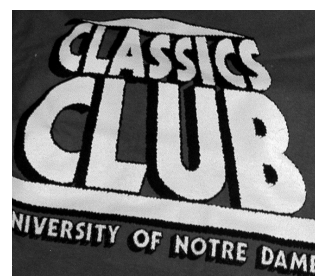


IN THE WORKS



Phasing in a new recycling system
...page 2



A boost for language studies
...page 3



Inspired by a dark episode
...page 3



Performance fever
...pages 4-5



The chemistry of safety
...page 7



The world of amateur radio
...page 8



History made with a drum beat

By Carol C. Bradley

Editor's Note: As Black History Month continues, drum instructor Billy "Stix" Nicks provides an account of life in South Bend in the 1960s and his years as part of the Motown music scene.

He was born the son of a Mississippi sharecropper, and went on to become a Motown success story, playing with Junior Walker and the All Stars on hits like "Roadrunner" and "How Sweet It Is To Be Loved By You."

Today Billy "Stix" Nicks is 73 years old, with five children, eight grandchildren, "and six great-grandbabies. God blessed me to live to see another generation," he says.

But you can't exactly call him retired. He teaches drums for the Notre Dame band program, and he still plays in a combo—The Three Souls—that performs at venues like the Bistro on the Race and Club LaSalle.

Nicks was born in Greenwood, Miss., one of seven children of Wyze and Alma Nicks. Sharecropping, he points out, "was a form of slavery also. Sharecroppers couldn't leave, because they owed the company store."

But his parents were lucky—when settlement day came, "By the grace of God," Nicks says, they had enough money to buy tickets and come north to South Bend, where his father got a job at Studebaker.

Nicks was a junior in high school, he says, when he realized his calling in life was to play the drums.

A friend borrowed a pair of drumsticks for him, he says, and he started practicing at home, playing at first on chairs and books. His first set of drums was an old set bought second-hand from a pawnshop. The nickname "Stix" he acquired from fellow musician Jackie Ivory, because he carried his drumsticks with him everywhere.

In 1954, Nicks formed a band called "The Rhythm Rockers," with South Bend native Junior Walker on sax, and Fred Patton on piano and vocals.

Nicks' connection to Notre Dame dates back to the earliest days of his career—in 1956, the band was hired to play for television station WNDU, which had opened the year before. The station was then Channel 46, and the band was hired by the station manager to play for the Saturday afternoon dance party for teenagers, "Club 46."

They were the first African American group to play live television in South Bend, Nicks notes, something he attributes to the influence of Rev. Theodore Hesburgh, C.S.C. "WNDU



Billy "Stix" Nicks played the drums with Motown great Junior Walker and the All Stars. *Photo by Carol C. Bradley.*

Nicks' band (at upper right) played live on WNDU's Saturday afternoon dance show "Club 46." *Photo provided.*



Bill "Stix" Nicks and The Rhythm Rockers played live on television station WNDU, then known as Channel 46. From left, John Berry on trombone, Bill Nicks, Junior Walker and Fred Patton on piano. At right, one of the station's emcees, pretends to play Junior's saxophone. *Photo provided.*

was an equal-opportunity employer long before anyone else."

Nicks was drafted into the army, and the band didn't last long with Junior Walker as the leader. "He couldn't get along with the station manager," Nicks remembers. In the late 1960s, he rejoined Walker's band—they went on to record on the Motown/Soul label and tour nationwide.

With Junior Walker and the All Stars, Nicks shared the stage with the Temptations, Marvin Gaye and Gladys Knight and the Pips. They played the Dick Clark Show, the Apollo Theater in New York, and the Regal in Chicago.

The highlight of his career, he says, was a benefit for the United Negro College Fund. The band performed at

Constitution Hall in Washington, D.C. with Louis Armstrong, Sammy Davis Jr. and soprano Leontyne Price.

But it wasn't until the late 1960s, he says, that he taught himself to read and count. "I faked my way through school, and through the 449th Army Band Music School," he says.

Reflecting on his life and career, Nicks says, "You are looking at a well-blessed and thankful old man. Knowing where I came from...I'm the son of a sharecropper. I'm not a rich man," he says. "Most people equate success with money. But I know my life has been successful by the way my heavenly father has blessed me—and continues to bless me. It was only by the grace of God I made it this far."

'Magical' Faust story energizes campus classrooms, productions

By Gail Hinchion Mancini

Once upon a time, in the 16th century, a German named Johann Faust made a reputation for himself as an alchemist who claimed

magical powers. After he died in a laboratory accident, the powers of folklore and rumor shaped his story with this plot twist: Perhaps he had made a pact with the devil.

This is one version of the cultural origins that inspired one of the most enduring stories in literature, music, art and cinema, about a man who has turned away from God and made a deal with the devil to gain ultimate knowledge and power.

Attention to this story across the University this academic year is providing an energizing experience for faculty, who make the case that no member of the University family should pass up the chance to

participate. The Faust story, they might argue, is magic in itself, opening doors to knowledge in ways the charlatan alchemist could only dream.

Throughout this academic year, one version or another of the Faust story is being taught, performed or screened. The overall effort, coordinated by Stuart Greene, associate dean of the College of Arts and Letters, bears the humorous title "Life in the Faust Lane." It culminates in April with several student performances, films and an academic seminar. (Details of the overall effort are available at nd.edu/~faust.)

Jan Hagens, associate director of College Seminar, suggested the Faust

Faust

AT NOTRE DAME

Continued on page 2

Single-stream recycling program is introduced

ND Works staff writer

An easier method of waste disposal, called single-stream recycling, is being phased in across campus to increase faculty, staff and student participation in the University's recycling program.

Campus recycling facilities that provide separate receptacles for newspaper, glass, mixed paper and plastic bottles will be relabeled over the coming months to inform employees that almost any recyclable item may be deposited in any receptacle.

Single-stream recycling premiered this fall in the residence halls and already has increased participation, according to Amy Coughlin, director of project management for Business Operations. The first residence hall to experiment with single-stream recycling collected as many items through September as it had in the previous academic year, she says.

The University's recycling partner, Waste Management, accepts mixed recyclables. Therefore, any item can be deposited in any recycling bin, even if the containers continue to be labeled for a specific material. One exception: the University asks that cardboard not be included in bins, but instead be broken down and left near a recycling container.

Paper, plastics, aluminum, steel or tin cans and containers; clear, green and brown glass, all are welcome in recycling containers. Wax-coated, foil or plastic-lined paper should be excluded, as should plastic bottles with motor oil. Although glass food and beverage containers are welcome, drinking glasses, window glass and ceramics and dishes are not recyclable.



Labels on the University's recycling centers such as "newspaper" or "plastic bottles" are no longer relevant with the new single-stream recycling program. You now can put any kind of recycling in any one of these bins. **ND Works staff photo.**

Building Services Warehouse will provide small, blue personal recycling containers at no cost on request if you call Pat O'Hara at 631-6383. You then can deposit all newspapers, print material, file folders, plastic and metal drink containers while still at your desk.

Since the 1990-91 academic year, the University has collected more than 100

Continued from page 1
Faust

story for a multidisciplinary focus, and says, "the topic expanded into a million different directions." He is teaching a sophomore seminar this semester on the history of the Faust theme from the 16th through the 20th century.

"For 500 years people have latched onto Faust," adds Alex Hahn, Kaneb Center director and another organizer. "They've put their problems of science, ethics and theology into the focus of Faust. It's a great instrument for historical studies, to see the development of the Western mind in the last 500 years."

Marlowe's version, which the theatre department will produce in April, was one of the first to develop the standard themes of the Faust story. But perhaps better known is Goethe's "Faust," one version that is celebrating its 200th anniversary. Vitorrio Höfle, Kimble Professor of Arts and Letters, taught that version last semester in a seminar for first year students.

Comparing those two Faust plays alone illuminates the power of the story. Both authors are credited with advancing the power of literature. Goethe, who published two versions of the play over a 60-year period, is credited with transforming the German language. Many of the phrases entered the language and became common vernacular, as have many biblical or Shakespearean phrases have, notes Neil Delaney, director of the Arts and Letters Honors Program.

Höfle makes the case that Goethe's "Faust" accomplishes the rare task of establishing a piece of national literature. Shakespeare is England's literary hero, but there is no one work that comprises all that excellence, and there is no such work that defines American literature.

Marlowe's and Goethe's plays also reveal complex themes of spirituality. Christians would be repelled by a Faust whose search for knowledge suggests he is above God. But there is always the question: Does a loving God forgive even a character like Faust? The answer is different, depending on whether the version is Marlowe's or Goethe's. Delaney points out that in the Goethe version, God takes merciful note of Faust's passion to strive.

