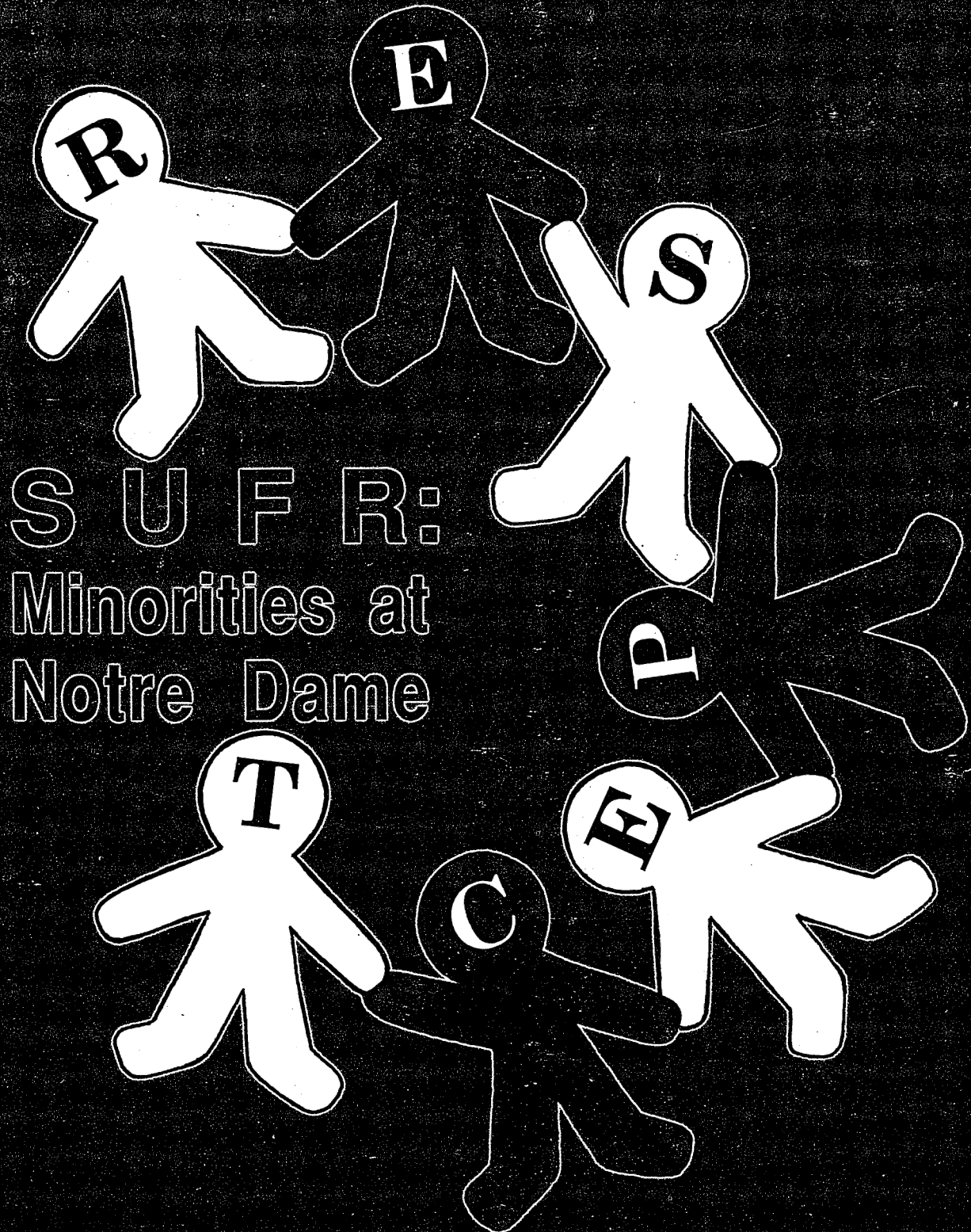


SCHOLASTIC

FEB. 14, 1991

NOTRE DAME'S STUDENT MAGAZINE



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Scholastic Help Wanted Ads

EDITOR IN CHIEF: The Big Cheese. Highest-ranking editor in charge of the production of a weekly magazine. Gets very little respect from staffers.

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DEPARTMENTS EDITOR: Oversees the writing and editing of Scholastic's weekly columns: On Other Campuses, Week in Distortion and The Unexamined Life/Behavior Modification.

PHOTOGRAPHY EDITOR: Oversees photographic staff. In charge of the magic "key to the darkroom."

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LAYOUT MANAGER: In charge of layout for the magazine. Scholastic layout is done on Macintosh computers using Aldus PageMaker software.

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GRAPHIC ARTS MANAGER: In charge of the magazine's artwork.

SYSTEMS MANAGER: Keeps Scholastic's six Macintoshes up and running.

BUSINESS MANAGER: Oversees the magazine's finances. Makes sure everyone gets paid and thus, gets a great deal of respect from staffers.

No experience is necessary.

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Gain writing experience and see your words in print!

Interested? Applications for all of the above paid positions may be picked up at the Scholastic Office, 303 LaFortune. When the office is closed, applications may also be obtained at the Student Activities Office right next door on the third floor of LaFortune.

The deadline for Editor in Chief applications is
Friday, February 15 (tomorrow) at 5:00 p.m.

The deadline for all other positions is
Friday, February 22 at 5:00 p.m.

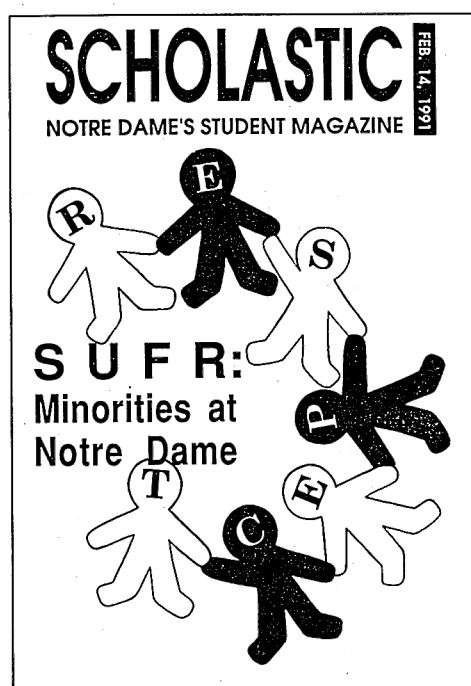
Scholastic is always seeking more writers, photographers and artists.

Questions? Call 239-7569.

SCHOLASTIC

NOTRE DAME'S STUDENT MAGAZINE

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Cover art by Jeanne Naylor

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NOTRE DAME'S STUDENT MAGAZINE

Vol. 132, No. 14
February 14, 1991

EDITOR IN CHIEF

Michael C. Wieber

MANAGING EDITOR

Derik T. Weldon

EXECUTIVE EDITOR

Ian Mitchell

NEWS EDITOR

Traci Taghon

SPORTS EDITOR

Jon Paul Potts

CAMPUS LIFE EDITOR

Kristine DeGange

ENTERTAINMENT EDITOR

Dave Holsinger

PHOTOGRAPHY EDITOR

Mari Okuda

PHOTOGRAPHY ASSISTANT

Paul Webb

COPY EDITOR

Dave Raedy

LAYOUT/SYSTEMS MANAGER

Patricia Doyle

ADVERTISING MANAGER

Tony Porcelli

BUSINESS MANAGER

Jim Fitzgerald

GRAPHIC ARTS MANAGER

Jeanne Naylor

Time to Talk

"I think everyone is on the correct side of all of these issues. I don't think that ... the administration is one side of a fence and that SUFR is on the opposite side. ... Where we differ and where arguments and debates pop up is how you're going to achieve those objectives, whose pathway, whose roadway is the best to follow, whose timetable is best, is most efficient, would most serve the interests of the university community is what we're really arguing about here. Not one of the requests made by SUFR, to my knowledge, has been judged to be unfair, unjustified by anyone in the administration; the responses are either noncommittal or 'we will look at them' or 'we will study them.'"

-Frederick Wright, Director of the African-American Studies Program.

Scholastic agrees with Dr. Wright that the administration and SUFR have a lot of common ground. What is needed, as several parties have already said, is open communication between the two sides.

The students of SUFR are understandably impatient at the university's typical slowness in responding to student demands. The administration, understandably, is cautious about making sweeping changes.

Each side says it is willing to talk to the other, and that is the basis for hope. The discussion must not be used as a replacement for action, but only as a prelude and counterpart to concrete change on campus.

Talks and agreements between the students of SUFR and the administration will have wide-reaching effects on the entire university community, and both sides must make sure all parties affected by change are kept informed and given a chance to speak. Student government should be involved in this process, if its officers are to serve the community in anything more than a symbolic role. In addition, campus news organizations are an essential part of the process of soliciting input and fostering debate, and both sides have an obligation to keep students and faculty informed through the media.

Scholastic understands the necessity of SUFR's deadlines for administrative action, but disapproves of their veiled threats. "By any means necessary" sounds a little too ominous for our liking. After all, SUFR is *not* a terrorist organization.

For its part, the administration has also been unnecessarily vague. SUFR's calls for a few concrete facts and firm dates are not unreasonable, and where available the information should be immediately provided.

Part of the discussion process involves "laying all your cards on the table." The issues being dealt with are too important for bluffing on the part of SUFR or the administration. Poker fans, Scholastic "calls." Let's see all the cards you've got in your hands.

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.

Address all correspondence to:

The Editor
Scholastic
LaFortune Center
Notre Dame, IN 46556

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Without My Consent

The Truth about Student Government's Follow-Up Report on Campus Media

Dear Readers:

I feel that, as editor at Scholastic, I have a duty to keep you informed on what your student government can do for you and what it has done to me. It all starts with one of their wonderful little follow-up reports to the Board of Trustees reports in which I unfortunately was involved.

Raja Singh is the executive coordinator for the legal department of student government and the coordinator of the report on campus media. He tried to legitimize this report by requesting Alison Cocks, editor of *The Observer*, Joe Houston, WVFI Task Force Chairman, and my input into the publication. In the end, the report turned out to be mainly a production of Singh and Cocks although it continued to bear my name as a contributor. Let me explain.

Singh asked me to write a subsection of the report focused on the relationship of campus media to the administration. The two of us discussed what we felt to be the thrust of the reforms and wrote an outline together. He asked that I have a rough copy of my piece in by 5:00 p.m. on a Sunday. No problem—it was in by midafternoon without any major technical or substantive errors.

I received a call—one call—later that week. The message: "Raja called."

No Consent

The next meeting, which was a general meeting for all four follow-up reports, was the following Sunday at 8:00 p.m. at the student government office. Anxious to see what corrections and/or minor changes were made to my section of the report, I flipped to what I expected was my writing only to recognize one sentence in the entire report. It had been completely rewritten, published, and sent to the Board of Trustees *without my consent*. Without so much as some sort of notification the content and form had been revised.

And, no, I do not consider one call, with no message, sufficient notification.

I told Cocks at this point that my section had been changed and asked her if hers had. She responded that hers had not and added no more.

I left a message with Singh that evening stating that I was quite upset as he had not only reworded my section, but also had softened our agreed upon recommendations. The revised version called for a reduction in university censorship pursuant to DuLac whereas my copy asked for professional treatment of the campus media pursuant to the Constitution. Also, while Singh's writing suggested that certain administrators were unqualified, the original thrust of my writing only asked for part-time guidance from an outside professional, such as an editor of the *South Bend Tribune*.

Thursday morning, 9:15 a.m. Singh returned my call and I voiced my concerns. He said that he had shown Cocks his revised version of the report along with mine. Supposedly, his was less threatening to *The Observer* and the administration. Naturally, she chose his, although she seemed to have "forgotten" this on Sunday night when I asked her. He refused to back down on the Constitutional issue, but added that something could be said regarding media advising. Unfortunately, the Board of Trustees already had the report in writing and were unlikely to make any notes about changes to the recommendations.

My Response

So, I got an idea—why not give the Board of Trustees something in writing to take home with them? I could write up a short cover letter, include a copy of the original text, and ask to speak briefly at the meeting with the Board. I did my preparation later that morning and headed off for the 1:00 p.m. meeting at the CCE.

When I got to the CCE, I had intended to

quietly hand out my statement to the Board. Unfortunately, the members were intermingled with various student government figures making my idea impractical.

So, Plan 2 went into effect. I told Singh that I wished to speak to the members of the Board about this matter. He responded saying that he felt the thrust of the report had not been altered and that it would not be possible as Cocks was to give the synopsis of the campus media report to the Board. He also told me that I could not distribute my materials. And we talk about administrative censorship?

