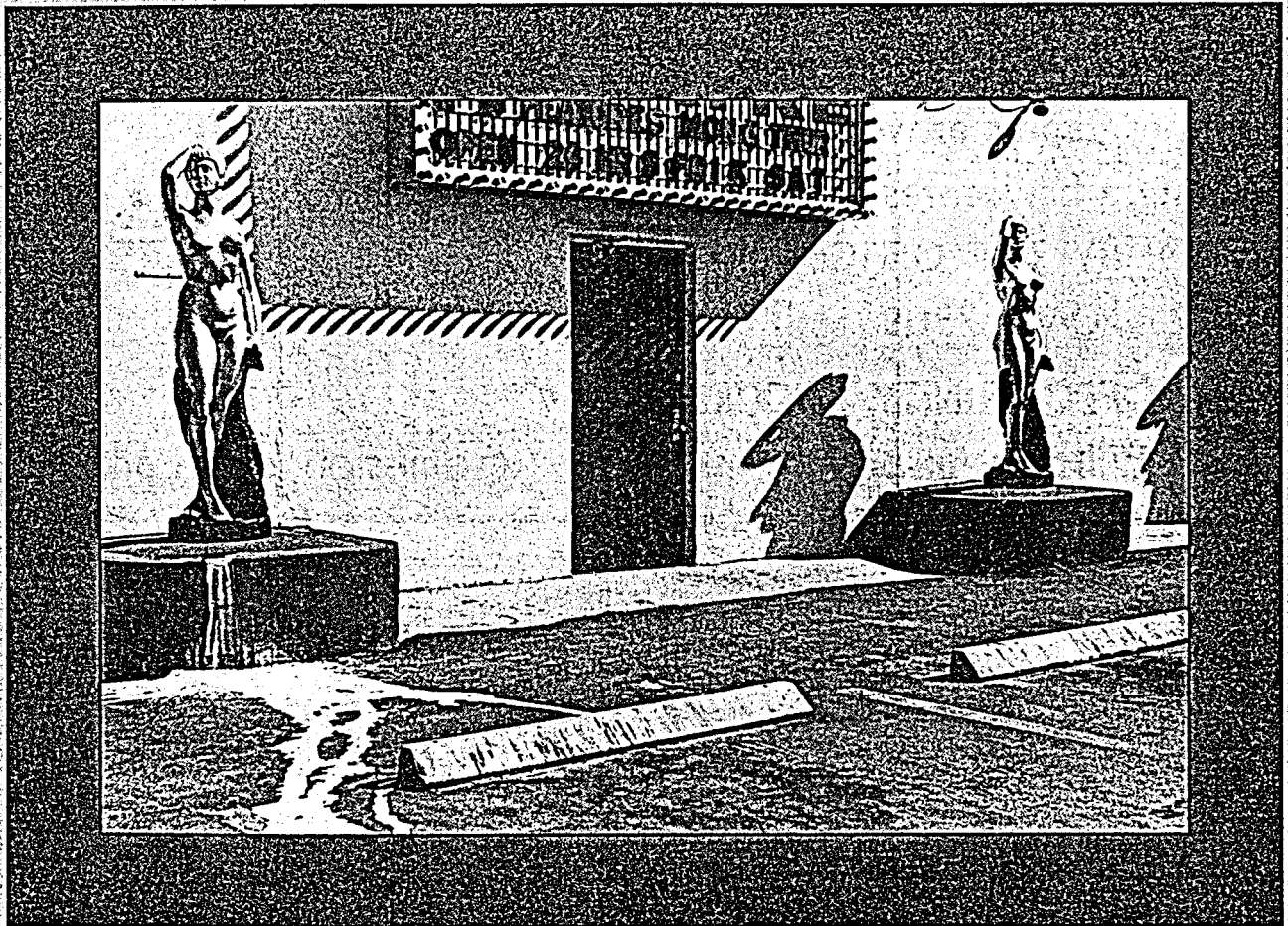


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October 7, 1977



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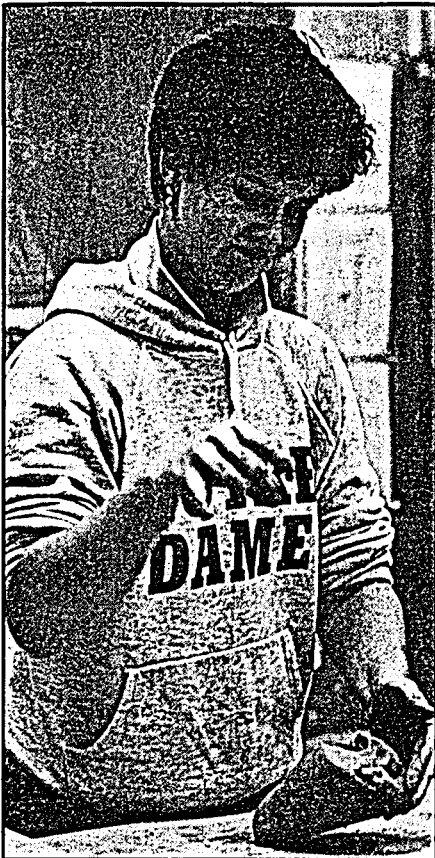
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# scholastic

Vol. 119, No. 3, October 7, 1977  
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## FEATURES

- |   |                  |
|---|------------------|
| 4 "Beauty is Truth, Truth Beauty"             | Maureen Walsh    |
| 7 The Halls are Alive with the Sound of Music | Jan Pilarski     |
| 8 Broken Pots and Stolen Bricks               | Pat Cuneo        |
| 10 Quickly: Steve Katz                        | Mary Marten      |
| 11 Pippin                                     | J. P. Morrissey  |
| 12 The House that Snite Built                 | Chris Opdyke     |
| 14 Stopping by Woods on a Summer Evening      | Pete Smith       |
| 20 The Resignation of a Provost               | Kathleen McElroy |
| 24 You Live Where?                            | Theresa Rebeck   |
| 26 The Rowing Irish                           | Russ O'Brien     |
| 27 Les Marins du Lac                          | Tim Krause       |
| 28 Textbooks, Playbooks, and Cookbooks        | Jeff Kohler      |

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- |                                    |                               |
|------------------------------------|-------------------------------|
| 16 Gallery: The Art of Photography |                               |
| 30 People at ND                    | Tom Balcerek, Rhonda Kornfeld |

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# *"Beauty Is Truth, Truth Beauty"*

by Maureen Walsh

For as long as man has existed, he has had a great interest in manifesting physically his innermost thoughts, fears, and desires. We are a curious people. We want to know who we are, where we have come from, and what we can become. We constantly grapple with existence, our history and potentialities. We search for metaphors, for a means of expression to approximate the complexities of reality. In an effort to initiate, to supplement, to alter or to counteract the work of nature, we create. We formulate structures which are an illumination or a clarification of what we believe to be. These manifestations of human feeling have come to be known, collectively, as art. But when described in such terms, art, to the uninitiated, seems awesome and unapproachable.

According to Professor Thomas Stritch of the American Studies Department, there is no best way of approaching art or channeling an initial interest in the arts. "It doesn't make a great deal of difference what you do, as long as you do something. For the students at Notre Dame, as I have known them, most are not going to be professional art historians; most just want to get a little start." A lot of students feel the need for an introduction into the realm of the artistic imagination. "They're bewildered. They don't know where to turn. The art experience, whatever the art, is a highly personal one. The art symbol and the viewer become merged in an interior, internal experience." In order to ease the student through the initial address of the artistic form, the University provides several gen-

eral courses in the arts such as Arts of America, taught by Professor Stritch, and Art Traditions, taught by Professor Robert Leader of the Art Department.

Arts of America was born out of a postwar interest in the arts in general and an interest of Professor Stritch's in teaching this kind of course. "There was a great vogue for teaching the humanities to every student." Courses such as Stritch's became popular at most major universities and technical institutions. "I like the idea of these general courses—to do a little bit of a lot of art." Both Stritch and Leader expressed their feeling that students are put off by a detailed, historical analysis of art. Each presents a smattering of different arts with an emphasis on the pervasive vitality and liveliness of the whole, rather than on the dimensions and details of the construction. "I'm all for the deprofessionalization of these courses," says Stritch. "There ought to be room for a generalist rather than a specialist. At a university like this, there ought to be space for both."

Art Traditions evolved out of a need by Professor Leader for the art students. "There ought to be, before specialization, some way to show where specialized courses fit in the flow of human art. Many schools have survey courses, and I have always insisted that this is not a survey course. I wanted to try to show the students from the very beginning not to see these things in a closed vacuum. It's one thing to talk about the Renaissance, but the Renaissance doesn't make any sense unless you know what happened

in the Middle Ages before it. It isn't really possible to understand the Renaissance mentality in Florence in the fifteenth century if you don't know what the Greeks and Romans were up to much earlier than that because that is what they were trying to recapture." The course evolved over a period of years and "became a series, a kind of lining up of the great epics of the West, what each owed to the past, and what each gave to the next epic."

The realization of the inherent relatedness of men is possibly best expressed through the arts, no matter what form it takes—painting, sculpture, literature, or the dance—all are an expression of the intricacies and intimacies of man and mankind. Art serves as a tool, as an intermediary in the maturation of man's thoughts.

In order to demonstrate this, at the beginning of every semester Leader shows a slide of a naval. "Everybody is part of a tradition. Everybody comes from somebody. That's really what I've been doing—showing people where they came from. In one sense, somebody might say, 'Is that all you do?' but in another sense I say, 'Is it possible to do this?'"

From the beginning, the artist is communicator—asserter of individuality as he comes to a workable definition of himself and conveyor of the vast inherited wealth of human experience. The art experience merges the two imaginative forces into a functioning organic whole. The passive becomes the active; the natural inclination to form one's own structures transforms the re-

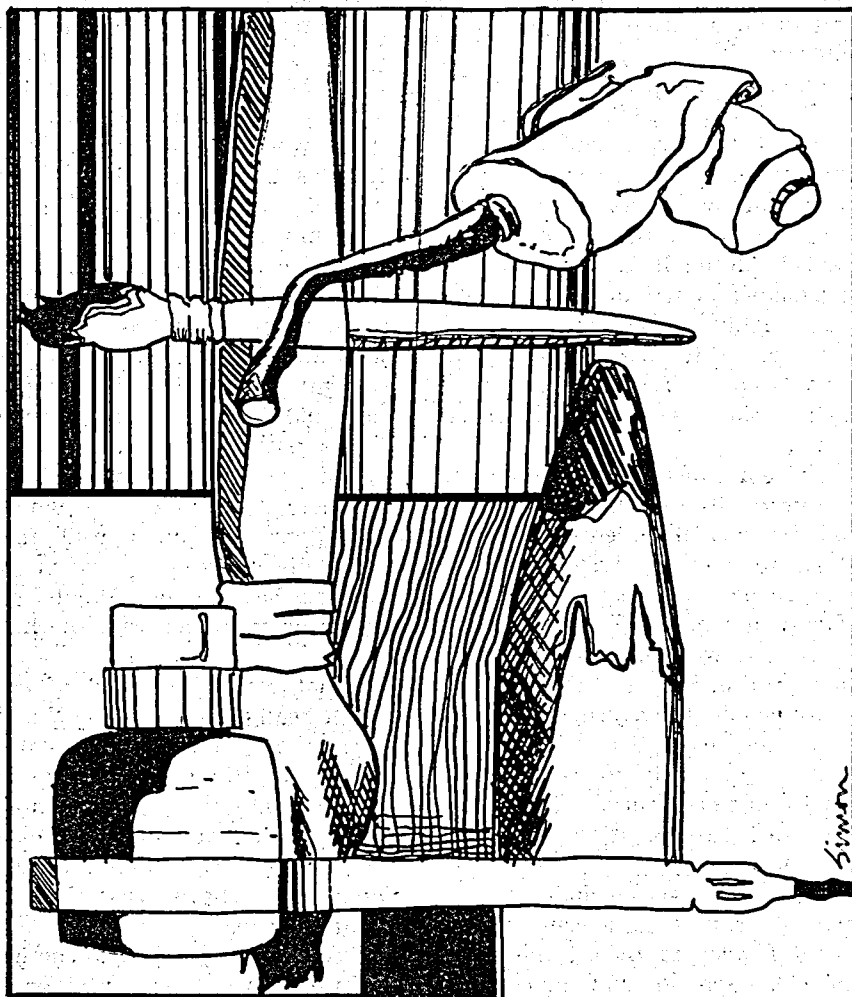
ality that one perceives into a concrete expression.

