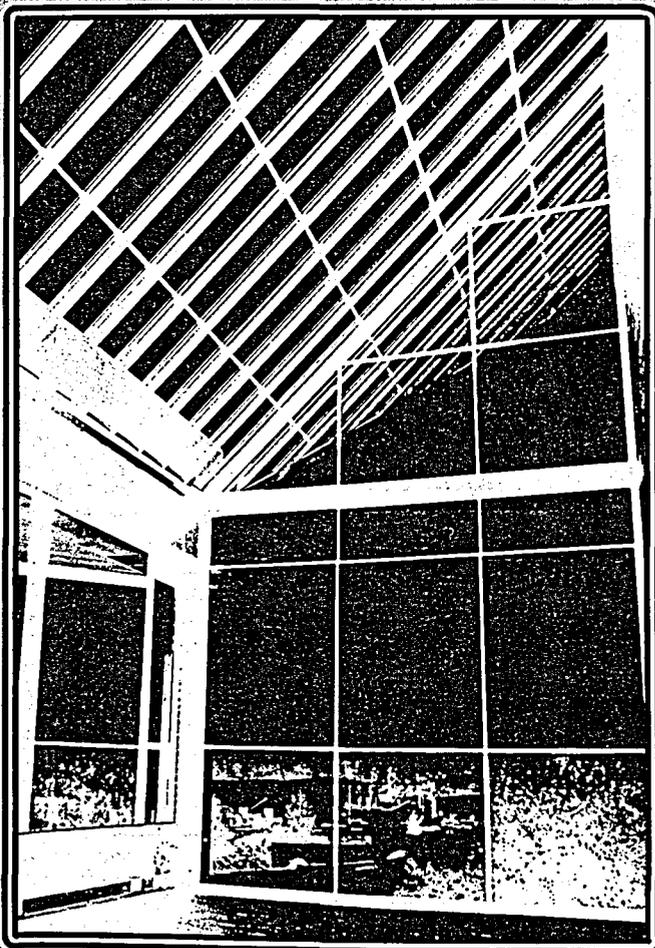
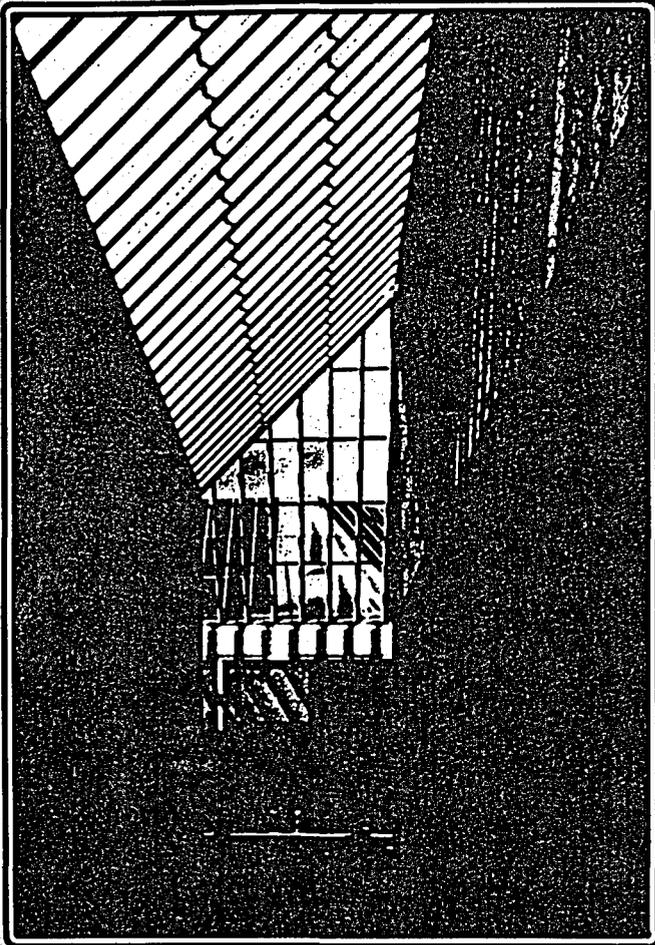


# scholastic

November 4, 1977

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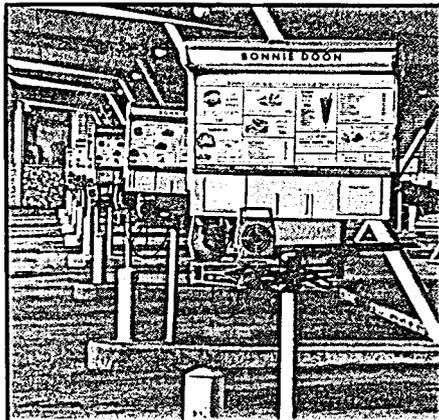
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Opening Soon in South Bend: University Mall

# scholastic

Vol. 119, No. 4, November 4, 1977  
Notre Dame, Indiana



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Photographs: Tom Everman 3, 5, 6, 7, 8, 9, 21, 23, 24, 25 / Gary Mills 14 / Bill Ehmann 26, 27, 28.

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Second-class postage paid at Notre Dame, Ind. 46556. The magazine is represented for national advertising by National Educational Advertising Services and CASS Student Advertising, Inc. Published fortnightly during the school year except during vacation and examination periods, *Scholastic* is printed at Ave Maria Press, Notre Dame, Ind. 46556. The subscription rate is \$5.00 a year and back issues are available from *Scholastic*. Please address all manuscripts to *Scholastic*, Notre Dame, Ind. 46556. All unsolicited material becomes the property of *Scholastic*. copyright © 1977 *Scholastic* / all rights reserved / none of the contents may be reproduced without permission.

The St. Joseph River tumbles over a dam between the LaSalle and Jefferson Street bridges. Coughing steam into the chilly air, the churning water flows past Century Center's Island Park, a silent boulder in the midst of the hissing water. Built on the foundations of a demolished power plant, the Island's smooth, rounding walls contrast sharply with the jagged cement pilings of the old dam. "Tainter Gates," a collection of iron cog wheels and levers once controlling the flow of water, remains too, forming a railing for the footbridge leading into Century Center.

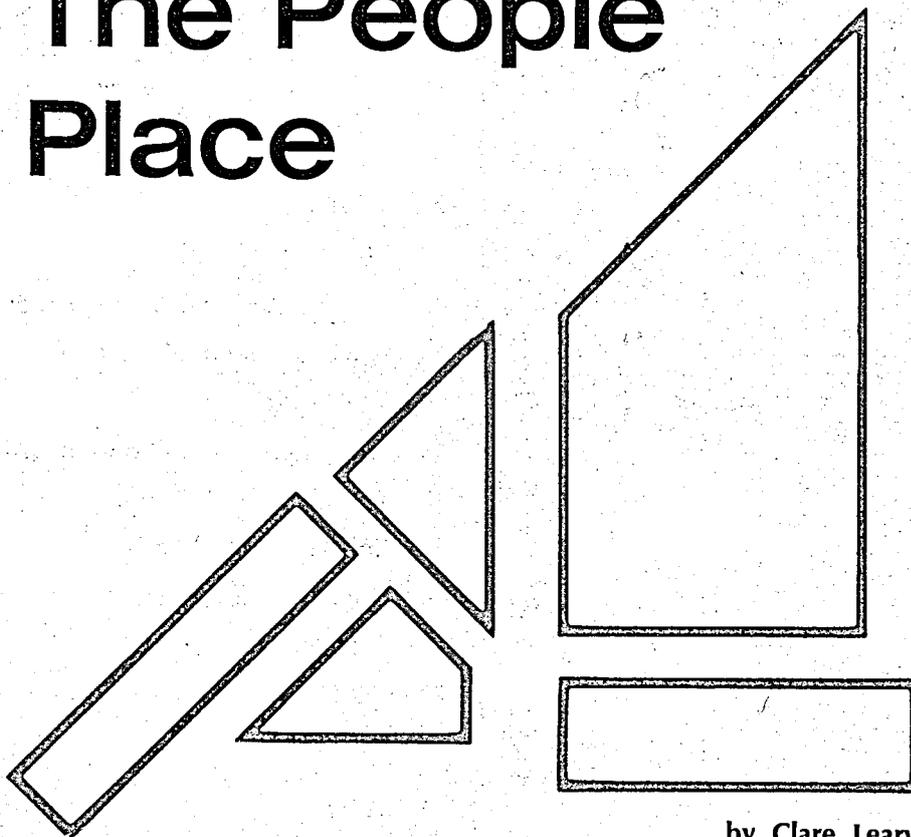
Century Center, named the "people place" by the architects, Philip Johnson and John Burgee, is South Bend's long-awaited dream come true. The planning for this riverfront civic center began years ago. The City Fathers wanted to provide Michiana with "an outstanding cultural and convention facility." It would belong to the people of South Bend, responding to their cultural and communal needs. Ginna Anderson, the Center's public relations director, explained further, "The facility is meant to be used by existing groups in the community. That's our duty to South Bend." If the citizens take advantage of the Center, Johnson predicts it will be "the liveliest cultural center in America."

Inside Century Center, the soft slope of the riverbank and jumbled shape of cascading water are abandoned for right-angle erectness. Triangles and rectangles made of brown brick and silvery steel are arranged like puzzle pieces and seamed with gray mortar. The Century Center, influenced by the "less is more" theory of Mies van der Rohe, stresses the orderly lines of the forms and the natural tones of the materials.

It is a complex of five buildings: the Great Hall, Convention Hall, Century Theatre, Discovery Hall, and the Art Center. Brick-paved "pedestrian streets" run between the different activity areas. Covering these corridors, 228 glass panels of triangular roofing connect the buildings, but the five structures really join in the Great Hall.

Described as a "modernized concept of the town square," the Great Hall is a place for the public to meet and gather. The Johnson/Burgee

# The People Place



by Clare Leary

firm wanted to "break the box," to depart from the traditional high-rise and outdoor plaza. Their design attracts people to a plaza indoors. Visitors leaving a meeting or strolling out of the theatre are directed toward the Great Hall.

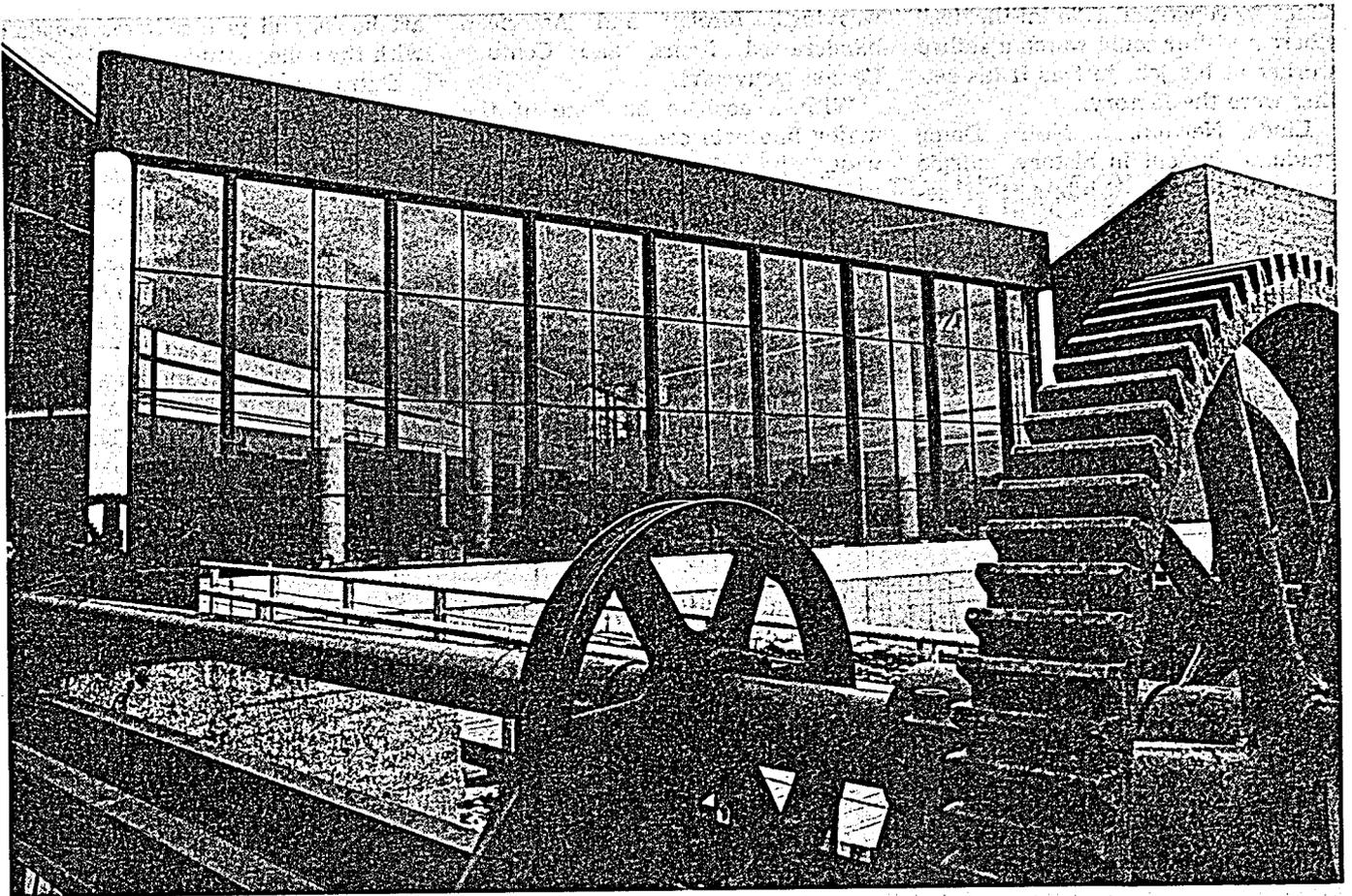
The three-story hall invites the outdoors in to meet the people. One wall, the "Window Wall," frames South Bend's eastern skyline. The other two walls soar 38 feet to the angled glass roof where a changing sky paints ceiling murals of starry nights and cloudy or bright afternoons. Even the long corridors branching off the Great Hall seem to be reaching out to include surrounding businesses — the ornate Morris Civic, Vegetable Buddies, the new post office — seen through the three entrances.