Rob Pasin, lame (duck?) student body president, came to Singh's aid. He said that such an issue should have been taken up earlier and that I could end up making the whole report look bad. I quickly responded that I would have loved to have taken up the issue earlier if Singh had given me the chance or even notified me that he was substantially altering my section. Also, I told him that maybe the report should look bad seeing as it was so flagrantly mishandled.

Silenced

I demanded to speak and told them that if I was not allowed to present my views that I would not stay at the meeting. Pasin said, "Well, I guess you'd better leave then."

I never saw a mention of this occurrence in *The Observer* (not surprisingly), nor did I ever receive a further response from student government.

This is where I appeal to you, the readers. Demand answers from your so-called leaders. Such incidents as mine and the pro-life funding scandal should not be ignored. These people are making policy for the students (supposedly). These reports, although likely ignored by the Board, have occasionally changed aspects of student life. Don't tolerate these bureaucratic resumé-stuffers' actions without response. Ask for copies of the report. I'll happily give you a copy of my original text if you call me at home or at the office.

In short, make these weasels answer to you. You put them there. Don't let them hide behind their desks.

Michael C. Wieber
Editor in Chief

Just Show Us Daddy's Wallet

Toto, Toto! Look What KU Students Are Giving On Valentine's Day!

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•mini make-up by KIM for photo
•five poses, choice of two 4x6 color photos in the comfortable private setting of UNDERCOVER by KEN CLARK-one of the midwest's most respected fashion photographers
•by appointment, february 7th and 8th
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Aid For the Not Quite Filthy Rich

If you've applied for financial aid for next year, don't despair — if you want to go to Louisiana State, that is. One LSU student got a tuition waiver for the last three semesters even though her father makes \$95,000 a year. Who is that wealthy man? No-one special, just U.S. Senator John Breaux, who (surprisingly enough) is a long-time acquaintance of LSU Board of Supervisors member Gordon Dore. Dore defends himself saying he had judged the senator in need of financial aid. "If anyone thinks I gave those scholarships as a personal favor, they're absolutely wrong. People call me who can influence the political climate of the university. It's difficult to tell these people 'no.'" Tsk, tsk. Doesn't he know it's naughty to use political power to influence financial aid officers? What's next, influencing admissions boards? Perish the thought.

This Just In: Lack of Sleep Makes You Tired

The Penn State *Weekly Collegian* has a YAWN zzzzzzzzz... Oh, sorry. The Penn State *Weekly Collegian* ran a story February 6 outlining what happens to college students, as well as normal people, when they miss sleep. Psychology professor Frederick Brown said that the longer a person goes without sleep, the more the body wants sleep. Shocking. What we may not know, however, is that lack of sleep is blamed for the accidents at Three Mile Island and Chernobyl. Provides a great excuse for missing work or school, doesn't it? "Sorry, I felt a little tired and didn't want to be responsible for the destruction of all known life."

Hauntingly Awesome Developments in the King's English

Nipping at the oxymoronic heels of military intelligence and jumbo shrimp is the *traditionally innovative*, as plugged in Intermission, *The Stanford Daily's* entertainment calendar. We're all pleased as punch to read that, "Some of the most traditionally innovative dramatic performances that occur at Stanford are back...." It's too bad that some competent grammarians aren't joining them. Anyway, it's a big ego boost to those of us who got turned down at that illustrious university and can still write a sentence better than this in our sleep.

Bush Decides War Protestors Merit 'Benign Nod'

If you've been protesting the war, rest assured that you have the approval of both George Bush and Marlin Fitzwater. "We are at the 80th percentile in terms of support, so why argue with the remaining 20 percent?" an unnamed official told the *Washington Post*. Sounds fairly similar to the administration around here — a lot of the people are happy (read complacent), so why worry about those who aren't? The previously unmentioned official also said the White House had warned employees "not to appear shrill, not to question anyone's motives, but to give a benign nod to the anti-war movement." Thanks, Dad. After all, we're only crazy kids who will probably learn someday that unless 80 percent of the population agrees with you, you're wrong. □

edited by Traci Taghon

VALENTINE'S DAY SPECIAL: ANTI-LOVE SONGS

Yeah, the higher-ups at *Scholastic* wanted me to do a top 10 list of gooby love songs for Valentine's Day, but could I really let myself get away with that when I have a perfectly good opportunity to be sarcastic and crabby on my least favorite holiday? I think not. So here, for your enjoyment pleasure, I present a list of some of my favorite "anti-love songs." Please keep in mind that this is not a list of "anti-woman" songs—you "Year of Women" people have no reason to come after me with your hatchets (at least I hope that you don't). This is meant to be a list of "anti-relationship" songs, or "anti-any-specific-person-who-has-made-you-feel-like-dirt-songs." The artists may have intended them to be hateful towards women in general, but I don't. Please, I'm begging you, don't call me a misogynist.

Also, this is by no means a definitive list. For the sake of making things interesting, I've left out some pretty obvious choices, like "Used to Love Her," "Love Bites," "Love Stinks," etc., but I think this list pretty well sums up my favorites when it comes to love songs. Anyway, here's my list of Valentine's Day listening for all of you who are discontented with your romantic lives on this holiday invented by florists and chocolate salespeople:

10. "Tainted Love" by Soft Cell. Cheeseball post-disco music, but the lyrics are great.

9. "Love Rears Its Ugly Head" by Living Colour. More of a cautionary tale than a true "anti-love song," I still think it belongs on this list because it more than adequately

explains the major reason for getting dumped on: being whipped.

8. "I Don't Believe in Love" by Queensrÿche. Seems like way too many heavy metal bands are into the "love sucks" thing. I figure if I'm going to have to acknowledge them, I might as well use a decent heavy metal band as an example. This is way more articulate than most heavy metal anti-love songs.

7. "Big Dumb Sex" by Soundgarden. This follows after the last one—I'm hitting a "loud bands from Seattle" groove here. "Big Dumb Sex" has to be one of the most unromantic songs I've ever heard. Plus, if you take the choruses of "f*** you" out of context, they make it sound like a good breakup song.

6. "Love Will Tear Us Apart" by Joy Division. Ah, subtlety. This one's a little harder to see, but the title makes it pretty apparent. Take it from Joy Division's lead singer Ian Curtis, a man who hanged himself: love sucks.

5. "Agonised By Love" by Clan of Xymox. Maybe it's too obscure, but there are also an abundance of whiny synth bands who like to complain about being unloved, and this not only makes this list look more authoritative, but it keeps me from having to put anything by the Cure or Depeche Mode on this list. Who could pass up a line like, "I'm deeply agonised by love" for an article like this?

4. "Hey Joe" by Jimi Hendrix. Why, you

ask? Because of one line: "I'm going down to shoot my old lady/You know I caught her messin' round with another man." Jimi knows what's up. I know plenty of people who have been on the verge of doing this, both male and female.

3. "Left Me A Fool" by the Indigo Girls. I'm just barely avoiding looking like a total misogynist with this article, so I figured a song written and sung by two women about being dumped on needed to find its way on to this list somehow. Besides, they're going to be here on Thursday and I'm sure that S.U.B. won't mind the hype.

2. "Femme Fatale" by the Velvet Underground. I'm sure everyone knows somebody like the woman in this song, and I'm sure that both men and women alike have the same feelings of disgust and revulsion towards her.

1. "This is Not A Love Song" by Public Image Limited. Pretty obvious, but it definitely works. Besides, that nasty snarl sounds great when you're pissed off about not having a date or whatever. That, and it's about economics, which we all know is the real reason for Valentine's Day.

Anyway, either have a happy Valentine's Day or have fun making everyone else miserable that you're not.

by Dave Holsinger

Dave Holsinger is *Scholastic's*
Entertainment Editor.

Au Revoir, Dr. Head

Mr. Manners makes his debut

EDITOR'S NOTE: This week marks a sad page in *Scholastic's* history. Our former master of trivial knowledge, the honorable Dr. Head, is no longer with our publication. But grieve not, for beginning this week, we will feature a new etiquette column written by none other than Mr. Manners, the illegitimate cousin of the famous Miss Manners.

Mr. Manners can be reached at the *Scholastic* office, 303 LaFortune, Campus Mail. Please send all queries to him in a standard business-sized envelope, either handwritten in black or blue-black ink, or laser-printed (dot matrix will be reluctantly accepted.) Include your name (first names only are okay), year and place of residence. Be sure to use gender-inclusive language and don't use swear words. And no, I am not anal retentive.

DEAR MR. MANNERS:

This problem has been plaguing mankind (and I do mean mankind) ever since the invention of feminism. Are guys supposed to pay for dates or not? And even if we're not supposed to pay, are we supposed to open doors for women anymore? Please clear this up for me and the rest of mankind before we either make big *faux pas* or get slapped by women who don't want us to take charge.

Scott, freshman, Grace.

Good question, Scott, and I'm glad that you asked it. Women should always pay for dates, and there is no way in hell you should agree to pay. Since men have to go through the heartwrenching agony and humiliation of asking women out in the first place, it's only fair that women should have to suffer monetarily for what they put men through all of their lives. You should open doors for them, though, because that way you can insure that they don't slam them in your face.

DEAR MR. MANNERS:

What's the proper thing to do when your date drinks too much and gets sick at a dance? I've gone to formals with so many guys from Dillon that I should have figured this one out by now, but there really doesn't seem to be anything that's really within the realms of decorum when your date is zouking on your carpet and begging you to kiss him. Any suggestions that you have would be great.

Anne, junior, Farley.

Another good question, Anne. Drunk dates can make for a downer of an evening, especially when their hormones start to run wild as well. My suggestion to you is that once they become incapacitated, you should have some fun with them. Have you ever tried the game "You're driving down a road and all of the sudden you hit a TREE!" If not, you should learn. If your dorm possesses an elevator, try some more complex pranks like stripping your date to his undies, hog tying him and tossing him in the elevator and then sending him to the lobby. If your date is too big to do this effectively, you might just talk about pork products while he's hunched over your trash can.

DEAR MR. MANNERS:

If someone who thinks she is your friend continually comes to your room, how can you tell her (not necessarily subtly, mind you) that you hope she never darkens your doorstep again.

Traci, senior, Walsh.

Traci, the answer to that is quite simple. Either feign death or tell her to go to hell.

THE VALENTINE'S DAY ENTERTAINMENT BONANZA CONTINUES:

SAPPY LOVE STORIES

In keeping with *Scholastic's* Valentine's Day theme, the *Scholastic* Editorial Board has compiled a list of their favorite sappy love stories in case you're looking for movies to rent this Valentine's Day. After hours of mind-numbing research through our file of movie promotional materials, we've come up with the following list, subdivided into categories for still more convenience:

JOHN HUGHES MOVIES:

Pretty in Pink, *Some Kind of Wonderful* and *Sixteen Candles*.

You know 'em and love 'em, and don't deny that you've seen all of them a thousand times. Unfortunately, they all have exactly the same plot. Good if you're a Molly Ringwald fan, and the occasional good soundtrack song, these movies are perfect sappy fodder for the minds of couch potatoes everywhere.

MOVIES THAT YOUR LITTLE SISTER LOVES:

Say Anything, *Mannequin*, *Pretty Woman* and *Dirty Dancing*.

These movies have all given countless teenage girls dreams that some day their prince will come. Movie directors love these things because they're low budget and they make bazillions of dollars. Little kids love them because they show the seamy world of high school. Video stores love them because people keep renting them.

SUPERNATURAL ROMANCE STORIES

Always, *Ghost* and *Made in Heaven*.

All of these movies lead viewers to believe that somehow there are love stories made in heaven (or at least made by weirdo ghosts with an obsession for non-dead women). Whether anyone has ever seen *Made in Heaven* is another question, but our crack research team found promotional stills for it, and it fit the category, so it's here.



Made in Heaven: a silly supernatural love story that no one has ever seen

FAIRY TALES/CARTOONS

Edward Scissorhands, *The Princess Bride* and *The Little Mermaid*.

Now, *The Princess Bride* and *The Little Mermaid* are actually halfway decent movies, but they are nonetheless sappy love stories and they do belong on this list.

JUST PLAIN DUMB

Electric Dreams and any Tom Cruise movie besides *Rain Man*.

In case you haven't ever seen *Electric Dreams*, you might want to, because it's possibly the dumbest premise EVER for a motion picture. I don't think I even need to comment on Tom Cruise.

compiled by Dave Holsinger with the help of *Scholastic's* Editorial Board

ROMANTIC COMEDIES/ HUMOR

Arthur, *Better Off Dead* and *The Naked Gun*.