Stritch states, "I started out knowing that the arts were an essential part of the education of a journalist or communicator. The prospective communicator should know a little bit of everything in order to be effective." Practically, even a cursory knowledge of the arts is necessary to function in the world. One has to make comparisons, form personal concepts in relation to those forms which already exist. Philosophically, what makes a knowledge of the arts essential is that it is the purest form of education for man about man. The idea of the continuity of the human experience exists in its most unadulterated form at a nonverbal level. As soon as verbal constructions are used, different languages and different fictions introduce different nuances of meaning. One need not understand French to appreciate the beauty of a Monet. Fluency in German or an ability to read music are not prerequisites for sensing the form and elegance in a composition of Beethoven. This is not to say the written word is inefficacious, only that words tend to define, to become static, to impair the sense of beauty even as they attempt to express it.

Art Traditions "really has not been static in the sense that I've covered the same epics every year, but I don't really do it in quite the same way," says Leader. "I've changed texts over the years, left things out and added new things, primarily because students are different, their needs are different. The students this fall are not quite the same people as those five falls ago or ten falls ago. The whole 'spirit of the time' changes and, of course, I change." Stritch also speaks of "unpredictable tides of popular response." "There is a great natural popular interest in the arts today. I think colleges reflect it rather than inaugurate it. It's everywhere."

The growth of interest in the arts may be measured to some extent by the growth of enrollment in these courses. Arts of America is now limited to some extent to American

*"...What I'm trying to find out is how this universal spirit of man, this creative spirit of man, has manifested itself since earliest times."*





*"There is a great natural popular interest in the arts today. I think colleges reflect it rather than inaugurate it. It's everywhere."*

Studies majors, but Stritch states that the class has had up to 150 people in it, in contrast to the 20 students enrolled in the early years. Art Traditions started as a course for Art majors and had approximately 13 or 14 students. "They had to do all kinds of bookkeeping in the main building because there were very few interdepartmental courses at the time. People were on very tight tracks and there were very few electives," explains Leader. Some Architecture students heard about the course and received permission to take it, then some people in the Theology Department (then the Department of Religion) who desired to know more about Early Christian art enrolled. "Eventually more and more people from all over the University, in all different departments and in all different colleges became interested."

When the common Freshman Year of Studies was established, the first Dean of the Freshman Year, "felt that there should be some kind of historical awareness as a common experience for the incoming students." Although Art Traditions was not made an outright requirement, it was highly recommended to the freshmen. "It was really unique," says Leader, "I would have freshmen sitting next to graduate students."

The enrollment in Art Traditions has gradually grown over the years to a size of 300 students. "Once that starts to happen," Leader explains, "the Deans start to look at it. Any course that gets big is immediately suspect. It was allowed to grow because, although I never flunked many people, the average grade was a 'C' for years. There is no magic about it and only for a few years did I mark on a curve, so the Deans were satisfied that it wasn't a 'jock' course."

A few years ago, Emil T. Hofman, present Dean of the Freshman Year, asked Leader to record the course on videotape so that it could be

viewed at any time. Leader declined, noting that the course would lose its impetus. "That would have nailed it, it would have fixed it, and the course would not necessarily stay the same next year." When asked how long he has been teaching Art Traditions, Leader would like to state, "I've just started this semester."

In talking to Professor Stritch, Professor Leader or anyone else directly involved with the arts at Notre Dame, one cannot help but be affected by their enthusiasm for their work. Their interest is infectious, their style uplifting. Leader related a story that seems to aptly sum up the feeling.

"I remember I had to write something for the Dean once, something about what you were trying to do with different courses. Well, I really thought about this for a long, long time and the Dean probably thought I was putting him on at first, but he said, 'That probably is what you are doing.' I think it is why Art Traditions has an appeal for so many diverse kinds of people with different backgrounds. What I really try to do is to celebrate the human spirit.

"That can sound kind of corny, but it really isn't, because the creation of art in every different medium, everything a people or society does, is really in its fundamental essence a kind of collective voice of the people. It celebrates their spirit, what they believe, what they hope, what they fear.

"You can't keep people coming at eight o'clock in the morning or right

after lunch if you are going to talk about 'architecture' or 'sculpture.' But if you talk about the different needs that people have had through the centuries, the spaces that they live in, the spaces that they work in, the spaces that they die in, if you put it on the level of the human spirit, that's really something else. What I'm trying to do, trying to find out, is how this universal spirit of man, this creative spirit of man, has manifested itself since earliest times. It's not a sure thing, and it's not an easy thing.

"So much of history is a kind of infamous record of man at his worst, what with wars and people usurping thrones and people killing one another. Art History is dealing with man as the conservator, as the creator, man in a kind of God-like stance. It's not destructive, it's constructive. It's a kind of redeemed or purified man. It's pretty fine stuff."

Both Stritch and Leader talk of how they receive postcards every year from former students from all over the world telling them of things they have seen in their travels that they once saw as slides in class. "You try to plant a seed," says Leader. "You try to give them just enough so they can carry it around in their craw until they can use it. That's the aim of a teacher. You try to enrich their lives, enrich their experiences. That's what it's all about."

*Maureen Walsh ('78) is the Special Projects Editor for Scholastic. She is responsible for the coordination of this issue on the theme of the arts at Notre Dame.*

# The Halls are Alive with the Sound of Music

by Jan Pilarski

A lively enthusiasm abounds in the classrooms of Crowley Hall, headquarters for the Notre Dame Department of Music. During a recent visit to Crowley, strains of glee clubbers, pianists, and other vocalists, mingled to produce an atmosphere charged with vitality. Music is a discipline that touches the lives of approximately one-sixth of the student body. This figure includes members of campus music organizations, students taking music lessons, music majors, graduate students, and students enrolled in music appreciation courses offered by the department.

What role does music play in the life of the Notre Dame student? An October, 1871, issue of the *Scholastic* remarked that "young men should cultivate their taste for music . . . music is an excellent pastime and has always received great attention at the university." Current Glee Club senior Marty Brauweiler stated that participation in a choral group

provided "a release from academics that enabled me to further my interest in music." Chapel Choir president Kevin Pritchett cited "the liturgical ministry and feeling of community among the choir's members" as considerations influencing his involvement. The department recognizes two objectives in the teaching of music: to provide a creative outlet for the student, an opportunity to broaden specific interests, and to offer an intensive curriculum and training for the student selecting music as his major.

Music has always been an integral part of university life. In 1869 two courses of music were established—preparatory, in which students learned the fundamentals of vocal and instrumental music, and the conservatory, which was made up of the ablest and best university performers. Musicians were admitted to the conservatory based on an examination testing the student's proficiency in areas of theory and practice. The conservatory was begun as an "incentive toward cultivating the fine arts." The growing popularity of music over the years was demonstrated by the development of the university band, numerous choral and orchestral groups, and the initiation of a "Music Week" during the thirties, designed to stimulate student appreciation, featuring performances by notable musicians.

The department was formerly located on the second floor of O'Shaughnessy Hall. The move to Crowley in spring, 1976, consolidated the department and expanded its facilities. A newly renovated facility, Crowley consists of choral and instrumental rooms, teaching studios, practice rooms, classrooms, a music library, and an administrative office area. Crowley is situated strategically, a factor which has worked to the music department's advantage. Both the number of music majors and the membership

of the various campus music organizations have increased since Crowley was acquired for use by the department.

The Department of Music is headed by Professor William Cerny and is staffed by ten full-time faculty. Ten undergraduates are enrolled in the music major program. According to Professor Cerny, "The music department doesn't offer a strict vocational degree. Our aim is to teach music within the overall liberal arts tradition of the university." Notre Dame's undergraduate program is designed for the student who seeks to continue music studies while obtaining a strong academic background. As an alternative to the four-year bachelor's degree sequence, a five-year-program is offered that combines a liberal arts major with a music degree. The undergraduate may concentrate in the area of theory, music history, or performance. Twenty-three students are enrolled in the graduate music department. A strong vocational program is emphasized on this level. Graduate concentrations may be obtained in performance, music education, liturgical music, music history, and theory. An interdisciplinary program is available combining graduate study in theology and liturgical studies.

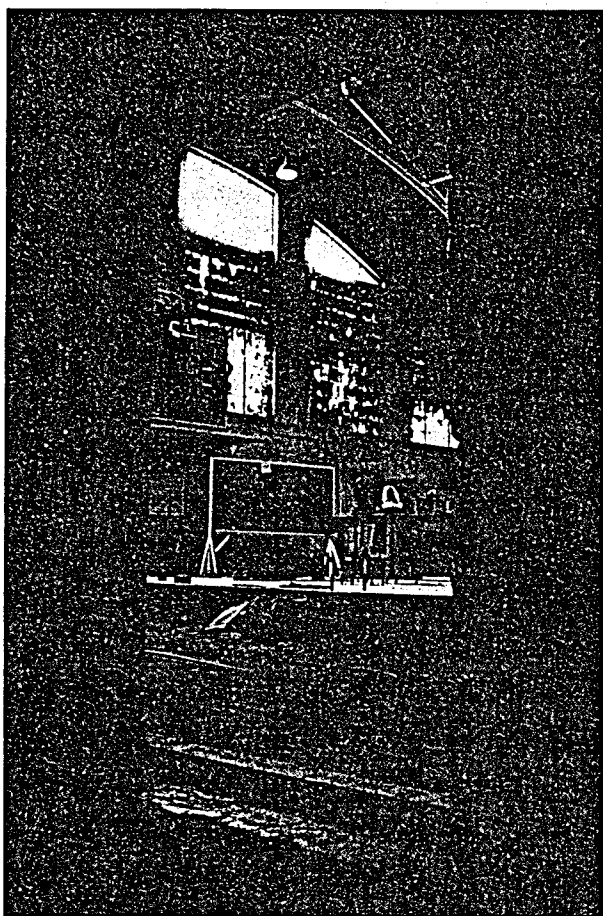
The music department also offers a series of concerts each semester featuring the works of classical composers. The concerts of the instrumental and choral groups provide a relaxing evening away from the books.

Music is a growing segment of university life which becomes richer as it is nurtured by participating students. The continued growth of the department seems guaranteed, as evidenced by student support.

*Jan Pilarski is a junior majoring in Philosophy. This her first contribution to Scholastic.*



# Broken Pots and



Where has the crowd gone? The stagnant cigar smoke, the day-to-day training for the big basketball game, the first home track meet, the campus boxing show and fencing match?

It's eerie as hell in here. You can still hear Adolf Rupp call his last time-out as the Notre Dame cheering section goes berserk in the final minutes of play. You can still see the timekeeper erase the old score and chalk in a new one on the ancient chalk scoreboard. For a second or two you think you may be trapped in the twilight zone.

This is the Fieldhouse. The one and only Notre Dame Fieldhouse—there can be no other like it in the country. It is condemned. Obviously the building is in deplorable condition; it simply looks rotten but you won't find one art student who doesn't love it down to the last cracked brick and squeaky floorboard.

A frequent topic of conversation, the Fieldhouse draws large crowds on football weekends giving the alumni a chance to relive those old times. But what about these new times? What goes on in there now anyway? Is it the home of weirdo freaks playing with clay or whittling clumps of wood or maybe those so-called abstract painters who slop a few oils on a canvas in between drags of whacky tobacco? Well, not exactly true.

The Fieldhouse is more than just the home of the Art Department at Notre Dame. It is a creative center in itself due to its informal structure and excess in tradition along with being open at all hours.

Senior art student Mary Lou Walsh pointed out that the fieldhouse lends itself to the creative person. "It's just not like the sterile art studios that are found on every other campus where you have to clean up after every detail of work."

Actually, unsterile is an understatement concerning what has been known to go on inside the fieldhouse. When in need of a brick the students have been known to head straight for the wall, and, of course, there are two whole sections of seats in case any small pieces of wood are needed. What happens when a stu-





# Stolen Bricks

by Pat Cuneo

dent is dissatisfied with a pot they've thrown? They literally toss it on a pile of other broken pots on the floor.

The budget for the art department has also made it a little difficult to renovate the main floor and the clay mixer adequately illustrates this. The mixer is none other than an old battleship's bread mixer that the department bought since it didn't have enough money to buy a real mixer. Fortunately, the pottery doesn't rise too much after the baking.