Still, if asked, "What's Century Center?" many people would respond with blank looks and raised brows. Given a few hints, they describe it as "that big thing under construction downtown." When Notre Dame junior Laurie McNulty planned the Farley Formal this fall, she looked under, "Banquet Rooms and Convention Centers" in the South Bend telephone directory, and

discovered the Century Center. Other students ride "Transpo" past it on their way to Scottsdale Mall, or wonder about it as they sip their Mai Tais in the Moonraker's Singapore Lounge.

Though not completed, Century Center officially opened November 1. Fred Kahn, grand opening committee chairman, plans to spread the opening over four months. According to Ginna Anderson, who in addition to her public relations duties, also coordinates the volunteer program, this will keep people interested. It will "bring the people back to see each different area as it's completed or changed. It will show how Century Center can really be used by the community."

Several functions are booked for Convention Hall — Notre Dame's among them: at least four formals are scheduled there in the next few weeks. Farley/Grace will use Assembly Hall, part of the 24,586.3 square foot room for their formal. A soundproof curtain divides the space. Colorful wall hangings of geometric patterns accent the purplish carpet and eliminate the echo in the room. Without these hangings, one handclap, as a worker demon-



strated, would sound thunderous.

In the Meeting Rooms, one level below Convention Hall, Lewis Hall plans to hold its formal. Three sets of meeting rooms can be separated into 11 compartments, each with its own sound and light systems. Portable dance floors will be brought in. Decorations for the party will work around the strips of graphic wallpaper — earthy brown and tan panels in the same rooms, shades of grey in others.

Colonial Caterers of Naperville, Illinois, is contracted to service all functions. They offer an extensive menu, from raclette cheese fondue to assorted finger sandwiches to six-foot hero sandwiches. The Notre Dame Junior Class and students in ROTC will have plenty to choose from for their balls there in December. Besides these party foods, the caterers are equipped to cook 2300 meals at once, offering menus for wedding receptions, Island Park barbecues, and gourmet buffets.

Colonial Caterers has had some delay installing equipment in its kitchen just off the Great Hall. Considering that it handled the 1977 Junior Parents Weekend dinner and

Father Hesburgh's 25th anniversary dinner at Notre Dame, efficiency should be guaranteed. It uses one of the several elevators in Century Center to transport food to other facilities on different levels of the building.

The Century Theatre is one of those other facilities. Several groups have already booked evenings on the thrust stage. The South Bend Presbyterian Players, Southhold Dance Theatre, and Center Stage Productions, as well as the Century Center itself, have plans to fill the 718 amphitheatre-style seats including 16 wheelchair positions.

Among those responsible for bringing more entertainment to South Bend is Paul Crowley, MBA student at Notre Dame. He's the business manager for Center Stage Productions (CSP). CSP plans seven productions from November through June. It encourages anyone in the South Bend community to audition.

Notre Dame graduate John Sheehan, who once taught theatre at St. Mary's, directs program development for Century Center. He urges Notre Dame-St. Mary's students to contribute to the cultural scene, too. "We hope the ND/SMC drama de-

partment will schedule performances here."

Another way for the community to participate in the theatre is through the volunteer program directed by Ginna Anderson. Their jobs, she explained, will be as "ticket takers, ushers, and box office personnel for all events held in Century Theatre. A special training program is required." About thirty ND/SMC students have signed up. The program gives them a free viewing of every show at which they assist.

Discovery Hall is the museum in Century Center. Under the direction of Richard Welch, it focuses on the industrial and commercial heritage of South Bend. This contrasts with the Historical Society's display of sociological and cultural developments.

The Studebaker car collection, including the carriage that delivered President Lincoln to the theatre where he was assassinated, takes up the majority of the 12,000-square-foot floor. Exhibits from South Bend Lathe and the Bendix Corporation will be shown, as well as the Oliver chilled plow and the Singer sewing machine. Discovery Hall Associates, a privately funded organization,

hopes to construct a "mini-theatre" where a visitor could watch a skilled worker at his job, just as if his setting were the factory.

Linda Newton, a Notre Dame graduate student in history, will do research for the exhibits. She described her job, "Discovery Hall is the only industrial history museum in the area. I'll be sorting old newspapers and pictures people have in their attics, also visiting different industries to document their history. Then, there's basic 'grubby work' every research assistant has to do."

Formerly located on Lafayette

weavings, foreign and American handcrafted items, and Century Center souvenirs.

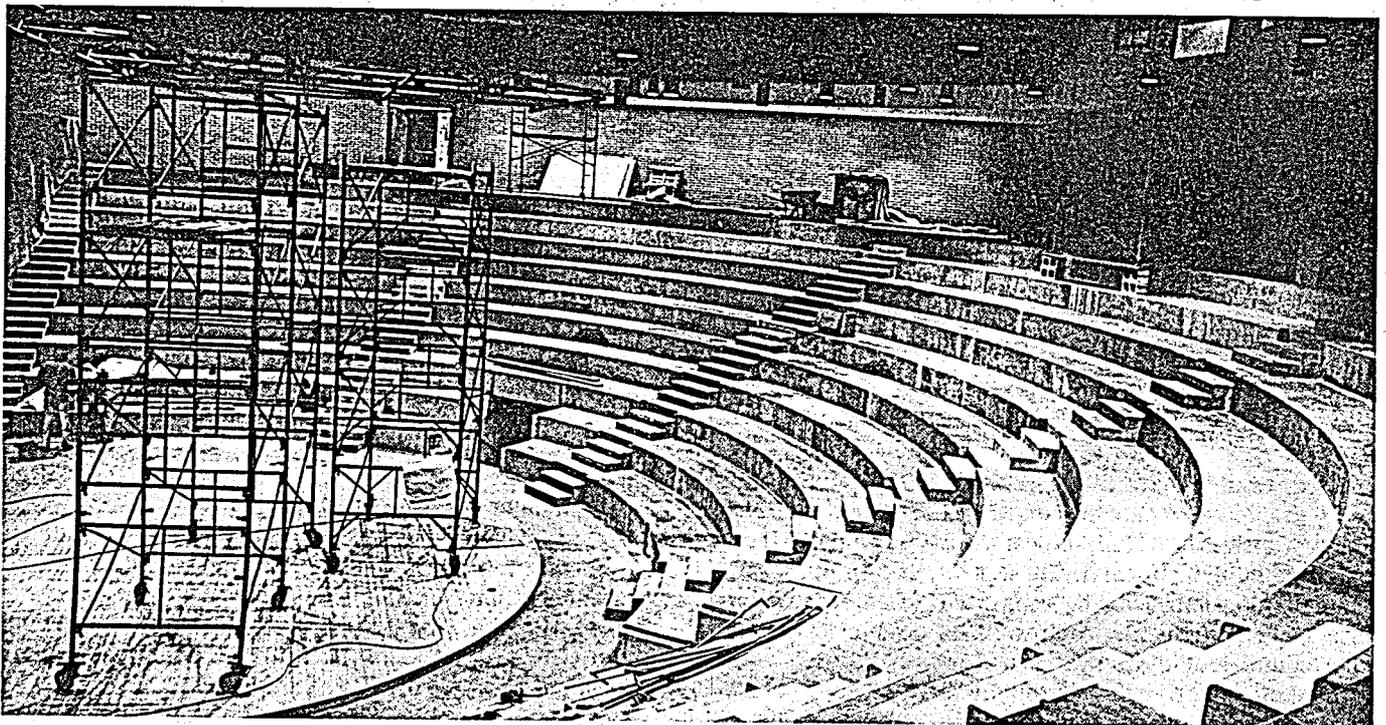
With a goal to be "one of the major fine arts centers in the Midwest," the gallery will exhibit collections from reputable galleries and museums across the country, especially those in New York. The inaugural exhibition to be presented in January is entitled *Twentieth Century American Masters*. Following that, a display of European masters will add to its permanent collection.

Besides the five main areas, there are several other smaller rooms hid-

art books and prints, items popular with the college students in the area.

Extra rooms for the performing arts have not been omitted either. There is a rehearsal room the same shape as the stage. A recording studio off the theatre can tape performances or broadcast them. The studio also provides a musical background for dance lessons in the large room next door, where bars can be set up for ballet practice.

Century Center is indeed a flexible facility — it can change as the needs of its people change. The Great Hall could be an indoor park with



Blvd., South Bend's Art Gallery expanded into an Art Center in the three-story Century Center facility. This allowed studio space for a full class schedule in every imaginable art. The kilns have just been installed; huge sinks wait to clean up the mess. The South Bend City School Corporation will host a fine arts program for junior and senior high school students. For conventioners' spouses, art classes and seminars have been planned.

The Art Center, under the direction of John Surouek, is privately funded. Although operating independently of Century Center, the two staffs cooperate fully to plan special events. Local artists could be honored through a joint effort. These artists already have an outlet for selling and renting their work in the Gallery's art store. A visitor can also purchase international dolls and

den inside each particular building. In the cooperative spirit of the "people place," these auxiliary facilities can be used for any and all special events. "Century Center is a flexible facility," stressed Ginna Anderson, "designed to be a place where many different activities can take place under one roof."

For persons interested in the technological development of South Bend, there is a research library in Discovery Hall. Recital Hall in the convention section is ideal for lectures, fashion shows, chamber concerts, and recitals. Traditionally a place to meet performers, the "Green Room" is the only lounge-type room in the Center. Potentially, it can be used for a variety of small receptions. Also in the theatre section is a concession stand which provides the only outlet for selling food to visitors. The Art Store even plans to sell

planters and benches or house a sidewalk cafe, like the IDS Crystal Court in Minneapolis, also designed by the Johnson/Burgee firm. A live chess game is planned in this spacious area Nov. 13. As part of the "Green Belt," a system of parks connected by boardwalks and bridges on the west bank of the St. Joseph river, Century Center can be a picnic ground — under yellow canvas awnings and surrounded by geraniums — a feast spread on the circular cement tables. It could sponsor a rock concert, using the huge cement blocks on the Island for a multileveled stage. Or it could simply be a spot for fishing, as a suited businessman found after work one day.

*Clare Leary is a senior from Rice Lake, Wisconsin. She has worked on the production staff of Scholastic for two years.*

# 31 Ways to Leave Your Hunger

by Liz Donovan



If, by some fluke, the campus dining hall should fail in its mission to satisfy the sensitive palate of the Notre Dame student, take heart. If visiting parents want to fulfill their understood duty of treating the suffering college undergrad to a nice dinner, remember that the Morris Inn is not the last word in culinary triumphs. If the journey back from a successful night at the bars can only be accomplished with a pit stop for coffee, there's hope. U.S. 31, a mere five minutes from campus, offers virtually an infinite number of possibilities for appeasing that real or imagined thing called hunger.

Be discriminating. The highway is a confusion of flashing neon signs, each proclaiming that their food is best. Variety is the name of the game on 31. Whether you're craving Hung Shoo chicken, deep dish pizza, or simply an endless cup of coffee, you can be certain that you may find almost anything you desire.

For those uninitiated to the mastery of Chinese cooking, a visit to the China Gardens (31 South) or to Happy House (31 North) is as necessary as an October break. The outrageously long menus, with dishes such as Pork Sub Gum and Mongolian Beef may intimidate the newcomer, but you can be assured that anything you choose will be first rate. If you are not well versed in Chinese and find the names difficult to pronounce, experience has proven that to simply smile and point is the best way to transcend all language barriers. Chinese restaurants are notoriously barren in their atmosphere; gaudy Christmas tree lights wink at you over your Wonton soup. Yet the quantity, quality, and low prices of the food make a dinner at either Chinese restaurant a memorable affair.

The atmosphere of jolly Old England is recreated in the ever-popular Boar's Head on 31 North. Due to the prohibitively high prices, patronage of this restaurant is usually reserved for those rare occasions such as visiting parents, 21st birthdays, and the passing of a physics test. The cozy, isolated booths are conducive to private, in-depth conversations, yet the arrival of an enormous tray of sirloin steak, hot buttered mushrooms, and basketball-sized potato detracts one from world politics and other intimate discussions to the mind-boggling thought of finishing everything. In keeping with the Old English theme, let it be noted that after a meal at the Boar's Head, you do indeed pay the price in pounds.

If spiritual, health, or fashionable reasons bar you from eating meat, the Cornucopia restaurant on the pedestrian mall on 31 South is your haven. Contrary to the many myths surrounding meatless food

and any unusual items you may have encountered in the Dining Hall Vegetarian lines, the cooks at the Cornucopia have conjured up many creative and delicious dishes. The "Mayan Princess" is a sandwich evolving from the combination of homemade bread, avocado, tomatoes and cheese, crowned with alfalfa sprouts. Although it may seem to resemble an exotic dish à la Star Wars, it is deceptively satisfying. The Cornucopia also offers a wide variety of teas, coffees, and fruit drinks. It's a great place for those wishing to expand their culinary horizons, but not necessarily their waistlines.