Faust's sinister quest for knowledge is itself a theme that, in humankind's pursuit of knowledge, is recurring, adds Hahn. "Probably 30 or 40 years ago people would have connected the atomic bomb to the pact with the devil. Today it's stem cell research. Our attempts to gain knowledge, not only in a scientific sense, involve temptations."

The University's focus on Faust explores the classic pieces of literature, music and art. But the story is everywhere. Delaney, himself, has taught a seminar that compares the Faust story to the Oscar Wilde story "The Picture of Dorian Gray." The character there trades his soul for youth and beauty. The Music Department will stage Gounod's opera of the story in April. In the Broadway play and movie "Damn Yankees," a fan makes a pact with the devil to help his favorite baseball team with the league pennant.

For someone who has thought a great deal about the Faust story, Höfle has a very simple reason why all members of the University should make a date with some version of it. "It's fun," he says. "That's the great thing about great literature."

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green.nd.edu

million pounds of recyclables. The percentage of waste the University recycles rose from less than 10 percent in the early 1990s to almost 60 percent in the 2005-06 academic year.

Increasing the availability of containers and decreasing the steps necessary to recycle are key to a successful recycling program, Coughlin says. Further information about the University's recycling efforts is available at green.nd.edu.

Paper version of class schedule is phased out

ND Works staff writer

The "Hours of Instruction" book, the official University class schedule, will not be produced in a print version beginning with the fall 2008 schedule, the Office of the Registrar announced last week.

The staff just couldn't justify producing something that resulted in "piles left over after each registration cycle," says Registrar Harold Pace. Besides the unused copies that accumulated in the Registrar's Main Building office, deans reported their own accumulation of unused books.

"Hours" information is provided online, the version of choice for most students. Academic advisors use the paper version during advising sessions with students. For that reason, the Registrar's Office will produce the document in its traditional format and place it on the Registrar's Web site as a PDF, Pace says.

"It has become a wasteful act to print the 'Hours' books in these large numbers, and we have discovered that printing just a few copies will cost nearly the same due to printing set-up charges," he says.

The most current information about classes will be presented in the online version, which is updated regularly at registrar.nd.edu/ClassSearch.shtml.

The decision to suspend printing of "Hours" was made by a committee of assistant and associate deans who were concerned about the unneeded volume and who recognized that the most up-to-date information is available online. The size of the undergraduate schedule had grown to a point that a more expensive binding would be needed. They determined the decision makes sense "financially and environmentally," Pace says.

The decision does not solve a Registrar's office dilemma: What to do with the almost 250 leftover copies of the spring 2008 version. "If anyone would like a copy as a memento, just call us," Pace says.

Nominations sought for teaching, advising awards

ND Works staff writer

Nominations are being sought for winners of the 2008 Edmund P. Joyce, C.S.C., Award for Excellence in Undergraduate Teaching and for the second annual Dockweiler Award for Excellence in Undergraduate Advising.

Nominations for both awards are to be submitted through an online application tool at provostawards.nd.edu by Friday, Feb. 29.

Faculty and students are invited to submit nominations for the Joyce award. Faculty, students and exempt staff are invited to submit nominations for the Dockweiler award.

Three recipients will be selected for the Dockweiler award, 19 for

the Joyce award. Recipients of both awards will receive a \$1,500 cash prize and acknowledgements in various University publications and events.

The selection criteria for the Joyce award are closely aligned with the characteristics of effective teaching and deep student learning that Notre Dame seeks to cultivate. The award will honor faculty members who have had a profound influence on the undergraduate learning experience, elevated students' intellectual engagement and fostered students' ability to express themselves effectively within a disciplinary context.

Recipients of the Joyce award will be selected from the following disciplines: business (2); engineering (2); fine arts and architecture (2); humanities (4); language and literature (3); science (3) and social science (3).

Faculty committees from these various disciplines will review the nominations and help pick the award winners.

Dockweiler award winners will be drawn from the broad pool of full-time teaching faculty, professional specialists, research faculty, academic advisors and career counselors who influence students' choices about their academic and professional goals.

Detailed information about the awards, the selection process and eligibility criteria can be found at provost.nd.edu. Eligibility is generally limited to faculty and exempt staff with at least five years of service. The online nomination tool at provostawards.nd.edu lists which candidates are eligible based on years of service and other qualifying factors.

Oxfam head to address students

ND Works staff writer

Raymond C. Offenheiser, president of Oxfam America, the international relief and development agency, will give the keynote address during the conference "Solidarity in Pursuit of Authentic Human Development," Saturday, Feb. 23 in the Hesburgh Center for International Studies.

A Notre Dame graduate who holds a master's in developmental sociology from Cornell University, Offenheiser is a recognized leader on poverty alleviation, human rights, foreign assistance and international development.

Before joining Oxfam American in 1995, he served as the Ford Foundation representative in Bangladesh and in the Andean and Southern cone regions of South America. He also has directed programs for the Inter-American Foundation in both Brazil and Columbia and worked for the Save the Children Federation in Mexico. Offenheiser is on the advisory board of the Kellogg Institute for International Studies. Oxfam America, based in Boston, is an affiliate of Oxfam International.

The conference is the inaugural event of the Ford Family Program in Human Development Studies and Solidarity within the Kellogg Institute. The program, funded by a \$6 million gift from the family of Doug and Kathy Ford, expands the Notre Dame Millennium Development Initiative (NDMDI) in a more comprehensive program that integrates teaching, research and outreach.

Rev. Robert Dowd, C.S.C., who led NDMDI, directs the program. As with NDMDI, the Ford program is devoted to building an alliance of students, faculty, development practitioners and policymakers devoted to fighting extreme poverty. Initially, the program is concentrating efforts in Uganda, where Notre Dame has strong ties through the congregation of Holy Cross.

Offenheiser's address will occur during the lunch portion of the student symposium. It is cosponsored by the Center for Social Concerns. Throughout the day, the symposium will gather students and scholars to discussion such issues as health, rural development, education and the environment. Theology faculty members Maura Ryan and Todd Whitmore will frame the discussion in the context of authentic human development and solidarity.

NDWorks

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New center to support growing language and cultures enrollment

By Shannon Chapla

Beginning in the fall, students will be able to get their daily dose of news in Arabic, watch a German film, prepare sushi, study, and socialize in their language of choice in a new space designed to serve as a hub of foreign language learning and internationalism at the University.

Four large classrooms on the third floor of DeBartolo Hall will be renovated this summer to create the Center for the Study of Language and Culture (CSLC). It will feature a multipurpose classroom and technology to tape theater workshop courses, proficiency testing and language immersions. The CSLC will provide access to foreign language newspapers, journals and other print media and a home theater for viewing foreign language films. Flexible seating will facilitate peer tutoring, conversation groups and ethnic craft sessions.

It will serve as the centerpiece for the College of Arts and Letters' master plan for advancing foreign language learning and the understanding of world cultures.

"I believe that Notre Dame can become the national leader in advanced language learning," says Mark Roche, I.A. O'Shaughnessy Dean of the College of Arts and Letters. "Italian is already there, with superb placements of graduates. We have a high retention rate in comparison with many schools that focus on language learning methodologies."

Among American research universities, Notre Dame each year has one of the highest percentages of students participating in study-abroad programs. A multitude of new opportunities supports this trend, including for-credit, pre-study abroad courses. An innovative peer-tutoring program in Romance languages is modeled on the University Writing Center. Language across the curriculum allows advanced-study language students to, for example, read primary materials in French or Spanish during a history course.

In the past three years, enrollments in Irish have nearly quadrupled, making Notre Dame's trademark language also one of its most-studied. Arabic studies, for which enrollments have shot up by more than 650 percent in the past decade, offered its first advanced course this year.

"The growth of Arabic has been amazing," says Rev. Joseph Amar, director of Arabic and Middle East studies. "We're more than double the national average for across-the-board enrollments, and we have 150 students in six beginning Arabic classes. Even the big schools don't have those numbers, and we've worked really hard to get them."

Also notable is a new trend to double-major in Arabic and Chinese.

"If you have any background in Middle Eastern culture or language, you're one in a million," says Father Amar. "And if you can speak Arabic and Chinese, you can do anything."

In comparing Notre Dame's enrollments in Italian, Spanish and French to the Modern Languages Association's national upper-level enrollment report, advanced-level enrollments in those languages at Notre Dame are way above the national average.

"Now is a great time for the languages," says Theodore Cachey, chair of Romance languages and literatures and professor of Italian. "Students instinctively know what they need and find language study enriching and rewarding."



