *The Road Warrior* will be showing on Tuesday, December 4 at 7 p.m.,



followed by *Marnie* at 9 p.m. On Wednesday, December 5 will be *La Femme Infidele* at 7 p.m. and *Yellow Submarine* at 9 p.m.

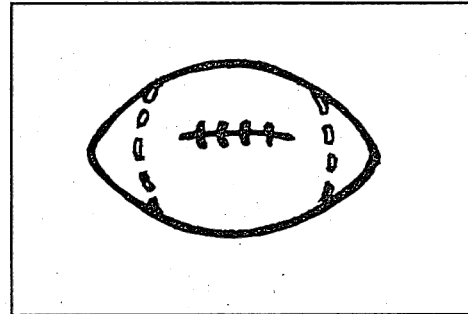
## SPORTS

**HOCKEY :** The Irish will take on Mercyhurst College at 7:30 p.m. on Friday, November 30 and Saturday, December 1 at the J.A.C.C.

**SWIMMING:** The National Catholic Relays will be taking place at the Rolfs Aquatic Center from Thursday, November 29 to Saturday, December 1.

## THEATRE

**ACCIDENTAL DEATH OF AN ANARCHIST,** a political comedy by Dario Fo, will begin its run at Washington Hall on Wednesday, December 5. The play will run until Sunday, December 9, with shows at 8:10 p.m. Wednesday through Saturday, and a 2:10 p.m. matinee on Sunday. Tickets are available at the LaFortune Information Desk.



## CONCERTS

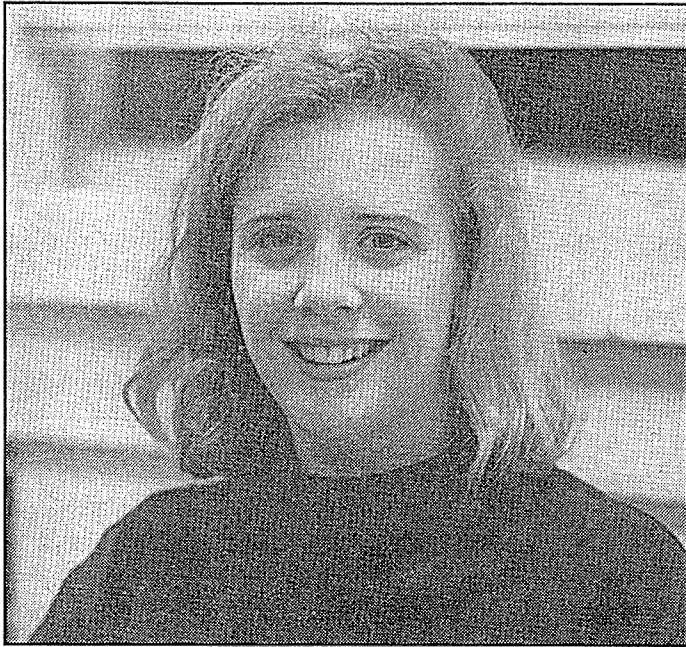
**EXOTIC BIRDS,** a Cleveland synth-pop band, will be at Stepan Center on Friday, December 7. Tickets are \$2, available at the LaFortune information desk.

**EARTH JAM II:** a benefit concert featuring campus bands Chisel, the Generics, XYZ Affair, and Exit 77, will be held at Stepan Center on Saturday, December 8 from 7 p.m. to 1 a.m. Tickets are \$2, and the proceeds will go to fund projects started by Students for Environmental Action. Earth Jam t-shirts will also be available for \$10.

## MISCELLANEOUS

**WINDY CITY SHUTTLE:** will be making yet another run to Chicago on Saturday, December 1 at 9:30 a.m. A good chance to do some Christmas shopping somewhere besides the Bookstore. Sign up at the LaFortune Information Desk.

**CIRCUS LUNCH:** Tuesday, December 4 is the date of this year's junk-food fiesta at the Dining Hall.



# Stereotypes and Misconceptions:

*One woman's view of  
relations across the highway,  
between majors,  
and among students.*

Estrogen... "Nuff said."  
"Oh, pooh, my SYR date, Joe, is downstairs," Molly proclaims to her library-bound roommate, "and I haven't even put on my makeup! Oh my God, now my date will think I'm a total loser, and if I don't have a good time with my date, my entire life will be miserable! I guess that I'll just run to the back of my dorm and join the holy order!"

"I hope I get some play tonight," thinks Joe, at the front desk in the Holy Cross Hall lobby, as his date reaches a near-panic state upstairs.

A cruel sexist narration told by some football-adoring male chauvinist? Is that wisecrack Tim Rogers up to his old tricks again? Just *what* is going on here?

No, the above anecdote seems a familiar tale here in la-la land. The story provides a sad yet accurate description of how we use stereotypes at Notre Dame and Saint Mary's. There exists a veritable cornucopia of alleged idiosyncracies and given stereotypes with which we arrive on campus during orientation. Well kids, we see them every day, and they stretch a Valdez of slime over our campuses, concerning everything from homosexuality to race relations to snowball fights.