The Naked Gun, you ask? Isn't that a detective movie? Ah, but you have such a weak mind that you forget the sappy love scene in the middle of the movie and the unbelievably corny ending. It might be questionable whether *Arthur* passes for humor, but we decided to include it anyway.



The Princess Bride is one of the best sappy love stories in recent memory.

THE INDUSTRIAL REVOLUTION CONTINUES...



KMFDM, an industrial outfit out of Hamburg, combine diverse styles to achieve a very unique sound, especially for an industrial music band.

Way back in the early 80's, with the advent of a new form of techno-dance called industrial, named after the artistic and musical movement based on metallic structures, a label called Wax Trax made Chicago the industrial music capital of the USA. Chicago was joined as a nerve center for industrial music by Vancouver, home of Nettwerk Productions, and Brussels, home of Play It Again Sam Records. In those days Ministry (pre-*Stigmata*) and Front 242 were striking it big with heavy dance beats just one step ahead of the simultaneous techno-pop movement in England, spearheaded by Depeche Mode, Orchestral Manoeuvres in the Dark, and Thomas Dolby. Today, the label is home of many different styles of industrial off-shoots, some purely dance-oriented (My Life With the Thrill-Kill Cult, Psychic TV), some grunge rock

(God's Acre), mellow orchestral (In the Nursery), experimental noise (Borghesia, Coil), and some bands formed for the sole purpose of getting drunk and making overt sexual references (The Revolting Cocks). Though the bands that started Wax Trax (Ministry and Front 242) have now left the label for bigger and better things on major labels, industrial artists like Alain Jourgensen still have a hand in the workings of the record company (part ownership), and have collaborated with bands like the Revolting Cocks and 1000 Homo DJ's. However, two bands that have been around the longest and are still on the Wax Trax label are the German KMFDM and the Canadian group Front Line Assembly. Their latest releases, *Naive* and *Caustic Grip*, although released late in 1990, are still going strong.

Hailing from Hamburg, KMFDM had its first exposure to American audiences a year ago as the opening act for Ministry in their violent tour for *A Mind is A Terrible Thing To Taste*. Claiming that their acronym stands for "Kill Mother F***ing Depeche Mode," these Hamburgers started as performance artists in their home country under the name Keine Mitleid Für Die Mehrheit (No Pity for the Majority). They have released a compilation of singles entitled "What Do You Know, Deutschland," a single and album by the name of "Don't Blow Your Top," the 1989 domestic release "UAIOE", and the funk/dance/rap/industrial singles "Virus," and "More and Faster." "More and Faster" features a chorus that sounds something like "More and faster/Here we come/White and trashy/And incredibly dumb."

This kind of lyrical poetry, along with their typical *film noir* comic book album covers, proves that these guys have made a career out of dealing up a dish of black humor, nihilism, sex, violence and death. The difference between KMFDM and the hordes of overly-Gothic deathmongers with drum machines is that these crazy Germans are really funny! They make no bones about not taking life or themselves too seriously, and their music straps you in a sports car, and sends you off on an orgasmic game of chicken on the edge of a cliff. KMFDM accomplishes this not only by their devil-may-care lyrics, but by the context that surrounds the words. Their style combines a gamut of influences from pure industrial, to rap and hip-hop, to heavy metal, to funk, to dance

oriented sampling, to elements of classic rock and even thrash. From the "DJ scratching" in "Virus" to the Hendrix sampling in "More and Faster," KMFDM shamelessly pilfers bits and pieces from anything and everything, including themselves, and constructs the chaos into a coherent rock 'til you drop, blow your brains out good time.

The album begins with a typically strange and distorted vocal welcome by lead singer Sasha Konietzko, and then goes right into the album's title track, the dance-oriented "Naive," an enjoyable dance tune with guitars heavy club beats, sampled guitars, and strong female backing vocals (a KMFDM trademark). Other dance tunes include the religiously confused "Die Now - Live Later," and the remix of the German-language "Friede" (meaning peace), with its almost retro-style wah guitar. Harsher guitar sounds are available in the sex and suicide oriented "Piggybank," and "Go to Hell," featuring a very familiar sounding heavy metal riff. KMFDM returns to a purer industrial sound in "Leibeslied" (meaning lovesong), complete with a sample from the soundtrack of *The Omen*. Besides the album, a bonus 12" is also included, featuring the single "Godlike," with a call to "get on the right side," with guitarist En Esch offering metallic guitar riffs, along with danceable beats. It is when KMFDM juxtaposes the harsh guitars with the club beats and their usually monotone distorted vocals with the soulful female backup singers that the German band is the most successful, injecting an unpredictability and

an intelligent sense of nihilist humor back into the form known as industrial.

Unlike KMFDM, Bill Leeb and Rhys Fuller, of the Vancouver-based Front Line Assembly do not attempt to stretch the genre or entertain the listener with their latest release *Caustic Grip*. Rather, they do what they do best: attack the listener with an unmitigated rapid fire barrage of furious beats, distorted visions of oppression and hypocrisy, and an almost Desert Storm approach to aggressive, military sound. Front man Leeb, like colleagues Al Jourgansen (Ministry, Revolting Cocks, 1000 Homo DJ's) and Cevin Key (Skinny Puppy, Hilt), is another one of those industrial artists who seems to be everywhere at once. Formerly a Skinny Puppy collaborator under the name Wilhelm Schroder, Leeb has also lent his name to the duo project with members of Front 242 called Noise Unit, and to Puppy members Key and Goettel's latest side project entitled Cyberaktif.

If FLA's earlier works, like *Gashed Senses* and *Crossfire*, *State of Mind*, or *Disorder/Corrosion*, were annoyed and angry, *Caustic Grip* is furious. Abandoning the moodiness of some of their earlier slow and ominous pieces, *Caustic Grip* is almost entirely machine gun mentality, beginning with the album's opening track, "Resist." Amid breakneck beats, sequenced keyboards and subtle voice and gun effect sampling, distorted, repetitious shouts of "resist command!" break through, like the harsh whispered screams of "Victim" and the hardcore-like

programming of "Overkill." The business and layering of harsh sounds and beats, placing FLA on a musical continuum somewhere halfway between Nitzer Ebb and Skinny Puppy, is almost too hard to take all at once, and the listener is relieved when "Forge" is reached. This track is much more listenable and less busy, and actually danceable. Leeb's harsh voice even changes tones a few times, with an overall sound that seems to be reaching precariously for a set of values but not quite making it. The single "Provision" comes closer to the mark with a decent balance of

**NEW RELEASES FROM INDUSTRIAL BANDS
KMFDM, FRONT LINE ASSEMBLY, AND FRONT
242 ARE POWERFUL AND INTRIGUING**

rapid fire beats, furious programming, lightning quick guitars (even an impressive solo), propaganda samples and less layers of noise, along with a chorus using an actual melody, singing "We'll steal your dreams/Control your mind/Persecute the fools/Left behind." The album's other single, "Iceolate," sounds more like the minimal but still fast electronics of previous FLA works. The album mercifully slows down at the end with the only reference to FLA's earlier slower and ominous songs. Almost no distortion is heard on Leeb's unusually calm and even melodic voice, as he tells about "the leaders of men," accusing them of lying, oppressing and destroying opposing views in a chorus to which one can actually sing along.

Wax Trax alumni Front 242 have released their first major label album on Epic, *Tyranny for You*, but by no means is the

music sell-out material. This Belgian gloom industrial dance outfit has certainly weighted their latest work, and has placed themselves, in terms of mood, somewhere between the manic fury of Front Line Assembly and the apocalyptic terror of Skinny Puppy. *Tyranny for You* begins with the eerie and powerful "Sacrifice," a slow, emotionally dark, but still danceable piece with heavily reverbed and layered electronics. One of the better upbeat tracks, "Rhythm of Time," follows with more layers and heavy bass, asking the question, "What's outside?". F242 answers with everything

from "the real world" to "burning flags" to the layered beats and strange percussion. Despite the dark nature of the song, indicative of the album's mood, the vocalists still assure the listener, "We believe in the future of the human race," as one imagines an accompanying performance video with distorted news footage. Also on the album are the usual minimal instrumentals like the terrifying "Trigger 2 (Anatomy of a Shot)," the Wagneresque "Leitmotiv 136," and the upbeat "Neurobashing," reminiscent of the repetitive beats and voice sampling of "First in, First Out" from the 1988 album *Front by Front*. The album also varies from their most accessible single, "Tragedy for You," to the more moody "Gripped by Fear," featuring the typical F242 perverted string sampling, the unusually distorted vocals repeating such happy phrases as "Recession, Repression,

Regression," along with a chorus that is surprisingly melodic. One expects that if the vocals were undistorted and out of context of the emotional power of the song, they would actually sound like crooning. Strange experimental sampling, including sirens, the obligatory scream, and other unknown sounds, as in "The Untold," and themes of control and power, either divine or satanic, as in "Soul Manager," add to make Front 242's *Tyranny for You* one of their most complex and dark releases to date. Dance floor demons, Front 242 is Martin Gore's worst acid nightmare, and they still have the ability to shock the senses while at the same time motivating the feet.

Along with KMFDM and Front Line Assembly, look for other Wax Trax releases including Cyberaktif's new one, *Tenebrae Vision*, along with Cevin Key's other new side project, the instrumental *Doubting Thomas*, with their single, "Father Don't Cry," and forthcoming album, *The Infidel*. Also, Nine Inch Nails' cover of Queen's "Get Down Make Love" is now available on the CD-single for "Sin." And for the real challenge, check out the new EP and album from Pigface, the band so strange, even Wax Trax wouldn't take it! On the artists' self-created label, Invisible, Pigface is a must buy for all industrial fans, since it features Chris Connelly of Fini Tribe, Ministry, and Revolting Cocks, Bill Rieflin and Paul Barker of Ministry, Revolting Cocks, and Lead into Gold, Trent Reznor of Nine Inch Nails, En Esch of KMFDM, and Ogre of Skinny Puppy, among others.

by Jason L. Winslade

Minority Students Demand Respect

SUFR calls for action from administration

A group of Notre Dame minority students is calling for major changes in the university's handling of racial and ethnic issues.

The organization, Students United For Respect (SUFR), was formed in fall 1990 in response to a growing sense of frustration among minority students, said spokesperson Robert Price, a Notre Dame alumnus. Price, a member of the class of '89, graduated in '90 as an architecture major and now lives in South Bend.

"We're being disrespected, we're ignored, we're being swept under the rug, and then we're being used at the same time as tokens, as pawns," said Price. "The university is more interested in cultural visibility than cultural diversity."

Ken Durgans, director of minority affairs, sees the conflict as a predictable result of increased minority enrollment, and urges dialog between the students and the administration.

"There comes a time where you bring in a lot of minority students, diversity starts to move a little bit, then you get a plateau, and this plateau is where the university has to

take over and make the decision: are we going to move to the next step and really include diversity, make the atmosphere

"The university is more interested in cultural visibility than cultural diversity."

**-Robert Price,
SUFR member**

diverse, or will it go on with business as usual?" said Durgans. "I have not seen the university take that last step. And usually you'll have a period of four or five years ... and boom, when the demands and expectations are put forth, then people go on shells and act like they don't know what's going on, and hide, try to put things off, delay, and all those types of things, until it cools down, but the time to deal with it is when it's hot. Because when it cools down, even though it may cool down, the attitudes, the feelings

that existed when it was hot are still there, and they're longer lasting because nobody responded. You have to respond, you have to communicate, and you have to deal with them."

Price said that SUFR wants answers from the university, and expressed frustration at the administration's response.

"If Patty O'Hara [vice president of student affairs] doesn't want an assistant [to the director of minority affairs] by this year, then tell us, say 'I don't want an assistant for next year.'" If the university does not want more minority faculty on campus, then tell us that you don't want minority faculty on campus, but do not pretend as if you're doing all this stuff for us ... because it is just not the case, it is just not the truth," said Price. "Let us know where you stand, but don't lie and make it seem as if you're doing all this stuff for us, because you have done very little."

After initially agreeing to an interview, Dr. Patricia O'Hara later declined to speak to Scholastic for this story. When it was suggested that she might want a chance to respond publicly to comments made in this article, O'Hara said that she didn't want to

be involved in a "point-counterpoint" public dialog with SUFR in the campus media. She added that she felt that student government's report to the Board of Trustees provided an excellent roadmap of how to proceed.