There are several restaurants on 31 which feature nothing unique on the menu, but each has a certain distinctive charm of its own. Restaurants open 24 hours a day should be visited at 2 or 3 a.m. to really capture the essence of character. The fun lies not only in eating a "British Burger" at Denny's or delighting in a piece of blueberry pie at Azar's, but also observing the endless stream of odd folks who wander in after the midnight hour. Survivors of the Beaux Arts Ball caused an unforgettable commotion when they descended upon the Golden Bear early one morning. The wee hours seem to bring out the unusual in most people; park yourself behind an "endless cup o' coffee" sometime and be assured that you will be treated to an evening of entertainment not found in any theater. Undoubtedly, the king of the all-nighters is 24 Hour EAT, that palace of



epicurean delight located on 31 North. The courageous often order the "Trucker Special" consisting of bacon, eggs, hash browns, and toast. The management assumes no responsibility for any ensuing unpleasantness.

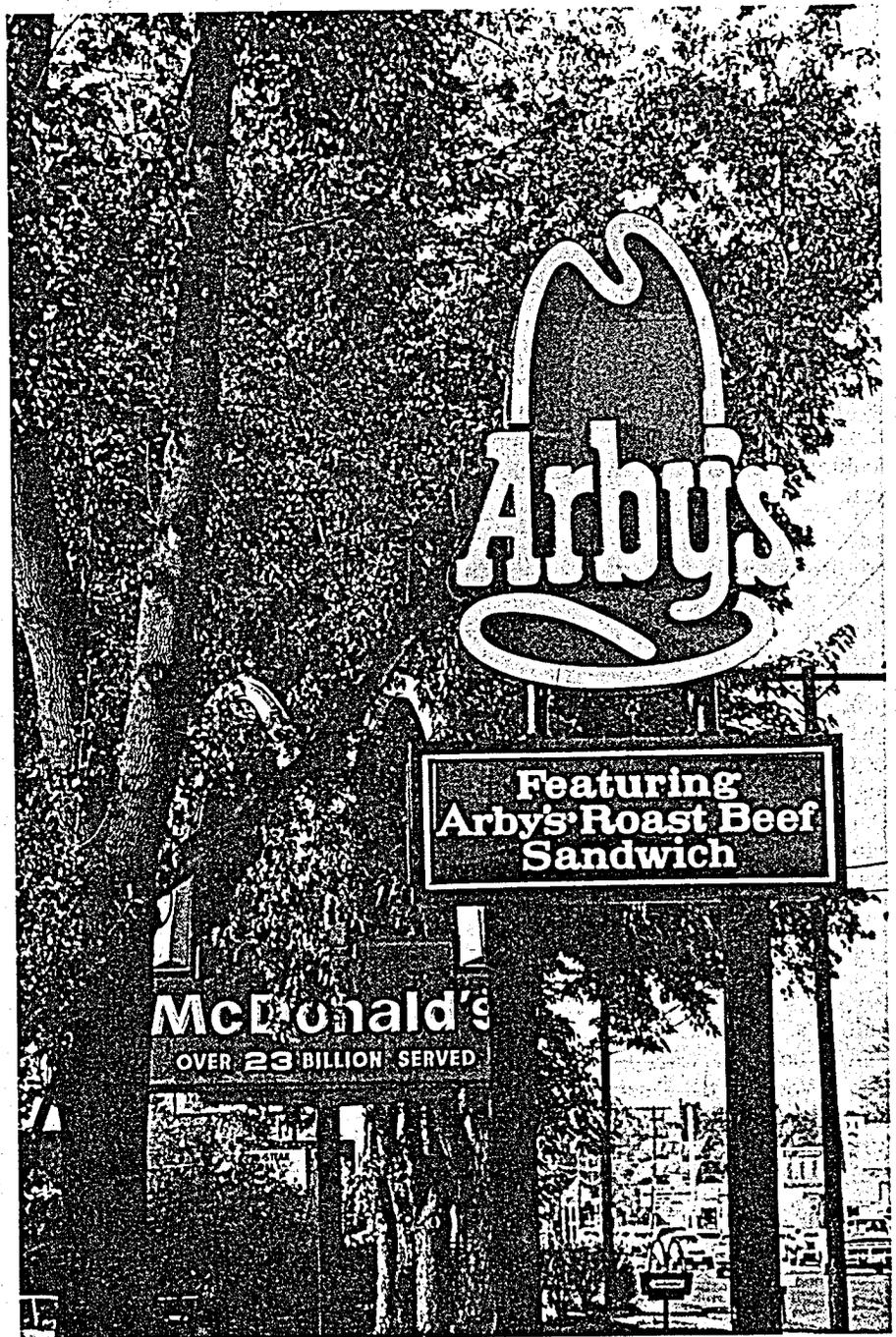
For those restricted by pocket-book or by imagination, the omnipresent MacDonald's is always armed and ready to extinguish your appetite. The essence of America is symbolized in this establishment—quick, efficient, lucrative, and growing. MacDonald's are now located all over the world; the disappointment of finding one smack in the middle of Champs D'Elysées was not unlike the disappointment of discovering that there actually isn't a Santa Claus. MacDonald's cuts across class distinctions. Everyone, whether they admit it or not, will at one time find themselves gazing up at the menu making that monumental decision between a quarter pounder and a Big Mac.

When in need of a real treat, climb into your souped-up VW, cruise down the main drag of 31 North, and check into Bonnie Doon's. One of the few remaining drive-ins that does not have a teller window, Bonnie Doon's is a true blast from the past days of American Graffiti. You can almost see the Fonz come barreling in and bark his double-malted order into the speaker. Sadly, the days of the roller-skating waitress are over. But the fun of the drive-in lives on. Bonnie Doon's is well known by ice-cream connoisseurs and the

"Tin Roof Special" is a creation spoken of in hushed, reverent tones. Check it out sometime when those ice-cream hungries beckon; it's really boss.

Next time you're up for adventure, keep in mind that U.S. 31 offers a lot more than what greets the eye. Decide what kind of mood you're in, then choose a restaurant whose character coincides. Count those pennies and take off for a fun evening.

*Liz Donovan is a junior from South Bend. A resident of Lyons Hall, she is co-editor of its newspaper, "The Lip."*



# Attractions and Distractions

by J. P. Morrissey

It is often too quickly conceded that Notre Dame and South Bend are not the cultural centers of the world. But this does not mean that the area is a cultural wasteland. If one looks long and hard enough, opportunities for diversion from studies both on and off campus appear. To those of you who haven't stopped looking, we dedicate this article to you.

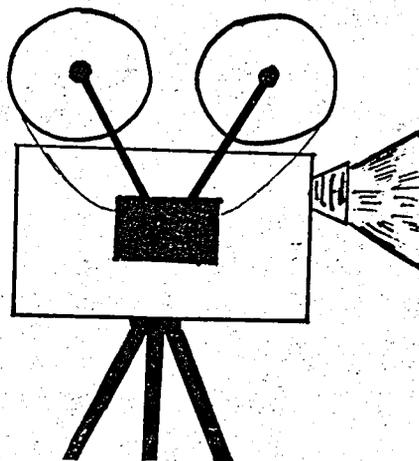
## ON CAMPUS MOVIES

Movies on campus during the month of November are refreshingly diverse. The following are a listing of the movies that the Notre Dame Student Union knows about on campus. The films are listed in alphabetical order.

**All the President's Men** — Alan J. Paluka's production of the best-selling book by Carl Bernstein and Bob Woodward. Dustin Hoffman plays Bernstein with a nervous, kinetic energy which contrasts well with Robert Redford's quiet, methodical portrayal of Woodward. The movie is stolen, however, by Jason Robards as crusty *Washington Post* editor Ben Bradlee. Recommended. Nov. 11, 12.

**The Bad News Bears** — Walter Mathau plays a broken-down coach who prefers beer to just about anything else; Tatum O'Neal plays an obnoxious guttersnipe turned little league baseball player. Together they manage to break just about every rule baseball has and even a few it doesn't. Fun, mindless entertainment. Nov. 1, 2. Sponsored by the Accounting Club.

**The Graduate** — Along with *Dr. Strangelove* and *2001: A Space Odyssey*, *The Graduate* was probably the most talked about movie of the sixties. Its extraordinary impact can be felt today, even though the movie is dated. Dustin Hoffman and Anne



Bancroft turn in superb performances as Benjamin and Mrs. Robinson, respectively. Music by Simon and Garfunkel. Nov. 8.

**Little Big Man** — Dustin Hoffman stars in this one, too. (My, he *does* get around, doesn't he?) In this easily forgettable film, Hoffman's character undergoes a tremendous aging; the makeup is terrific, but that's about all that is. Nov. 9.

**Midnight Cowboy** — This film won the Academy Award for Best Picture of 1969, and it shows. (It was also the first X-rated film to be selected as Best Picture.) Dustin Hoffman and Jon Voight play two losers who are on their last legs. Brenda Vaccaro puts in what can only be described as a complete appearance. Not for the squeamish or sexually repressed. Nov. 10.

**Mr. Smith Goes to Washington** — James Stewart plays an idealistic Congressman in the tough, backbiting halls and Georgetown homes of the Washington political scene. Made in the forties by the great director Frank Capra, *Smith* also stars Jean Arthur. Dec. 2, 3.

**Orpheus** — Not much is known about this film, other than it is an epic; the setting is Rome in all its decadent, hedonistic glory. Nov. 6.

**Fellini's Satyricon** — An early film by the peerless Federico Fellini, this near-classic is one of his best. There are two versions available: a subtitled version and a dubbed version, so go ready to read the bottom of the screen. Nov. 29.

**Seven Samurai** — A reportedly excellent film from (where else?) Japan. It is not a particularly recent film, but that does not take away from its beauty, style or pace. Nov. 13.

**Slaughterhouse-Five** — The movie adaptation is not nearly as funny as Kurt Vonnegut's original

prose, but Valerie Perrine as Montana Wildhack, Billy Pilgrim's sex partner on *Tralfamadore* puts in an amusing performance. Nov. 16, 17.

**The Sting** — What else is there to say about a film that is number five on the all-time money-making list, has Paul Newman, Robert Redford and Robert Shaw in it, and was produced by one of our own "family" — Tony Bill? Romping, rollicking entertainment for anyone over the age of six. Sponsored by the Society of Women Engineers. Nov. 21, 22.

**Best Bet: Modern Times** — Charlie Chaplin did this a long, long time ago, and it still holds up remarkably well today. After *The Circus* and *The Gold Rush*, this is perhaps Chaplin's best mixture of pathos and comedy. The little Tramp was a master at this, and when he's good, watch out. Nov. 20.

## CONCERTS

Again, Notre Dame is fortunate to be able to pick from a wide variety of listening experiences. Classical and modern, orchestral and choral, all are available at one time or another throughout the month.

**Crosby, Stills and Nash** — Trying to pull together without Neil Young, the group provides a combination of old favorites and new attempts. One of the classic relevant rock groups of the late sixties. Nov. 5.

**Deborah Davies, Cello** — Reportedly a competent, occasionally brilliant cellist. Nov. 30 at the Library Auditorium.

**Hall and Oates** — This team is responsible for such songs as "Sara Smile" and "She's Gone." Their album, cutely titled "Abandoned Luncheonette," is reputed to be rather good. Coming to the ACC. Nov. 19.

**Notre Dame Chorale** — Come listen to music that was meant to be both beautiful and spiritually uplifting. Nov. 4 at Sacred Heart Church.

**Notre Dame Chorus and Orchestra** — Having one of these groups perform is a treat, but both at the same time is an event. Nov. 20 at Sacred Heart Church.

**Notre Dame Glee Club** — "The Singing Irish" perform a compact program under the direction of David Isele, and they complete each performance with the Notre Dame Victory March. What else? Nov. 4 in Washington Hall.

**Notre Dame Woodwind Quintet** — What a flute, oboe, clarinet, French horn and bassoon can do is bring a lump to your throat and a tear to your eye. Nov. 2.

**Viol da Gamba Trio** — An internationally acclaimed musical group from Switzerland. Recommended. Nov. 9.

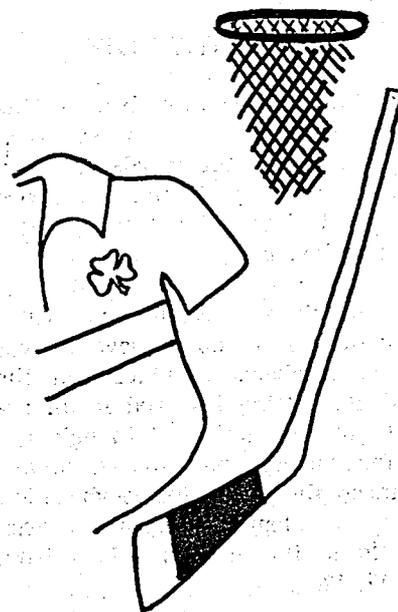
## SPORTS

Although it is probably the most noticeable part of Notre Dame life, sports here is more than the football team. A variety of teams and sports will be played this month which will give anyone ample opportunity to view the games for themselves.

**Hockey — Notre Dame vs. Michigan** — Two ice powerhouses will meet in Notre Dame's first home hockey game. One of the best ticket bargains on campus. A two-game series, beginning Nov. 4, 5.

**Notre Dame vs. Wisconsin** — Expect to find no available tickets on campus; this game is usually the highlight of the season. Again, it is a two-game series, Nov. 11, 12.