Student Saderia Hooks reads a passage from "The Iliad" during a read-a-thon Friday, Feb. 15. Students and faculty read Greek literature both in English and in Greek, an exercise that emphasized that those ancient works were meant to be performed, not read silently, says Elizabeth Mazurek, chair of the Classics department. **ND Works staff photo.**



One way to educate language students about culture is to reenact rituals, as these students of Classic languages do during a mock sacrifice to the gods, a Greco-Roman religious tradition. In ancient days, a bull would have been sacrificed. But as planners learned, it's easier to find a stuffed horse than a stuffed bull. **Photo provided.**

Enterprising students fuel language growth

By Shannon Chapla

Student enterprise plays a vital role in what languages are offered and how enrollment grows.

In the fall, a 14th option will be added to the University's language line-up—Korean.

The pressing need for instruction in Korean was revealed last year when Korean American Janet Han, now a junior, organized on her own initiative two levels of Korean language instruction on Saturday mornings. Her 25 dedicated "students" studied online during the week and were taught by native Korean speakers on the weekends.

"We do have proactive students," says Dayle Seidenspinner-Nuñez, Arts and Letters associate dean and professor of Spanish. "They're willing to go abroad and test themselves, and they often double and triple major, applying advanced language study to a variety of disciplines in a combination that is very marketable and suits their interests."

Senior Elizabeth Hasse has taken her linguistic gifts in a different direction by delving into a native dialect.

A Spanish and anthropology major, she volunteered for six weeks in Oaxaca, Mexico, and studied for a year in Santiago, Chile. Back at Notre Dame, she studied Quechua, the indigenous language of ancient Incas, which is still spoken in Bolivia, Colombia, Ecuador, Peru, Chile and Paraguay. The University is one of only about a dozen in the United States that even offers it. She then studied Quechua in Cusco, Peru.

"It wasn't just about mastering another language," Hasse says. "I learned just as much about the culture and society of Andean Peru. I want to be a Peace Corps volunteer in Latin America before I go on to law school or graduate school, and now I have a window into a culture that few people, even in South America, bother to try to understand."

This is just one example, says Arts and Letters Dean Mark W. Roche, of "the kind of cultural awareness and emotional attachment to a host country that aids the motivation to learn." The Center for the Study of Languages and Cultures (CSLC) is being designed to foster that experience here on campus.

New book examines Taiwanese atrocity

By Gail Hinchion Mancini

The date "February 28" is etched into the hearts and minds of the Taiwanese people in the same way that September 11th resonates with U.S. citizens. On that day in 1947, a bloody massacre began that led to the massive slaughter of thousands

of Taiwanese at the hands of Chiang Kai-shek's Chinese troops.

But unlike the terrorist attacks of 9/11, the memory of the uprising was suppressed among the Taiwanese during 40 years of repressive rule and martial law known as the White Terror.

Sylvia Lin, assistant professor of East Asian languages and cultures and a native of Taiwan, grew up during the White Terror. Only an off-handed comment by a sister-in-law about 2/28 gave the young Lin a clue that her family held buried memories of past events. The threat of governmental retribution terrified and silenced them, Lin explains.

She was in college when martial law was lifted in 1987 and observed, firsthand, how the country began to reabsorb the story of 2/28 and other atrocities of the era.

Her own awakening was a vivid experience. She learned that the slaughter known as 2/28 began simply: A woman sold cigarettes on the street in defiance of government controls on tobacco sales. When she was caught, the authorities beat her and took all her money, leaving her

and her children penniless. As members of the business community protested on her behalf, a melee erupted that left an innocent bystander dead. When angry townsfolk then protested the police brutality, government retribution was immediate and murderous; an estimated 20,000 Taiwanese were killed within a matter of weeks.

Lin's sister-in-law had grown up in the region where the event occurred. "Her mother went to the market that day and came back with an empty shopping basket because she was stunned to see all the bodies on the street," says Lin.

As impossible as it seems to quash such a memory, Lin says her mother would broach no discussion critical of the government for fear that the criticism would become public. A crippled beggar, a prominent figure in the local marketplace, was a regular reminder of the danger. Although she did not know it as a young girl, Lin later learned his injuries were inflicted by police who had beaten and tortured him for criticizing government taxation.

How the uprising re-entered the public consciousness through literature and film is examined in Lin's new book, "Representing Atrocity in Taiwan: The 2/28 Incident and White Terror in Fiction and Film."

The subsequent awakening provides a unique case study on the lasting cultural impact of atrocities, particularly as they are portrayed

in literature and film. Her analysis draws on other cultures dominated by atrocities, such as the Holocaust and the abundant Holocaust scholarship of atrocity and trauma. She analyzes Taiwanese and Chinese literature and post-martial law cinema and identifies emotional and reflective patterns that appear across cultures.

To her surprise, one of the earliest responses to the book was an invitation from a Holocaust and genocide studies program, asking her to speak about her work.

"That was precisely what I wanted to accomplish. I didn't want this book to be read by persons only interested in Taiwan and China."

Although focused on her native country, the book is written as a reference for literature and film that portrays atrocity in any land. Among the enduring questions writers and filmmakers must face: Should closure be an element in stories about atrocity and genocide?

Time is needed to support an environment in which art turns from themes such as anger or victimization to those that honor the sacrifice of the dead and grasp the tragedy of human suffering. However, her book cautions, the process demands judicious deliberation to avoid a reversal of interpretive tyranny after a regime change.



Sylvia Lin, assistant professor of East Asian Languages and Cultures, explores the use of film and literature to foster awareness and understanding of atrocity in her native Taiwan. **ND Works staff photo.**

A recent roster of student-run shows spotlights the educational benefits of creative process for all of us.

Performance fever complements go *Decade of the Arts*

Students' busy days include study, song and dance

By Gail Hinchion Mancini

What would make a student pack a French horn when heading for law school? Why would a Glee Club member take on additional nightly practices in a musical? On the other hand, how could a student, cast in the musical "Kiss Me, Kate" take a role in a concurrent musical, "Titanic," both with nightly practices?

And what, exactly, are faculty members to think, knowing the faces looking back at them during class may well have been up past midnight working, not on polemics or poetry, but soliloquies, steps and stanzas?

They might think that the Decade of the Arts—declared in 2004 with the opening of the DeBartolo Performing Arts Center—is going quite well. "These are Renaissance people," says George Lopez, Kroc institute fellow and professor of peace studies, who watched his work-study students juggle employment and academics with roles in "Kiss Me, Kate." This is what the liberal arts is about. This is what we need."

Welcome to the world of performance fever. In addition to numerous department-sponsored band, opera and theatrical productions, students sponsor a rich schedule of performances. Majors related to fine and performing arts have been on the upswing for seven years, but this phenomenon crosses all academic disciplines.

Says senior Anya Hershberger, of ballroom dancing, "it enables me to step outside my hectic life and into the world of romance, power, beauty and skill. Latin dances, like Cha Cha, Rumba, Samba and Swing, energize me. Smooth dances like Waltz, Tango, Fox Trot and Quickstep, calm me."

Since late January, an uncounted number of dancers, actors and musicians have performed in DanceFest, as did Hershberger, Keenan Review, the new Fortnight Productions' "Titanic: The Musical," and "Kiss Me, Kate," the 11th annual presentation of the Pasquerilla East Music Company. Three student ensembles are participating in the venerable Collegiate Jazz Festival, which is just getting under way.

Filling a void

Look back on how any of these events got started, and you'll find a student who identified a void and found a way to fill it. The need for such outlets is predictable: 49 percent of this year's first year class participated in a musical, theatrical or visual arts activity in high school, according to Admissions Office statistics.

And when they don't have an outlet here, they feel a personal void, student-performers attest.

First year engineering student Mark Wurzelbacher is in the band and Drum Line, but had found no opportunity to play piano. Fortnight Productions was only a two-week commitment, so he tried



Katie Hatfield, far right, says coordinating DanceFest was almost like a full-time job. The event, held earlier this month, involved more than 120 dances and raised \$2,000 for the Southhold Dance Theater. She performs here with an ensemble called the DanceFest dancers. *Photo by Phil Hudelson.*



Student performers do what they can to catch up with both sleep and homework during rehearsals. "Titanic" cast member Natalie Dehen writes a paper; Carolyn Sullivan of "Kiss Me, Kate" steals a nap. *Photos by Joe Mancini and Nicholas Shaneyfelt.*



The cast of "Kiss Me, Kate" opens the 11th annual production by the Pasquerilla East Musical Company (PEMCo.) The organization, like Fortnight Productions and DanceFest, was started by students who saw a void in opportunities to perform. *Photo by Nicholas Shaneyfelt.*

out, gaining a place both as a pianist in the orchestra and in the cast as the Titanic's main musical headliner.