The student government report, "The Challenge of Diversity: A Report on Racial Relations at Notre Dame," was presented last Thursday. The report makes a number of recommendations for change, many of them echoing demands of SUFR. The report, chaired by senior Gina Mahony, also makes additional suggestions in areas of residence life, campus ministry, counselling and alumni relations.

Many of the issues put before the administration by SUFR have surfaced before in one form or another. "These are basically demands and issues that all the ethnic groups have been talking about for a long time," Price said. As a senior last year, Price was co-president of the Black Cultural Arts Council and one of two student members on the committee to draft a university harassment policy.

While the issues SUFR deals with are not new, the group itself has fairly recent origins. "It wasn't until two years ago that students were saying that an ethnic coalition needs to be formed," said Price. The idea for a coalition gained momentum when the controversy arose over comments made by Fr. George Wiskerchen in Fall 1989.

Wiskerchen, who said in class that Afri-

can music was "dirty," and that African Americans slaves were well-treated by their masters, apologized for the comments in a letter published in *The Observer* on Oct. 6, 1989.

"As a result of what happened, we felt that the provost's office needed some type of procedure to handle racial complaints, because students had been complaining about those kind of incidents and didn't really know where to go," Price said.

A committee formed in the provost's office, chaired by Dr. Eileen Kolman, now dean of Freshman Year, drafted a racial harassment policy. Some students, frustrated by the time it took to adopt the policy, formed SUFR.

The current debate centers around a list of demands presented by SUFR to Vice President O'Hara on Jan. 21. The demands include additional space for minority groups, more independence for the office of minority affairs, additional minority faculty, the establishment of an ethnic studies department and a university-wide required course in ethnic studies, the adoption of the harassment policy, and increases in financial aid. Because of space constraints, only a few of the demands can be discussed in this article.

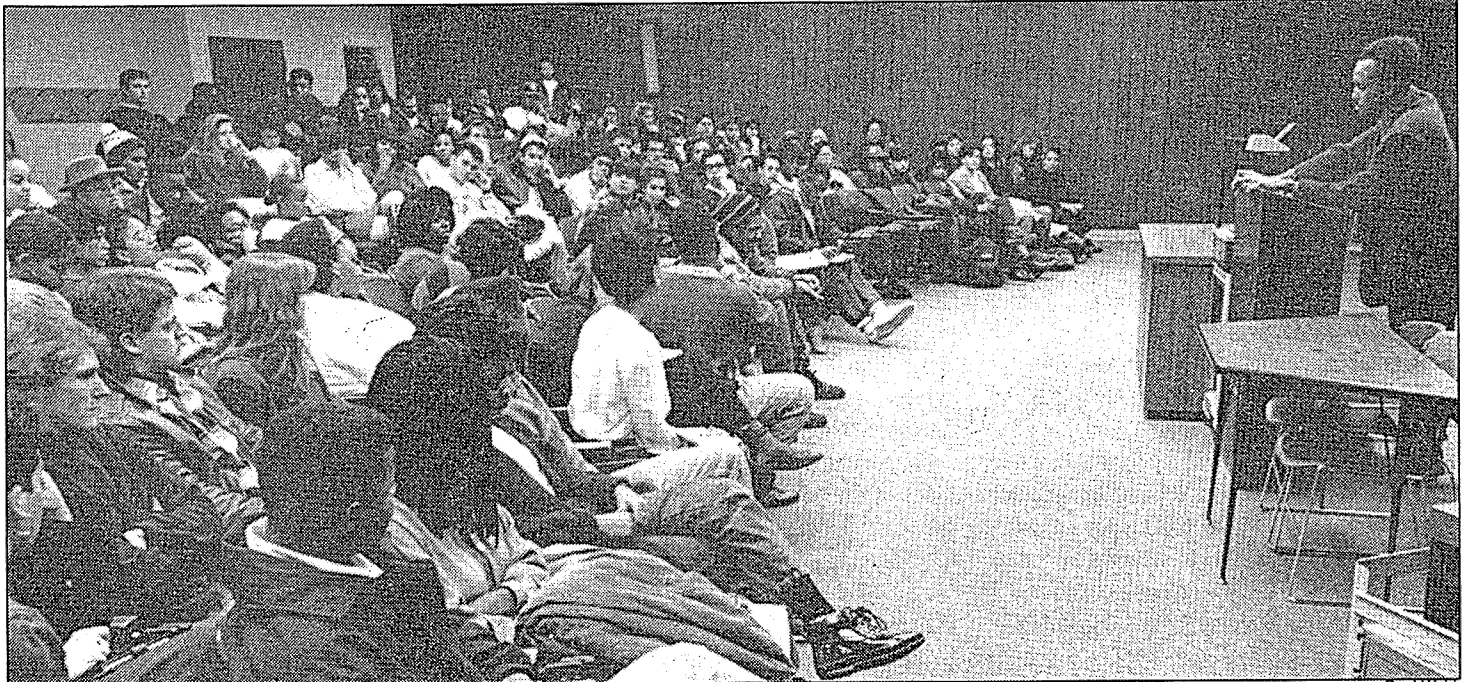
Since the original letter was delivered on Jan. 21, some dialog has occurred, notably on the issue of space. Most recently, at a Feb. 12 meeting with O'Hara and Joe Cassidy, director of student activities, students

were told that the Foster room, on the third floor of LaFortune, would be made available as a minority student lounge for the remainder of the semester. After a question from the audience, Cassidy agreed that student groups would now be able to charge admission when using Theodore's. A committee made up of students, rectors and a representative from student activities is planned to investigate ways to better utilize Theodore's. This committee, according to O'Hara, could consider changing Theodore's into a multicultural space.

Eventually, SUFR would like to see the establishment of a multicultural center. Of the two tickets still in contention for Student Body leadership (as Scholastic went to press), Farmer and Griggs support the building of a multicultural center, while Blanco and Florenzo suggest an addition to LaFortune.

According to Price, SUFR seeks a separate building: "[LaFortune] is a student center, and the center for social concerns is the center for social concerns, it addresses those specific needs. There needs to be a multicultural center, a center that's especially designed for ethnic organizations ... where there could be gallery space, lecture rooms, study halls, faculty offices, ethnic students organizations could have their offices there, all kinds of different events could be held there."

Price does not feel that such a center needs



Robert Price addresses the Jan. 29 SUFR meeting.

Paul Webb



Dr. Frederick Wright is director of the African American Studies Program. Mari Okuda

to be a source of division or a sign that minorities want to separate themselves from other students. "We just can't accept the whole separatist way of looking at it, people are just misinformed on this campus about that whole issue," he said. "Why would identifying with one's own culture be separatist?"

The recent student government report to the trustees calls for the establishment of a committee to look into the construction of such a center at Notre Dame. As Scholastic went to press, there had been no word on whether such a committee was to be formed.

Other demands of SUFR involve academic life. SUFR calls for the active recruitment of minority faculty and the establishment of an Ethnic Studies major. The African and African American Studies program (formerly the Black Studies Program) is presently not a major, but a second major. Latin American Studies is a concentration within the Government department.

Students can only take African American Studies as a second major. No classes are taught out of the program, rather, all of the classes are cross-listed with another department. Frederick Wright, director of African-American Studies and assistant dean of the college of Arts and Letters, feels that the establishment of such a major is probably years away.

Wright said that there were seven full-time and three part-time faculty members at

the university, plus two full-time faculty on a two-year leave. "Until we have a sufficient number of African American faculty members in residence, and until a decent percentage of those, say a third to one-half, are tenured in disciplines that contribute to an African American studies curriculum, we really ought not to think of going the way of departmental status," said Wright.

Wright said that the African American Studies Program had the potential of reaching departmental status "later this decade or maybe into the next century." He added that the program could achieve departmental status sooner if it was given the facilities and resources needed, but cautioned that the process was a slow one.

"Most universities take years before giving a final okay for the establishment of a separate independent degree-granting program to be established, and I don't think it's going to be any different for us, if that's the route that's chosen at some point," said Wright.

Another of the complaints of SUFR is that the university has not yet passed the anti-discrimination policy adopted by the provost's committee. The policy is currently being reviewed by various committees. "We would like to know who those different parties are, how long they are going to have the document, and when they expect this document to be put into du Lac," Price said. At the meeting on Jan. 21, O'Hara said

that the policy had to be placed in the faculty handbooks and documents relating to staff as well, since du Lac was only binding on students. Price complained that what O'Hara said in the Jan. 21 meeting differed from what the committee was originally told.

While Price and other SUFR members see the policy as a vital means of preventing racial and ethnic harassment, Wright sees it as a potential infringement on Freedom of Speech.

"I come from the South, and I've been racially harassed, verbally, many years of my life — while I would admit that hurtful, awful things can happen when people are harassed because of their racial identity, ethnic identity, in the long run, an unencumbered Bill of Rights, an almost absolute freedom of speech, it seems to me, benefits ethnic and racial minorities much more than any attempt to monkey around or to fool with that right," said Wright. "And perhaps if it means that members of ethnic and racial minorities will have to go on for a little longer, or for a lot longer, in learning to live with racial taunts and insults, it may be worth it ... [for] a Bill of Rights that still has teeth in it."

Members of SUFR do not see the the policy as endangering student rights. "Other students can address their rights as to what they can wear, T-shirts they can wear and things they can say, they deal with those things themselves, we're dealing with our issue," Price said. "Our issue is a gesture by the institution that it will not accept racism and will not accept sexism, and we'll have a way of dealing with those issues, and a procedure and a documentation process, and a way of students knowing when they will be contacted and when the problem will be resolved."

The student government report to the trustees also backs the adoption of the anti-harassment policy. The policy is currently in the faculty and student senates, after which it may be sent to the academic council for approval. O'Hara said at a Jan. 29 meeting with SUFR members that it was possible the policy could be ready in time for next year's du Lac.

SUFR also demands additional resources be allocated to financial aid. The group complains that there is not enough money available, and that the aid packages do not increase as tuition increases.

According to Joe Russo, director of financial aid, the goal set last year by the trustees to meet the full financial need of every student has already had a positive effect on the amount of scholarship money available.

According to the student government report, "The Financial Aid Office has developed a plan to increase the financial aid endowment and to more than double the annual amount of scholarship aid by the year 2000. The new plan aims to increase the amount of scholarship assistance available

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-Dr. Frederick Wright

annually from the current level of about \$55 million to \$12 million." According to the report, these funds are to come from three principle sources: increased income from a larger financial aid endowment, funds raised by the Sorin Society, and the bulk of the revenues from the NBC television football contract.

"This whole NBC contract is saying well, if we're going to give you money we're going to make you pay for it," Price said. "So we're going to use your black athletes to run ball and make money for us, and that's the only way we're going to give you money. I appreciate them setting aside the money from the NBC contract to utilize for financial aid, but that makes it seem as if it's a money issue, and it's not a money issue. The university does not need an NBC football contract to have money ... that's kind of insulting, I think. The institution should look into its other resources."

According to Russo, the football television contract was signed after the trustees had made the commitment to meeting full financial need. "The NBC contract ... hap-

pened after the board made this decision," Russo said. "And any additional revenue that we get from that is kind of like 'above and beyond' and will help us get to that point of meeting full need even faster, which is great. [With] the NBC contract, the way I understand it, we are taking the money that is above and beyond the old [television] contract — and that is substantial, millions of dollars — and investing that and the interest from that will be made available also."

The university's efforts to increase minority enrollment has cost a lot in terms of scholarship money, according to Russo. "The percentage of minority students who receive help is much higher than the percentage of non-minority students we help," Russo said.

While SUFR is largely seen as an African-American organization, members of other ethnic groups are also involved. According to the figures in the student government report to the trustees, Hispanic Americans are the single largest minority group at Notre Dame.

"SUFR is not losing sight of the other underrepresented groups," said Beatriz Cruz, treasurer of the League of United Latin American Citizens. Cruz feels that SUFR affects far more than just African American students.

"It's not just going to benefit people of color who are in it. ... It's going to benefit the Notre Dame community as a whole," Cruz said.

Some members of other minority ethnic organizations have not joined the group, deciding that their interests could be better protected by acting independently. Elizabeth Bird, president of the Native American Club, was a SUFR member initially, but dropped out of the group after discussions with her club's members.