The people of the fieldhouse, however, are really the ones who make it what it is. These students and teachers alike don't just do their work there, they practically live there. And it's probably the only art department in the world where the maintenance chief drives his car right in the front door.

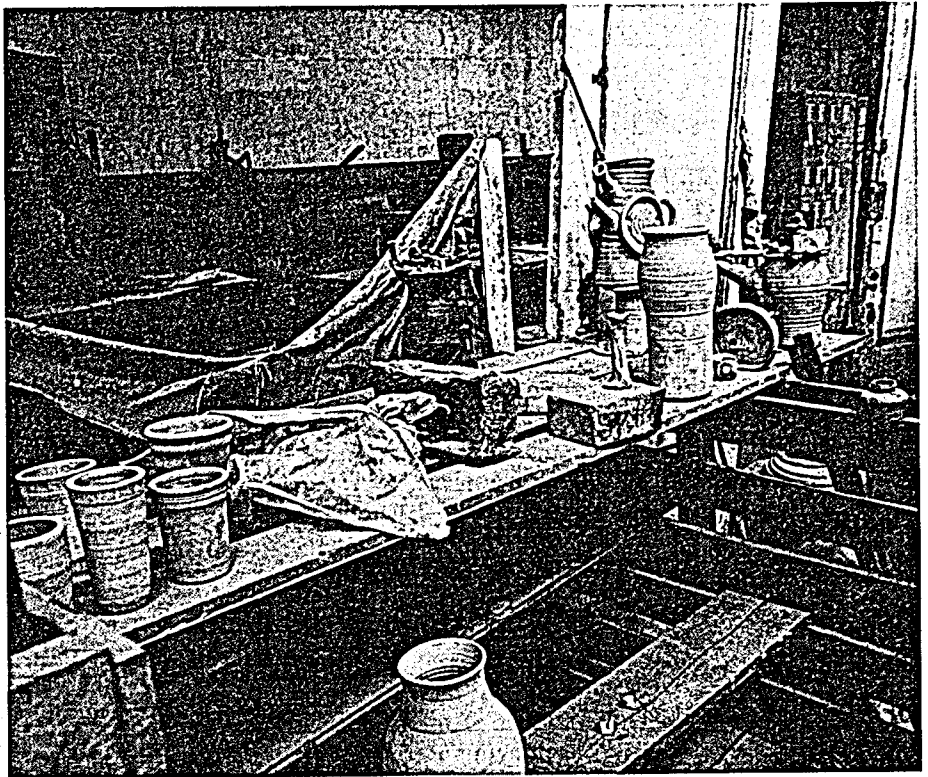
The style of the work is unique. Self-motivation is a must in the free-spirited department where many students follow abstract lines. On the main floor the sculpture, pottery, and welding areas are located, while the old fencing room serves as the graduate painting studio. The weaving room is set near the first-floor offices and another painting studio has been placed in the old boxing room.

Why do these people feel it is so important to preserve the fieldhouse? They feel they can do more here than anywhere else. The building, people, and courses are unlike the rest of the University. There is discipline but the classes cannot be 9MWF or 2TT4. In fact, they aren't classes but rather commitments to the serious student.

The Notre Dame Fieldhouse is an experience. It is class.

One of the art students summed up his feelings of the Fieldhouse in a strange but heart-rending commitment. "I just hope that if they do decide to tear this place down, I'll be able to get a job with the wrecking crew so I can be with it to the last possible minute."

*Pat Cuneo, a senior Government major, is President of Flanner Hall. He has spent the past few summers writing for the Erie Time News.*



# Quickly: Steve Katz

by Mary Marten

## IMPRESSIONS PROFILE QUICKLY: STEVE KATZ

height: fluctuates, 5'8" - 5'11"  
weight: fluctuates, 165 lbs. - 240 lbs.  
age: 1 year less than 43  
occupation: writer, faculty member  
hometown: New York City, New York  
hobbies: collecting mushrooms, Tai Chi, cooking  
education: AB Cornell University — English  
MA University of Oregon — English  
published works: The Exaggeration of Peter Prince  
Creamy and Delicious  
Posh  
Saw  
Cheyenne River Wild Track  
The Weight of Antony (poems)  
Moving Parts

Now where to begin; how does one put all these pieces together to create even a semblance of the man? The ingredients are here, but the recipe is missing, and I have no idea how to make this palatable. But I have to, and I have to face Steve Katz when it's done. Recalling English teachers I've had and have, I hesitate, I shudder. But I also recall a favorite family saying, a little distorted by an inscription on Sacred Heart Church, but the meaning is intact: "Once more into the breach for God, Country and Notre Dame." Ergo I take courage and begin.

Steve Katz is a unique individual with whom any prefix resembling a "Mr." or "Professor" is unnatural. He is unadulteratedly Steve Katz, writer. And Steve Katz has a form of fiction which is as unique as he. Steve Katz does not write "conventional" fiction. His favorite literature is *Scientific American* because he's "interested in the truth."

Jerome Klinkowitz, a critic of contemporary fiction, discusses the work of Steve Katz in a recently published piece, *The Life of Fiction*. Katz is chapter nine, between Clarence Major and Ishmael Reed, all writers of a fiction style Klinkowitz terms "superfiction," the word coined by Alain Aris-Misson describing his own work. Klinkowitz explains why "superfiction" describes this writing. "... it's like what a super charger does to a hot Chevy engine. Or what a phase shifter does to a Fender guitar. Or what twelve ounces of Miller beer does when it chases your shot of brandy, while the jukebox belts out Eric Clapton, and the parking lot fills up with Formula Firebirds and turbocharged Camaros."

Steve Katz smiles an easy and comfortable smile.

His eyes wrinkle to make room for his Cheshire Cat grin and you can't help suspecting just a little that he's all fantasy himself and will disappear suddenly. He is enjoying his classes and laughs.

*Moving Parts* by Steve Katz was published just this summer; first edition copies are still on the shelves of the bookstore.

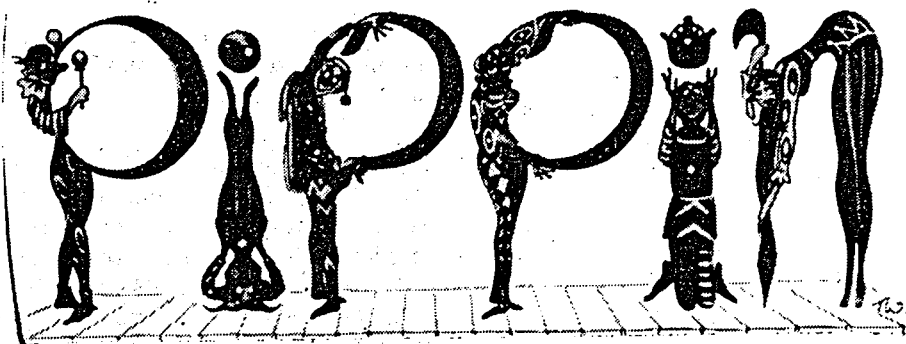
The novel has four moving parts: "Female Skin," a fantasy in which he puts on the skin of a woman friend; "Wrists," the arrival of a package of 43 wrists; "Trip," where Katz himself takes off in search of his fantasy; and "43," about the influence of the number in his life, his irresistible attraction to it, and its uncanny affinity for him.

Katz does not write the conventional fiction, rather he writes fiction which one is always conscious of as fiction, not unlike the work of Richard Brautigan. A "truer" fiction perhaps but one hauntingly real. It is not like Huck Finn and a raft, but it is just as fantastic, just as true. He says of his own work: "The thing I'm not interested in working with is what I suppose a lot of people call 'illusionism'; that is, the assumption that the book creates a world that is separate from the world the person who is reading it lives in, and that you escape to that world when you open the pages of the book. I'm interested in *Moving Parts* (and in other books too) in making a book that's always present; that is, that the reader is always aware that he's reading a book, that he is always involved in the decisions that the author is making about writing the book; he's always aware of the surface of it and is always aware of the kind of disjunctions of time that happen between the reader and the illusion on the page. . . . I want the book to be always present. It pleases me to be able to write my books that way rather than trying to think up stories. The stories come to me anyway. "Parcel of Wrists" is a story, but I like to deal with that, once it's done, I like to deal with that as a fact. "Parcel of Wrists" is something that happened to me, it's a story and it happened to me in my fantasy, in my imagination and then I have to go live it out. . . ."

And he does, from Protagonist to Steve Katz in *Moving Parts*.

"Besides this here is a fiction writer and fiction is the art of telling. Language is the medium, and the limitation. If truth is the result, it's not constructed in language, but generated as resonances by the art of telling; and it's not perceived with the mind, but in the gut, or the spine, or the heart. It's a certain feeling. . . . Fiction is inevitable."

Mary Marten, a junior in American Studies, served on the Executive Committee of the Sophomore Literary Festival last year.



by J. P. Morrissey

"Art is not an end in itself, but a means of addressing humanity." — M. P. Moussorgsky

The new museum of art is coming! The Notre Dame community will soon have a novel means of addressing humanity, not only in the display of greater amounts of its own collection, but also in the artistry of the new building housing it. The new gallery, to be called The Snite Museum of Art, will be attached to the east-west wing of the present O'Shaughnessy gallery. It will have a more visible public entrance facing south toward the stadium. At this important focal point Notre Dame will present a further extension of its campus grandeur. A reflecting pool and a sunken fountain courtyard are included in the plans to enhance the beautiful new building.

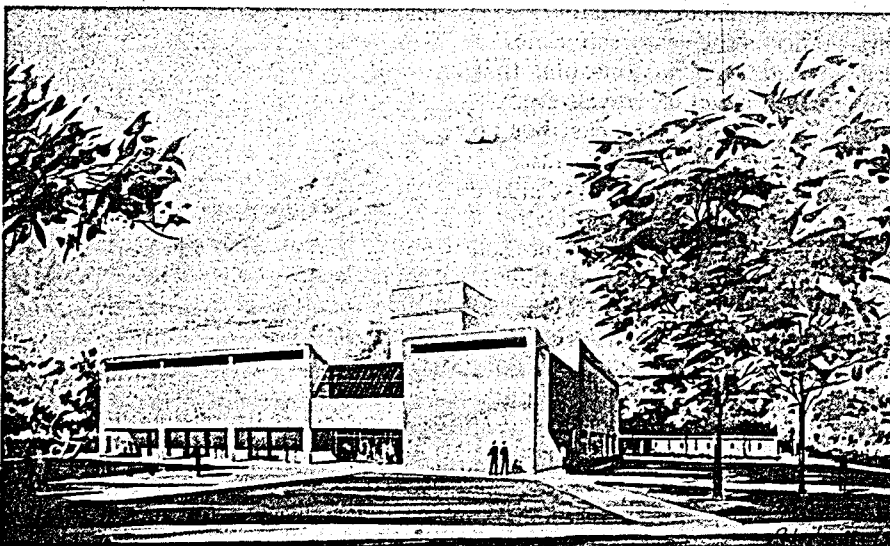
The inside will be as impressive as the outside of The Snite Museum. The building will contain seven galleries, a 40-foot high atrium, a garden and a patio. Also, a 350-seat underground auditorium will be built to accommodate classes (particularly in art history), lectures, and social functions. A special feature of the structure allows the galleries to be closed off, leaving the atrium and auditorium open for night use.

This major addition to the present Art Gallery is due to the generosity of the Snite Foundation of Chicago. The \$2 million donation, received last December, will provide sufficient funds for the construction of the building. However, additional money will be needed for staffing. The expanded gallery will be named in honor of Mr. Fred B. Snite, whose contributions to Notre Dame also include \$50,000 toward the construction of the Memorial Library and more than 40 Old Master paintings to the Art Gallery. The recent donation by the 93-year-old Chicago businessman was given for the specific purpose of furthering the Notre Dame art facilities.