**Notre Dame vs. Michigan State** — The Lansing team is good this year,



so this game should be one of the more exciting of the season. True to form, it is a two-game series, beginning Nov. 25, 26.

**Basketball — Notre Dame vs. Mississippi** — Digger's cagers will be ready for the opening of the home basketball season. The team, Ol' Miss, can be pretty tough across the Mason-Dixon line. Nov. 26.

**Notre Dame vs. Baylor** — Those scrappy Texans will be invading the arena of the ACC, and the Irish will be ready . . . we hope. Nov. 30.

**Football — Notre Dame vs. Georgia Tech** — Pepper Rogers' "Ramblin' Wreck" had better be on their guard; the Irish will be playing for revenge. Nov. 5.

**Notre Dame vs. Air Force** — With this, the football team completes its round of playing service academies. Air Force has not had a particularly good season, so this shouldn't be one of Notre Dame's tougher games. Nov. 19.

**Rugby — Notre Dame vs. the South Side Irish** — The rugby team, while not a varsity sport, has developed quite a following. Be that as it may, they are good. Nov. 5.

### OF WORTHY NOTE

**The Midwest Blues Festival** — This annual occurrence is an event in every sense of the word. The performers are superb and the entire festival is handled extremely well. Begins Nov. 11.

**Student Players Production** — Running over a period of several evenings, emphasis is placed on the students getting involved in all aspects of production. Although the performance(s) have not been announced, the chance to see what kind of young talent there is in the area should merit a thoughtful look. Nov. 10, 11, 17.

**Speaker — Clark McClelland** — Not much is known about this speaker, other than he is here to speak about those perennially fascinating objects: Unidentified Flying Objects. Science buffs, this lecture is tailor-made for you. Nov. 7.

**The Nazz** — This place has had a resurgence of both interest and talent this year. The schedule is rather loose, so watch for posters of upcoming performers.

**ND-SMC Theatre** — O'Laughlin's November production is "The Caucasian Chalk Circle" by Bertolt Brecht, author of *A Three Penny Opera* and *Mother Courage and Her Seven Children*. Brecht criticizes society through his characters' moral outrage. Be prepared for powerful, moving modern theatre. There are several dates for this production, so check posters.

### OFF CAMPUS MORRIS CIVIC AUDITORIUM

The Morris Civic has a remarkably light schedule during November, probably because of the opening of the New Century Center. (See other story in this issue.)

**Peter Pears, Tenor** — The South Bend Symphony orchestra accompanies the noted tenor Peter Pears. This would be an excellent concert. Nov. 12. Call the auditorium for ticket reservations.

**Bubbling Brown Sugar** — Clearly one of the brightest spots on the South Bend entertainment horizon. *BBS* is about Harlem in the steamy, sultry, hyper twenties — the Jazz Age on upper Manhattan. It is a musical in every sense of the word, and comes from a successful run on Broadway. Nov. 18, 19.

### EATERIES

For the Notre Dame student, eating out is something special. Here, in a rather arbitrary manner, are some of the good eating establishments that the South Bend area offers. Be wary of categories, however, they are designed to guard your pocket-book. Restaurant selection was purely subjective.

### PLACES YOU CAN TAKE YOUR PARENTS

**Amish Acres** — The restaurant is only a part of this family-style complex. Located on U.S. Route 6, the reconverted barn serves as a pleasant

backdrop to the "family" dinners the place serves. Recommended.

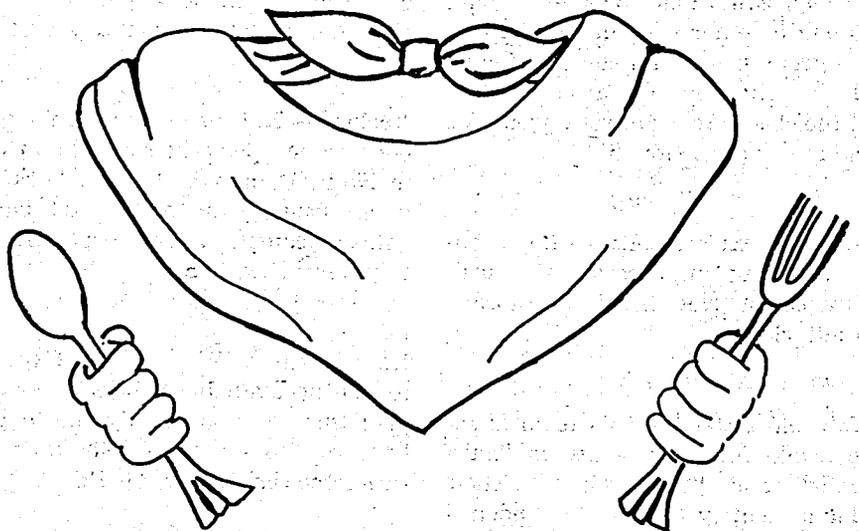
**Captain Alexander's Moonraker** — Definitely one of the better and more expensive restaurants in the area. Dancing and cocktails are available in "Davy's Locker," the bar. Located on East Colfax.

**Cornucopia** — For the vegetarian and those who occasionally want to eat "organic." Its distinctive menu and superb food make this place an intriguing alternative to the normal restaurant fare. On South Michigan.

**Doc Pierce's Saloon** — This one is a little far away (downtown Mishawaka), but is worth a trip for all carnivores. Specializing in steak, Doc's also boasts great sandwiches.

**Hans Haus** — Specializing in German cuisine, its real draw is the number of obscure, dark, delicious beers that most beer drinkers don't get a chance to purchase in supermarkets. On South Michigan.

**Ice House** — Located in an old Kamm's brewery, the Ice House is also a favorite with visiting parents, alumni, or maiden aunts, and the



food is nothing short of tasty. At the 100 Center in Mishawaka.

**Kitty Hawk** — About the only thing that recommends this place is its location—the airport. Over your meal you can watch the planes come and go from Michiana Regional Airport, or you can watch the businessmen and students. Either way it is mildly diverting. Located on U.S. Route 20.

**Morris Inn** — While there are better, more elegant places to dine in South Bend, no other can beat the Morris Inn's location, and the food is quite good.

**Royal Hibernian Bar & Grill** — This is the restaurant of the Albert Pick Motor Inn, located in downtown South Bend. All reports indicate that its food is satisfying, its atmosphere innocuous, its prices a shade less than expensive. Ideal for lunch and/or dinner.

#### PLACES YOU CAN AFFORD

These restaurants include fast food chains, and the occasional out-of-the-ordinary place that makes a great anecdote for telling on a summer's eve when the academic year is but a memory. Restaurant selection, again, was arbitrary.

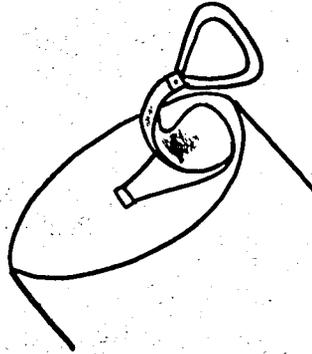
**Arthur Treacher's** — Although they have been in the east for a while, Treacher's is just breaking into the midwestern fast-food scene. Its fish is passable; its prices reasonable, as are its hours, although it is not open all night.

**Azar's** — Home of the original Big Boy hamburger, there are several Azar's located throughout Michiana, and every one of them epitomizes the word "drive-in."

**Barnaby's** — Extremely informal, and the pizza comes with just about anything you'd want on it. Some fish dishes and sandwiches are also

served. This place is wonderful for section dinners.

**Bill Knapp's** — The bland exterior of the building complements the equally bland interior, but the food! It's worth going out of your way to stop here. Located on Route 31.



**Bonanza Steak Pit** — This cafeteria-style establishment bills itself as "Good wholesome American food at right neighborly prices." What else can we say?

**The Colonial Pancake and Chicken House** — Who cares if the place is not the epitome of elegance and sophistication? Its pancakes are only what can be called "yummy" and it is open every day.

**Denny's** — A fast-food restaurant that is open 24 hours a day, seven days a week, 365 days a year. A junk-food addict's dream.

**Golden Bear** — "Where the Bears feed you 24 hours a day." Its vinyl booths and sterile atmosphere make you feel right at home.

**Mario's** — Whether your craving is for steak, seafood, spaghetti or lasagna, they have it. Their slogan is, "You are a stranger here but once."

**Pizza Hut** — The national reputation for decent pizza that this place has makes it a good bet for anyone who has the urge to go out for dinner but is afraid to try someplace new.

**Rocco's** — Run by the Rocco family, this neighborhood eatery (just down Notre Dame Avenue), serves primarily a student clientele, and the food will make you want to come back.

#### BARS

Alcoholic establishments have long enjoyed a position of prestige and patronage with Notre Dame and St. Mary's students. Their characters are different, and they offer different things, which may account for their survival in such a concentrated area.

**Corby's** — The move to keep draft beer has made Corby's the "in" place to drink and socialize this year. Its atmosphere is almost negligible, the people are rowdy and often abusive, yet we return again and again. Notre Dame students are fickle creatures.

**Kubiak's** — Although this watering hole is in Michigan, where drinking is legal at 18, the Quickie runs to this mixture of townies and students. The happy hours that Kubiak's sponsors are particularly popular.

**The Library** — The amazing specials the Library offers make it memorable. Who can turn down seven and sevens for seventy-five cents?

**Nickie's** — The pinball machines and friendly atmosphere of the place made it a popular place last year, and it still has its hard-core following.

**Bridget Maguire's** — Attracting an assortment of "regulars," Bridget's decor includes a memorable collection of movie-star posters, mixed with reminders of the Irish tradition.

*J. P. Morrissey, a sophomore from Bennington, Vermont, has recently been appointed to the position of writing editor with Scholastic. He was responsible for coordinating the entertainment articles for this issue.*

# THE MUSIC MAN

by Mark Kulyk  
and Paul Peralta

Since 1952 over 1,000 students have actively participated in the University of Notre Dame "Band of the Fighting Irish." During these years personnel, uniforms, and musical styles have changed, but at the vortex of this tempest of change lies a constant driving force responsible for producing innovations and preserving traditions in the University Bands—Mr. Robert F. O'Brien. Many words can be used to describe O'Brien: director, teacher, arranger, composer, administrator, writer, organizer, "philosopher," and friend. He is, at the appropriate time, all of these, and this versatility has made Robert O'Brien a successful director for the past 25 years.

O'Brien is a native of Breeze, Illinois. He is married to Catherine (Casey) O'Brien, and has three sons, all of whom attended Notre Dame. O'Brien's oldest son, Sean, is a doctor presently doing advanced research at the University of Maryland. Kevin O'Brien graduated with a degree in art, and is presently doing graduate work at Tulane University. Patrick, O'Brien's youngest son, is a senior at Notre Dame also majoring in art.

In 1939, O'Brien began work on his bachelor degree at McKendree College, but his education was interrupted by World War II. During the war, O'Brien served four years in the Navy. He finished work on his degree in Music Education at the University of Illinois, the Navy School of Music, and Southern Illinois University. After completing his master's degree in Orchestration and Conducting, O'Brien did doctoral work at the University of Colorado. Furthermore, O'Brien is an experienced trombonist who has played in numerous dance and concert bands, Navy bands, and civic symphony orchestras. He left what could have been a rewarding career as a professional musician in order to teach music.



O'Brien's career in musical education began in the secondary schools of Iowa. In 1952, he was hired to temporarily replace the Director of Notre Dame Bands, Mr. H. Lee Hope, who was on leave. O'Brien's personal warmth and leadership capabilities strongly impressed the band members. Upon Hope's return to Notre Dame, O'Brien went to St. John's University in Minnesota. When Mr. Hope resigned one year later, O'Brien was asked to assume the position of Director of Bands.

During his tenure as Director of Bands, O'Brien has never stopped improving and expanding the band program. When O'Brien arrived in 1952, the band had only 70 members, and the facilities provided for the band were extremely limited. Over the past 25 years the band's size has increased over one and one-half times (to 185 members), and the space and equipment necessary for the band to function properly has increased with it. Furthermore, the band's service to the University has nearly doubled in the last 25 years from 30 to 60 performances a year. Because of the greater demand for band performances, O'Brien continually asks the University for increased funding to meet the band's needs. His persistence has resulted in the purchase of, for example, eight new sousaphones — replacements for the previous set that was 20 years old.

As Director of Bands at Notre Dame, O'Brien is responsible for arranging all the music played by the bands, for keeping meticulous records, and for writing the scripts read by announcer Frank Amussen during the pregame and halftime performances. O'Brien also makes all the arrangements for away trips taken by the Marching Band, and organizes the annual Spring Break tour of the Concert Band. The Concert Band travels over 3,000 miles each spring, and O'Brien has almost finished all the bookings for their tour of the Southwest this year. Ably assisting O'Brien are Associate Director, James S. Phillips; Assistant Director, Father George Wiskirchen, C.S.C.; and this year's graduate assistants Mark Stoneburner and Dan Phillips.

In the past, O'Brien has chaired the North American Band Directors' Coordinating Committee, a group that encompasses all organizations which deal with school-music programs on the industrial as well as

educational level. O'Brien was the 1976 recipient of the Adam P. Lesinsky Award in music, and has received keys to over 26 cities in the United States. In addition to these honors, O'Brien is a member of the American Bandmasters Association—an organization comprised of some of the finest names in instrumental music. This membership is granted by invitation only. O'Brien is also a member of the American Society of Composers, Authors, and Publishers (ASCAP).