"Titanic" allowed Rachel West to pick up her conducting baton for the first time since enrolling in law school. As an undergraduate at Harvard, West played in orchestras and directed a musical she wrote. "Music has always been a huge part of my life," says the first-year student. "Anyway I can keep my feet in it, I try."

Meeting new people was one of the benefits of "Titanic," West adds. As for juggling law and late-night practices: "I find, if you're doing something you really love, like a musical, you're going to find the time around that to get your work done. Being busier with something I enjoy makes me that much more productive."

Working smarter

Anna M. Thompson, executive director of the DeBartolo Performing Arts Center, once taught instrumental music to grades five through 12 and, as a college music major, performed in multiple ensembles, including a brass quintet and the marching band.

During her experience as an educator, she observed that: "Whether it's music or dance, when they come back to their studies, they are rejuvenated and have more creativity to apply to their majors," says Thompson.

A successful encounter with the arts should involve the chance to see amazing performances, as the DeBartolo Center offers. "But it's not enough," says Thompson. In the coming year, the focus of the center's program will include more artist residencies where students can work directly with the artists. Thompson also believes that amateur, student-run productions represent an important element of fostering an appreciation of the arts.

Dean Mark W. Roche of the College of Arts and Letters agrees. "Our goal is not simply to have external performers come to Notre Dame, but to give students the kind of experience that allows them to engage in performance.

"We know that students learn more when they are actively engaged, and what better way to become active than to perform! An experience of the arts helps students grow in imagination, sensitivity and self-awareness. Through their exploration students gain a greater understanding of nonverbal communication, and they develop experience in both disciplined collaboration and creative innovation."

Few faculty witness the importance of performance across the student body as Ken Dye, director of the University Band, who has an additional theory about the need to perform. Dye says he sees five to 10 prospective students a week who are exploring their options for collegiate performance. These students are seeking what Dye calls "that Nth degree of excellence" that an A on a paper or test can't deliver. "They want to be challenged. Performance is achievement through hard work and systematic practice," he says. "You can't fake it. You can't cram for it."



Ryan Belock, foreground, had one role in "Titanic: The Musical" and three in "Kiss Me, Kate." Behind him are Titanic colleagues Tyler Elston, left, and Juan Muldoon. *Photo by Joe Mancini.*



Music department piano and guitar instructor... *by Joe Mancini.*

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Student groups tune up for a home-court festival

By Carol C. Bradley

Oh when the saints...go marching in...

Imagine the old gospel hymn blasted out by a vocalist, saxophones, trumpets and trombones, with a sousaphone—commonly known as a marching tuba—to sound the bass notes. One drummer carries a big bass drum, the other a snare drum, the better to march to the cemetery and back for a traditional jazz funeral.

It's the 19-piece Notre Dame New Orleans Brass Band, and as far as anyone knows, it's the only collegiate New Orleans-style brass band in the country.

Assistant band directors Larry Dwyer and Matt Merten are preparing the New Orleans Brass Band and Jazz Bands I and II to participate in the 50th annual Collegiate Jazz Festival—the oldest of its kind in the nation—Wednesday, Feb. 20 through Saturday, Feb. 23.

Dwyer, director of jazz studies, was himself a festival participant during his undergraduate years in the late 1960s. Twice the festival judges named him “Best Trombonist.”

Dwyer teaches the 19-piece Jazz Band I and 21-piece Jazz Band II ensembles. These bands concentrate on the well-known jazz repertoire. “That means the music of Duke Ellington, Count Basie, Woody Herman, Buddy Rich and more contemporary groups like the Clayton-Hamilton Jazz Orchestra,” Dwyer says.

Learning jazz challenges band participants because many of the students “don’t recognize the songs or know anything about jazz history, tradition or literature,” Dwyer says. “The first thing we do is find a recording and play it, so they can hear the authentic, original sound.”

Matt Merten fell in love with New Orleans-style jazz when he heard it for the first time at age 20. He founded the brass band as a Notre Dame graduate student, and has directed the ensemble since he joined the band staff in 2005. He arranges—or composes—much of the band’s repertoire (much of it gospel and blues-based) because little Dixieland-style music is published.

The timing of the jazz festival—in late February each year—puts a lot of pressure on both students and faculty. During the fall semester, the bands don’t have their first performance of the year until December. When students start spring classes in January, “we only have four or five rehearsals and we’re on,” Dwyer says.

One thing that’s different about the Notre Dame jazz bands, Dwyer says, is that few students are music majors. “At some large schools, most of the band members are graduate students majoring in jazz,” he says. “Our students are true

amateurs, doing it because they love to do it. And they love it when other students, faculty and staff come out to hear them play.”

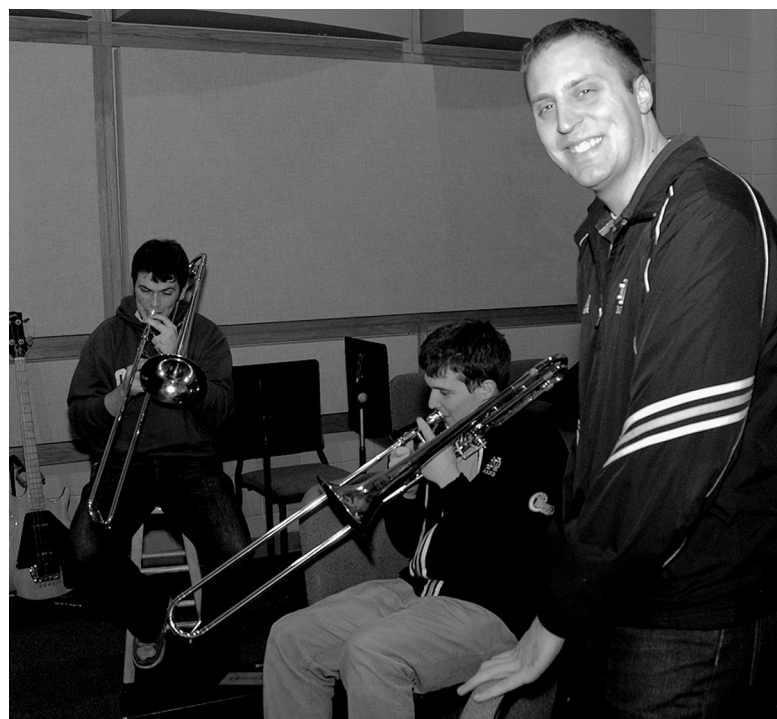
One of the most important elements in music, Dwyer points out, is the listener.

Among festival highlights:

Notre Dame Jazz Band II to play at 8 p.m. Wednesday, Feb. 20 during CJF Coffeehouse. The Notre Dame New Orleans Jazz Band can be heard at 8 p.m. Thursday, Feb. 21 during Swing Night, where they will be joining the AAJC/HBCU (African American Jazz Caucus/Historically Black Colleges and Universities) Student All-star Band. Both events are free and take place in LaFortune Ballroom. Also free is a one-hour judges’ clinic at 10 a.m. Saturday, Feb. 23 in the Ricci Band Building. AAJC/HBCU will perform a free public concert at 4 p.m. Friday, Feb. 22 at Notre Dame Downtown, 217 S. Michigan St.

Participating colleges perform during three sessions Friday and Saturday in Washington Hall: from 7 to 11 p.m. Friday and Saturday and 1 to 5 p.m. Saturday. Notre Dame Jazz Band I performs at 1 p.m. Saturday.

Ticket are \$5 for one session, \$9 for two sessions or \$12 for all three sessions. They are available at the LaFortune Box Office and can be reserved by calling 631-8128.



Jazz studies instructors Larry Dwyer, top, and Matt Merten are preparing student performers for the 50th Collegiate Jazz Festival. **Photo by Carol C. Bradley.**

Shaping a cultural future

Some are predicting the next cultural transformation is one of people wanting to participate in the creative process, leaving behind their computers and televisions to become joiners. Says Thompson: “They know they’re amateurs. They’re not trying to be professional. People want to participate in the creative process. And they don’t want to do it by themselves. It’s an outlet. There’s a community element.”

How true, attests Josh Kaplan of political science, who brushed off his trombone to join the University Band, comprised of students, faculty, staff and emeriti faculty. “It’s such a great feeling to think about music, to play music in a group,” he says.

Playing with students has given him new respect for the amount of student talent on campus, and for the way they use it. “They’re constantly testing themselves and pushing themselves and dealing with triumphs and disappointments.”

He had not performed in a band since high school, and admits to being rusty. “I ought to be embarrassed, but I just love this,” he says.



Don Savoie joined the cast of “Titanic.” **Photo**

Chemist discovers love of painting

By Carol C. Bradley

Thomas P. Fehlner, emeritus professor of inorganic chemistry, retired in 2005 and took up a new career—as a painter.