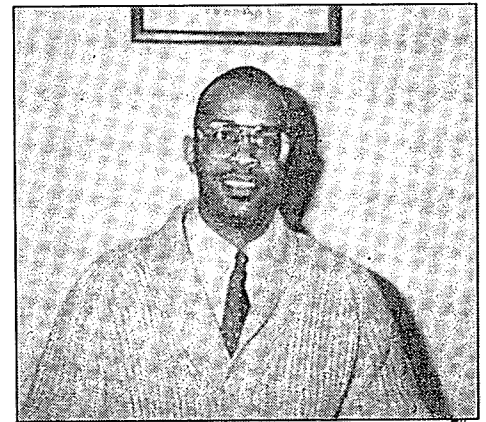
"In some respects, the club felt that SUFR was not necessarily dealing with some of the issues that were really our concern," Bird said. "Part of the reason is that we're doing some of our own stuff that doesn't involve SUFR. We had some concerns with financial aid that we felt would be best if we met as a small group with financial aid." Bird said that the small number of Native Americans at the university (30 undergraduate students) made retention of students and financial aid her main concerns.

Bird is personally very supportive of SUFR, and wants to make sure that her group

does not detract from SUFR's effort: "We as a group are trying to keep it [non-membership] low-key because we don't want take away the power of SUFR, but we recognize that SUFR is making moves to better the community, and we appreciate that."

According to Bird, some members of the Native American community have been concerned at the confrontational methods SUFR uses.

As a group, SUFR feels that demonstrations are necessary to get action from the administration. "They don't want to do any more work than they have to... Hold us at bay is basically the philosophy, and as long as we can do nothing we will," said Price. "That's the way it works here, man. You're not going to get s—until you fight for it. The students here, if they want something done, they're going to have to show the administration how serious they are about it, or else it's not going to be done, that's just the type of institution this is. Until it becomes clear to her [O'Hara] and everyone else, and they feel pressure from outside sources, and realize that they're the only ones that don't see what goes on because they're in that dome, man, under that gilded dome. They're the ones that have to come out and see what goes on more, and not the other way around, [only then] will they address these concerns."



Ken Durgans, director of minority affairs.

SUFR statements have stressed that they are willing to achieve their goals "by any means necessary," and Price was unwilling to specify what that phrase meant: "I can't at this point say specifically what we're going to do ... we want to work with the university [but] ... we feel that they're dragging their feet on this and they don't understand the importance of this issue; we're not going to

wait, and we will go by any means necessary to get these [issues] resolved, as far as we need to go, we will take all our options into consideration. That's about as far as I can go in saying what's going to be done. Price hinted that student participation in minority recruitment weekend could be affected, and also mentioned that further media publicity was an option. He affirmed that the group had made some plans, but refused to be more specific. If the administration knew SUFR's intentions, the plans would be more difficult to implement, he said.

Director of Minority Affairs Ken Durgans feels that at the core of SUFR's demands is a desire to address an important campus issue. "I think if there were one thing that they could write into a demand — and I don't know how you'd word it — is how to deal with attitudes that exist on campus that are kind of negative [toward] anything other than traditional "Irish" at Notre Dame. I really don't know how they could have worded it," Durgans said. "I think it's implied in their demands but it's not specifically spelled out: Please, somebody, let's deal with racism. Let's talk about it. Let's recognize it's systemic, and that it permeates most of this university and most of America."

Price agreed that racism, and ignorance of it, are behind much of the group's demands. Racism at Notre Dame is both hidden and

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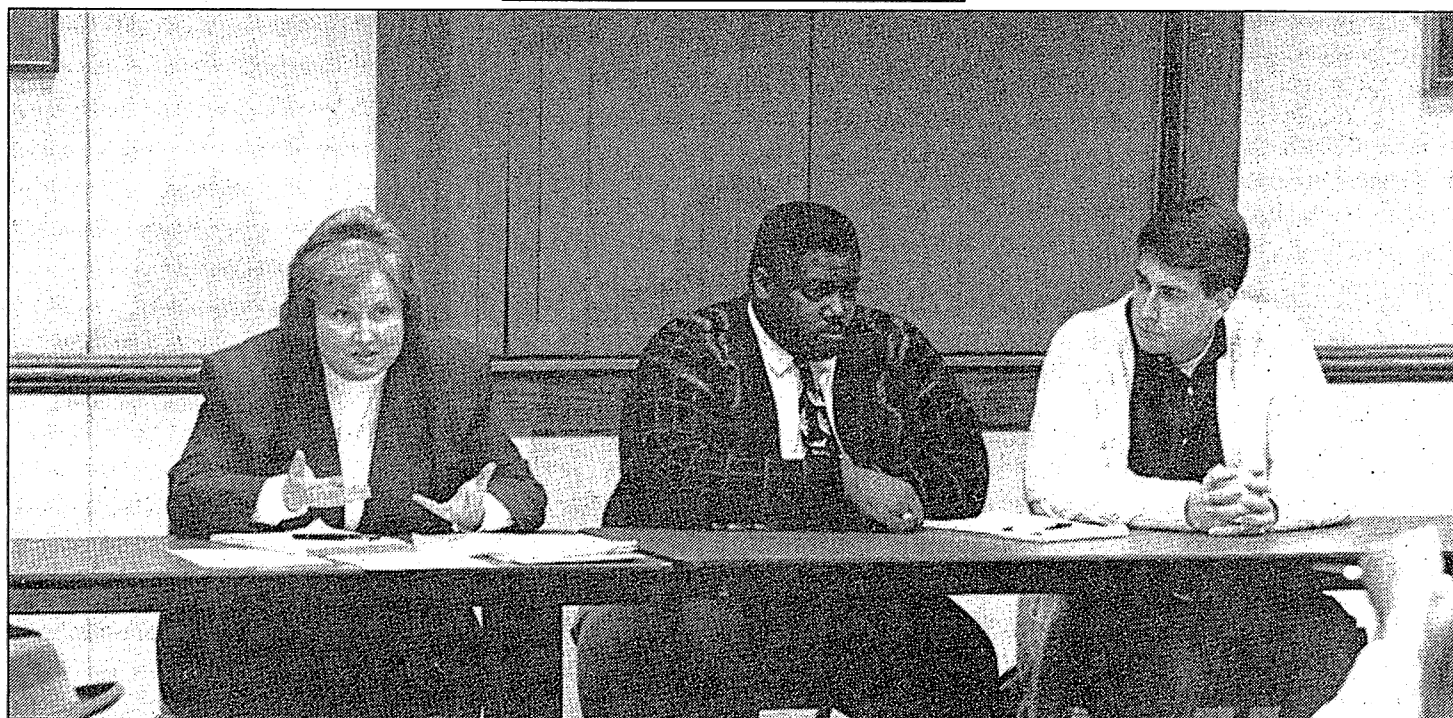
-Ken Durgans

overt, according to Price. "There's nothing covert about wearing blackface, there's nothing covert about soul food dinner with black balloons and watermelon, there's nothing covert about a swastika as a symbol of a multicultural festival, or a professor saying that blacks were better off as slaves, there's nothing covert about those incidents," Price said, referring to incidents in past years.

At the Feb. 12 meeting with SUFR members, O'Hara said that the officers of the university were determining a method to deal with the issues raised in the student government report on diversity. She said that she should be able to tell the students how the officers were going to proceed by Friday (tomorrow). O'Hara said that she would send a letter with the information to the office of minority affairs.

While Durgans, interviewed before the Feb. 12 meeting, said that he was optimistic that the issues could be resolved, he feared the situation would get worse if the concerns were not dealt with quickly: "If we drag this out, I can see tensions even getting tighter and I can see problems getting to be larger, so I think it's imperative that in the next two to three weeks — and I mean two to three weeks, I don't mean two to three months — that issues are addressed and real dialog occurs." □

by Ian Mitchell



Dr. Patricia O'Hara, vice president of student affairs, addresses SUFR students.

Paul Webb

The Rome Syndrome

As Notre Dame's architecture students return from a year in Rome, they realize that they've gained more than just an academic education



Joanie Francoeur

Although the students spending a year abroad might have missed the Golden Dome, they did not miss out on the beautiful city-scapes. This shot is taken from the dome of San Pietro

A tour group of prospective freshmen climbed up the hill from St. Jospeph's lake and past the classical, imposing Architecture building. A tumult burst from the basement windows. Astonished, the group watched as bodies pressed against the windows trying to escape and voices screamed, "DON'T BECOME AN ARKIE!"

The sophomore architects, faced with a grueling all-nighter and a design project

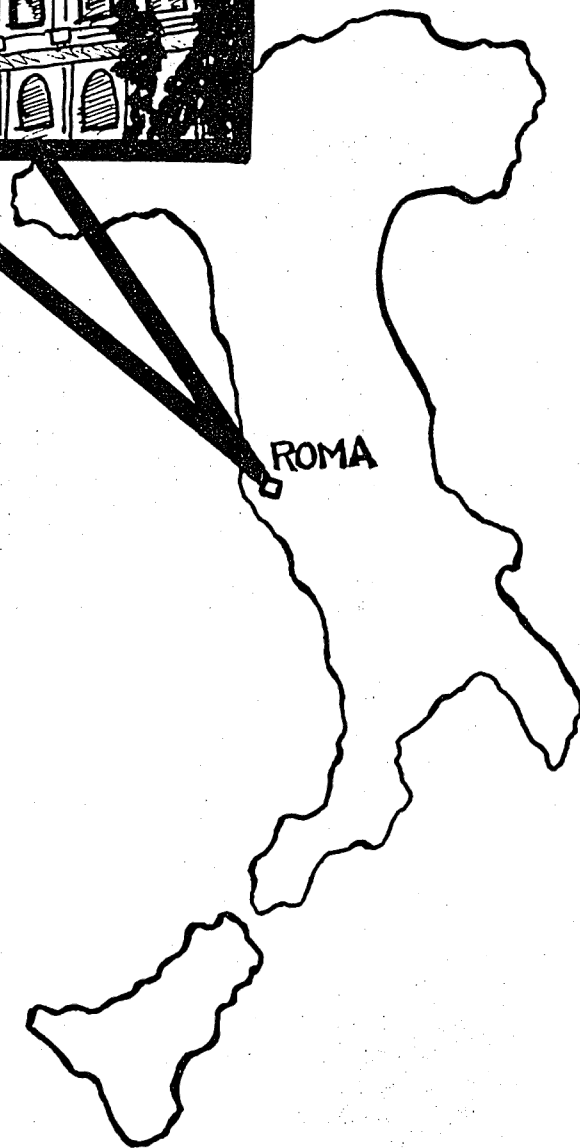
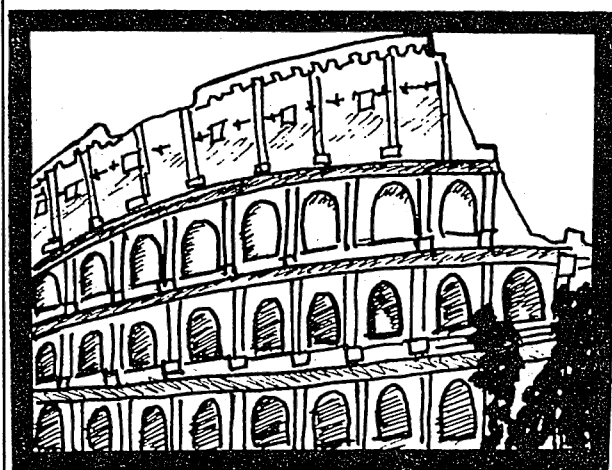
deadline the next day, were only releasing some good-natured tension. But the incident was typical of encounters between "arkies" (as Architecture students fondly call themselves) and non-arkies. Like a selective—if wacky—club, arkies are somewhat isolated from the rest of the Notre Dame community. And frankly, they scare us non-arkies a little.

They don't mean to.

Long hours in class and in the studio both

bring arkies together and set them unwittingly apart from their non-arkie friends. Instead of their dorms, where they spend little time, for architecture students, their major becomes a support base. Add to this the required junior year in Rome and the culture shock of returning to South Bend, and you get an acute case of alienation.

Brazenly curious and armed with the encouragement of my arkie roommate, I ventured into the Architecture building last



Though the arkies arrived during the tourist season, within a few weeks all the travelers had disappeared. "Then it was just Rome and us. We weren't tourists," DiMario stressed, "we were students."

As such, the Domers were forced to become Italian. Provided with no meal plan or stipend, they had to seek out their own meals and learn the customs of the Italian market.

"Once we were familiar with the sellers," said Mark Purcell, "they stopped ripping us off. We figured out who would let us choose our own apples and who would freak out if we touched their beans."

"Academics were almost secondary," explained Jeannie Wong. When DiMario added, "We studied architecture, but we *lived* in Rome," the group murmured in agreement. Although academics were inextricably tied to the Rome experience, much more of equal importance was learned.