A committee has been working on the plans for the new building since the news of the contribution in December. The diverse group includes Professor Dean Porter, director of the gallery, Father Richard Conyers, C.S.C., Father James Flannigan, C.S.C., Fred Beckman, Ambrose Richardson, design architect for the building, Norman Crow, Stephen

# THE HOUSE THAT SNITE BUILT

by Chris Opdyke

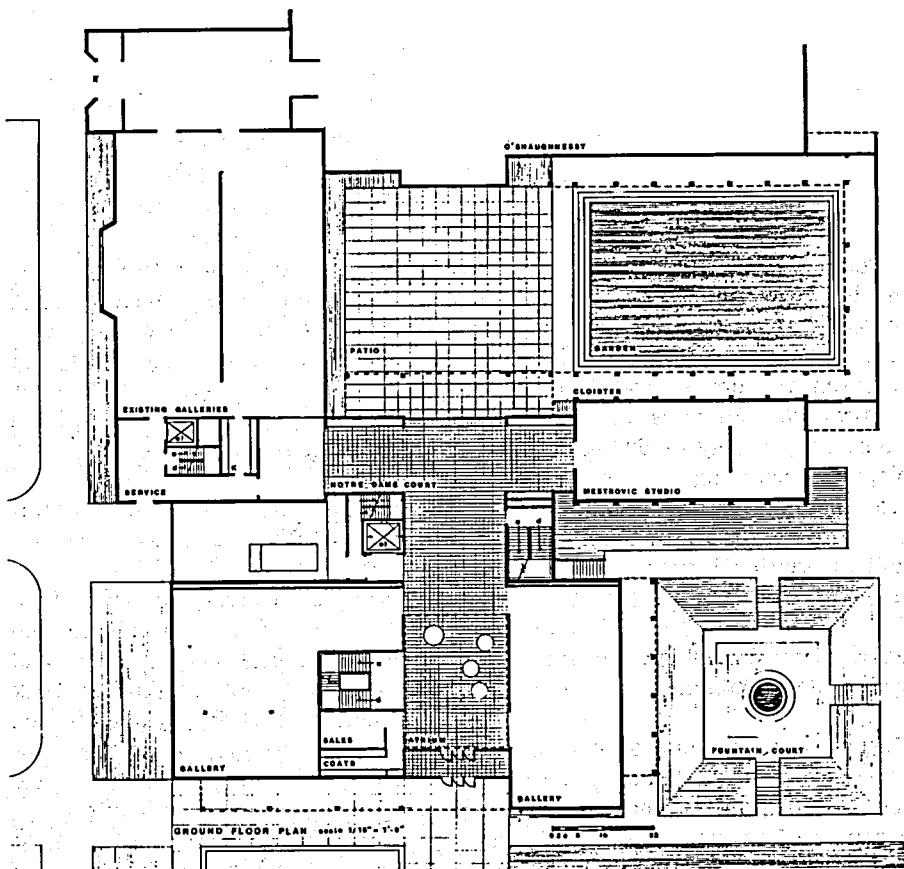


Spiro and Roman Radecki, a planner from the South Bend community. Father James Burtchaell, C.S.C., although not a member of the committee, also helped with what Dean Porter termed as "brilliant suggestions" in forming the character of The Snite Museum.

Porter is happy to report that due to the diligent work of this committee, plans are moving along swiftly. The administration's "incredible" support has allowed the project to forge ahead at a rapid pace. In reference to the excellent work of Ambrose Richardson, Porter explained that there has never been a "happier situation between client and architect." The Ellerbe firm of Bloomington, Minnesota, is preparing the final blueprints for The Snite Museum. They have done architectural work on many of the newer buildings on campus. All in all, the enthusiasm generated by everyone involved has produced hopes for a spring of '79 opening of the new home for Notre Dame art.

Ambrose Richardson, the head of Notre Dame's architecture department, has had experience in designing other galleries: The Indianapolis Museum of Art and The Krannert Museum at the University of Illinois in Urbana. Richardson feels The Snite Museum of Art will be compatible with the other buildings on campus. Yet, it will be far from the typical ivy-covered structure. As he explains, "One of the most interesting aspects of the plan is that it ties the old and the new together." The building belongs as a part of O'Shaughnessy Hall and at the same time projects some contemporary, innovative ideas. In particular, a unique reflector system will allow natural light to be directed on the works in the upper galleries.

In these and all of the galleries Porter believes "every square inch will be used." At this time, Notre Dame possesses about 6,000 pieces in its collection which is valued at approximately \$10 million. Unfortunately, most of these works are located in vaults, depriving students and the community of an opportunity to view them. Most of this collection has been acquired through donations. A good many of the pieces are of a religious orientation. However, a profile of the collection would include strength in the Italian



periods from the fourteenth to the eighteenth centuries, seventeenth and eighteenth-century French, Flemish and English into the twentieth-century art of both Europe and America.

The Snite Museum of Art will open the vaults to permanently display much of this collection. The older galleries located in O'Shaughnessy Hall will provide area for shows by guest artists, faculty members and possibly some students. The modern facilities will provide expansion for the cultural interests of the Notre Dame community by using the learning tool of the paintings themselves, plus the classroom space of the auditorium and other rooms.

There seems little doubt that the

revitalized interest in the fine arts on the Notre Dame campus has helped spur on the gathering enthusiasm for the new building. Now the University will possess a unique facility where this interest can be explored. As Porter positively asserts, "We want a gallery with quality and character like no other museum on any other university campus in the country." The Snite Museum of Art will give Notre Dame its own special way of "addressing humanity," through the art displayed in its halls and through the art displayed in its architecture.

*Chris Opdyke is a junior majoring in American Studies. This is her first contribution to Scholastic.*



# Stopping by Woods on a Summer Evening

by Pete Smith

Sonia Gernes, Assistant Professor in the Department of English, received a grant from the University this summer to begin on-location research for her second volume of poetry, *The Margins of the Map*. Consisting largely of dramatic monologues including verse resulting from a one-month tour of the rural areas of New England, the book will be written largely with further time off from teaching.

**Scholastic:** Where did the idea for your New England project come from?

**Gernes:** It came out of my search for new material; I had gotten interested in dramatic monologues for a couple of reasons. One, I suppose, is that my two chief loves are poetry and storytelling. I have been moving in my own poetry towards a narrative form which includes both poetry and the ability to tell stories. I'm very concerned that poetry has lost its audience among the common, ordinary reader who doesn't have a background in literature. I would like to write poetry accessible to the ordinary reader without losing the artistic quality that modern poetry has achieved. It seems one way to do this is to move back toward a narrative form, specifically the dramatic monologues.

I've always wanted to go to New England. It was a childhood fantasy of mine to go there and live in a lighthouse while writing the Great American Novel. When I thought

about going to a place to consciously look for material to write poetry, that fantasy came back. I've also been influenced by the poetry of Robert Frost, which was another reason for my wanting to go to rural New England.

**Scholastic:** How did your expectations differ from your experience on the trip?

**Gernes:** My experience seemed to bounce from one extreme to the other. A number of people who read my proposal for the trip didn't think it would work. They thought the taciturn nature of the area's residents wouldn't allow them to respond to an outsider's probing.

The first week of the trip was spent at Hill's Farm Inn which is between Manchester and Arlington, Vermont. I went with a lot of trepidation because I thought no one would talk to me. The opposite turned out to be true; my problem was not finding people to talk to me, it was finding the time to get it all down before I lost it. I was fortunate in meeting people who introduced me to other people or who told me about other people. I was directed onto country roads, which, in one case, led to the only genuine tourist-free country store I found in all New England. A wonderfully interesting woman ran it and took an interest in me because I reminded her of her daughter. She invited me in and showed me all the family silver, and by the time I had been there an hour she

had told me about each of her nervous breakdowns and her dead son. In another instance I visited a small public library where I was shown some bits of local history. I didn't get a chance to really look at much of it because the lady who brought me the material wouldn't stop talking. She referred me to other local people which led to an experience of water-witching and my first complete poem from the trip.

My second week was spent at a small village in northern New Hampshire called Whitefield. With the exception of my host and hostess at the guest house who were a charming old couple, nobody would talk to me. Again, it was a complete reversal of expectation. I spent a great deal of that week riding around in my car going from one little village to another, trying to start conversations and meet people the way that had been so successful in Vermont. Finally, I decided I had to come to terms with this experience for what it was and not try to make it a repetition of the week before.

**Scholastic:** What writing was done on the trip and what was left for the future?

**Gernes:** The actual writing I did on the trip consisted mostly of a series of journals. What I tried to do was to write rather faithfully each day and record any conversations I had, any impressions I had, and any significant details that might be used in

writing. For instance, at the inn where I stayed in Maine, one morning there was an enormous moth perched on a pane of glass outside of the door. It was possible to see the inside of it through the glass and by going around the door, see its outside. I recorded a very minute description of that because sometime I'm going to be able to use it.

I also tried to record my own emotional reactions as I was experiencing varying degrees of solitude and companionship, fear and excitement, simply because poetry is the language of emotion. I wanted to remember interior as well as exterior details of the trip. I did not actually write any poems; other than postcards, the only thing I wrote was the journal, the entries varying from the cryptic to the meditative.

**Scholastic:** Your poetry and fiction show a sensitive concern for the independent woman in America. Do you feel a responsibility toward women in your writing?

**Gernes:** I don't consider my art any form of propaganda. I'm concerned personally with being a good artist as a woman, and I would like people to take art seriously, not because I'm a woman, but because it's art. The situation of modern women comes up because it is a part of the human condition. The problems are experienced by a whole segment of our society. I think there are times (an example would be eating alone or traveling alone) when a woman finds herself in a somewhat anomalous position in American society. I don't know that I'm taking any particular feminist stance in talking about it; it's simply something that exists and something that I think exists as artistic subject matter. I would like to deal with it sympathetically, however. I'm more concerned with the complexities of the human psyche—but I suppose being a single woman, I choose single women as protagonists although I project them in different lights.



Professor Sonia Gernes

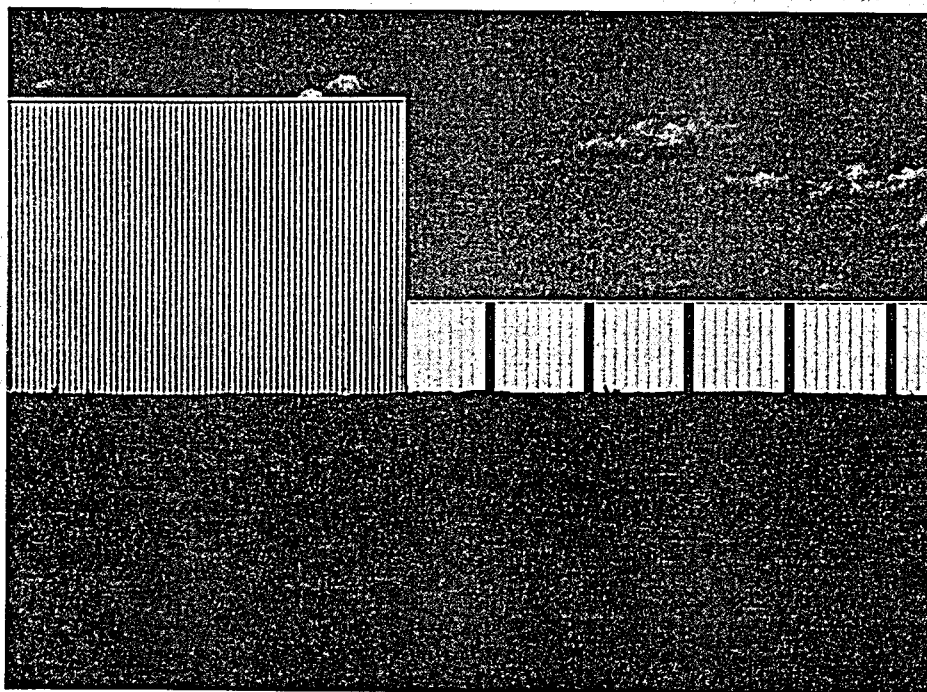
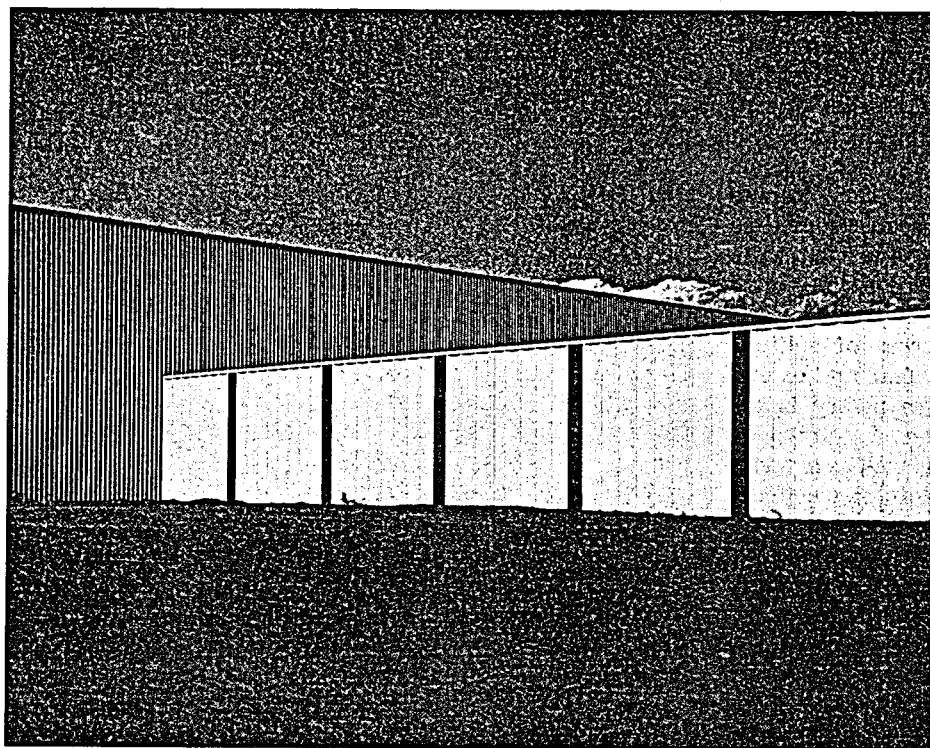
**Scholastic:** Finally, how does Notre Dame conform with your artistic needs? Do you have any recommendations for the improvement of the University's relations with faculty/artists?