Fehlner and wife, Nancy, live in Buchanan, and several years ago, the Buchanan Art Center opened nearby. The two signed up for a watercolor class. “I really liked painting. That may have had a small role in my retirement,” he says.

He’d always been interested in art, he notes, but being a professor of inorganic chemistry, “I didn’t have much time to pursue painting, which requires a lot of time and concentration, particularly when you’re learning. A research faculty member is committed seven days a week, and in summer. You really have to be there. The graduate students don’t go away.”

Now his life centers on his art—and travel. Recently he visited Italy, India, Hawaii and Australia—where his son, a Notre Dame graduate, is a commercial banker. His daughter, also a grad, is an architect in Vail, Colo.

On his travels, Fehlner makes sketches and often takes a picture for reference. “When you go to a new place and sit down and sketch, you see a lot more. If you just take a picture and get back on the bus, you haven’t enjoyed it,” he says.

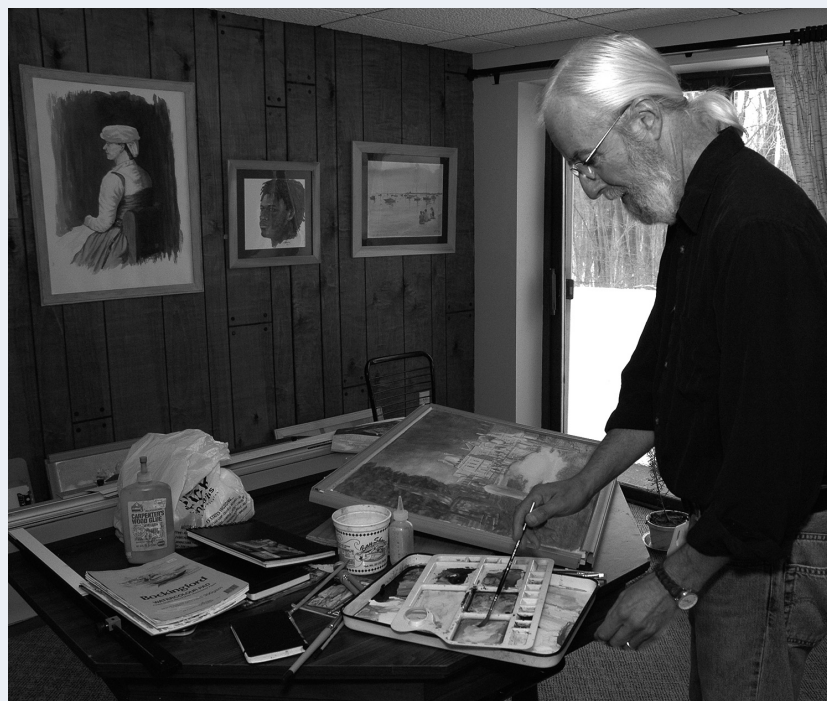
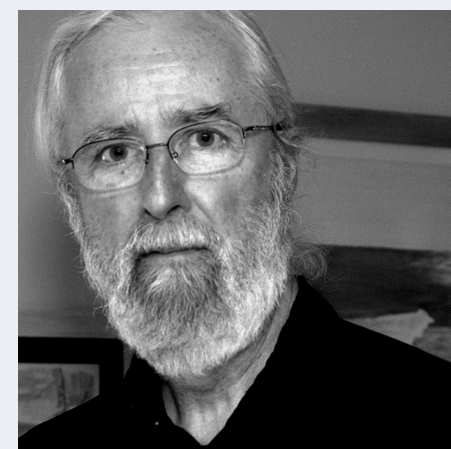
Watercolor remains his primary focus, mainly landscapes. But last spring, he decided he needed to learn figure drawing. “If you can draw a figure, especially a face, you get immediate feedback. It either looks like the person or not.”

He’s also started a sculpture class in Chesterton. “It’s cutting into my painting time,” he says. He’s finished a figure study in bas-relief, and female head in clay. Next up is a male head in clay.

Fehlner has already had some artistic successes. One of his paintings was accepted in a juried show at the Box Factory in St. Joseph. Last year he had an exhibition at the Buchanan Art Center, and sold \$1,600 worth of paintings—money he donated to the center. “They may have been sympathy sales,” he adds. “I invited all my colleagues.”

He also serves as president of the Buchanan Preservation Society. “Despite the grand title, we really only take care of one building, the Pears Mill water-powered grist mill.” Since he’s gotten involved with the preservation society and the art center, and started organizing and writing proposals, the groups have been awarded six small grants for various projects.

Moving into retirement was like the biblical quote, he notes—a time to every purpose. “Later retirements remove opportunities for younger people. I thought it was time. But I haven’t had a feeling of discontinuity,” he adds. “My kids say I never had a real job. But the thing about research is that you’re always working on something new. I enjoyed chemistry. I enjoyed teaching. I enjoy learning. Maybe I should say to people, retire earlier.”



Emeritus chemistry professor Thomas P. Fehlner paints in his basement studio in Buchanan. Fehlner took up watercolor after his retirement in 2005. **Photo by Carol C. Bradley.**

Chemist, musician— and chili chef

By Carol C. Bradley

Steven Wietstock teaches the first four semesters of labs to chemistry majors and honor students—but he’s also the organist and full-time director of music ministries at the Episcopal Cathedral of St. James in downtown South Bend.

And he just won the church’s annual chili cook-off.

Oh—and he weaves. Things like table runners and scarves. And he and his wife, Anne, are starting a home-based business doing machine embroidery.

“I like to keep busy,” he says with a laugh.

Wietstock, assistant professional specialist in chemistry and biochemistry, fell in love with the organ when he was little more than a baby. “Music has always been the love of my life,” he says.

As a boy, he recalls, he’d get up very early on Sunday mornings to watch the Mormon Tabernacle Choir live. “We lived in California, so you can imagine how early that was.”

Every year at Christmas, he’d ask his parents for an organ. “Never happened,” he says. “I used to drive my parents crazy.”

He started organ lessons in junior high, and by the time he was a senior in high school, he was already employed as a church organist “for a little, inner-city Presbyterian church.”

At the same time, he grew up loving science. When a double major proved impossible to swing in college—labs and rehearsals were both held in the afternoons—he decided to major in chemistry but stay involved with music. He’s had a second career as a church organist ever since.

Wietstock will also tell you that he’s always loved to cook. “My mother had three boys, and she wanted to make

sure we could take care of ourselves,” he says.

This was his second year participating in St. James’ annual chili cook-off, which raised \$600 for the parish assistance fund—the fund is used to help people who come to the church in need of food, shelter or transportation.

His winning entry is a low-fat turkey chili with a hint of chocolate—hence the title “Holy Molé-y,” referring to the traditional Mexican molé sauce made of chiles, chocolate and spices.

He’s happy to share his chili recipe. “But I’ll have to come up with a different recipe for next year,” he says.

Wietstock says he usually makes the recipe in advance, and reheats it for a few hours before serving. It freezes well and makes a great quick meal.



Chemist Steven Wietstock is also a professional church organist and amateur chef. *Photo by Carol C. Bradley.*

Holy Molé-y Low-Fat Turkey Chili

1 large onion, diced	1 Tbsp. Mexican oregano
6 cloves garlic, minced	1/4 cup white vinegar
2 Tbsp. olive oil	1 Tbsp. liquid smoke
2 bell peppers, diced	Salt to taste
6 pounds ground lean turkey	Fresh ground pepper to taste (consider a mix of white, green, pink and black peppercorns)
1/2 can chipotle peppers in adobo sauce, seeded and deribbed (use more or less, depending on how hot you like your chili)	1/4 cup tequila (optional)
8 (10-oz.) cans diced tomatoes	
3 (15 oz.) cans whole kernel corn, drained	
2 small cans tomato paste	
5 Tbsp. ground cumin	
5 Tbsp. Ghirardelli unsweetened cocoa powder	
1 Tbsp. paprika	
1/2 cup dried parsley	
1 Tbsp. cinnamon	

In a large stockpot, sauté the onion, bell pepper and garlic in olive oil until the onion is translucent. Add the turkey and brown the meat, seasoning well with salt and ground pepper. Add the tequila and cook for 15 minutes. Add the remaining ingredients and simmer over low heat for at least two to three hours. Garnish with parsley or cilantro, shredded cheese and sour cream.