In 1953, O'Brien organized the National Catholic Bandmasters Association. This organization is active in the development of instrumental music in the Catholic schools of this country. The membership of the NCBA is national in scope and includes all regions of the country. O'Brien served as President for eight years and is still active as the Association's Secretary-Treasurer. As the Founder and now Honorary Life President of the National Catholic Bandmasters' Association, O'Brien has established himself as a Catholic music educator in the truest sense. One of his primary concerns has always been to help provide Catholic high schools with the best music education possible. Through O'Brien's efforts, Notre Dame has become the leader in providing better musical education in Catholic high schools by establishing standards, and sponsoring conferences with top-name educators as lecturers.

Music, people, and the "Notre Dame Spirit" have combined to make an environment in which O'Brien finds considerable enjoyment. "Teaching at Notre Dame is the highest thing I could want to do," comments O'Brien. "The joy of helping students enjoy music, and the comradeship which the band promotes, makes teaching at Notre Dame a goal in itself." Known to most of the band as "O'B," O'Brien's office serves as a friendly hangout where students feel free to stop in to say hello and share a few experiences and stories. "O'B" is a seemingly endless source of anecdotes and stories which invariably capture the attention of all those within earshot.

In addition to his concern for present students, O'Brien takes great pride in remembering almost all of the hundreds of band members whom he has directed over the past

25 years. His ability to connect names with faces, and people with the instruments that they played is phenomenal. Because of the interest that he takes in the band alumni, no one feels as a stranger when he returns to Washington Hall. In fact, the first place many band alumni go upon their arrival at Notre Dame is to the bandroom to see O'B.

In addition to the returning band alumni, there are those on the faculty who at one time were band members under O'Brien. These include Pat Hickey, Assistant Dean of Students; Dr. Eugene Henry, professor of electrical engineering; Rev. David Schlaver, C.S.C., assistant to the dean in the College of Business Administration; Dr. John Poirier, professor of physics, Robert Best of the Sports Information Department; Dr. Lee A. Tavis; C. R. Smith, professor of Business Administration; and Dr. Richard Pilger, professor of chemistry and physics at St. Mary's College.

Commenting on Mr. O'Brien's character and style, Professor Tavis said, "He is a very warm human being . . . and his style, that's unique. Whereas some band directors insist on being at the front of the band, O'Brien does not. *His* band is visible, he himself is not. That says a lot."

A former band vice-president, Dr. Henry reflected on Mr. O'Brien. "O'Brien has always had a great interest in the students themselves; their character and musicianship. He brought a greater sense of camaraderie to the band. He was the first, I believe, to institute items of recognition for the students in the band. He always believed in giving credit where credit was due."

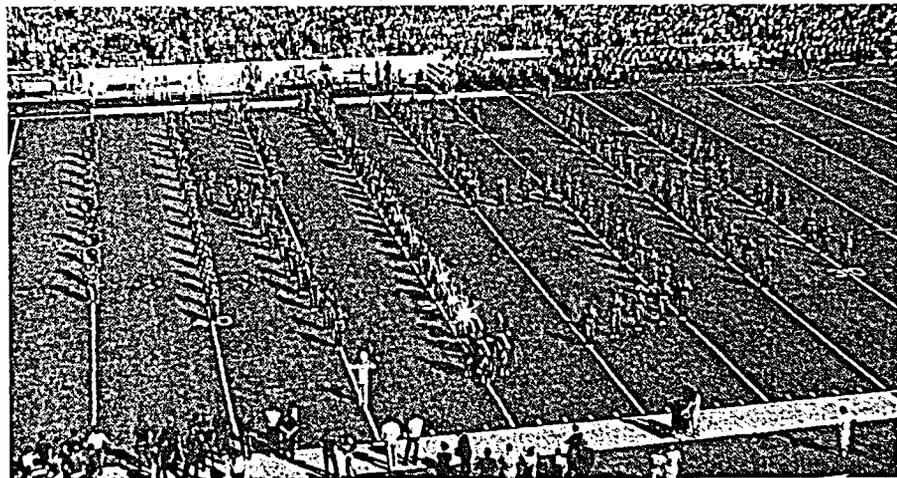
James Phillips, associate director of bands, was a freshman the first year O'Brien began at Notre Dame.

Phillips, a 1956 graduate, returned in 1959 as a graduate assistant for two years. In 1965 Phillips became the assistant director of bands. Phillips has been O'Brien's student, colleague, and friend for 25 years. Because of this unique relationship, Phillips knows O'Brien better than anyone. "One of the most important aspects of O'B's job is to provide direction to his students," comments Phillips. "I can assure you that he is interested in each and every one of them."

The Georgia Tech weekend has been selected as the time when the band and all of O'Brien's friends and ex-students could honor him. Over 300 band alumni are returning to participate in the halftime ceremonies. "The response has been tremendous!" Phillips said smiling, "even alumni that could not make the game and the dinner sent letters of apology and best wishes." Band alumni will converge on Notre Dame from as far away as California, Texas, Vermont, and Florida.

The Marching Band demands great things from its participants: enthusiasm for marching under all conditions, pride in performing as well as possible, and the continuation of the "Notre Dame Spirit." Effective leadership makes the difference between a great or mediocre band. Robert F. O'Brien has continually and unselfishly given the best years of his life to the realization of a dream—to direct the Notre Dame Band to its maximum potential. His leadership and abilities are reflected in all of the University Bands.

*Mark Kulyk and Paul Peralta are present members of the Notre Dame Band.*



# Free Agents: A Million Dollar Investment

by Ted Robinson

Baseball has survived a year that many fans thought would end in destruction. The sacred structure of the American pastime was shattered by players changing uniforms in search of a lifetime fortune. Many people feared that the competitive balance of the game would be ruined, and that pennants would be won by an accumulation of money.

So far, things haven't worked that way. In the 1977 season, 18 players had an annual salary of at least \$300,000. Nine of these 18 were free agents, players who had played out the length of their existing contracts and negotiated a new contract with a different club. These free agents are the players hated by baseball purists who fear the demise of the game. But a closer examination of the "Millionaire Club," baseball's most exclusive gathering, shows a relatively equal distribution of the wealth among the major league clubs.

New York Yankee owner George Steinbrenner was lambasted by fellow baseball owners for his liberal policies in an era in which owners are clinging to the last remaining strands of conservatism. Steinbrenner was committed to building a winner for New York and he saw the free-agent market as a method of insuring a championship for a team built through the shrewd trading of general manager Gabe Paul. Unfortunately, only one of his three free-agent signings made a notable contribution to this year's

Yankee triumph.

For Reggie Jackson, the year began with a candy bar in his name and standing ovations for his first three games at Yankee Stadium. The honeymoon ended with a *Sport* magazine article which quoted Jackson as asserting his position as Yankee team leader. In June, Jackson ran to the far end of the Yankee dugout after hitting a home run, ignoring the congratulations of his teammates. Later in the month at Fenway Park, Jackson was removed from right field by Manager Billy Martin after failing to hustle after a double by Boston's Jim Rice. By the All-Star break, Jackson was a marked man. Nothing he could do on the field could overshadow the clubhouse controversy he was creating.

As the summer grew longer, the Eastern Division pennant race in the American League grew hotter, and Jackson rose to the occasion. He accumulated most of his 18 game-winning hits in August and September as the Yankees overtook Boston and Baltimore on the road to their World Championship. His final stats were more impressive than most fans realize. A .286 batting average with 32 home runs and 110 RBIs were better numbers than Reggie had compiled in recent years.

Was Steinbrenner's large investment in Jackson worthwhile? It would be easy to answer no, as the press had a gala time this summer creating new problems for Jackson

and his teammates. But Reggie's numbers speak for themselves, and so does the Yankees' World Championship. Despite all the controversy that surrounded Jackson this summer, he was an integral part of the Yankee success. That alone makes the investment worthwhile.

The same can't be said for left-handed pitcher Don Gullett, whom the Yankees signed in the week following the signing of Jackson. Gullett had compiled a fine career record with the Cincinnati Reds, but had a history of injuries. That history held true to form this year as Gullett was only able to pitch 158 innings. He posted a 14-4 record which was more of a testament to the Yankee bullpen than to Gullett's ability.

The third Yankee free agent, Catfish Hunter, also suffered through a sub-par season. His 9-9 mark was the worst of his ten-year major league career, and he suffered through the most embarrassing performance of his career when he yielded four homers in the first inning against the Red Sox at Fenway Park in June. Pitchers who earn \$750,000 annually don't turn in 4.71 ERAs with the final stats if they want to stay around.

The Yankees weren't the only team to have three free agents on their roster this year. The California Angels made a serious effort to win a divisional championship last winter by signing three key members of other American League clubs. Due to a lingering injury problem and managerial problems, the Angels finished a disappointing fifth in the American League West.

Joe Rudi was the most publicized free agent grabbed by the Angels. The left fielder for Oakland's three World Championship teams, Rudi was one of six A's who left Charlie Finley in search of their pots of gold. He found his fortune as his \$418,000 salary ranks fourth in the Millionaire Club.

The beginning of the season was Rudi's most productive. His hitting exploits in support of Frank Tanana gained him instant recognition. However, a thumb injury ended Rudi's season after only 242 at-bats. He hit .264 with 13 homers and 53 RBIs, not bad for less than half a season, but one of the reasons for the Angels' disappointing campaign.

Bobby Grich and Don Baylor were the other free agents signed by Angel owner Gene Autry. Grich, regarded as the best defensive second baseman in the league, was shifted to shortstop by the Angels but was sidelined after 180 at-bats by a back ailment. A .243 batting average makes Grich a question mark for next year.

Baylor had no injuries on which to blame his sub-par year. He did have respectable numbers of 25 homers, 75 RBIs, and 26 stolen bases for a player whose salary does not qualify for the "Millionaire Club," but his .251 batting average needs improvement.

Rollie Fingers and Dave Cash joined as the only members of the "Millionaire Club" who delivered for their new teams. Fingers, another Oakland refugee, kept the San Diego Padres out of last place with 8 wins and 35 saves in relief. Fingers was the National League Fireman of the Year, and was the player most sorely missed by Charlie Finley.

Cash became the heart of the Montreal Expos' infield by hitting .289 and fielding well enough to repeat his Gold Glove award. Cash ranks near the bottom of the "Millionaire Club" with an annual salary of \$318,000, but Montreal's investment certainly paid off.

The remaining members of the "Millionaire Club" of free agents played for the Atlanta Braves: pitcher Andy Messersmith and outfielder Gary Matthews. Braves' owner Ted Turner handed out huge sums of money to lure these two players to Atlanta and neither has produced dividends yet.

Messersmith, bothered by an elbow problem this year, pitched only 102 innings and had a 5-4 record. Like Hunter, his future is in serious jeopardy.

Matthews hit .283 but his total of 17 homers and 64 RBIs was paltry considering the cozy dimensions of Atlanta Stadium.

Other big-name free agents enjoyed good seasons for their new employers without reaching the millionaire plateau. Thirty-nine-year-old Willie McCovey, ignored in the re-entry draft last November, blasted 28 homers and drove in 86 runs for his old employers, the San Francisco Giants.

Eric Soderholm, who missed the

## HOW THE FREE AGENTS PERFORMED

Player	Team	Avg.	HR	RBI
Dick Allen	Oakland	.240	5	31
Sal Bando	Milwaukee	.250	17	82
Don Baylor	California	.251	25	75
Bert Campaneris	Texas	.254	5	46
Dave Cash	Montreal	.289	0	43
Paul Dade	Cleveland	.291	3	45
Bobby Grich	California	.243	7	23
Richie Hebner	Philadelphia	.285	18	62
Reggie Jackson	N.Y. Yankees	.286	32	110
Willie McCovey	San Francisco	.280	28	86
Gary Matthews	Atlanta	.283	17	64
Joe Rudi	California	.264	13	53
Billy Smith	Baltimore	.215	5	29
Eric Soderholm	Chicago White Sox	.280	25	67
Royle Stillman	Chicago White Sox	.210	3	13
Gene Tenace	San Diego	.233	15	61

Pitcher	Team	IP	W-L	ERA	SV
Doyle Alexander	Texas	237	17-11	3.65	0
Bill Campbell	Boston	140	13-9	2.96	31
Rollie Fingers	San Diego	132	8-9	3.00	35
Wayne Garland	Cleveland	283	13-19	3.59	0
Don Gullett	N.Y. Yankees	158	14-4	3.59	0
Catfish Hunter	N.Y. Yankees	143	9-9	4.71	0
Andy Messersmith	Atlanta	102	5-4	4.41	0
Steve Stone	Chicago White Sox	207	15-12	4.52	0

entire 1976 season with a knee injury, gambled in the free-agent market and struck it rich. Eric was the American League Comeback Player of the Year with a .280 average, 25 homers and 67 RBIs for the Chicago White Sox.

Paul Dade left the California organization and was signed for a minimum salary by the Cleveland Indians. Dade adopted 00 as his uniform number and broke the superstition by hitting .291.

Bill Campbell joined the Boston Red Sox as their lone bullpen hope and he responded by winning the American League Fireman of the Year Award with 13 wins and 31 saves. Doyle Alexander, who had started Game 1 of the 1976 World Series for the New York Yankees, went to the Texas Rangers and won 17 games.

Bert Campaneris, the shortstop for Oakland's championship teams, also wound up in Arlington and hit a somewhat disappointing .254.

Equally disappointing was another Oakland refugee, Sal Bando, who signed with the Milwaukee Brewers. Bando drove in 82 runs, but only

managed a .250 batting average. Fellow Oakland player Gene Tenace posted a .233 batting average for San Diego and finished the year on the Padre bench demanding to be traded.