For example, I examine my favorite facet of life here: SMiCK-bashing. Are these formidable "Chicks" in search of an "M.R.S.-degree", and were they cowering in fear in the non-H-shaped dorms far from the tunneling system on Halloween? As a veteran SMiCK, I daresay, "No-sir-ree-

Bob." (whoever this "Bob" character may be) Our core curriculum does not require Honors Home Economics and Domer-Snagging.

In contrast to the verbal flogging of Saint Mary's College students, we have the equally annoying mockery of the women of Notre Dame. I have been to both dining halls numerous times, and never have I seen lines at the trough for ice cream. If ever I have heard of their over-competitiveness, it must certainly have been stimulated by the lack of acceptance of the fact that yes, some women are capable of running academic circles around men.

The logical progression then leads to inter-major ridicule. Business and ruthlessness are not universally synonymous, and I'm certain that many of them can write. Hey, at least they turn in their stuff on time. Engineering has three E's, and geek only has two, so the cleverness in such a claim is, well, to kick some SMiCK lingo: NOT. I suppose you know the rest.

Further down the primrose path to social enlightenment, homosexuals, minorities, liberals, and even those from New Jersey are accepted into our schools facing some social stigma not listed in their applications. While this is obviously not sanctioned by the University, it sure seems like it has won the

overwhelming acceptance of our erudite student body. In general, these stereotypes rarely turn up in student media. One only has to tune into any student conversation in the dining halls to get my drift, however.

Far be it from me to request a cease-fire on those biting, and sometimes vicious jocularities, because I, like most of you, could go on forever with our little snippets of stereotypes and attitudes. We aren't the only schools that have petty little tensions between them, and liberal arts vs. pre-professionalism is just a matter of taste and motivation. The men-women battles have been around since Adam said "I told you so," to Eve. Often women comment on the self-centered and body-centered male ego, while guys just complain about our bitchin' and moanin'. Look, "feminist" doesn't entail that these women are lesbians, nor does the word "jock" always mean "sexist." From this mess, I can definitely say that one thing is perfectly clear: stereotypes exist, and they're here to stay, for better or for worse. Or are they? That, I leave up to you. □

by Liz Graner  
SCHOLASTIC

# UNCLE CHMENKELBIEN'S fun page

#4 THAT ALL IMPORTANT JOB INTERVIEW - SET YOURSELF APART -

BY: DELOITTE AND TOUCHE



- ① SHOW UP UNKEMPT, UNSHOWERED, WITH THE SMELL OF PASQUALE'S POPCORN ON YOUR BREATH. EMPLOYERS DON'T LIKE THROATS.
- ② PICK TEETH AND SCRATCH ABDOMEN- DO EVERYTHING POSSIBLE TO SHOW YOU ARE "AT HOME" DURING THE INTERVIEW.
- ③ CRUSH INTERVIEWER'S HAND UPON GREETING. COLD FISH HANDSHAKES SHOW UNCERTAINTY - YOU'RE BETTER OFF PROVING JUST HOW STRONG YOU ARE.
- ④ EMPHASIZE YOUR HIGH SCHOOL RECORD - HEAVEN KNOWS THEY WON'T HIRE YOU ON THE BASIS OF YOUR COLLEGE GRADES.

- ⑤ "THERE'S A SWIG LEFT FOR YOU, SIR." GENEROSITY IS A GOOD SELLING POINT.
- ⑥ MENTION FAMILY MAFIA MEMBERS, AND HOW MUCH THEY WANT YOU TO GET THE JOB.
- ⑦ ASK JUST HOW EFFECTIVE DRUG TESTS REALLY ARE, AND HOW LONG IT TAKES TO CLEAR YOUR SYSTEM.



- ⑧ "WHERE'D YOU GET THAT GNARLY TIE, DUDE?" INTERVIEWERS ARE VERY ENTHUSIASTIC ANSWERING QUESTIONS ADDRESSED TO THEM.
- ⑨ ASK IF YOU CAN USE HIS COFFEE CUP FOR A SPITTOON.
- ⑩ "DO YOU HAVE ANY SPECIAL SKILLS WE AS YOUR EMPLOYER SHOULD BE AWARE OF?" ANSWER BY BELCHING ALPHABET BACKWARDS.



AN EVENING WITH

# Maya Angelou

author of

*I Know Why The Caged Bird Sings*

THURSDAY DECEMBER 6, 1990

STEPAN CENTER 8 PM

TICKETS CAN BE PURCHASED FOR \$2  
AT THE LAFORTUNE STUDENT CENTER  
INFORMATION DESK

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## The Great Debate

Thursday, November 29, 1990 at 7:30 pm  
in the Cushing Auditorium

# ABORTION

Sarah Weddington

Joseph Scheidler

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