**Gernes:** The Department of English has been very supportive. One of the real problems of being an artist and an academic, which would be true anywhere, is simply division of energies. I tend to be a very conscientious teacher. I get very involved with students. Particularly I find in the teaching of poetry that much of the same creative energy that goes into my own work goes into helping the students write their

poetry. The solution I see is to be able to have time off; perhaps a more regular sabbatical program or a reduced teaching load, which my colleagues who do critical work need as well. I was very grateful to receive the summer grant because it did enable me financially to undertake the project and to have the money to get through the summer without teaching.

*Pete Smith is a senior English major from New Providence, New Jersey.*

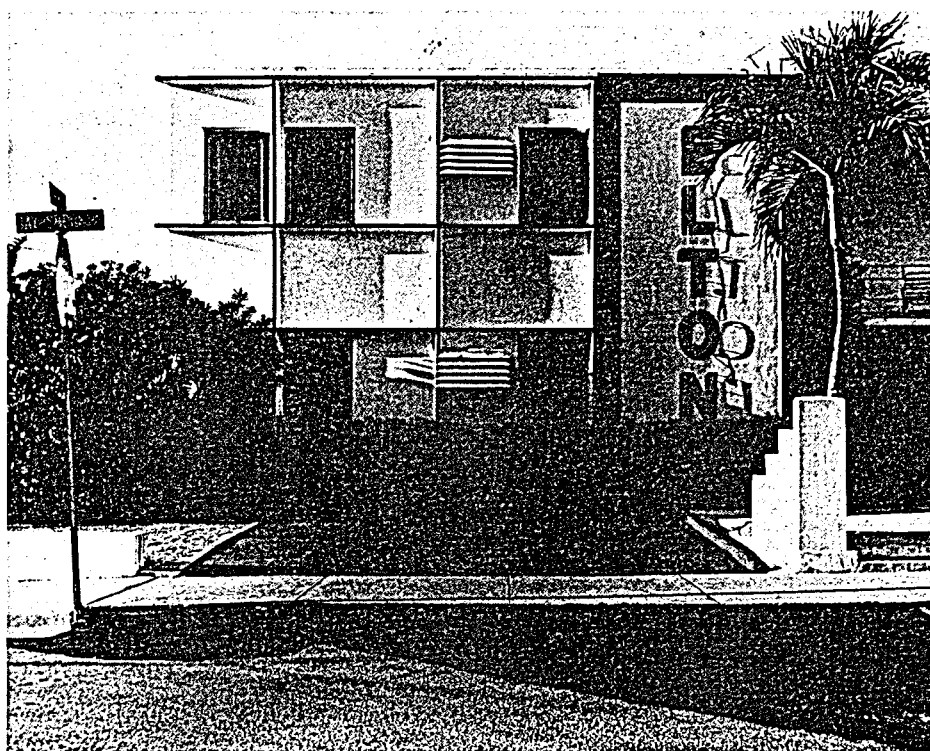
# THE ART OF PHOTOGRAPHY ...



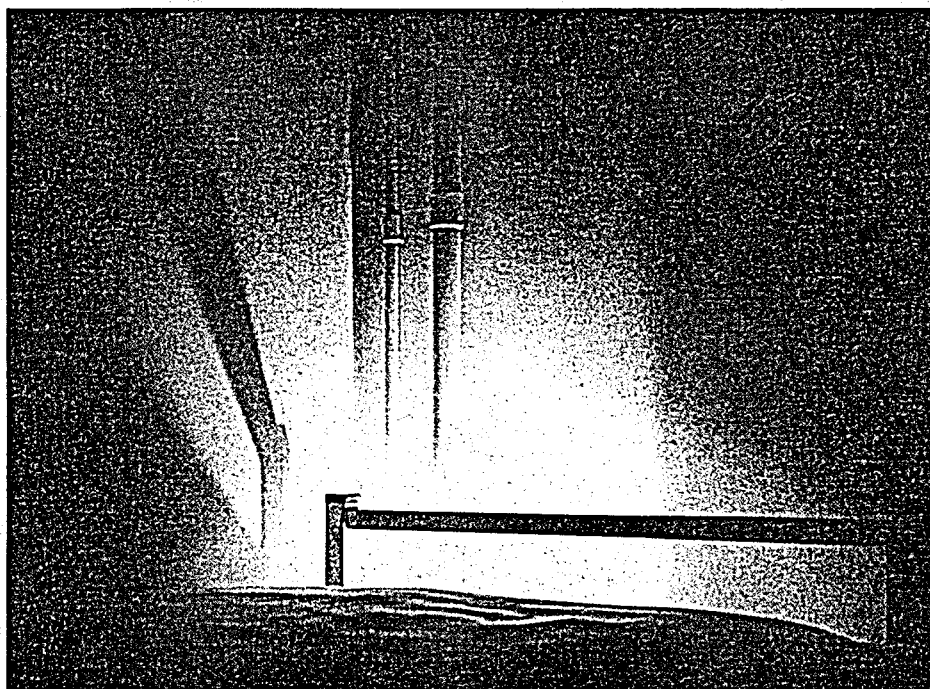
Dick Stevens

... is many things to many people. For some it is a way of imaging reality so that light eloquently traces every nuance, bold or delicate, of surface. For others it is a way to hold instants as life rushes by. To some it is a medium inviting endless teasing, a medium that generates ever changing visual effects. For others it is a way of subtly stating an inner meditation on things loved, feared, enjoyed or sought. To all who pursue it, the art of photography is a way of compressing in a magic silvered space—life, meaning, form, excitement.

Dick Stevens



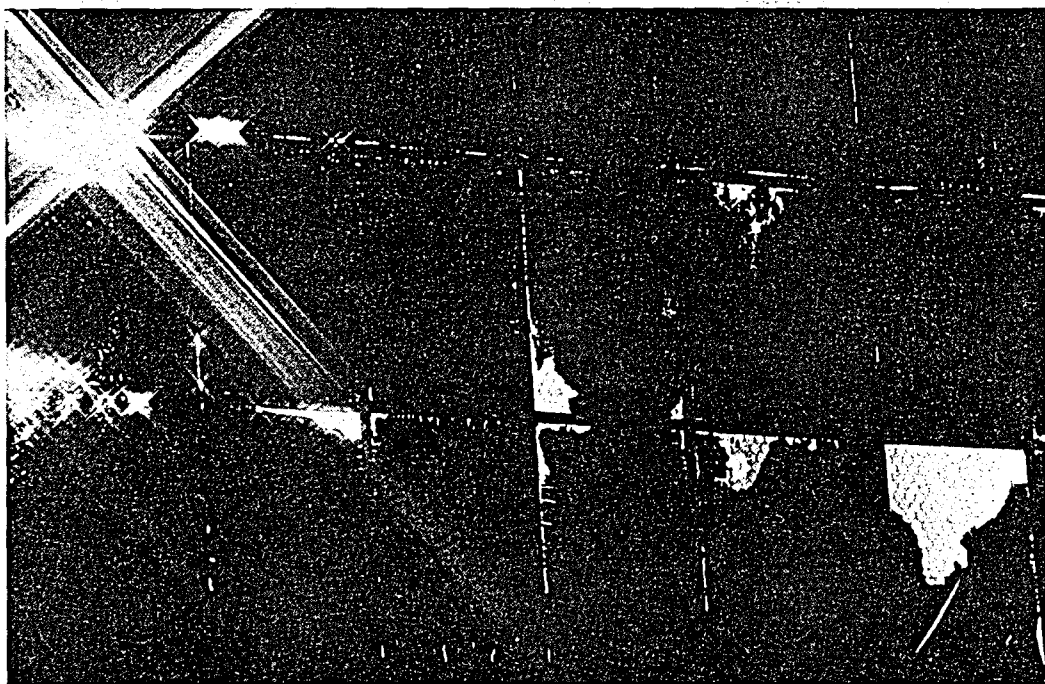
Mike Madden



Sharon Simon



Kevin Walsh

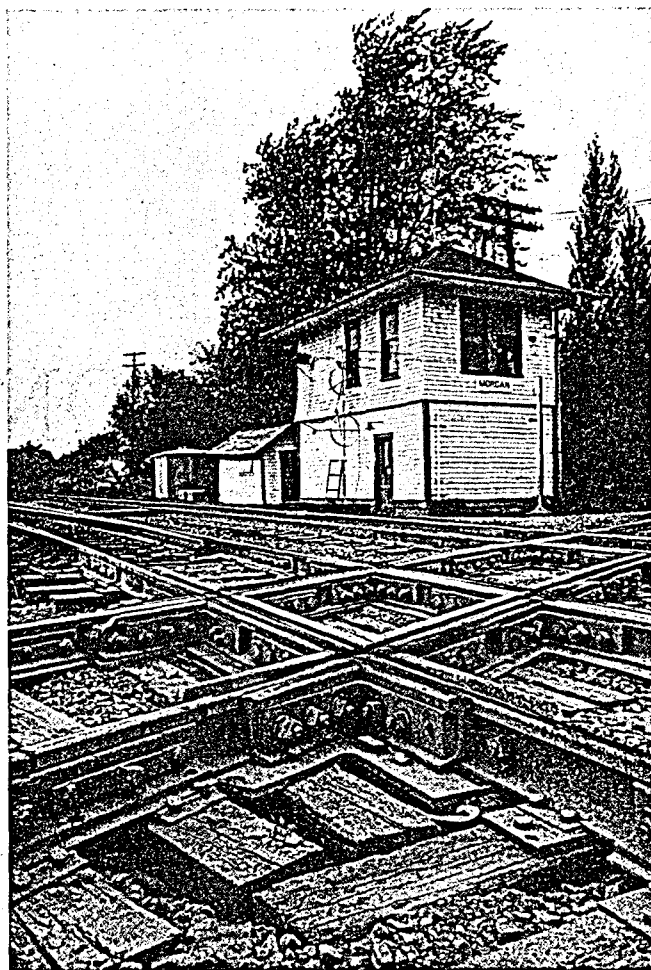


Bill Ehmann





Maureen Sajbel



Tom Everman

# THE RESIGNATION OF A PROVOST

by Kathleen McElroy

The words most frequently used to describe the recent resignation of Rev. James T. Burtchaell, C.S.C. as Provost include: "bewilderment, puzzlement, confusion, surprise, shock and amazement." In characterizing the general faculty reaction, Thomas Shaffer, professor of the Law School, says, "I heard sighs of relief, and I heard very deep upset. Both are inevitable with one as distinctive and vivid as was Father Burtchaell in carrying out his job." Paul Kenney, professor of physics, notes that the shock was the result of the timing and suddenness of the resignation. "I was a little surprised that some weren't more surprised," says Kenney. "They might have seen the position as increasingly untenable."