Richie Hebner hit .285 as the first baseman for the Eastern Division Champion Philadelphia Phillies after leaving the Pittsburgh Pirates.

So, it is now evident that no clear verdict can be reached on last year's inaugural free-agent crop. Few of the big-money players were worth the investment, but some of the unknown talent produced big returns. None of the former Oakland A's had outstanding years as was expected.

This year's re-entry draft, to be held November 4, will feature an unusual number of players due to a new agreement with the Players Association. Any player who has played at least six years will not be forced to play out the option year of his contract. Therefore, big names such as Lyman Bostock, Richie Zisk, Dave Kingman, Larry Hise and Rich Gossage will be joined by 59 other big leaguers searching for lucrative contracts.

# A Walk Across Campus

by Joseph W. Evans



A walk across campus can start from a multitude of places — although admittedly some places do do better than others. My own starting-point for many such walks is prosaic enough (it would confuse you if I said *pedestrian*) — but I am not complaining; it certainly *does*. It is the seventh floor of Memorial Library, or, more specifically and pointedly, the “summon-the-elevator” button of this Philosophers’ Floor (if Heidelberg, Germany, can have a *Philosophenweg*, Notre Dame du Lac can have a Philosophers’ Floor; in my own little spiritual universe the seventh floor of the library has long been known as the Philosophers’ Floor — though I would not have you conclude from this [much too facilely! — perhaps you should simply chalk it up to “play of the spirit”; or perhaps to my appropriating some other person’s, “play of the spirit”] that I am one who *compartmentalizes* persons or intellectual *habitus*. God forbid this!).

The walks usually begin at 3:25 p.m. They are

*scheduled* to begin at 3:30 p.m., but I invariably jump the gun — which is easy for me to do, since I have been “straining against the bit” since 3:20 p.m. There is some reason for my anxiety and hurry — for I am *due* at the cafeteria at 3:45 p.m., and I am an “old slowpoke” walker; and there are distractions — and attractions — galore along my path; and there are even some *obstacles* (I am not very good at removing them — though I have long meditated on the scholastic adage: *removere prohibentia*).

A first obstacle is the elevator itself. You would think that in this day and age an elevator (especially an Otis elevator) could make the descent to the first floor in no time at all. Wrong! It takes an eternity — or it *seems* to take an eternity (I know for certain — *Kant non obstante* — that it is only an appearance — for I hardly ever arrive at the cafeteria more than thirty-five minutes late — my friends Terry, Billie, Patty, Lisa, Sue, Hermione, and Henry will vouch for me on this!). I will not bother you with the details of the descent — but I would like to tell all of you (I think it is something that should be brought out into the open — I am not suggesting that we hold a *symposium* on it; but I can imagine others suggesting this, *if we can get a substantial grant from a really prestigious foundation*) that one stop — a “must” stop, or a “you can bet on it” stop — is almost always the *second* floor, and the “summoner” here is often — *que dis-je, very often* — a *Notre Dame athlete* (male or female — I have seen no differences between them in this regard).

Finally, breath of fresh air as the elevator arrives at the first floor and disgorges me and others — I’m sorry, others and me — onto and into, or out onto, the floor that is the most sought after and bustled over floor in the whole Library complex (or, complexus). In a jiffy — “quicker than you can say Jack Robinson” (or, better: “Jim Robinson”) — I am going through the exit control turnstile and am being revived by my second breath of fresh air, to wit, the monitor’s (*one particular monitor’s* — but he seems, happily, to be there every day) never-failing greeting: “Recess time, eh?” Yes, I find it *refreshing*. It says so much to me, like, for example: “Don’t you believe what some of those philosophers you are reading are saying: *God is still in his Heaven*, and everything is finally all right with the world, and there are essences and natures, and there are times and places, and there are graces, too”; or even, “if I am bland enough myself, the person who uttered me is not bland — and is nice to have around and to be being with — and is even (*Maritain dixit*) *irreplaceable*. . . .”

The Library concourse — to the right — opens out before me, and in no time at all I traverse it, though I usually manage to be quite aware of the Campus Ministry Office, and though I usually “think” the *rare persons* on my right in the Periodical Reading Room and the *rare books* on my left in the Rare Book Room. Out the concourse door and I immediately see the “that there tree right there” (I haven’t seen it for four hours — sometimes eight hours). It’s a real nice “that there tree there” — oh, maybe not quite as nice as the “that there tree there” outside of 103 O’Shaughnessy (different trees have different *haecceities*, different “thisnesses” — different “inscapes” and “instresses.” One does not

have to know Gerard Manley Hopkins to know that, but it *helps* to know that to know Gerard Manley Hopkins — and we owe the *terms* to Hopkins), but still *nice*, inexhaustibly nice (*true, good, beautiful*, and maybe even *one*). Raissa Maritain was right: "Sources of peace: God and trees. . . ." My walk will be quite *peace-ful* — if I have eyes to see, and if I have ears to hear (e. e. cummings):

may my heart always be open to little  
birds who are the secrets of living  
whatever they sing is better than to know  
and if men should not hear them men are old).

What a blessing — the trees and the birds of Notre Dame! (The pebbles are pretty nice, too. . . .)

I take the sidewalk that leads right into the east wall of the Fieldhouse — what did the landscape and/or building architect(s) have in mind when he/they decreed that there would be a walk here (or did he/they have *nothing in particular at all in mind*)? — and then left-turn (but without making a big deal out of it) into the paved road that keeps me from going "Crash, crash" into The Wall, and then right-turn around the corner of the Fieldhouse. Once I am free of Big Danger, I am often — again, *very often* — rewarded by the fitting into my mind of two blessed texts. The occasion is usually my seeing my first grain of sand — I can't see very well at all, and I don't notice a grain of sand in my walks until I am just about opposite the door (the big barn door) in the south wall of the Fieldhouse. There are lots of grains of sand here — one can have a real feast — because the ceramicists (who — along with their other artist friends — have taken over the Fieldhouse and made it into something very different from what it was when the Notre Dame basketball team used to defeat there Adolph Rupp's crack Kentucky teams) kick up a lot of dust inside and outside, and all around, that door — and it (the dust) surely includes grains of sand, or at least it sure looks as if it does. In any case, it (or they) is (are) enough to "trigger" the two texts in me (I know them by heart — and even a "little bit of nothing" is liable to set them "kicking up a storm" in me). First text:

To see a World in a Grain of Sand,  
And a Heaven in a Wild Flower,  
Hold Infinity in the palm of your hand,  
And Eternity in an hour.  
(William Blake, *Auguries of Innocence*)

Second text:

LOVE ALL  
God's creation  
The whole and  
Every grain of sand  
In it.  
IF YOU LOVE  
Everything you  
Will perceive the  
Divine mystery  
In things. And you  
Will come at last

TO LOVE THE  
WHOLE WORLD  
WITH AN ALL  
EMBRACING  
LOVE

(Father Zossima, in  
Dostoevski's *The Brothers Karamazov*)

I press on, and I manage to get past that corner (the "little bit of a corner") of the Nieuwland Science Building without lamenting *too much* the "that there tree there" that was there last summer and that "they" (use your imagination) cut down for goodness knows what humanitarian reasons ("life must go on," "life is for the living," and Cab Calloway's old favorite, "Accentuate the positive, eliminate the negative" see me through — more or less). I reach the "great big corner of Nieuwland — and all Heaven breaks loose. I am at "Crossroads," Notre Dame, Indiana. It's the flow of students that hits me most — flow to and from every which direction, and not just to and from the Huddle ("maple nut, one scoop, sugar cone, please"). Farleyites seem to be in the majority — or even ascendancy — which is all right with me (after all, I am a Hall Fellow of Farley — but I don't have a Detex!). I don't see many Morrisseyites — but I would like to! The *dynamism* and the *up-surge* of the whole scene — and the *radiance* of the faces — and the intersecting of all of these causal lines — gets to me and I sing (or rather *say*, very slowly and very deliberately), with Gerard Manley Hopkins:

Each mortal thing does one thing and the same:  
Deals out that being indoors each one dwells;  
Selves — goes itself; *myself* it speaks and spells,  
Crying *Whát I dó is me: for that I came.*

I say móre: the just man justices;  
Keeps gráce: thát keeps all his goings graces;  
Acts in God's eyes what in God's eye he is —  
Christ — for Christ plays in ten thousand places,  
Lovely in limbs, and lovely in eyes not his  
To the Father through the features of men's faces.

I pick my way slowly through the flow — no jostling, no competing with anyone — and choose *my* direction *out of* "Crossroads," and which leads into the first segment of that "it-looks-so-delightfully-long" paved walk to the Architecture Building. But while I am still very much "Crossroads" I cast a glance at that merest suggestion of a "little wall" encircling the side and front of LaFortune Student Center and I "spy with my mind's eye" a flower hidden there (I like to think that it is cuddled up real close to LaFortune — somewhat in the manner that the students like to cuddle up real close to LaFortune — they know a good Student Center when they see one, or, perhaps better and more *really*, they *make* LaFortune a good Student Center). And then I greet my little flower friend by saying (it comes closer to a *singing* this time) Tennyson's *Flower in the Crannied Wall*:

Flower in the crannied wall,  
I pluck you out of the crannies,

I hold you here, root and all, in my hand,  
Little flower — but *if* I could understand  
What you are, root and all, and all in all,  
I should know what God and man is.

I pass on — into, or onto the first segment — but I am not going to “go Architecture”; no, I am “going Father Sorin statue” — by way of the prettiest little curved road I ever did see. Just as I am about to turn into it (very unobtrusively — no big deal about this time either), I see my little friend the squirrel. I greet him warmly with an “*a fortiori*” (*all the more so*). He seems thoroughly nonplussed — and looks at me as if I were some kind of a nut. I apologize to him, and explain to him how sorry I am that I had been so presumptuous (there’s a *human* for you!) as to think that he knew what I had just been singing to my little friend the flower. So, I sing it to him again, and then add: “What Tennyson is saying about the little flower could *all the more so* be said about you — you, little one, you!” He seems happy with this — and he seems to forgive me my presumption.

I espouse immediately the contours of this wonderful curve, and I walk along quite briskly towards Father Sorin. But I certainly notice the Crowley School of Music, and I thank God — and my lucky stars — for the Chapel Choir and for the Chorale (methinks I hear them practicing — and more than their scales!). I also notice Walsh Hall — through the trees and *under the branches* (one of the great views on campus!) — and I do considerable thanking in its regard, perhaps in part (a man is a vulnerable creature) for the Valentine’s Day card last year from nineteen Walshites. Perhaps they wanted to thank me for the quote from St. Thomas Aquinas I gave them: *Ubi amor ibi oculus* — “where there is love, there is seeing.”

Behold — Father Sorin! I don’t dare greet him in Latin — why, he could out-Latin me (or, if this neologism grates on you, outwit me in Latin) by more than umpteen plus one miles! I give him a good old plain (a colloquialism creeps in) American (and Canadian) “Hello, Father, how are you? What’s cookin’?” He doesn’t seem to be at all nonplussed — and he seems to look at me as if I were a real “see-er.” After all, he *knows* what Jacques Maritain *said*: “the dead are a thousand times more living than we are.” So, I confide in him — and I tell him that I cannot ever approach him without remembering the “beautiful persons” that I have known in recent years as a member of the Father Sorin Luncheon Club (with its weekly Friday meetings around him); and that I regret that they have gone off *in all directions* but not in any one of those directions I was telling you about over in “Crossroads.” He seems to *care* — and he seems to think I am on the right track when I say to him, very slowly and very deliberately, Gerard Manley Hopkins’ *The Lantern Out of Doors*:

Sometimes a lantern moves along the night  
That interests our eyes. And who goes there?  
I think; where from and bound, I wonder, where,  
With, all down darkness wide, his wading light?

Men go by me whom either beauty bright  
In mould or mind or what not else makes rare:

They rain against our much-thick and marsh air  
Rich beams, till death or distance buys them quiet.

Death or distance soon consumes them: wind  
What most I may eye after, be in at the end  
I cannot, and out of sight is out of mind.

Christ minds: Christ’s interest, what to avow or  
amend

There, éyes them, heart wánts, care haúnts, foot  
fóllows kind,  
Their ránsom, théir rescue, ánd first, fást, last  
friénd.

’Bve, Father. Hello lamppost! I cannot ever think of “that there lamppost there” without thinking: “One of the things that this campus needs is a real good live *lamplighter*.” If I could have my druthers, I would like him (or her) to be like the lamplighter in Antoine de Saint-Exupéry’s *The Little Prince* — who impressed “The Little Prince” because he was “thinking of something else besides himself.”