"Our major teaches us how to look," said Theresa McCaughey. "That looking extended past works of art to nature and to people."

Jason Montfomery recalled a disastrous field trip to Pompeii. On a treacherous stretch of two-lane highway clinging to the cliffs of Italy's Amalfi Coast, the group's chartered bus met another going the opposite direction. Each bus was much wider than its own lane. Unable to pass, the two blocked traffic for three hours. The students watched with dismay, certain that death was near either on the rocks below or at the hands of the livid Italians shouting all around them. When they escaped unscathed, they learned an important cultural lesson: Italians simply bicker until problems are solved.

Franco and Maria's cafe and the Pizza Pantheon were special memories to all. Both near the Hotel Lunetta, where Notre Dame srkies have lived for almost a decade, they have established strong friendships with the students. Photos of past classes and Irish memorabilia covered the walls.

Neither Franco and Maria nor Vittorio and Georgina at Pizza Pantheon spoke English, but both treated the students like family, sending food for the fieldtrips, often refusing to accept money, and acting as living rooms for 45 squirrely, sometimes homesick Domers. When she returned to Rome from the three weeks of travel between semesters, Vanessa Matiski said she went straight to Franco and Maria's. "It felt like home."

week to learn more about its inhabitants.

"What is your fondest memory of Rome?" I asked the ten fourth- and fifth-year arkies seated on stools and desks around me.

Twenty eyeballs immediately glazed over.

Finally, the weight of memories broke the silence with a crash, and stories flooded the studio.

"At first," said Mike Dimario, "we felt very American. But we learned to fit in."

Stephanie Bergian went on. "Life in Rome is so real. Italians don't want to be insulated from the world." Houses were tiny; lives were lived in the cafes, in the markets, on the streets, in the piazzas. All the senses were bombarded.

Joanie Francoeur described studying in Piazza Navona, near the Lunteea. Around any corner was a great work of art; the noise of bickering buyers and sellers, animals, and kids filled her ears; the warm sun beat overhead; the smells and tastes of Italian delicacies lurked everywhere.

"People who were there for three days hated it," said Montgomery. "Rome is dirty, the traffic is horrendous, there are gypsies everywhere. Even after I'd been there for a year, I was still getting lost." But this is only the topmost layer of the city, the arkies explained. With each walking tour of sketching session that composed their classtime or venture into the labyrinthine, history-soaked streets, Rome seeped deeper into their hearts.

It trickled so deep, in fact, that the students found themselves looking askance at the american tourists migrating back to Rome in the spring. They mused, disbelieving at the obnoxious visitors: "Were we really like that?"

Julie Viarring



Chris Seelen

This year's architecture students witnessed a visit from Russian President Gorbachev. Honors were paid to him in front of the Monument to Victor Emmanuel.

A half year back in America has resettled the arkies in their home culture, but the impact of last year's experiences are profound. Some said they'd go back to Rome in a second; others that without the same companions, returning would be empty and sad. Nailing the collective sentiment, Purcell explained, "It's like a love affair." Memories are both painful and happy. A picture can bring back a whole day.

Though some, like McCaughey, "couldn't find the works to explain" what was learned in Rome, all agreed that 1989-90 was a year of growing up, a lesson in human relations.

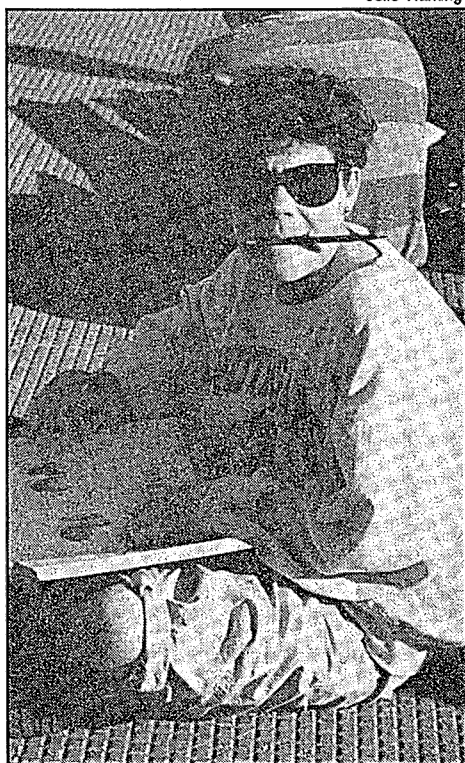
In any case, Carl Shea said, "We didn't feel a part of campus when we came back." Carrying a deep sense of history and a new lifestyle, it became clear to returning arkies that Notre Dame is only a small corner of a

very large, dynamic and diverse world.

They acknowledge that this perception is neither unique to them nor does it place them above anyone. But combined with their many other shared experiences, it helps strengthen the arkie shell.

Expo Roma, a ten-day exhibition of projects composed last year in Rome by current fourth- and fifth-year arkies, welcomes everyone inside this arkie shell. A reception on Thursday, February 14 from 4 to 7 o'clock p.m. in the architecture building lobby will kick it off. The projects will be on display in the lobby until Saturday February 23. All Expo Roma events will be open to the public.

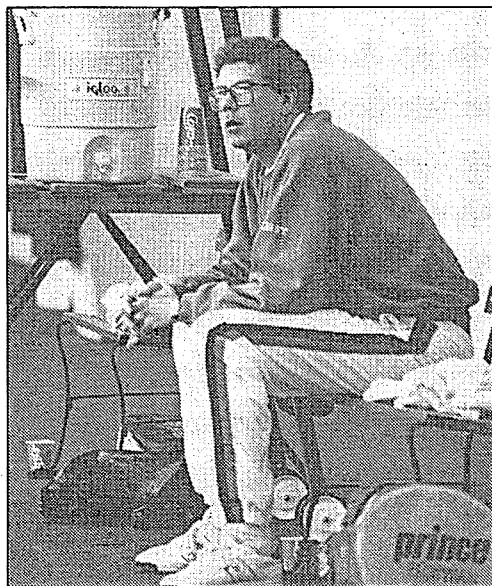
A preview of Expo Roma '91 left me intrigued and impressed. Many talented minds and good hearts hang out in the big building by the lake. They're wacky, yes. But utterly harmless. □



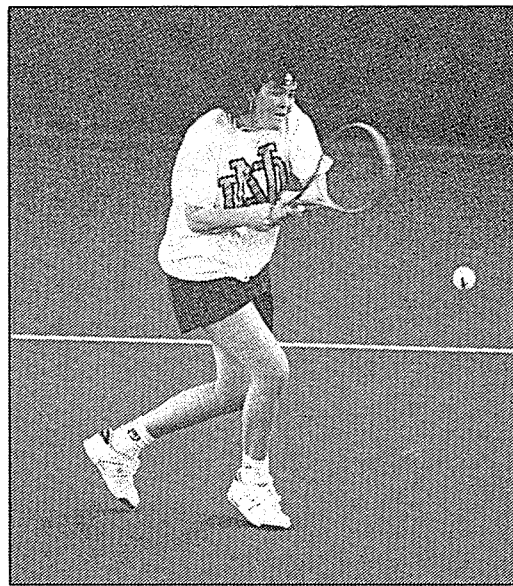
Kim Zych sketches a facade in Cefalu Sicily. Sketching plays an integral part in architect's development of "sight"

by Christine Walske

Coach Jay Louderback has built a quality program in only his second year with the help of players like . . .



Paul Webb



Paul Webb

. . . Tracy Barton, who has risen to the lofty 32nd spot in the national women's collegiate rankings.

Looking for the Big Time

The Notre Dame women's tennis team is mature and ready for it's first shot at the NCAA tournament

By J. Bradley Keck

Notre Dame's women's tennis team is coming of age. In only their sixth season of competition on the Division I level, coach Jay Louderback's team is ranked in the Top 25, has three individuals ranked in the Top 50, and is full of hope for a NCAA tournament bid.

Many of the veterans on the team were surprised by their ranking. But because of an outstanding recruiting class and great team chemistry, the women are now ready to make some noise.

Coach Louderback feels that the time is right for women's tennis at Notre Dame to start challenging on the national level, "I was surprised by the ranking, but I feel there are some teams in front of us that we can beat."

His confidence is not unfounded. The freshmen Christy Faustman, Lisa Tholen and Terri Vitale have proven themselves as solid players that fit well into the program at Notre Dame. Upperclassmen like Tracy Barton, Melissa Harris and captain Kim Pacella are leading the team by example with big wins and hard work.

Tracy Barton is one of the top players in the country, going into the spring season ranked 28th. Just last week she attended the prestigious National Indoor Championship to which only the top 32 players in the nation are invited. Barton pulled off an impressive first round upset over eighth-ranked Eveline Hommers from Kansas. Then she went on to face the nation's number one ranked player, Sandra Birch from Stanford.

Louderback says that this type of play helps motivate the rest of the team by showing that their top player, "Does not fear anyone, she (Tracy) just goes there and hits the ball, she doesn't tighten up—everyone respects that."

Another team leader is senior captain Kim Pacella. Pacella is the only senior on the roster and does many things to support the team. She has earned her position through hard work, and at the sixth singles spot can always be counted on to give a big effort.

"Kim is just a great team captain, everyone really likes her, and she works hard," says Louderback. "She has made herself into a great college tennis player."

Teammate Melissa Harris says, "It

gives the team a great boost to know your captain is out there playing hard and probably winning."

Harris, a sophomore, rounds out the upperclassmen in the singles line-up. As a freshman, Harris went 16-9 at one and two singles, gaining national attention. Now ranked 44th in the nation, Harris is happy with how things are going. She feels that through the combination of the solid players on the team and the great recruiting by coach Louderback, a trip to the NCAA tourney may be just around the corner.

"It would be great to go to the NCAAs and I think we can do it," she says.

Until this year that coveted bid to the college championships had been just a dream for the team. It took many favorable events to bring together a team capable of that quest. Support from the Administration, the new Eck Tennis Pavilion, some national attention, and a solid foundation of top-notch players led to the recent success of this tennis program.

Armed with these enticements, Louderback was able to go out and land a trio of top players in his first recruiting class. When these players signed, Notre Dame was ready to compete with any team in the country.

Faustman is the first of those players. Ranked 43rd in the nation overall and sixth among freshman, Faustman is going to contribute to the program in a big way. She has brought a lot of firepower and excitement to the team and everyone looks for her to be a key factor in the team's success.

"Christy's play in the fall, especially at Rolex (tournament), proved not only the freshmen, but that the team was for real," says Harris.

Faustman comes to Notre Dame from Aiken, SC, where she lost only two high school matches in four years and earned a Top Five ranking in the southern region for her age group.

Lisa Tholen and Terri Vitale are two other potent freshman players. Both highly positioned in the USTA Junior rankings, they bring even more depth to the team. They play in the middle of the line-up and have performed well in the fall and early spring matches. All of the freshmen have quickly adjusted to

college tennis and are looking forward to a great season. They all say that the tennis program is still "building" but will be in the running for a trip to the NCAAs.

"This year, women's tennis at Notre Dame is going to turn it up a gear," says Vitale.

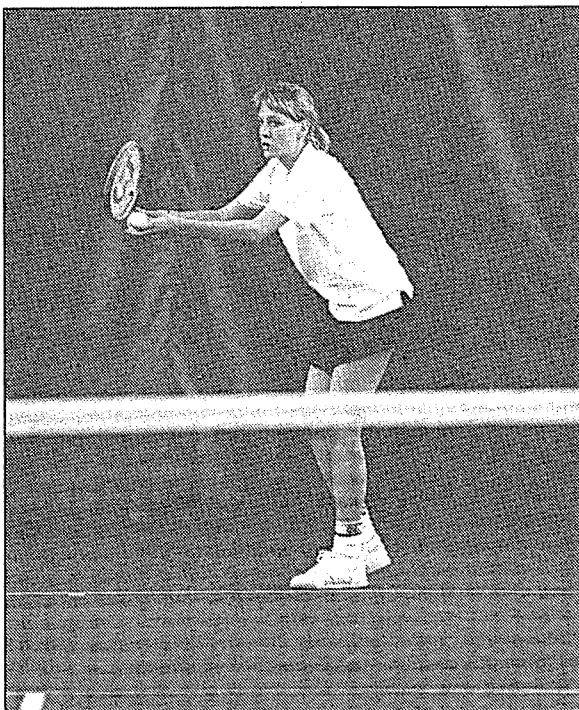
Tholen comes to Notre Dame from Wichita, KS. Vitale is from Bradenton, FL, and was a high school All-American.