While there might have been a lack of consistency in initial faculty reactions, John Houck, professor of management, says, "On the morning after the shock many reevaluated the job Burtchaell had done. I've observed a revisionist tendency—the tendency to uncover the good things and worry whether they will be maintained." On a similar point, Stanley Hauerwas, associate professor of theology, notes, "Many who felt angry about Burtchaell's appointment are glad he's gone from the position, but they're uncertain about the future. Maybe they didn't like his style, yet nonetheless, they respected his academic interests."

According to Rev. Thomas Tallarida, a member of the Holy Cross community and rector of Zahm Hall, only the timing of Burtchaell's resignation came as a surprise. The Board of Trustees planned to discuss the future of Burtchaell's position at its October meeting. Since there are several members of the C.S.C. community on the Board, knowledge of the agenda was available in advance. Most expected, however, that upon receiving the news that this would be his last year as provost, Burtchaell would continue in the position until the end of the current academic year. "There was communication in different forms," says Tallarida. "I think the Board of Trustees in its own way was saying 'you're an important man' by the fact that they wanted to leave him in as a lame duck. It says something about him. I congratulate him on not wanting to be a lame duck." Tallarida also notes that with the "troika" of Fathers Hesburgh, Joyce, and Burtchaell at the top of the administration, "Jim would know what was happening."

The major factor complicating response to the Burtchaell resignation has been the absence of any official explanation. Joseph Duffy, professor of English, is disturbed "that something so dramatic could happen without explanation. Obviously it was forced, and no explanation was given. Any respectable university would have given an explanation. Anything that serious would have been brought up and explained, however tactfully. Hesburgh's statement is just a shutting of the door on explanation. Such a serious disagreement affects the entire climate of a university."

"If you read Hesburgh's release," notes Hauerwas, "you wonder how in the world could you ever let anyone that talented get away from you. It's a public event, and the details should be made known. We didn't need to make the decision, but we should be informed. If there was any issue of principle we have a right to know."

While acknowledging that it is typical for a large organization to play down policy differences and to smooth over a departure, Houck notes, "I'm not so sure that's a good idea. Typically you don't like to have these things break out because polarities form to deepen cleavages between groups. We end up, however, feeling that there is manipulation for the best interest in the long run. It doesn't help debate, and you're left with conversational shadowboxing. That's not good for adults."

Shaffer, however, notes, "I don't think the facts in that situation are ever known. It's customary in business and government when an executive officer leaves his job not to give an explanation. Burtchaell will remain an active and effective faculty member, and he should not be dogged for years about his resignation." "According to Notre Dame's style," explains Kenney, "the University genuinely tries to shield the individual as much as possible, but the intention often brings the opposite result because it creates rumors."

In addition to the lack of disclosure, further complications are caused by the theory that the position of provost was to serve as a testing ground for the presidency of the University. "No one ever said it was," notes Shaffer, "but the impression was naturally created in 1970 when Burtchaell was named provost, especially in light of discussions that there should be an on-sight leader and an off-sight leader. The position was altogether more significant than the old vice-president academic affairs. The usual case before 1970 was for Hesburgh to be blamed for a good many things. There was talk of making Professor Nutting of General Program president and Father Hesburgh chancellor. It was a fanciful suggestion, but the creation of the provost was possibly influenced by that talk."

"The president is something more of a symbol — he's the Queen of England. The provost is the prime minister, and prime ministers don't become kings."

Identifying the office of provost as a stepping stone to the presidency, according to Kenney, is "an intolerable situation. The job of the provost is to act as a lightning rod for the president and to draw off all the thunder and lightning. It is difficult for a person to become loved while he's doing that, and it may be that no provost who does the job well could expect to succeed in becoming president. The provost stands between the president and hostile critics. In the pre-provost days Hesburgh was the focus for student activism and faculty activism. With the appointment of the provost much of the burden was taken off the president. I think the system worked reasonably well, for everyone except Burtchaell."

"The creation of a Prince of Wales position," notes Hauerwas, "puts the provost in an untenable position. It's the job of the provost to make the president of the university look good. He's inextricably required to make and execute hard decisions as the primary academic officer. The president is something more of a symbol—he's the Queen of England. The provost is the prime minister, and prime ministers don't become kings."

Houck finds discussion of presidential succession unnecessary for other reasons. "We have an extraordinary president who enjoys great health and who loves what he's doing," comments Houck. "I don't think there's any point in thinking of succession—there's no point in being fixated. That kind of mentality hampered Burtchaell because you're looking at the person in two ways: is he doing a good job, and would he make a good president. It's a critical office and I believe that, as an officer of the faculty, the provost should be put in for six years, come up with an agenda of academics, and perform it."

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The resignation of Father Burtchaell has prompted discussion as to how his successor will be chosen. James Dougherty, associate professor of English, is the chairman of the faculty senate Committee on Administration of the University, which will hold hearings to suggest what criteria should be followed in filling the office. Referring to faculty arousal over the appointment of Burtchaell as provost in 1970, Dougherty notes that the ordinary consultative methods weren't used in filling the new position. Since that time a set procedure has been outlined in the *Faculty Handbook* with provisions for consultation with the faculty:

“The Provost is elected by the Board of Trustees for an indefinite period upon recommendation of the President. His appointment is subject for formal review every five years.

“When such an appointment is to be made, the President advised the University of this necessity through the Academic Council. The Council then elects a committee of five members from its elected faculty representatives and one from its student representatives to meet with the President to receive and consider nominations including those received from the faculty. In addition, the President and the Board of Trustees receive nominations from appropriate sources, both within and without the University. When this procedure is completed, the President consults with the elected faculty members of the Academic Council regarding all serious candidates. He later reports the complete results of this consultation to the Board of Trustees when making his own recommendation.”

Dougherty sees the purpose of his committee as providing a description of the office of provost as an administrative position. They hope to come up with a job description which might be useful to the Search Committee, Hesburgh, and the Board of Trustees. “We will offer guidelines, not candidates,” says Dougherty. “We will avoid any personal dimension in what we do. We will not reflect on Father Burtchaell's tenure as good or bad, nor will we provide specific candidates.” As to the lack of official word on what prompted Burtchaell's resignation, Dougherty maintains, “If it's a personal reason, it has nothing to do with us. If some of the reasons are that there was a problem with the nature of the office, we'll work with what wisdom there is. That's a little more political than we intend to be.”

Reflecting upon the tenure of Notre Dame's first provost, several faculty members emphasize Burtchaell's influence on the direction of academic priorities. “Burtchaell clearly helped the Arts and Letters College a great deal; it was a central commitment,” notes Hauerwas. “In society there's no great advantage in supporting arts and letters, but you have to ask, what do you want the University to be?”

Describing arts and letters as the “*raison d'être*,” Duffy says, “I'd be afraid if the provost weren't a humanist— afraid that arts and letters would be even more neglected or less aggressive than it is now.” “When I served on the Committee on University Priorities (COUP),” notes Shaffer, “we were concerned about the position of arts and letters, and we felt that above all else the University has to be a good liberal arts institution. The last to go is arts and letters, and it's terribly important that the chief academic officer feel that way.”

Burtchaell's career as provost has also been considered in light of his projected conception of an academic institution. Noting Burtchaell's implementation of professional standards in such areas as tenure procedures, Hauerwas states, “Burtchaell has a real sense of building Notre Dame into an academically excellent University. Hesburgh has an interest in this, but I'm not sure they mean the same thing by that.” Also commenting on the former provost's approach to the goals of a university, Duffy remarks, “Father Burtchaell is an intellect with both experience of, and deep regard for, the life of the mind. That was very important, however arbitrary and high-handed he might be at times. Here is an intellectual; Father Hesburgh is not an intellectual. That's an emptiness at the top and Burtchaell offered compensation.”

Shaffer outlines an important challenge for the next provost in opening lines of communication. "In the business sense of the word," says Shaffer, "the job calls for a manager. He is primarily a person who keeps those working for him together. There are certain groups that need to be pulled back in the decision-making process. There are fairly open groups of teachers who feel left out of policy decisions going back before 1970. The faculty senate is weakened; it has an important function to serve and it is not just a debating society. A lot of people in the faculty senate would like to get back into the act."

Edward Goerner, professor of government and international studies, discusses the problems which disagreement concerning the provost dramatizes: "The Trustees, without faculty consent, created the office of provost with wide academic powers; they appointed the first provost and they deposed him. All of those actions are symptoms of a deep anomaly in the basic structure of Notre Dame as of most American universities. A university in its essential meaning and in its historic origins in the Middle Ages is a self-governing community of scholars-thinkers, of people devoted to the special vocation of the life of the mind. But by the oddities of American custom and the laws of Indiana, Notre Dame, like most American universities, is a self-governing corporation composed of people who are not scholars-thinkers, namely the Fellows and Trustees. Since the purpose of the corporation is to conduct the communal life of the mind, the Fellows and Trustees find it necessary to hire competent surrogates, the faculty, to perform the university's function, the Fellows and Trustees not being competent to do so."

"The anomaly," notes Goerner, "lies in the fact that the legal university (Fellows and Trustees) is not competent to perform the university's function but insists upon its right to govern the affairs of those who are competent. The inevitable upshot is a kind of subdued guerrilla warfare between the legal but incompetent 'university' and competent but illegal 'university.' The guerrilla warfare takes the form of persistent sniping and occasional open battles over university governance. The disputes about the provost are only one symptom of that contest. The movement for faculty unionization, here and elsewhere, is another such symptom. The ongoing and unresolved conflict between these two claimants to be the real university sometimes reads like a Swiftian satire, and it is awfully funny, but it is funny in a way that leads to tears because, more deeply read, it is a tragedy for both of the claimants."

"The Fellows, Trustees, and their administrative chiefs," Goerner continues, "insists upon exercising powers to which they have a perfect legal title but no good moral claim. The scholars-thinkers, like a people living under a permanent occupying power, live in the unrest and resentment of the legal impotence that goes with their condition. The unhappy truth of such situations is that populations, even of scholars-thinkers, in the midst of their unrest, resentment, and factual inexperience with the burdens of self-government, seldom develop the virtues and leaders likely to fit them to govern their communities well were they somehow to obtain the legal powers to do so. Moreover, the ongoing tragedy that we are acting out provides a curious moral education indeed for the young people who come to spend some years in our midst."

"The Greeks sometimes seem to have thought that men could learn from tragedy. So far we still seem blind."

Tallarida expresses doubt that the resignation of Burtchaell resulted from a major disagreement over administrative or academic principles. Characterizing what transpired in terms of a "reaction to style," Tallarida suggests, "If you're as creative as Burtchaell, you're bound to step on some toes."

In considering the appointment of Burtchaell's successor, Tallarida expresses a concern that the advancements precipitated by the first provost be continued. "The gears stop with a wishy-washy person and the machinery becomes rusty. If you have to go out and find someone to crank it again, it's a waste of time."

"What we appreciated with Father Burtchaell," suggests Duffy, "is that he possesses style and presence, civilized qualities that could be found nowhere else at that level of university administration. The experience of Father Burtchaell is like the experience of civilization. The price may be high in pain, but it's worth it for the possible achievement."



When Tim Ambrose tells you that his home is his castle, he means it literally. Billy Hassell might someday take you for a tour of his art gallery, which is right across the hall, and if Terry Frick ever invites you up to his suite, go just to see how the better half lives at Notre Dame. All of these students can make these claims in regard to their dorms because their dorms are Washington Hall, the Fieldhouse, and the Center for Continuing Education, respectively.

Insurance laws in Indiana state that an inhabited building is less of a risk than an uninhabited one. To comply with this ruling and make the University eligible for a less expensive insurance payment, students have been installed in every building on the campus. Tim Ambrose, Drew Danik, Bill Michel, Terry Frick, and Billy Hassell are five of these students.

"You have to think of it as a job first," says Ambrose, a senior anthropology major. Somehow, living in Washington Hall doesn't seem the same as sorting silverware at the dining hall. He applied for this job last spring as he would for any other, perhaps a little earlier, knowing how sought after these positions are. It is difficult to be hired for these jobs because they're positions of responsibility, and personal recommendations are usually required. Every student who is hired has been carefully chosen.