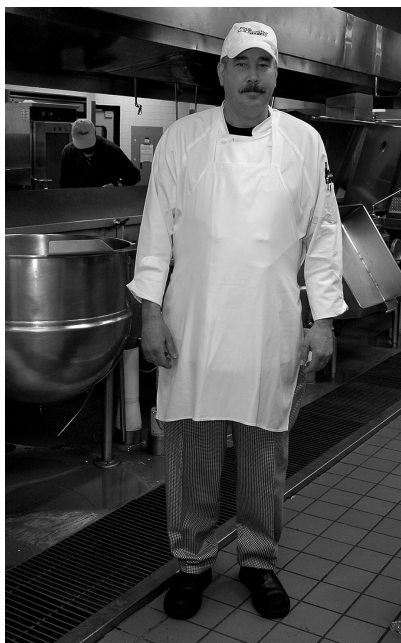
Safe shoes

“It’s a big difference between these and tennis shoes in the kitchen,” says South Dining Hall lead cook Mike Kmitta of his non-skid, slip-resistant shoes.

Food Services’ Safety Shoes Incentive Program has dramatically reduced the incidence of slip-and-fall accidents in the kitchens and on the loading docks, adds South Dining Hall general manager Mark Poklinkowski.

Employees receive a \$10 reimbursement for the purchase of non-skid shoes, which typically run \$20 to \$50 a pair. “It’s a nice incentive,” Poklinkowski says.

Employees are eligible for the incentive twice a year, and they’re taking advantage of the program—in a typical month, 120 to 150 employees apply for the reimbursement. But the most important thing, Poklinkowski adds, is that a lot more employees are wearing safety shoes.



Mike Kmitta. *Photo by Carol C. Bradley*

WHAT HE DOES



Kevin Knight has worked for 16 years as a dispatcher for the Notre Dame Security Police. “I enjoy the work, and the people I work for,” he says. There are frustrations, as with any job, he notes, but he enjoys the variety of calls he handles, and the chance to help people. “The Notre Dame students are good kids...they’re a pleasure to be around. And they never age, but I do. They’re always 18 to 22.” *Photo by Carol C. Bradley.*

Anonymous hotline service continues

By Cynthia Maciejczyk

Beginning in the last week of February, employees will receive “refresher” materials reminding them of ND Integrity Line, an anonymous compliance hotline for reporting workplace concerns.

ND Integrity Line launched in fall 2006 to reinforce the administration’s desire to be transparent to faculty and staff.

Says Rev. Jim McDonald, C.S.C., associate vice president and counselor to the President, “The President’s Office is fully committed to our core values of integrity, accountability, teamwork, leadership in mission and leadership in excellence. The hotline is simply another way that we can encourage and support a principled workplace consistent with those values

and consistent with accepted best practices in the governance of large organizations. It’s important that our employees understand that the hotline exists and how to use it.”

The anonymous reporting system is operated by third-party vendor Global Compliance of Charlotte, N.C. The hotline is staffed by trained individuals who walk a caller through a step-by-step process to ascertain the nature of the concern and the level of urgency. A mechanism is in place to deal with urgent issues such as immediate threats to personal safety or thefts in progress. Global Compliance provides this service to many institutions of higher education as well as numerous Fortune 500 companies.

Since the hotline’s implementation in September 2006, the call volume has been consistent with that of peer institutions—about two to four calls per month, according to data provided

by Global Compliance.

One of the benefits of updating employees about the Integrity line is to emphasize when the hotline should be used.

The hotline should not be viewed as a replacement for procedures already in place for reporting workplace concerns, he explained. Faculty and staff should speak first to a supervisor or department head if they have a valid concern. “They should turn to the hotline only when they feel they cannot voice their concern freely,” McQuade explained.

“It gives our people a vehicle to be totally open with us when they have a concern,” says Bob McQuade, associate vice president for human resources.



DISTINCTIONS

Deputy Athletic Director **Missy Conboy** has been recognized by the University and the Big East Conference in honor of National Girls and Women in Sports Day. Conboy received an engraved plaque Tuesday, Feb. 12 in a surprise afternoon ceremony at the Joyce Center.

Executive Chef **Donald R. Miller** was selected by the University of Massachusetts, Amherst as the first participant in the Visiting College Chef Series. The program brings in collegiate chefs, and their recipes, on a monthly basis. Miller’s menu featured Baja chicken enchilada soup, Thai coconut braised tilapia with basmati rice and fall squashes with chicken and penne pasta in cider cream.

The University welcomes the following employees, who joined the faculty and staff in January.

- Aaron W. Austin**, preventive maintenance
- Kimberly F. Baker**, theology
- Michelle M. Baxter**, Morris Inn
- Le’Quita Beaton, David P. Ludwig and Mandy L. Merritt**, sports medicine
- Noor O. Borbieva, Daniel M. Corstange, Simanti Lahiri and Gary Marx**, Kellogg institute
- David H. Brenner**, Provost’s Office
- Carolyn M. Brooks, Lisa M. Buck and Evelyn F. Mitchell**, custodial services

Joshua D. Cameron, aerospace and mechanical engineering

Anthony G. Costantino and Aaron J. Garman, performing arts administration

Arpad I. Csurgay, Vijay Gupta and Michael P. Young, electrical engineering

Keith W. Davis, science computing

Ryan K. Dunwiddie and Joshua S. Stowe, Notre Dame Web Group

Francesco Giumelli and Susan M. St. Ville, Kroc institute

Scott M. Hartford, Office of Research

Pamela Hartman, student activities

Elizabeth L. Hawkins-Lincoln, customer support services

Grzegorz S. Holub and Vladimir Littva, Nanovic institute

Neil E. Hoyt, Steven K. Peterson and Thomas N. Rajkovich, School of Architecture

Essaka Joshua, Arts and Letters

Andrew B. Kennedy, civil engineering and geological sciences

Peter Kilpatrick, engineering, dean’s office

John P. Koval and Tomas Ybarra-Frausto, Latino studies

Sanghoon Lee, physics

David C. Lloyd and Diarmaid O’Doibhlin, Keough-Naughton institute

Mark P. McKenna and Andrew L. Strauss, Law School

Philip S. Melin, Huddle

Karen M. Morris, Alliance for Catholic Education

Eric A. Nisly, Snite Museum

Janet Pang, investment office

Mary C. Rattenbury, athletic community relations

Ryan A. Ricciardi, art, art history and design

Neil D. Roos, history

Daniel Semple and Matthew Wold, LaFortune Student Center

Kimberly L. Miller, student activities

David M. Momotiuk, Basilica

James P. Shortall, Religion and Literature

Janice Wade, St. Michael’s Laundry

Chemical safety no accident—on the job or at home

By Carol C. Bradley

Lisa Bogner Phillips, chemical safety specialist in the Department of Risk Management and Safety, is part of a team that's on call 24 hours a day, seven days a week, 52 weeks a year to handle campus emergencies involving chemicals.

In one case she recalls, an individual working in a lab mixed incompatible chemicals—one of which was acetone, the flammable solvent familiar as nail polish remover—and capped the bottle. The heat of the reaction caused an explosion.

"The fire department got the call, and I got the call—at 11 at night," she recalls. "We cleaned the residual chemicals and removed the spilled materials. Once we determined that the building was clean, Building Services came in to clean again."

Phillips, who has bachelor's and master's degrees in chemistry, has held the position for 20 years (with a previous stint of seven years at the University of Michigan).

She trains students and staff in understanding and properly handling the chemical and biological agents they work with, and makes sure appropriate safety equipment—eye wash stations, safety showers, first aid kits and spill kits—is available.

Lab workers are trained to handle everything from a single drop of acid to serious emergencies. "If there's a chemical spill or accident involving an injury, they have to be able to deal with the aftermath of the spill, as well as the injury," Phillips says.

But in addition to lab safety, her responsibilities extend to campus as a whole.

Building services and groundskeepers use chemicals too, she points out. Occasionally, a truck spills hydraulic fluid on the grounds. Gas lines develop leaks. "Chemicals

aren't just confined to the lab," she notes. "They're everywhere."

Chemical safety is something we should all be aware of at home, as well as on the job, Phillips notes.

"My dad was notorious for storing chemicals in baby food jars—like most people do, if you look in their garages. Before he died, he could have told me what was in every coffee can. People store things in creamer bottles and milk jugs. If they aren't labeled, you run the risk of someone grabbing it and using it



Lisa Bogner Phillips, shown here with chemistry graduate student Andy Kosal, makes sure chemicals are handled safely, both in the lab and across campus. Photo by Carol C. Bradley.

inappropriately."

What other things should people be careful of?

"You don't want to mix toilet bowl cleaner and Drano or other drain openers," she says. "What happens is that when you get the drain clear, you go to clean—and create an explosion. You need to let the water run for a long time first."

Read labels and follow the instructions carefully, Phillips advises. Cleaning materials and other chemicals should always be handled as recommended, with proper ventilation and protective equipment such as gloves or safety goggles. "Whink, a rust-remover for laundry, contains hydrofluoric acid, which goes through your skin tissue seeking the calcium in the bone. You must wear gloves when you use it. But who wears gloves when they do the laundry?"