The Irish have many other excellent players that play doubles and help to augment the singles line-up in many matches. Juniors Ann Bradshaw, Katie Clark and Kristy Doran, and sophomores Eniko Bende and Chrissy Hall have been playing extremely well.

These players can be counted on to always give solid play at doubles and to win matches when placed in the singles line-up. Good play from Clark will be important to secure victories in close matches. Catherine McGinley, another freshman, won the Indiana state team title last year and is expected to add further depth to the Irish doubles tandems.

The final component of the team is not a player. What makes this team special goes beyond sheer talent or knocking the cover off the ball. Everyone associated with the team feels that one of the biggest weapons the team has is its sense of unity. These women are friends and look to each other for

Lisa Tholen is one of three outstanding freshmen.
Paul Webb



Tennis Quick Facts

Tennis, unlike some other sports, is very tough on equipment. The high speeds (on some shots, the ball moves over 100 miles per hour) and hard surface wears down racquets, strings and shoes at an alarming pace. This year the men and women's teams will use: 155 racquets; 324 pairs of shoes; 20,400 feet of string; and 20,736 tennis balls.

-- by J. Bradley Keck

support and confidence.

"The three freshmen are very lucky to be on a team where everyone gets along and supports one another," says Faustman.

In an individual-based sport like tennis, this support network within a team can be very hard to achieve.

"The unity on the team is a very surprising thing, but I'm happy that we have it," says Tholen.

This unity has made it very easy for the freshmen to adjust and will have a extremely positive effect on the play of the team for the rest of the year. Everyone agrees that this friendship will lead to better play and more wins.

"We are such good friends it is not even funny," says Pacella. "For the first time there is a closeness in the team, and between the two teams (the men and the women's squads)."

This friendship and closeness is helping to build confidence and create the relaxed atmosphere that is so important during the long, taxing spring competition.

"We have a group of really nice kids that have fun together on trips," says Louderback. "This really helps during the season."

And so, the women continue down the road of their spring schedule and look towards an NCAA bid. They have already beaten Wisconsin, ranked fourth in the Midwest region, and are confident that they can beat the Midwest's top team, Indiana, this weekend. By combining both mental and physical toughness the team can battle through those opponents and earn a ticket to the the Big Show, the NCAA tournament, in only their sixth year as a Division I team. □

SOLID Sophomore

Chuck Coleman has developed into a player to be reckoned with for the Irish men's tennis team

By Jeff Weghorst

You are preparing for a tennis match with Notre Dame's Chuck Coleman. As his opponents have done before, you tell yourself that Coleman is overrated. His 1990 Volvo Regional Rookie of the Year award was just a fluke, you think. But deep down, you know that you're lying to yourself—defeat is inevitable. After you've lost your first point to Coleman, you realize that there will be no battle today, not even a struggle. Just a blowout.

There's certainly no shame in losing to this sophomore. A standout in Notre Dame's second singles and first doubles matches, Coleman is a player to be reckoned with. He's come a long way since his father encouraged him to play tennis at the age of nine.

In fact, that little nine-year-old from Lake Wylie, SC, has developed into a player with the potential to "... become a premier college player," claims head coach Bob Bayliss. After his banner freshman campaign, Coleman now features an improved net game, and stronger doubles performances.

His doubles prowess has been strong enough to form half of the Irish duo ranked third nationally. Coleman and Dave DiLucia have played extremely well together this season. When asked about the highlight match of his career, Coleman points to their doubles victory over Stanford University's Jonathan Stark and Jared Palmer last fall. Stark and Palmer were ranked number one nationally when DiLucia and Coleman beat

them.

Coleman plays a baseline oriented game, wearing down his opponents. His game features some impressive strengths.

"He has great quickness. He's the fastest on the team, and one of the fastest in college. This speed opens up the court," says coach Bayliss.

Coleman uses his quickness and strong ground strokes to throttle opponents. His aggressive service return may be his biggest asset, however.

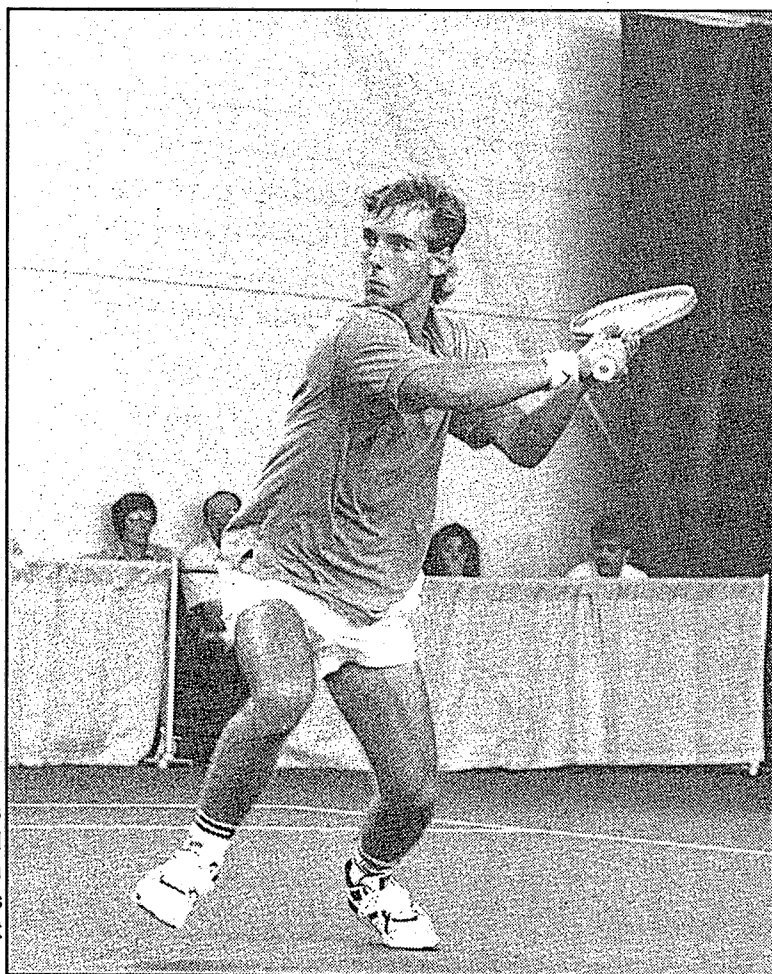
"I think it's definitely

Coleman has become a solid player at both second singles and first doubles.

my biggest strength," says Coleman.

"He's a real money player on returns," explained Bayliss. "He can negate serve and volleyers with his aggressive return. It's rare to find someone with those kinds of weap-

Mari Okuda



ons."

Coleman is quick to point out, however, that there is room for improvement.

"My serve and my volleys are definitely what need improvement," he said. "I'm working on my volleys to put more pressure on opponents."

But pure athletic talents alone do not produce victories. Mental toughness is just as vital, and Coleman recognizes this.

"I try to stay positive, and not get too up or too down during a match and during practice," he says. "If you stay positive in a practice type setting, you'll stay positive in a match situation."

And while intimidation may work for some temper-tantrum throwing pros such as John McEnroe, Coleman avoids such tactics, "I try not to get involved in that. Most of the time it hurts you as much as it helps you."

Any superstitions?

"No, if I get caught up in that it's too much of a distraction."

Coach Bayliss feels that Coleman's stability and his background are his greatest assets.

"I think his strength of character comes from his family. You just get a sense that there is a very strong foundation," the Irish coach says.

This stability has not only helped Coleman, but it has rubbed off on his fellow teammates, as well.

"He never complains. He plays hurt. He's never late for practice, and he never makes excuses. You can count on him. That kind of attitude becomes contagious," says Bayliss.

Perhaps the best way to measure a player's abilities is to watch his play in crunch time. Coleman has proven himself time and again. His unwavering play in big matches is



Mari Okuda

Coleman and his pal Dave DiLucia form a deadly doubles tandem.

something which cannot be taught. It can only be marveled at.

"He has really demonstrated the ability to play well in crucial matches. He's had some big wins," says Bayliss.

Coleman's match against Colorado serves to demonstrate his physical, but more importantly his mental, agility. It wasn't necessarily a big match, but it was the third time Notre Dame had seen competition in two days. On an early Sunday morning, Coleman was playing without his best stuff.

He took the first set, but let it slide during the second. He was visibly angered with his play, and any spectator could see that he was fighting a battle with himself as well as his opponent across the net. But that all seemed to change in the third set.

Bad shots no longer phased Coleman, he

Irish in mind.

"I want to make it as a team to NCAAs. Whatever I can do to help, I'll do," he says. "Individual results will come, but the focus is on a team effort. If we stay healthy we should be fine."

Indeed, Coleman's allegiance to his team is complete. He feels that he is part of something special here at Notre Dame.

"One of the things which attracts our people is that our team is so close. It's really a special atmosphere. Everyone helps each other. Coach Bayliss is one of the best, if not the best in the country, along with Brian Kalbas, Bill Mountford and Dave DiMaio (assistant coaches). Anytime you need anything, they're always there—to help you as a player or with anything. There are very few conflicts on our team ever."

And what does his coach foresee in Chuck Coleman's future?

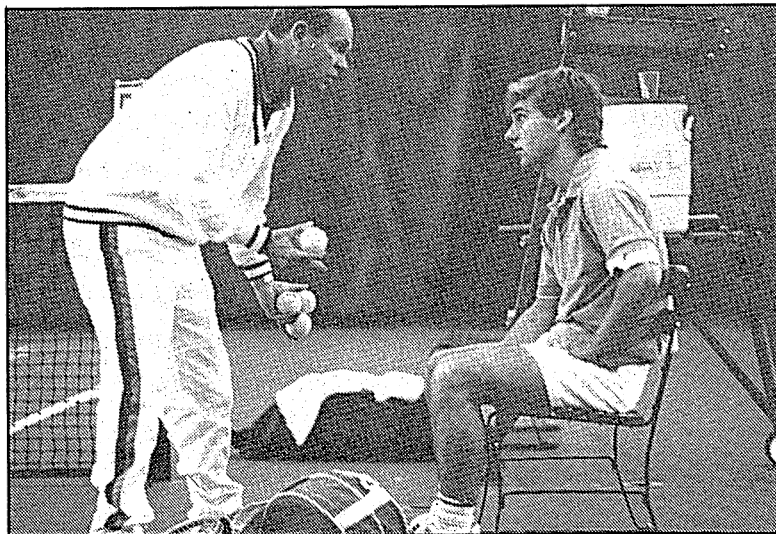
"I think he could become a premier college player. He works hard, and he does everything I tell him to do," says Bayliss. "I'm looking forward to working with him over the next two years."

And what a great two years they will be. Dazzling shots. Baffled opponents. The development of a "premier college player." Teamwork.

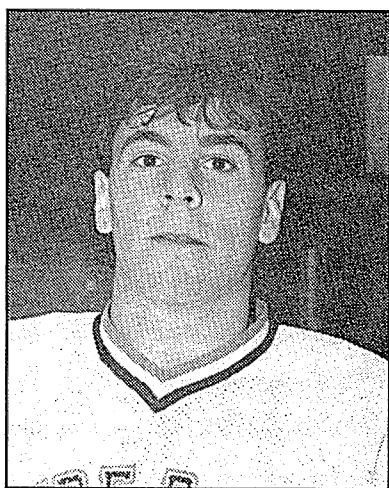
And this is what Chuck Coleman is all about. □

Coach Bob Bayliss says Coleman can be "...premier college player."

Mari Okuda

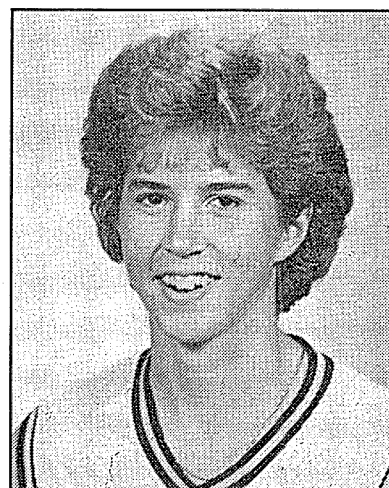


MALE ATHLETE OF THE WEEK



Lou Zadra: Zadra, a junior from Stoughton, MA, scored three goals this past weekend against UW-Stevens Point as the Irish triumphed 7-3. For the season, Zadra has scored 19 goals and racked up 13 assists for 32 points, good for third on the squad.