## You Live Where?

by Theresa Rebeck

Ambrose's responsibilities include locking up at night, maintaining minimal security, and turning the lights on and off for different events, which he insists is not as easy as it sounds. "The electrical system is very bad. It's really complicated." Payment for these services is his room; he has to buy a meal plan. He lives in a tiny room on the second floor which closely resembles any other university single; there's a desk, a bed, and a metal locker.

Although his accommodations aren't spectacular, living in Washington Hall does have its good points. Ambrose recently began taking piano lessons and Washington Hall provides him with his own personal piano. He can play at all sorts of odd hours, such as two o'clock in the morning. "I like to think that maybe there's a spirit out there in the audience listening to me," he says, smiling a little. "Except I'm still playing scales—I guess he wouldn't find that too interesting."

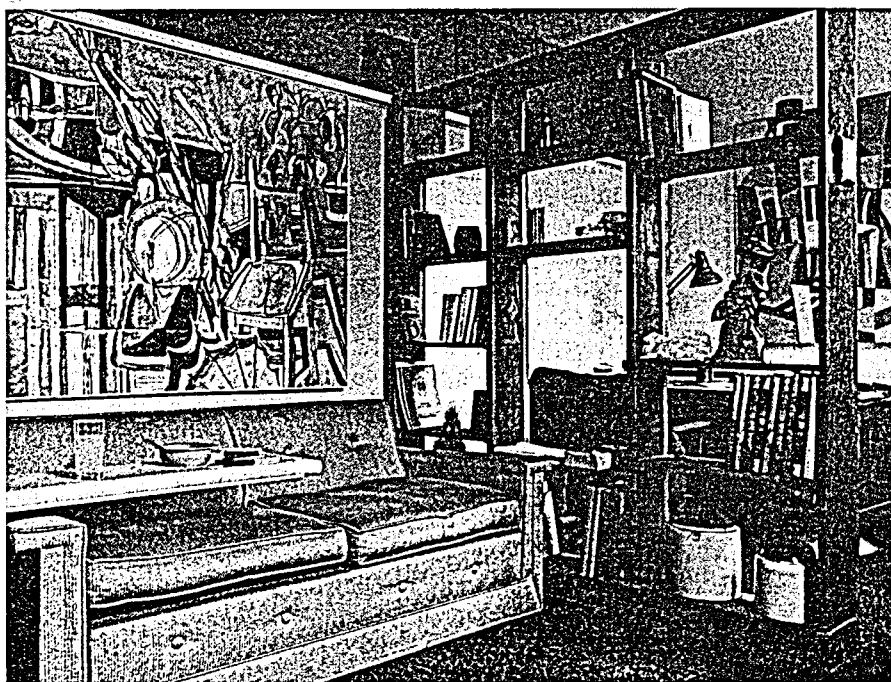
Washington Hall is indeed supposed to be haunted, and Ambrose is

prepared for an encounter with one of the beings from the netherworld. He knows all of the old stories about the ghost of the Gipper, and he's even talked to one of Washington Hall's previous residents who encountered a spirit. So far, however, all he's experienced have been noises in the night, which he attributes to the age of the building.

Although he is living alone in a huge, old building, Ambrose has not yet had problems with loneliness. "You can avoid that," he claims. "You just say, 'Well, I'll study for an hour, then I'll go visit this person or do that. . . .'" And there is a couple who come in and clean and maintain the building, Ellen and Ed. They've struck up a friendship with the young custodian.

Loneliness isn't a problem for any of the students in these positions, as it might seem to be. Billy Hassell, the inhabitant of the Fieldhouse, points out that his friends are always over there anyway working on projects. Hassell is a senior art major and his room in the Fieldhouse is at a prime location for him. "Most of my work is in this building, so it's really convenient in that respect." This fact is even more apparent when one realizes that Hassell is the director of the Isis gallery this year, which really is right across the hall from his room. The only drawback to all this convenience, he says, is the fact that after a while it makes him a bit claustrophobic. He's lived there since the spring semester of his sophomore year, and at times, he admits, a change of scenery would be greatly appreciated.

Hassell's responsibilities are much the same as Tim's: he locks up at night, turns off the lights, and maintains security for the building. Part of the reason he got the job was





because he is an art major, and he recognizes almost everyone who belongs there, and knows the building well. Still, he admits, "There's not much involved, time wise." His payment is his room.

Security is something of a problem, though, especially for Hassell himself. Someone once stole a camera that was left in his room and at another time he caught a thief there. "You can't leave anything unlocked. There are people here all the time."

Does the Fieldhouse have its share of spirits? "A lot of people have told me that it's haunted, and there are a lot of weird noises at night. When it's empty, it's pretty spooky." That's all the trouble he's had, though.

For Hassell, one of the good points of living in the Fieldhouse is the zoo-like atmosphere. There are two cats, a dog, and a flock of birds that roosts in the rafters. "None of the University rules about animals seem to apply here. It's really great."

The advantages to living in the CCE are a bit more conventional. Terry Frick lives in a spacious, carpeted room with real closets and a private bathroom, which has, believe it or not, a real bathtub in it.

Frick and three other students are at the CCE under an arrangement which differs slightly from that of the other building custodians. They are scheduled to work anywhere

from 11 to 30 hours a week, doing odd jobs, running errands, and manning the information desk on the first floor of the CCE. Four hours are deducted from each week's pay, and this accounts for their room. Generally, the work isn't too much of a problem, Frick says, except during weeks when there's a lot of studying to be done. At these times the four of them split the work up as best they can.

There are many advantages for those living in the CCE. When Fr. Hesburgh holds receptions or the Morris Inn serves a large dinner, they get the leftovers. It's quiet at all times, and there's no problem studying. It's air conditioned in the summer, and the heating system works in the winter. The biggest problem is the fact that the windows don't open.

Bill Michel's room isn't quite as luxurious as Frick's, but it still has the average Notre Dame dorm room beat hands down. There are two easy chairs, a couch, two large plants, a desk, a bathroom, a real refrigerator, and a kitchenette. The fifth-year architecture student hastens to explain that he put the kitchenette in himself, but that doesn't make it seem less of a luxury.

Michel lives in the Architecture Building under the same agreement as Ambrose and Hassell—free room for taking care of the building at night. The only problem he has with his accommodations is he frequently bangs his head on the ceiling. Michel is 6'6", and the ceiling over the stairway and the doorways on the mezzanine level, where his room is located, are about six feet high. "You have to sort of tilt your head down or to the side as you go up the steps," he says. "When you bump your head anyway, you just grit your teeth and duck lower. I have to sleep caddy corner on the bed."

Security isn't a problem for Bill because there are Arkie students in the building until all hours of the night working on projects. "Architects procrastinate—I know I do. Sometimes they're here all night. The Arkie building is probably one of the only ones on campus with the lights on the entire night." Many of these students stop in to see him often, so he always has plenty of company.

All in all, Michel is very happy

with his arrangements. The room is quiet, centrally located, and convenient for him. Drew Danik is also very happy with his location in the ACC, but more because, "It's a conversation piece. People say something like, 'Where are you living?' and I get to say, 'Oh, over at the ACC.' It always gets a reaction."

Danik is a grad student in education, a double-dormer going on his seventh year at Notre Dame. In that time, he's managed football for four years, wrestling and tennis for a year each, worked with the inter-hall leagues a great deal, and now he officiates at many of the on-campus athletic events. He works at the ACC in the equipment room for William T. McNeill, ice rink manager, ushers at concerts and officiates different activities there. His arrangements are convenient, and he doesn't mind being somewhat apart from things. He lived off-campus for a year and found that it really isolated him from campus life. He likes living in the ACC because it gives him the best of both the on- and off-campus worlds—he always knows what's going on here, and he still has the privacy and freedom he would have off-campus.

Probably the most strikingly obvious unifying characteristic of all the students who are building custodians is the fact that they are all male. Dean of Students James Roemer says that the reason for this is that no woman has ever applied for the job. If a woman ever does, however, it will be with reservations that he gives it to her.

"Women's security is a very big issue," he stated. "And I would not want to put a woman by herself in a dark building. I think I'd be severely criticized if I were to do that." He thinks that in some well-populated buildings, such as the Architecture Building, it would be feasible, but in others, such as Washington Hall, it would just be too dangerous.

So for the time being, then, these jobs will be reserved for people such as Tim Ambrose—people who will be able to guard the buildings against midnight intruders like the ghost of the Gipper.

*Theresa Rebeck is a sophomore majoring in American Studies and English. She is also the Chairman of the Sophomore Literary Festival.*

# THE ROWING IRISH

by Russ O'Brien

Most people at Notre Dame are preoccupied with the exploits of the major spectator sports. There is, however, another sports group here that doesn't get the print or following that it deserves. This is the Notre Dame Rowing Club—a hard-working organization which holds its own against the perennial powers of the Ivy league and hangs tough amongst midwestern schools like Purdue, Michigan State, and Wisconsin.

This year's club consists of 50 men and women who are subjected to a tough year-long conditioning program. Paul Shafer, president of the club, notes a disciplined attitude among the rowers. "We have to be in top shape for our races, and that takes hard training six days a week. The crew has prepared itself for practice by doing individual running and weightlifting over the summer, and this is sure to pay off."

The return to school brings early-morning workouts on the St. Joe River for the crews. Captains Mike Meenan and Jill DeLucia and Coaches Al Caccavale and Jody Gormley make sure that each person is at Stepan Center by 5:30 a.m. for the bus ride to the Mishawaka

Marina. There they work on timing and compete to see who will win a spot on the first boats.

The novices receive no special treatment from their varsity counterparts. "They go through the same thing we do," Shafer says, "except that they row in the afternoons, because we don't have enough boats to practice all at once."

This tough preparation and dedication add to an already healthy prognosis for their fall campaign. Shafer affirms that "six out of eight starters have returned this year on the men's team and the women's team is solid also. We now know how each of us works in the water, and that will give us better times in our races."

The Rowing Club will compete twice this fall. On October 15 the crew will be tested at home against Purdue, Michigan State, and Grand Valley State. Then on October 23 it travels to Boston to take part in the prestigious "Head of the Charles" race. Here they will go against 40 other schools, including the likes of Harvard, Yale, and MIT.

The first meet will probably be a successful one for Notre Dame. The crew's experience and drive should

enable them to win more than their share of races. Their opponents are good, but Notre Dame is much improved and has an unbeatable attitude.

The second meet will be a test of guts for the crew. They will compete against schools which have all of the equipment and coaching that money can buy. MIT has a million dollar boathouse complete with a lounge, weightroom, and 30 good boats. Harvard, Princeton, and other big clubs in the East have similar facilities along with paid coaching staffs.

The team, in contrast, has only two good boats and a volunteer coaching staff. It receives the standard university allowance of \$1200 for club sports and another \$500 in donations from past crew members. Also, each member must contribute \$300 of his own money and hustle on football Saturdays to sell sun visors and programs to raise added funds. The team is also without a trailer for its boat, so for away meets it is forced to row in a foreign craft donated by the host school.

These barriers will hinder but not stop the crewmen, for they are spirited and really care about their performance. Last year they did well at the "Head of the Charles." They finished fourteenth out of 40 teams in the intermediate eight-oared shell division. This year, look for them to better this performance and to place in the four-oared shells. Their enthusiasm and effort will earn nothing less.

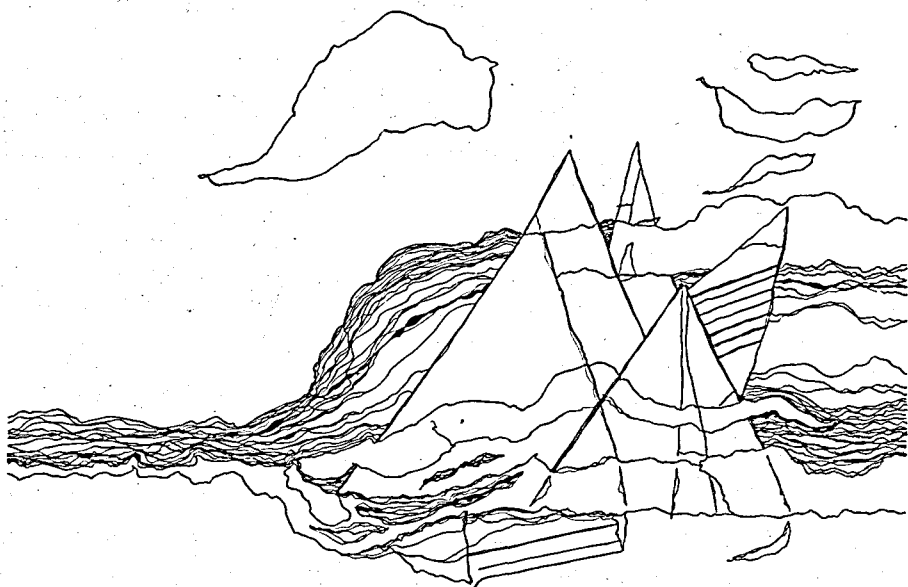
For as Captain Mike Meenan says:

"Even though we don't have the equipment of the other crews, we'll take something to the 'Head' that they don't have—the Notre Dame pride and drive to win. This will bring us the victory that we're after."