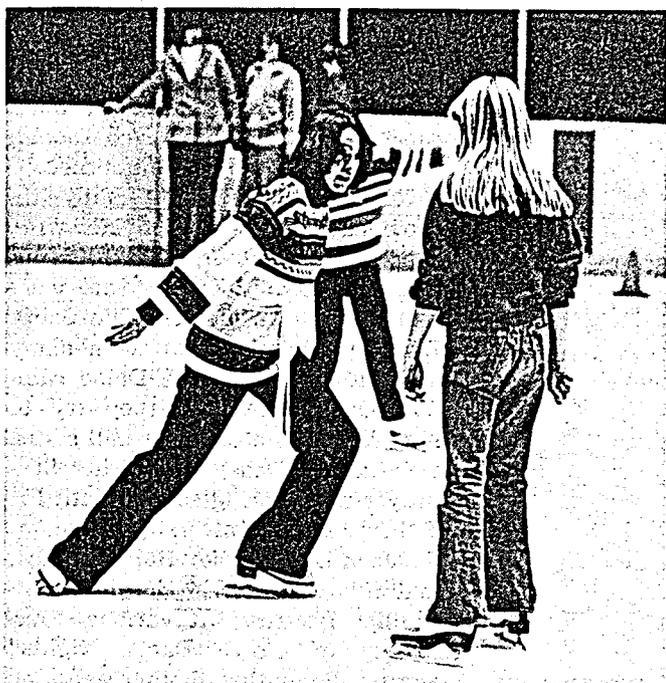
I start into the diagonal walk towards the “Caf.” It’s a bit of an *obstacle* course — what with the frisbees and the sprinklers, at least for about ten months of the year. I have even dubbed it Frisbeeland and Sprinklerland (one word, each: like Newfoundland). But I am not complaining — no, far be it from me to complain, unless I am confronted with something really cataclysmic. Indeed, I constantly profit from the situation. Not only am I more conscious of having to tread carefully and nimbly — which is a good thing for a walker at any time and anywhere; and not only have I come to know that I am capable of moves and bursts of speed that I would not otherwise have known I possessed. But also — blessed *par surcroît* (“to boot”; “in addition”; “extra”) — the frisbees — or better, the frisbee-ers — are a constant reminder to me of the *analogy* between play and contemplation — and I *never* look at a “frisbee-er” now without saying to myself Proverbs, VIII, 30-31:

Then was I [Wisdom] beside him as his  
craftsman  
and I was his delight day by day,  
Playing before him all the while,  
playing on the surface of his earth;  
and I found delight in the sons of  
men;

and the sprinklers — especially the ones that go “reaching for the stars” — are a constant reminder to me of all that Jacques Maritain says about “*jets d’esprit*” (“gushes of the spirit”) — that well up from the pre-conscious life and dynamism of the intellect, and that ask either to be expressed in a work made, or to make their way out into the realm of the “conceptualized externals of Reason.” Incidentally, these “gushes of the spirit” are as disconcerting to some philosophers as sprinklers are to some walkers.

I arrive at the “Caf.” *J’ai faim* — I am hungry. It will be good to eat. “Man is an animal that feeds on transcendentals” — but he is also, and first of all, an animal that feeds on victuals!

## People At ND



If you happen to be an avid hockey fan, you may recognize the return of a familiar face among the Icers' cheerleaders. After a year of studying abroad, Beth Klein is once again devoting her talents to supporting the Irish.

Beth began her skating career 11 years ago at age ten, entering her first competition when she was 12. She continued training and competing throughout high school, spending nine hours daily on the ice. Her victories were numerous in every level of competitive figure skating; she was so successful that upon graduating from high school she faced a major decision: Should she continue competing, perhaps with hopes of the Olympics, or should she begin college?

The following semester Beth Klein entered Notre Dame as a freshman Biology major. "Competition was just too risky," she explains. "Anyone can place first in national competition three years consecutively, but if they make one mistake in competition during an Olympic year, it's all over. It is as if all previous performances don't even count."

Beth admits that it was difficult to adjust to not competing, but she found a place for her talents at Du Lac. In conjunction with being head Hockey Cheerleader, she also

works with the Michiana Figure Skating Club, and teaches weekdays from 6:00-8:00 a.m.

Although skating may be one of her most noted talents, Beth Klein can also be seen in the ceramics room, physics lab, or at a German Club meeting. Having spent last year in Innsbruck, she has declared a second major in German and plans to study an extra year at ND. Speculating about the future, a return trip to Europe is high on her list of priorities, but she has set no definite career plans.

It is interview season. Seniors and graduate students are making appointments, researching the opportunities, and having three-piece suits cleaned. And Millie Kristowski is in the midst of it all. . . .

As Law Placement Director, Mrs. Kristowski acts as career counselor, resumé advisor, research expert, and from mid-September through mid-November she schedules interviews. Each year over 100 firms, corporations, and government agencies visit Du Lac at this time, seeking those second- and third-year Law students qualified for summer and permanent positions. Throughout this time students are researching various firms, signing up for appointments, and

questioning all opportunities. The Law Placement Office is vital to these students and Kristowski feels a "closeness to the students" resulting from her work there.

This mammoth task of scheduling personal interviews is, however, only part of the awesome job belonging to Millie Kristowski. She is Executive Secretary of the Law Association, an alumni group, organizing conventions, and the printing of their annual directory. Throughout the year she travels to other colleges and universities helping to coordinate other placement offices, and seeking methods of improving the opportunities at Notre Dame. Her specialized duties are endless, yet she always has a free minute and smile for any student.

Millie Kristowski has devoted her time and talents to Notre Dame for many years, having worked in the Athletic Department, Department of Student Affairs, and as Secretary to the Dean of the Law School before accepting her present position of Law Placement Director. She is very enthusiastic about helping the students and enjoys her job immensely. She describes herself jokingly as being ". . . overworked, underpaid, but loyal!"

—By Rhonda Kornfeld

# The Man After Hours

by Peggy McGuire

"Being Dean of Students isn't the easiest way to make a living," says Mary Ann Roemer, wife of Notre Dame's Dean of Students, James A. Roemer. "But enjoying your work and being able to do something you feel is truly worthwhile is what's really important in a career."

Dean of Students is a full-time job. Roemer can expect phone calls and visits from students or administrators at any time and in any place. After two years in the position, however, he has learned the necessity of *making* time — to read, to watch television, to attend sports events, and to relax with his family.

"Jim is able to come home and be free of the pressures of his job," Mrs. Roemer notes. "He's able to put it all away, and that's a part of his job."

"I do the majority of my work at the office," the Dean of Students adds. "When I come home at night, I like to relax with a glass of wine and talk with my family before we

all eat supper. Once we've eaten, the phone calls start coming in."

Experience has taught Roemer how to screen these calls and determine which require immediate attention. "My family, especially Mary Ann, has really helped me cope with the pressures of my job; I don't understand how a celibate could handle it."

Many celibates, however, have handled the position in the past. John A. Macheca became the University's first lay Dean of Students in 1972. Roemer succeeded him on August 1, 1975. Being only the second lay person to hold the position has posed no problem for Roemer.

"The University community had a chance to get used to having a lay person as Dean of Students with Macheca," comments Roemer. "I feel that I can play a role in the Catholic nature of this institution; it's important to be able to identify with what this place is all about. There's no difference in being a lay person.

I deal with nuns and priests, and I can share with them, even though my ministry is different than theirs."

Roemer feels that his family has provided needed support. His wife, especially, has been of tremendous help. The two Roemers, who were married on Jan. 31, 1953, in South Bend, are jointly involved in many activities on the Notre Dame campus. On Wednesdays, they try to have lunch with different hall staffs. Once a week, they participate in a prayer and sharing session with Fr. Robert Griffin, University Chaplain; Sr. Jean Lenz, Farley Hall Rectress; and Sr. Vivian Whitehead, Breen-Phillips Rectress. At various "University of Notre Dame Nights" across the nation, both Dean and Mrs. Roemer address Notre Dame alumni and fans. "I really want to emphasize Mary Ann," Roemer stated. "I'm Dean of Students at a place where there are men *and* women."

Mary Ann Roemer also has her own role at Notre Dame. She has taken several courses and has served as coordinator for the World Hunger Program. This fall, she was appointed program coordinator for the Center for Experiential Learning. "The Center for Experiential Learning, under the direction of Fr. Don McNeill, is a new program which emphasizes the importance of learning about theology, urban problems, or social justice, through actual experience," Mrs. Roemer explains. "It's been very rewarding to spend my time in such a worthwhile way, working with Fr. McNeill who's so dedicated to the program."

Dean Roemer sees his wife's active involvement on the campus and frequent interaction with Notre Dame students as an asset to his career. "Mary Ann is one hundred percent into the program," Roemer says. "Countless times she's helped me relate to students. She's at an advantage because she doesn't have to contend with the Dean of Students title."

The Roemers' five children, Mike, 22, Tim, 20, Dan, 18, Pat, 17, and

Kate, 13, are affected by their parents' involvement at Notre Dame. According to Mrs. Roemer, "The feedback from the kids is tremendous. They help Jim see the problems from a student's perspective. Plus, as we relate to others, we're better able to relate to our own kids. It's a kind of circular thing."

In controversial situations, the Dean of Students' children have given him tremendous support. "When Jim is in a particularly difficult situation, and he's been given a lot of flack, our kids really rise," Mrs. Roemer adds. "They see that as a real opportunity to minister to their father."

After graduating from Notre Dame's School of Law in 1955, Roemer spent twenty years as a practicing attorney. He served as a lawyer for the California-based Lockheed Aircraft Corporation, zoning appeals attorney for St. Joseph County, urban renewal attorney, St. Joseph County Deputy Prosecuting Attorney, and a partner in the Roemer, Sweeney & Roemer law firm in South Bend. At the time of his appointment as Dean of Students, Roemer was South Bend's city attorney as well as University Counsel at Notre Dame.

Aside from his career as a lawyer, Roemer always participated in activities which involved working with young people. Roemer served as principal of a high school catechism program and worked on the United College Fund and Neighborhood Study Help Program. He was also on the Ombudsman Advisory Board and a member of the Urban League Board. In addition, both Dr. and Mrs. Roemer held pre-marriage counseling sessions, the Cana Conferences, in their home.

This continued outside involvement with youth convinced Roemer that his ideal profession would include some sort of work with young adults. "Theoretically, private practice wasn't the way I wanted to live," Roemer professes. "I've always been attracted to the idealism and motivation of young people. There



Mary Ann and James Roemer

is so much to be learned from the youth. To think that someone is paying me to do the things I really want to do is incredible."

Roemer has had a long association with Notre Dame. He was a "double-domer," receiving his B.A. in economics in 1951 and his juris doctorate in 1955. He also spent three years in the Holy Cross Seminary before deciding that "the celibate life just wasn't for me."

The Notre Dame tradition was enlaced in Roemer's background. His five brothers graduated from Notre Dame; his sister, a St. Mary's graduate, received her master's degree from Notre Dame. Roemer's father, William F. Roemer, was a professor of philosophy at the University for 35 years. "Dad stood for everything Notre Dame stood for," says Roemer. "I learned an awful lot from him."

The Roemers' own children, however, have not maintained the Notre Dame tradition. Their three college-aged children, Mike, Tim, and Dan, all attend University of California schools. "They've made their own decisions to go to California," Roemer explains. "We still have contacts there because we lived there for ten years; that was a strong influence."

Mrs. Roemer agrees: "The fact that their father is Dean of Students really didn't dissuade them from at-

tending Notre Dame. They just didn't want to go to a school which is only a few miles from home. I think a lot is learned by going away to school."

Roemer says that his job as Dean of Students has not made his family celebrities. "Most of my kids' friends and the people in the neighborhood know that I work at Notre Dame, unlike on campus where I sometimes feel that I can't even get a cup of coffee without the whole student body hearing about it."

The position does involve some pressure. The disciplinary decisions, however, which cause the most tension, comprise only about twenty percent of Roemer's work load. "In any position, there will be times when you make mistakes," Roemer says. "In trying to represent what the University stands for, there's no way you'll please everybody. It's not my own image that's important here. I must do what's best for the entire community, and be big enough and mature enough to go on. Despite the problems and pressures, I really do enjoy my job. Somehow, people always seem surprised to hear that."

*This is the second year that Peggy McGuire has written for Scholastic. She is a senior American Studies major from Holstein, Iowa.*

Throughout history, man has extended himself through his creations. Such creation marks the times and places of man's existence. It is, however, a curious study to see which of these creations man will save and which he will allow to return to Mother Earth via negligence. Through collections of this and restorations of that, we define art in a historical sense. Ultimately, that which remains is that which has made the greatest impressions on men of all times and all places.

The Department of Rare Books and Special Collections, located on the first-floor concourse of the Memorial Library, houses many collections with this decidedly universal appeal. The department also acknowledges a responsibility for collecting the creations that are of particular interest to the Notre Dame community and to contemporary man in general.

Despite the department's broad appeal, Mr. Anton C. Masin, head of the department, feels that because of its somewhat detached location and lack of publicity, the department is not taken advantage of or appreciated to its fullest extent. "We hope to encourage the use of our facilities and materials when they are in need. I think that it is important to publicize this department. For all that is here, this department could be more active. This depends on how many visitors we receive. Our doors are open to everyone."

Looking through the glass facade that separates the department's exhibit room from the main concourse

# Untapped Resources

by Tom Balcerek

of the library, one sees spacious accommodations for glass-encased exhibits, some couches and chairs, and a very official-looking information desk. Contrary to initial observation, this is not the department in its entirety. There are eight functional rooms in the department: two display and reading rooms, two offices, a work room, and the basement. These facilities are available to the public on weekdays from eight to five.