FEMALE ATHLETE OF THE WEEK

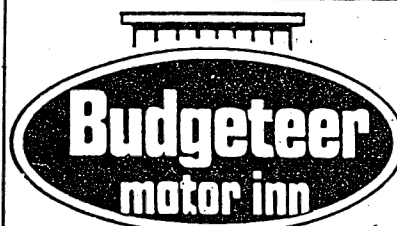


Sara Liebscher: Liebscher, a senior from Davenport, IA, came off the bench to score 17 points in Notre Dame's loss to fifth-ranked Tennessee this weekend. The Irish captain knocked down two three-pointers and shot a sharp seven-for-ten from the field.

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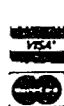
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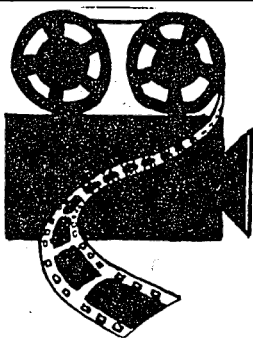
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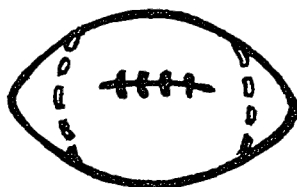
MOVIES

BILL AND TED'S EXCELLENT ADVENTURE: Oh, most heinous, dude! They're showing this movie at Cushing Auditorium on Thursday, February 14 at 8 and 10:30 p.m. Quit reading your So-Crates and come hang out with Sigmund Froid and the gang.

JACOB'S LADDER: A very bizarre horror story featuring Tim Robbins (of *Bull Durham*). *Jacob's Ladder* will be showing at Cushing Auditorium on Friday, February 15 and Saturday, February 16 at 8 and 10:30.

TIE ME UP, TIE ME DOWN: "A portrait of contemporary sexuality" is how this movie is described. With a title that interesting, I bet this flick is worth checking out: it will be showing at the Snite on Friday and Saturday at 7:30 and 9:45 p.m.

AT THE SNITE: *Rome, Open City* will be showing on Tuesday, February 19 at 7 p.m., and *Le Jour Le Seve* will follow it at 9 p.m. On Wednesday, February 20, *The Conversation* will be shown at 7 p.m. and it will be followed by *Atomic Cafe* at 9 p.m.



SPORTS

MEN'S TENNIS: has a busy weekend ahead of them, playing Illinois on Friday, February 15 at the Eck Pavilion at 3 p.m. and Southern Illinois on Saturday, February 16 at the Eck Pavilion at 11 a.m. On Sunday, February 17, they will face North Carolina at the Eck Pavilion at noon.

BENGAL BOUTS QUARTER FINALS will be held at the JACC Fieldhouse at noon on Saturday, February 17.

MEN'S HOOPS will kick off a big home stand against Miami (Ohio) on Saturday, February 17. They will also play Creighton on Monday, February 18 and then St. Louis on Tuesday, February 19, and finally DePaul on Wednesday, February 20.

WOMEN'S HOOPS: the Women's team will play Miami (Ohio) on Saturday at 2 p.m. and St. Louis on Tuesday at 7:30 p.m.

CONCERTS

THE NOTRE DAME JAZZ BAND will hold a concert in Washington Hall on Saturday, February 17 at 2 p.m.



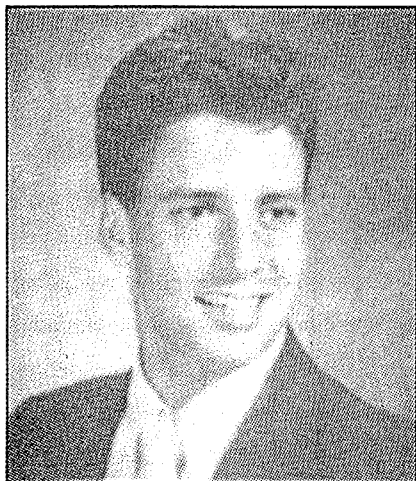
THE INDIGO GIRLS will be performing at Stepan Center at 8:30 p.m. on Thursday, February 14. The concert is sold out.

MISCELLANEOUS

JPW is this weekend, in case you didn't already know. This is a good time to use the **WINDY CITY SHUTTLE**, which leaves campus at 9:30 a.m. on Saturday, February 16. Tickets are available at the LaFortune Information Desk.

THE SOPHOMORE LITERARY FESTIVAL will feature authors Greg Delanty on Thursday, February 14 and Jaimy Gordon on Friday, February 15. Both events will take place at 8 p.m. in the Library Auditorium.

AUDITIONS for "The Good Woman of Setzuan" will take place on Monday, February 18 and Tuesday, February 19. For more information, contact the Department of Communication and Theatre.



Parents

A Real Pick-Me-Up

Remember the song *Leaving on a Jet Plane* by Peter, Paul & Mary? You know, *I'm leaving on a jet plane! Don't know when I'll be back again?*

I began leavin' on jet planes in August of 1984. The road to findout led from Mesa, Arizona, to a spacious walk-in closet in Dillon Hall. The anxiety of not knowing—my roommate, what to wear to Circus Lunch, my chosen field (that one I'm still working on)—unsettled me. The only thing I did know as I embarked for South Bend is what Peter, Paul & Mary did not: When I'd be back again.

In fact, at a bon voyage party I boldly proclaimed to family and friends that, like Frosty the Snowman, I'd be back come Christmas day. "I shall return," said I, and unlike MacArthur, provided an exact date: December 18. The clairvoyant effect of the announcement was lost on my parents. After all, it was they who had already purchased the ticket for my return flight.

"And," my mom promised, "we'll be there to pick you up at the airport. We can't wait for Christmas to come this year." Nor could I. But at the time, I was thinking more of my girlfriend, T_ _ _ , than of the many sacrifices my parents were making for me. Can you believe it, a teenager not appreciating his parents? Somebody call the psychologist.

Soon after entering the cozy confines of Dillon, I learned that I was not the only guy holding a torch for a distant flame. In short, I met MIFY. MIFY (Married In Four Years) is the well-deserved moniker we attached to the quiet kid who moved in across the hall. While most hormonally-attuned frosh pollinated about the various dorms that first week, foraging about in small clusters and listening for details of an off-campus party,

MIFY just relaxed in his room and gazed at the full-color poster of a high school cheerleader that hung above his desk. Not just any cheerleader, of course. No, this was the girl he surely would marry.

MIFY and I formed a bond, covalent in nature, wherein we shared tales of how we met our girlfriends and what they had written in their last letters (excluding the good parts, of course). We undertook a countdown to December 18. That would have been around, oh, say August 25.

It was a long semester.

But, time being funny that way, the eighteenth of December finally arrived. "T-minus-three hours and I will be in Phoenix," I thought as I sat amidst a sea of travelers and carry-on baggage at O'Hare. The gate attendant mentioned something about the flight being overbooked and would anyone give up their seat in exchange for a free travel voucher. Perhaps it was because the money being spent was not mine, perhaps it was because the waiting, after all, is the hardest part, but I did not nip at the bait.

After crossing the Rocky Mountains and an eternity or three, we touched down in Phoenix and stopped at the gate. Instead of instantly deplaning, to borrow a stewardess term (when I board a flight, am I planing it, I wonder?), I chose to wait. And wait. And wait some more. I have no idea why. Suffice it to say that I'm also the type that loves to hold his breath underwater.

Finally, the last person still on board without a nametag and frosted lipstick, I deplaned. Down the corridor I spied what looked like the Arizona caucus to the Republican national convention. The welcome, it goes without saying, was more than I deserved. It wasn't as if I'd been off storming the beach at Normandy. Yet the scene was utter chaos. Friends, family, I think even my dentist was on hand to greet me. It was T_ _ _ whom I hugged first, naturally, then my

sister and a few friends. I spotted my parents, who looked less happy than they did relieved to see me home again.

The novelty of homecoming, as all novelties inherently must do, atrophied with repetition. As a sophomore, I volunteered to be bumped before the gate attendant even announced the flight was overbooked. I arrived at one a.m., eight hours after my scheduled flight. The caucus was sparse: my parents, brother, and our dog who waited patiently in the car.

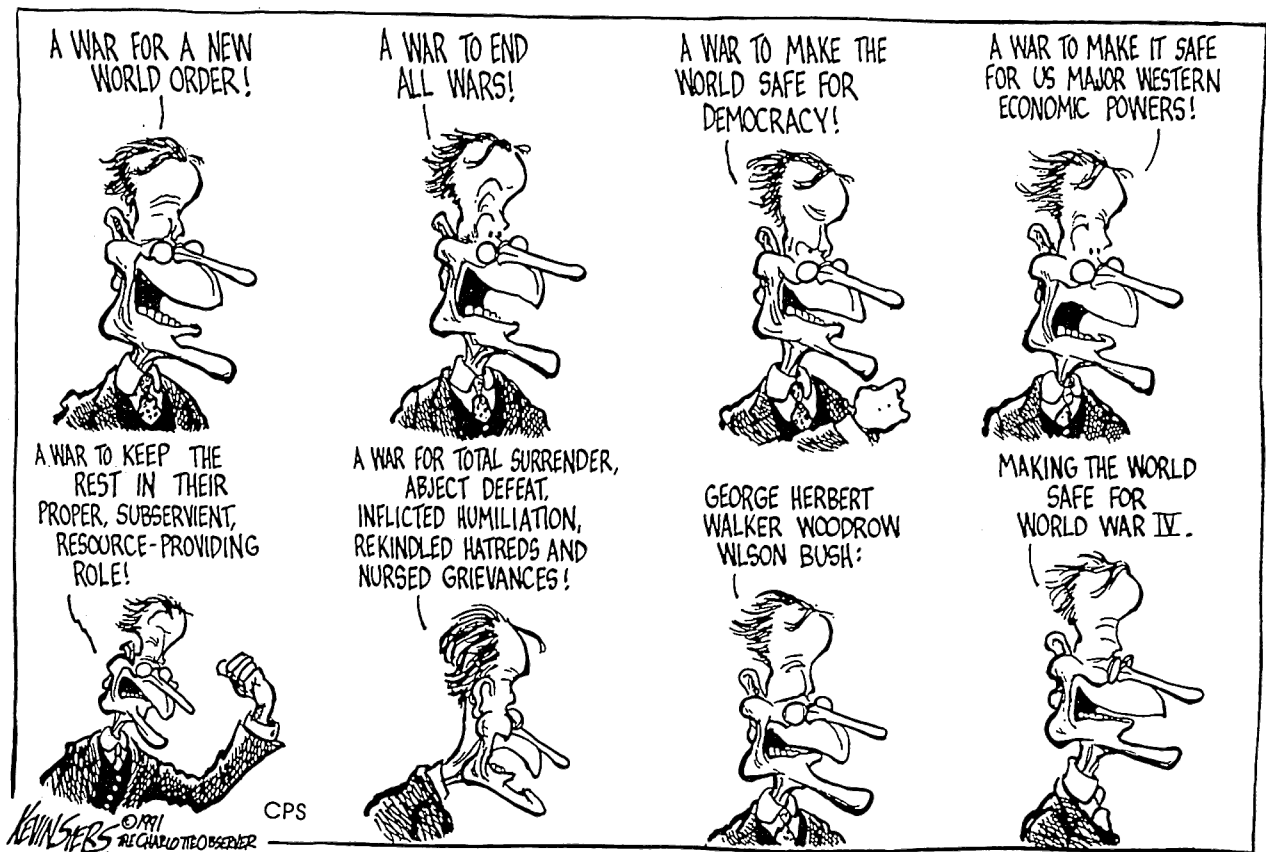
Junior year, my brother was busy when my plane landed. Senior year, so was the dog. Bill and Phyllis, the 'rents, were there for me. They always are.


Seven yules hence, much is different. The flight arrives from JFK, as I am "out in the real world" (frankly, it's overrated). Phoenix Sky Harbor airport has grown from two terminals to four. Cheap airfare and frequent-flyer miles are now personal concern.

And much remains the same. I still crave apple juice during a flight, though at no other time. I still avoid the lavatory at all costs (*if we crash, do I want to be found this way?*). And, of course, I still depend on two very reliable people—they could teach the Energizer Bunny a thing or two—to drive me home.

I realize now that *I don't know when I'll be back again* is also a metaphor for I-don't-know-when-I'll-see-you-again. Hence, every Christmas that I deplane in Phoenix and my parents are there to chauffeur me is now pure gravy. For no matter what we become in life, we will always be our parents' children. And that thought, just like my parents, is a real pick-me-up. □

John Walters, a 1988 graduate and current reporter for Sports Illustrated, submitted this "bittersweet miasma of pedestrian prose."





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