*A junior from Bellevue, Washington, Russ O'Brien is a frequent contributor to Scholastic.*



# LES MARINS DU LAC



by Tim Krause

Another rainy Saturday morning in South Bend. Eighty percent of the student body is still asleep, and another nineteen percent would like to be. The infamous Notre Dame football team is out of town this morning, and in just a few hours, most of the student body will be poised in front of their television tubes, hypnotized by an electronic image of the Fighting Irish.

A certain group of Notre Dame students was awake long before the rest of the campus. On this chilly gray morning, something that had been planned for months was about to begin: the Notre Dame Invitational Sailing Regatta. Many of the members of the Notre Dame Sailing Club were already at Edwardsburg, Michigan, and two of them were sailing on Eagle Lake.

For members in the club, the morning started at 8 a.m. when boats were set up and the course prepared. At 9 a.m. the members of eleven collegiate sailing teams met for the usual skippers' meeting which formalizes the start of a regatta. At 9:30 a.m. twenty-two people were on the icy waters of Eagle Lake, starting the first of eleven sets and twenty-two races.

The racing continued until late that evening, and began again on Sunday morning. By one o'clock, only eighteen of the originally scheduled twenty-two races had been run: the deficit due to rainy weather and lack of wind. Back in South Bend, about 6800 students were still in

shock over a victorious Mississippi football team, but in Edwardsburg, Michigan, the N.D. Sailing Club was the proud victor of their own regatta.

The Notre Dame Invitational Regatta draws collegiate sailing teams from all over the country. This year's 11 competing teams consisted of schools such as Michigan, Florida State, Purdue, Wisconsin, Illinois, Citadel (South Carolina), and Miami of Ohio. Nationally speaking, Notre Dame fares quite well, rated as the number-ten team in the country. What is even more amazing is the fact that Notre Dame has achieved this status without a coach, and without varsity recognition.

As a club sport, the sailing team is financially aided by the University, but this funding covers only \$900 of the yearly expenses. Other revenue must be generated by the club itself, and this is no small task. When a team travels from Long Beach, California, to Boston, Massachusetts, during one season, and maintains a \$13,000 fleet of nine boats, it is quite an accomplishment.

The sailing club's accomplishments, however, do not stop there. Already this year, the club has placed first at the University of Wisconsin regatta, second at Marquette's regatta, and first at its own invitational. During October, members of the club will travel to Cincinnati, Long Island, California, and Ohio State. In between their travels,

the sailing team manages to keep a busy schedule at home on the Notre Dame campus.

Practice is run every Tuesday and Thursday afternoons lasting approximately two hours. Notre Dame's fleet of boats is available to the student body at all times, provided they are willing to join the club and pay the yearly \$25 dues. At present, the club's membership represents about eighty interested sailors.

These eighty people are governed and organized by the officers of the club. As Commodore of the club, Bill Kostof is aided by Lori Kerger (Vice Commodore), Paul Schappler (Secretary), Don Condit (Rear Commodore), and Mike Bidwell (Treasurer). Of course a team is never without its outstanding members, such as Buzz Reynolds, who last year ranked as an All-American. This year, Paul Makielsky and John Goodill head up the list of talented members, while Jay Kiley, Phil Reynolds, and Greg Fisher offer a solid base for the future.

In short, the N.D. Sailing Club offers students a chance to get involved in something unique, an opportunity to meet new people, and a reason to leave the second floor of the library for at least one weekend. It is refreshing to see an unknown, unincorporated, nationally-ranked group of students and their efforts in the world of sports.

*Tim Krause is the Photography Editor of the Dome.*

# Textbooks, Playbooks, and Cookbooks

by Jeff Kohler

When a professor issues an assignment to his class he rarely acknowledges that a student also has other studies. It is unlikely that he is more lenient toward the students that devote almost 40 hours a week to Notre Dame football; and he is probably unaware that some student-athletes may also be husbands.

Four senior varsity football players sign joint income tax returns and answer mail addressed to "Mr. and Mrs. . . ." They are married student-athletes. Ted Burgmeier, Ernie Hughes, Steve McDaniels, and Dave Reeve all have multiple roles and responsibilities at Notre Dame.

What type of person studies textbooks, playbooks, and cookbooks?

Burgmeier, Hughes, McDaniels, and Reeve are all completing their final collegiate football seasons. Beginning in early August until January their occupations will be football; until May their campus roles will be those of students; but perhaps the greatest challenge they have encountered is the role of a husband. Obviously, marriage thrusts an individual into a situation significantly different than that of dorm life. As married students, the athletes still retain their scholarships, but they now live off-campus, no longer taking each meal at either the North or South Dining Halls. Although there are no parietals or rectors, there are new types of responsibilities for each to face.

Julie Burgmeier is from Dubuque,

Iowa, and a registered nurse at St. Joseph's Hospital in South Bend. In addition to nursing duties, she is also the wife of cornerback Ted Burgmeier. Meeting when they were both freshmen in high school at a football game, Ted and Julie married on July 22, 1977.

Perhaps significant to the relationship and the couple's eventual settlement in South Bend is the fact that Burgmeier's first exposure to Notre Dame football was during his junior year in high school. As the guest of Julie's aunt, a woman who hasn't missed a Notre Dame home game since 1937, Burgmeier witnessed a Fighting Irish victory.

Julie and Ted Burgmeier each realized that they would eventually marry and since Julie had completed school they considered this summer an opportune time to wed.

Upon leaving Notre Dame, Ted Burgmeier is considering several occupational alternatives. Primarily, Ted would like to play pro football; but he has not ruled out coaching, MBA school or a career in business. According to Burgmeier at this point, "I guess I really am undecided."

While the jersey is being washed for the next day's practice and after the books have been closed for another evening, right offensive guard Ernie Hughes assumes the position of husband and father. Hughes, a three-year starter and All-America candidate, leaves each practice and game to return to his wife Maureen



and six-month-old daughter, Jennifer Linnae.

Hughes' goals are playing professional football or owning a "dinner-entertainment" restaurant. Right now, however, his first priorities are his wife and baby.

At the 1975 Notre Dame Mardi Gras dance in the North Dining Hall, Hughes, an Idaho native, first met his future wife Maureen and her college friends. After asking for one dance, Ernie requested another and another. The couple began to date and eventually married on May 14, 1976, in Highland, Indiana. Fellow teammates Mike Falash, brother Dickie Hughes, Randy Harrison and Jeff

Weston were members of the bridal party.

Ernie is encouraging his wife to complete her education in the field of fashion merchandising. Their greatest devotion, however, is to their daughter, Jennifer, who was delivered via the "Lamaze Method" of childbirth. Both say that her birth was their "most exciting experience shared together." Afterwards Ernie came out of the delivery room with his mask, cap, and gown and said (abandoning his business administration background), "I want to be a doctor now!"

Married on August 12, 1977, McDaniels and his wife Cherie are still

honeymooning when compared to his peers. Cherie is from Kent, Washington. Although her specialty is Management in Retail Merchandising, she is presently working in the Placement Bureau on the Notre Dame campus.

Meeting Cherie three weeks before he first left for Notre Dame, Steve married "obviously for love." This was most probably highlighted by the separation of six months at a time for a three-year period. As Cherie stated "marriage sure saves on phone bills."

Married in Seattle, Washington, Steve and Cherie McDaniels have returned to Notre Dame with hopes of Steve playing professional football for several years. Ultimately, the couple hopes to own their own small business.

The final senior varsity football player within the married ranks is kicker Dave Reeve. A three-year monogram winner, the Bloomington, Indiana, star holds the Notre Dame record for field goals in a career. Enrolled in the College of Business Administration, Reeve has not ruled out professional football; however, he is concentrating on a business career in the Midwest.

Besides football, Reeve must also consider Cheryl Kay, his wife of four months. Graduating magna cum laude from Milligan College in Tennessee, the business and psychology major is presently the secretary to the Director of Financial Aid at St. Mary's College and supervisor of campus employment.

Reeve met his wife as a high school sophomore in the school's choir. Although she turned him down for a date that year for fear of destroying a close friendship, they eventually began dating the second semester of the kicker's freshman year.

Married in Bloomington, Indiana, on June 11, 1977, Dave and Cheryl's wedding party included Notre Dame students Ken MacAfee, Harry Woebkenberg, Bill Wirthman and Ed Shea. As Reeve states, "I had always wanted Cheryl to share my senior year with me."

*Jeff Kohler is a resident of Dillon Hall. This junior government major hails from Wheeling, Illinois.*



Cheryl and Dave Reeve

# People At ND



On August 18, Jules Thompson showed 'em his "stuff" on NBC's Gong Show. As a result, he is \$516.32 richer and one Gong Show trophy happier. On that day, Jules could be seen on national television jibbering and jabbering his way to a perfect score of 30. At the end of the show he was announced victorious.

Jules' winning act consisted of a number of quickie impersonations ranging anywhere from Yogi Bear to Muhammed Ali. He also accompanied himself on the piano as he wound up his terse act with his rendition of "Won't You Come Home Bill Bailey" *a la* Louie Armstrong. In that short period of time, Jules had gone through six impersonations, two mock commercials and a song. "I didn't worry too much about the gong," says Jules. "It would have been tough for them to fit it into my act."

That was not the only reason for Jules' success, however. He is an accomplished pianist and a confident performer. He entertains large crowds somewhat regularly at the Nazz and moonlights at Alumni Hall keggers. This summer he performed at various nightclubs in his hometown, Pittsburgh. For his talents he was chosen "Mr. Campus" his freshman year and was runner-up in the same contest last year. Besides all that, Jules is always armed with a joke or a zany impersonation. He is a true entertainer.



"The whole Gong Show thing was like an accident," says Jules. "I was on a vacation in California with my parents when they suggested that I audition. My only response was, 'Why not?'" Jules survived two preliminary auditions before the actual taping of the show.

When the curtain did go up for the final live taping, Jules was ready. He described himself as being extremely excited and nervous. After waiting for hours to go on, Jules was filled with so much anticipatory energy that he thought he'd burst. When he was finally given his cue, he ran out onto the stage and did just that. Those who saw the show witnessed the impressive result.

A day after the Gong Show aired, Jules was contacted by CBS to come in for an audition. Unfortunately, Jules had to pass it up because of school. The offer, however, still stands and Jules plans to check it out in the near future. So, we must not take this Mr. Jules Thompson for granted. One day we may have to pay to see him.

—By Tom Balcerek

"The research done here is not for the purpose of making bombs or other weapons of war; it is strictly for the benefit of mankind," states David Blessing, professional glass blower and supervisor of the Glass Shop located in the Radiation Lab.

Prior to accepting his present position in 1964, Mr. Blessing was employed by the Atomic Energy Commission in Oak Ridge, Tennessee. He learned the art originally as an apprentice in a New York laboratory of the General Electric Corporation.

Although the actual production shop is located in the Radiation Lab, many departments, such as Chemistry, Biology, and Engineering, are served by this unique service. Research technologists, lab technicians, scientists, professors and students send rough plans of their specific needs to the Glass Shop, where they are then scaled, drawn into intricate blueprints, and produced. Mr. Blessing has also worked with Professor John Money, formerly of the Notre Dame Art Department, in creating Plasma Light Sculptures.

Although his contact with N.D. students is limited, Mr. Blessing enjoys meeting the many international students and scientists who do research in the laboratories on campus. As Glass Shop Supervisor, David Blessing makes an important contribution to htis research.

Need an unusual glass fixture? It can be made to order in Room 119A of the Radiation Lab, but be mindful of the sign which hangs there:

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—By Rhonda Kornfeld

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