Ventilation is also critical, Phillips adds. "People get in the shower to clean and close the doors—and they're in a confined area. You need to open the doors and turn on the fan. If you start to feel light-headed, immediately get to fresh air."

A friend's mother, she notes, passed out in the shower while cleaning. "She started feeling faint, but said, 'I just had a little bit more to do.'"

Strong chemicals, she points out, can be purchased at any grocery or hardware store. We may not clean with harsh chemicals such as lye anymore, but "it's still chemicals," Phillips says. "People think if they can buy it at the grocery store, they can't get hurt by it. People are naïve."

In brief...

Wellness assessments will be available from 11:30 to 1 p.m. Wednesday, March 5 in the first floor lobby of Grace Hall. Assessments include blood pressure, body fat and strength testing.

Safe driving...

Because of the ever-changing weather in northern Indiana, make sure to allow enough **travel time** for winter road conditions.

Slow down and be more observant. Visibility is often limited in winter conditions. Watch for vehicles with flashing lights, such as emergency vehicles and snowplows. During a snowstorm, reduced visibility may make it difficult to see slow-moving equipment.

Don't let your **gas tank** get below a quarter of a tank. If your vehicle has a mechanical failure such as a flat tire, you will need extra gas to run the car for heat.

Keep your lights, windshield and windows clear. Stop at a safe location to use a snow scraper, if necessary. Use your defroster and a clean cloth to keep the windows clean and free of fog. Keep your washer fluid topped off with antifreeze washer fluid.

For Your Health explores programs that promote health and well-being and the people whose lives have been enriched by them.

FYI

Bengal Bouts benefit Holy Cross Missions

Preliminary rounds of the 2008 **Bengal Bouts** begin at 6:30 p.m. Monday, Feb. 25 in the Joyce Center Fieldhouse. Proceeds from ticket sales, programs and souvenirs benefit the Holy Cross Missions in Bangladesh. Tickets are not required for the preliminary rounds, but must be purchased for quarterfinals on Thursday, Feb. 28; semi-finals on Tuesday, March 11, and final rounds, Friday, March 14. For a complete schedule and ticket prices, visit bengalbouts.nd.edu.

Faust and photography

"The Lure of Italy During the Time of Goethe," a small exhibition of photographs and drawings from the

first half of the 19th century, will be on display from Feb. 23 through March 23 in the Snite Museum's Scholz Family Works on Paper gallery. The exhibition is part of the University's yearlong "Faust at Notre Dame" project, in which College of Arts and Letters faculty teach themes of Goethe's "Faust" across the curriculum. For more information, visit nd.edu/~sniteart/.

The Institute for Latino Studies exhibition, "**A Collective Latin(o) American Identity: Fine Art Prints from the Segura Publishing Company**," is open through April in the Galeria América. The gallery, located in the ILS offices, is open during regular office hours. The exhibition is free and open to the public. For more information, visit latinostudies.nd.edu/galeria.

Gregorian chant, symphony orchestra at the performing arts center

Organist **Kimberly Marshall** of Arizona State University will perform on the Fritts organ in the Reyes Organ and Choral Hall at 2:30 and 5 p.m. Sunday, Feb. 24. Tickets are \$10 for faculty and staff, \$8 for seniors and \$5 for students.

At 2:30 p.m. Sunday, March 2, the **South Bend Symphony Orchestra** presents the French Connection, including works by Debussy, Ravel and Bizet. Afterwards, join in a post-concert discussion with Maestro Tsung Yeh and violin soloist Gared Crawford. Tickets are \$25.

Hubbard Street Dance Chicago performs in the Decio Mainstage Theatre at 7:30 p.m. Tuesday, March 4. Tickets are \$38 for faculty, staff and senior, \$15 for students.

The 40-piece chamber orchestra **Camerata Ireland**, with pianist **Barry Douglas**, performs at 7:30 p.m. Wednesday, March 12. Tickets are \$34 for faculty, staff and senior citizens, \$15 for students.

Schola Musicorum Abend-Musique XXX performs Gregorian chant from original medieval manuscripts at 8:30 and 9:30 p.m. Wednesday, March 12 in the Reyes Organ and Choral Hall. Tickets are \$3 for faculty, staff, seniors and students.

The **Notre Dame Glee Club Spring Concert** will be at 8 p.m. Friday, March 14. Tickets are \$5 for faculty and staff, \$4 for senior citizens and \$3 for students.

The bluesy and hard-driving modern string quartet **ETHEL** performs at 8 p.m. Saturday, March 15. Tickets are \$34 for faculty, staff and senior citizens, \$15 for students.

At the Browning Cinema, "**I'm Not There**," Todd Hayes' unconventional biopic of legendary singer/songwriter Bob Dylan, will be screened at 7 and 10 p.m. Friday, Feb. 29; 7 and 10 p.m. Thursday, March 6, and 7 and 10 p.m. Saturday, March 8.

Writers, Artists and Poets: Films of Julian Schnabel begins with screenings of 2007's "**The Diving Bell**

and the Butterfly" at 7 p.m. Thursday, Feb. 28, and 3 p.m. and 10 p.m. Saturday, March 1. The film tells the story of Jean-Dominique Bauby, who suffered a stroke and was paralyzed by the "locked-in" syndrome, leaving him only able to communicate by blinking one eye. The series continues with "**Basquiat**," 10 p.m. Thursday, Feb. 28, and "**Before Night Falls**," Saturday, March 1 at 7 p.m.

Other upcoming films include "**Sharkwater**," 7 and 10 p.m. Friday, March 7, and PAC Classic 100 film "**The Third Man**," 3 p.m. Saturday, March 8.

Next in the **WORLD VIEW Film Series** is "**The Kite Runner**," 7 and 10 p.m. Friday, March 14. **The Solidarity Film Series** continues with "**Still Life**," 7 and 10 p.m. Saturday, March 15. **The Neglected French New Wave series** includes **Les Bonnes Femmes**, Sunday, March 16 at 4 p.m.

Tickets for films are \$5 for faculty and staff, \$4 for senior citizens and \$3 for students.

The Metropolitan Opera: Live in High Definition presents a broadcast of Benjamin Britten's "**Peter Grimes**" at 1:30 p.m. Saturday, March 15. Tickets are \$22, \$15 for students.

To purchase tickets for films and performances, contact the box office at 631-2800 or visit performingarts.nd.edu.

Fiction reading at South Dining Hall

Creative Writing Program M.F.A. graduate **Tony D'Souza** returns to campus to read from his latest work of fiction, "**The Konkans**," at 7:30 p.m. Wednesday, March 12 in the Hospitality Room of Reckers, South Dining Hall. The program is free and open to the public.

Documentaries focus on Haitians, Bob Marley

The Institute for Latino Studies presents Karen Kramer's ethnographic films "**Legacy of the Spirits**" and "**Haitian Song**" as part of the Caribbean Diasporas Film Series at 7

p.m. Thursday, Feb. 28 in Classroom 126, DeBartolo Hall. Guest speaker is professor of anthropology Karen Richman.

The series continues with Stephanie Black's 2008 documentary "**Africa Unite**" at 7 p.m. Thursday, March 13 in Classroom 102, DeBartolo Hall. The film documents the 2005 Africa Unite concert in memory of Bob Marley, an event that drew more than 300,000 people. Mark Hauser, visiting assistant professor of anthropology, is guest speaker. The films are free and open to the public.

Investment representatives on campus

Representatives from Fidelity Investments, TIAA-CREF and the Vanguard Group will be on campus in March for individual counseling sessions on retirement planning.

Fidelity Investments, 800-642-7131, will be on campus Tuesday and Wednesday, March 11 and 12.

Representatives from **TIAA-CREF**, 877-267-4507 or www.tiaa-cref.org/moc, will be on campus Wednesdays and Thursdays, Feb. 27 and 28 and March 12 and 13.

The Vanguard Group, 800-662-0106, x 69000 or meetvanguard.com, will be on campus Tuesday, March 4. You may also contact Vanguard for an individual telephone consultation if these dates are inconvenient.

Daffodil Days

Flower orders for the American Cancer Society's annual "Daffodil Days" fundraiser are due by Wednesday, March 12. Flowers are \$10 a bunch, or \$15 with a vase. Vases can be purchased separately for \$5. Place your order by visiting hr.nd.edu and clicking on the "Daffodil Days" link, or call askHR at 631-5900. Flowers will be available for pickup at one of four campus locations on Tuesday, March 25. Volunteers are needed to assist with flower pickup. Contact askHR at 631-5900 if you're interested in helping.

FROM THE ARCHIVES



Massachusetts senator John F. Kennedy received the "Patriot of the Year" award and spoke on campus at the annual Washington's Birthday exercises, Feb. 22, 1957. Kennedy, elected president in 1961, was assassinated in 1963. Photo provided by Elizabeth Hogan, University Archives.



Barry Keating operating Station X at Bletchley Park, U.K., where the Allies broke the enigma code during World War II. *Photo provided.*

Radio club's name honors historic experiment

By Carol C. Bradley

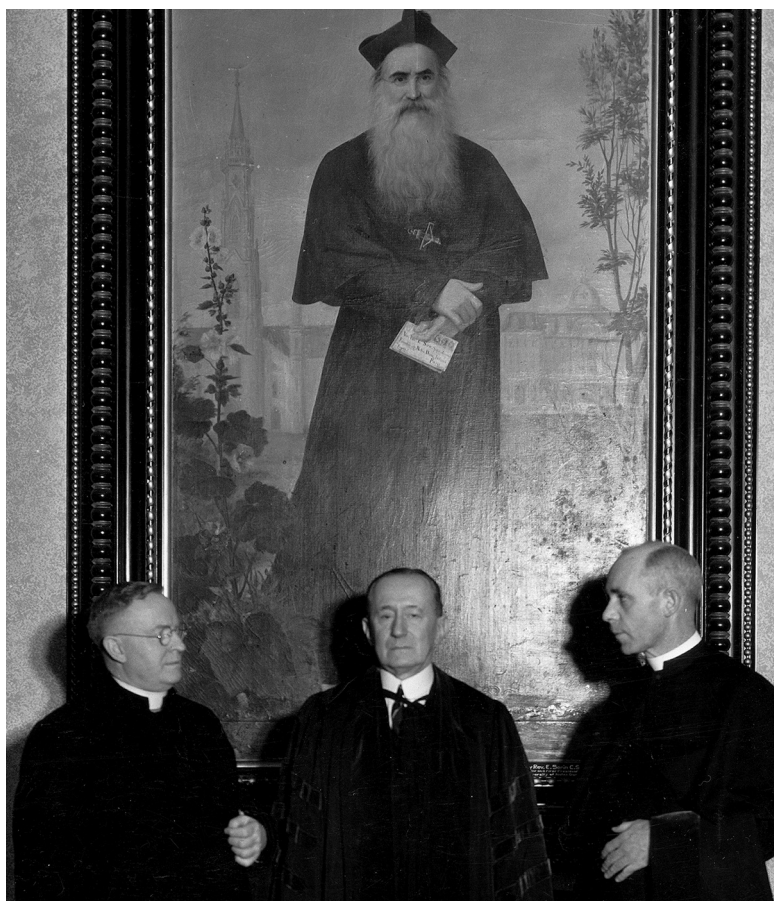
The history of radio research at Notre Dame dates back nearly as far as the history of radio itself. On April 19, 1899, just a few years after Guglielmo Marconi sent the first wireless message in history, Jerome Green, a professor of electrical engineering, made the first long-distance wireless message transmission in the United States—from Notre Dame to Saint Mary's.

Green arranged to hang the transmission wire from the highest spot on campus, the steeple of the Basilica of the Sacred Heart. The receiver and operators were stationed in the science building at Saint Mary's College, about a mile away. The message Green sent: Three Morse code dots, which translate to the letter "S" repeated three times.

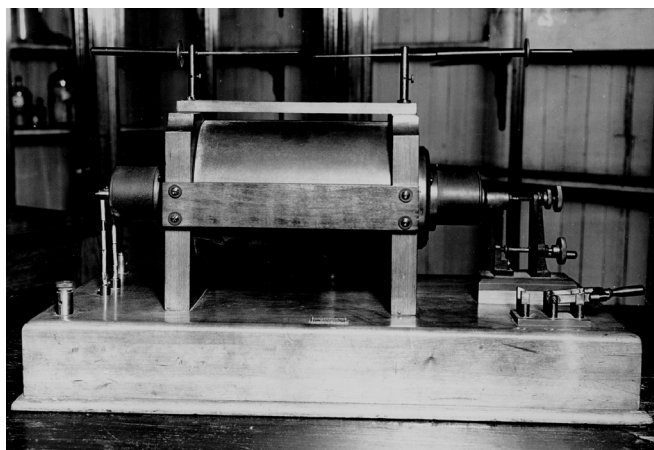
Marconi was invited to campus and was awarded an honorary degree by the University in a special convocation held on Oct. 14, 1933.

Notre Dame's amateur radio station, NDIU, is named the Jerome Green Amateur Radio Station in honor of Green's historic achievement.

The Amateur Radio Club of Notre Dame is open to undergraduate and graduate students, alumni, and faculty and staff from Notre Dame, Saint Mary's and Holy Cross. For more information, visit ndlu.nd.edu.



Guglielmo Marconi, center, was awarded an honorary degree by the University in 1933. At left is the Most Rev. John F. Noll, Bishop of Fort Wayne; at right, Rev. John F. O'Hara, C.S.C., University president. The group was photographed in the Main Building in front of a painting of Rev. Edward Sorin, C.S.C. *Photo provided by Elizabeth Hogan, University Archives.*



Green had this wireless transmitter, called a Rumpkorph coil, built in Notre Dame's machine shop after reading papers Guglielmo Marconi had presented before English scientific meetings. The caption on the back of the photograph notes that the rest of Green's equipment was destroyed in a fire. *Photo provided by Elizabeth Hogan, University Archives.*



This illustration from the Scholastic Magazine of Sept. 16, 1899 shows Jerome Green's transmission wire hung from the steeple of Sacred Heart Church. *Photo provided by Elizabeth Hogan, University Archives.*

'Working the world'

By Carol C. Bradley

One night not long ago, Barry Keating—finance professor and avid amateur radio operator—talked to a fellow on Madiera Island, off the coast of Africa, and another on the island of Cyprus—all in Morse code. It's called "working the world," amateur radio parlance for talking to radio operators in other countries.

When people think of radio, they may picture tubes and transistors—old technology, right?

Not at all, Keating says. "Every morning you come in to work and pull a little card out and wave it in front of something and a gate opens to let you into the parking lot," he says. "What do you think you're using? You didn't touch the gate—how did the gate know to open?"

It's called RFID, radio frequency identification, Keating says. "There's a little chip inside the card, and when it receives a radio signal, it activates the card and opens the gate."

And the key fob that opens your car door electronically is a little radio transmitter, he adds, sending a signal to a tiny receiver in your car. Your cell phone sends a signal—your voice—to a radio transmitter at the base of the cell tower." People are using radio more, not less, Keating says. "They're just not aware of it."

Keating has been involved with amateur radio since grade school. His father introduced him to a neighbor down the street who was an amateur operator. "When he started talking to people in different countries, it just hooked me. I wanted to try it out." Keating saved up his money and bought a short wave receiver. "At first I just listened," he says. "Later, I qualified for a license."

Keating got his amateur license in the days when testing was offered only at FCC testing sites—he had to travel five hours from his home in Idaho Falls, Idaho, to Salt Lake City, Utah, to take the test. And in those days, he notes, "you had to pass not only the written test, but a test in Morse code as well."

In his work life, Keating is an economist whose focus is the science of forecasting—of financial variables, sales or things such as power supplies. As a public service, he forecasts blood supplies for U.S. blood banks.



Notre Dame electrical engineering professor Jerome Green, shown here in a portrait from the 1890s. *Photo portrait by Elizabeth Hogan, University Archives.*

But he still finds time to pursue his passion for radio. Keating acts as advisor for the Notre Dame Amateur Radio Club and is a member of the Michiana Amateur Radio Club, as well as the Amateur Radio Relay League—the national organization of all amateur radio operators.

And for those who'd like to get involved in amateur radio, Keating would like to make one point very clear: You don't need to know Morse code. But if you're interested, it's something Keating and other operators who use it are happy to demonstrate or teach.

Keating still uses it every day. "It's easier to get a signal very long distances in Morse code than in voice, and it takes a much less expensive radio and a much less sophisticated antenna."

'Only One Day' workshop leads to amateur radio license

For those interested in getting involved in amateur radio, volunteers from the Michiana Amateur Radio Club are conducting an "Only One Day" workshop, which allows you to earn an amateur radio license in a single day.

The workshop begins at 8:30 a.m. Saturday, Feb. 23 at the American Red Cross building, 3220 E. Jefferson Blvd. Attendees will spend the day reviewing the study materials provided, and take the license test at 4 p.m. FCC examiners grade the test on site—you'll know if you passed the test before you leave. The fee is \$25, which covers the cost of FCC test administration. To learn more about the course, visit w9ab.org or contact Barry Keating by e-mail at wd4msm@arrrl.net.