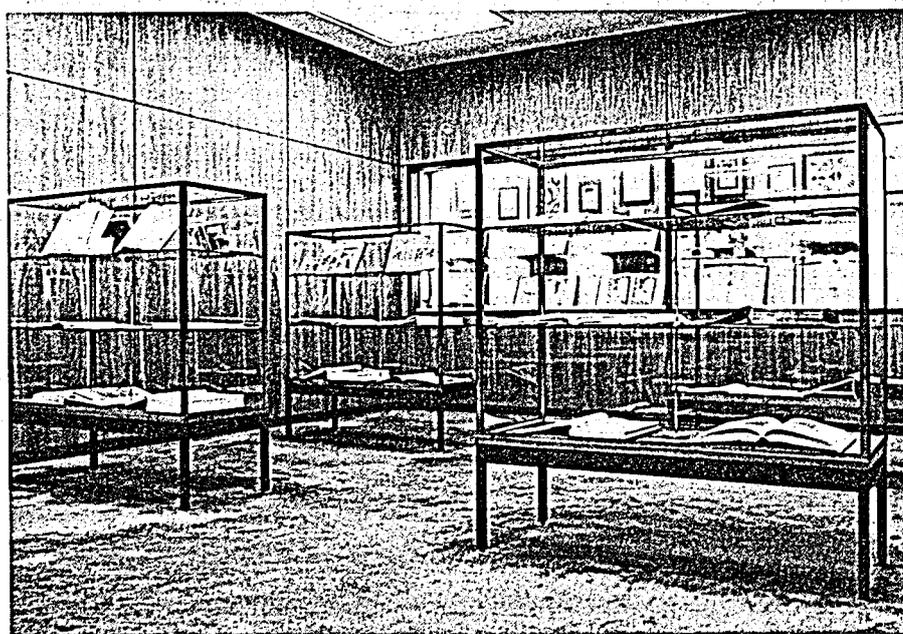
Presently, the exhibit room houses a display called "The Art of Facsimile Printing." This exhibit contains about 65 items representing many famous printed and handwritten books of the medieval period. Many are facsimiles of Bibles produced by various cultures dated anywhere from the fourth to the fifteenth century. Also included in the

display is the Book of Kells, a beautifully illustrated ninth-century codex of Gospels in Latin that epitomizes early Irish and Christian art.

After viewing the displays in the exhibit room, one might turn to leave through the doors whence one arrived. One might also, however, venture further into the department through another set of doors in the back of the room. In the main reading room, students and faculty are invited to partake of the facilities. Yet some may opt to do their reading or studying in the Dante room, which is located right next door.

The Dante room is of special importance. The Dante collection, formerly housed in the Dante room of the old library, was acquired in 1917 from Rev. John A. Zahm, C.S.C., a Notre Dame professor who was also a noted scientist, writer, and Dante scholar. The collection consists of approximately 5,000 items, ranking third in size compared to the Cornell and Harvard collections on Dante. The room itself is currently being used for English classes and seminars but can also be used for studying or reading when not occupied by a class. The room is lined with shelves containing the works of Dante and other Dante-related materials. The atmosphere is, therefore, quite conducive to intellectual endeavors.

At the front of the book-stacks room, in a series of glass cases, is the numismatics collection. The collection contains over 100 colonial coins ranging in date from 1652 to 1795. There are also about 5,000 pre-1900 foreign coins and over 500



pieces of foreign paper currency including American Colonial notes, fractional currency and confederate currency. Two very special coins in the collection are a Higley Copper struck in 1737 and a Continental Currency coin in pewter struck in 1776 known as the Continental Dollar. Also on display is the Presidential Medal of Freedom, the nation's highest medal, awarded to Father Hesburgh by former President Lyndon B. Johnson.

Also in the book-stacks room is the John Fitzgerald Kennedy collection. There are approximately 350 books in this collection relating to John F. Kennedy and the Kennedy family. Included are many rare editions authored by JFK and members of his family. In addition, the collection also includes roughly 350 periodical issues, over 100 newspaper issues, innumerable newspaper clippings, and other scrapbook materials relating to the Kennedys. Also available are phonodiscs, sheet music, photographs, autograph letters, and other memorabilia.

Perhaps the most valuable part of the collection is located in the basement quarters. This subterranean area, accessible via an elevator, is laden with the smell of age. The cause of this odor is revealed by glancing down the long line of shelves. Many of them are literally heaped with materials. Here is the heart of the collections.

Two major collections housed in the basement are the International Sports and Games collection and the Notre Dame collection. According to Herb T. Juliano, curator of the Sports and Games collection, Notre Dame has the most comprehensive sports research collection in the world. The collection contains material on virtually every American and foreign sport in many languages. Included in the collection are items such as: programs, guides, periodicals, rulebooks, reports, cloth-bound books, paperbacks, sports encyclopedias, almanacs, pamphlets, photographs, newspapers, autographed first editions, sports films, and all types of sports memorabilia. While the scope of the collection is international, it has always maintained special emphasis on Notre Dame sports.

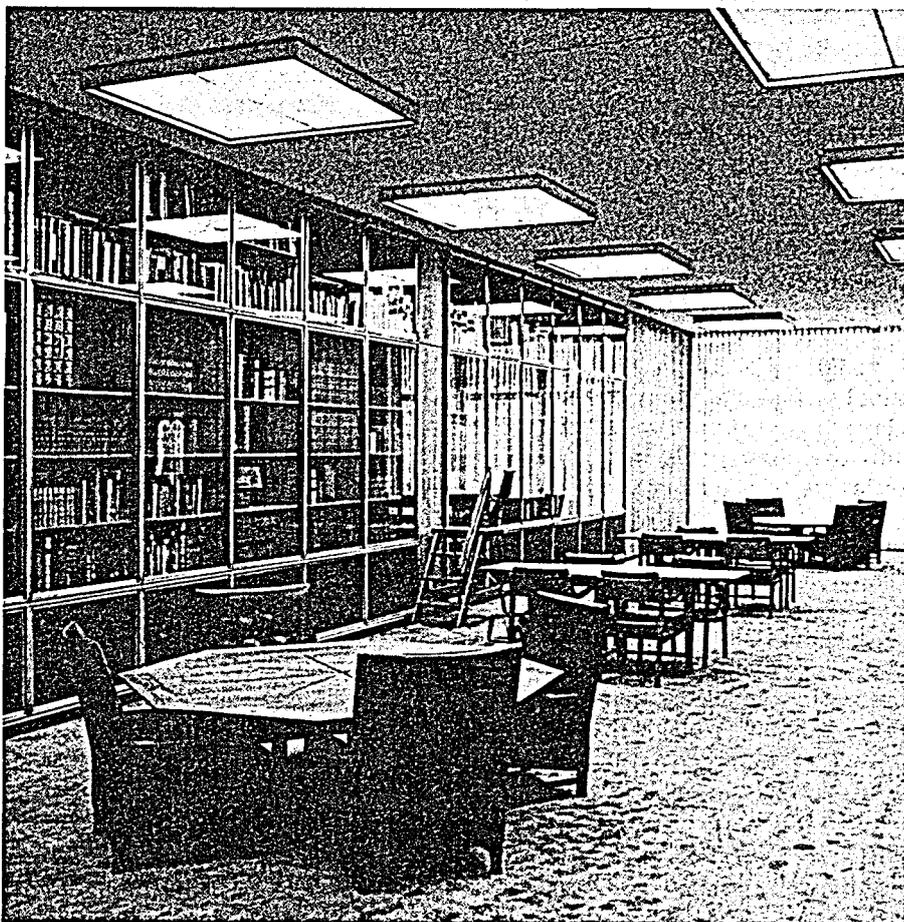
"Sports researchers come from all over the world to use our materials,"

says Mr. Juliano. "Recently, there has been a sports promoter from Japan who flies to South Bend every month or so to do research on college football. He is working on making football a major sport in Japan."

The collection with perhaps the greatest importance to the Notre Dame community is the Notre Dame collection. Consisting of approximately 8,000 items, the collection concerns itself with the works done

*Dome* ever printed. This accumulation process is continuous and concerns all works printed by or under the auspices of the University of Notre Dame.

The possibilities for the utilization of these materials is tremendous. One may study the fine artistry of the Book of Kells in one room and then proceed to the Sports and Games collection to find Johnny Lujack's football uniform stashed



by the faculty and students while they are here at the University. The materials collected reflect the entire history of the University. For example, there is a copy of the first University newspaper, *The Progress*, dated June 26, 1860. There are also copies of the *Olympic Gazette*, a publication purportedly "devoted to intellectual amusement" that dates back to around 1864. Two other humor magazines appeared before the turn of the century called *The Stub* and *The Squirt*. Perhaps there is much more to learn about the people who have attended this University than could ever be imagined.

The Notre Dame collection has also accumulated each edition of the *Observer*, *Scholastic*, *Juggler* and

away on one of the back shelves in a cardboard box. Other collections include the Rare Books collection, the Denissoff Collection on Descartes, the Manuscripts collection, the Olson Collection on Franklin D. Roosevelt and many more, all of which can be found within the rooms of the department.

Man continues to create, adding to the pool of his history. The things that man decides to value, for whatever reason, are put aside and saved. To visit the Department of Rare Books and Special Collections is to witness a part of the salvation.

*Tom Balcerek is a sophomore in Arts and Letters. He resides in Pennsylvania.*

# A RINKSIDE VIEW

Notre Dame's hockey team will have a tough time matching or improving its 1976-77 performance. The Irish icers logged a 22-13-3 record, the best showing since they joined the WCHA in 1968 and captured second place only to lose in the playoffs to Minnesota after going into the "best goals in a two-game series" with a four-goal margin.

While the pucksters have lost several valuable performers from last year's success story, they do return 15 veteran players. The losses, however, came in key areas with the top two scorers gone, along with an All-American defenseman. Ex-captain Brian "Dukie" Walsh's presence will be missed greatly as the fiery red-head was the sparkplug to Lefty Smith's squad. Walsh, who finished second in the WCHA scoring race earning All-American honors in the process, is presently undergoing surgery for a back injury he incurred during tryouts with the Boston Bruins of the NHL.

Clark Hamilton will be another familiar face missing from this year's front line as the Irish's second leading scorer is presently doing his postgraduate work within the Detroit Red Wings farm club organization. Allen Karsnia is another steady performer for Notre Dame whose skates will have to be filled.

The defense will have to find the most new faces as Paul Clarke, Roger Bourque and Jack Brownschidle are all lost to graduation. Brownschidle, the two-time All-American, is certainly an irreplaceable entity. This three-year starter has stepped into a starting role with the St. Louis Blues of the NHL.

by Ray O'Brien

The two most important returning lettermen are the lowest-scoring members of the team. Goalies Len Moher and John Peterson will be relied on to carry an inexperienced Irish defense in the early going. These two seniors posted the second and third best goals-against-averages in the WCHA, respectively. After a slow start, Peterson notched a 3.44 goals-against-average in 17 games recording nine wins, seven losses and two ties. Moher posted a slightly higher 4.05 goals-against-average but garnered 13 victories in 20 appearances with one game ending in a tie.

In the past, Smith has tried several routines in using his two mastershot stoppers. This year's plans have not been decided on yet as Smith reported, "If one of them is playing better than the other, we will go on with the hot hand." The



John Peterson

Irish mentor plans on splitting the duties in the early series until a pattern develops.

One would think that this sharing of duties could lead to an antagonistic relationship between the two net-minders and hurt the play of both, but Smith claims otherwise. "The competition helps those two. The goalie position is the worst position in all of sports. Pressure on quarterbacks is not close to that on goalies. You can never call time out. Physically it is very straining and you need sharp reflexes to stop blurred pucks fired at your body." Still this isn't the most important phase of fatigue to those that play between the pipes as Smith added, "Psychological pressure is extreme in the goalie situation where lights and sirens blare when a goal is scored, and no matter whose fault it is, the goalie looks bad. It is for this reason that Notre Dame goalies need an occasional rest."

Trying to make Moher and Peterson look good are starting defensemen Dick Howe and Don Jackson. Co-captain Howe was one of the steadiest players on last year's squad. "Dick was the most improved player on the team and gained real stature with his maturity and leadership abilities," commented Smith. Jackson complements Howe as an offensive-minded defenseman whose large frame (6-3, 210 lbs.) will keep order around the blue line.

If Howe or Jackson fall victim to injury, Notre Dame could be in serious trouble. Senior defenseman Dan Byers saw action his sophomore year but missed three quarters of last year with a shoulder separation. "Dan never really had a chance to get untracked," Smith noted. "Hopefully he'll be ready to pick up where he left off his sophomore year." Byers' skating partner, John Friedman, missed most of his rookie season due to academic ineligibility.

Injuries could play a significant factor in the final outcome of the WCHA standings this year. The NCAA passed a regulation limiting hockey teams to 20 scholarship players (down from 23). This could hinder Notre Dame more than other members of the WCHA. "State schools are less expensive than Notre Dame, so a team like Michigan State that is situated in a big hockey area will get walk-ons that

can afford to pay the tuition and live at home," explained Smith.

Notre Dame relies on efficient recruiting to get the top players to fill out a starting line. Additional hurdles are academic standing, character, and athletic ability. Smith stressed the importance of an organized recruiting program as he noted, "Football has 95 scholarships and uses only a third of these players to a great degree while the eight regulars on the basketball team make up only 50% of the team. Hockey uses 100% of its scholarship players and it is impossible to be right on every player."

The nine incoming freshmen have looked strong in the early going and may solve the depth problem. The

the graduation of Walsh and Hamilton. The man to keep an eye on is Dan "the Wizard" Fairholm. "Fairholm is the most exciting player to watch. He is by far the flashiest skater and stick handler," remarked Smith. Fairholm is a strong contender for All-American honors. This year's first-line center slapped home 26 goals last season, second only to Walsh.

Joining Fairholm on the first line of attack is brother and Irish co-captain Terry Fairholm. "Terry and Dick (Howe) seem to have the makings of outstanding captains," plaudited the Irish's head coach. Kevin "the Stork" Nugent had an off-season as far as scoring goes last year and his offensive punch will have to

fourth in all-time freshman scoring behind John Noble, Paul Regan and Kevin Hoene and is forecasted to be "one of the top players on an individual basis this year."

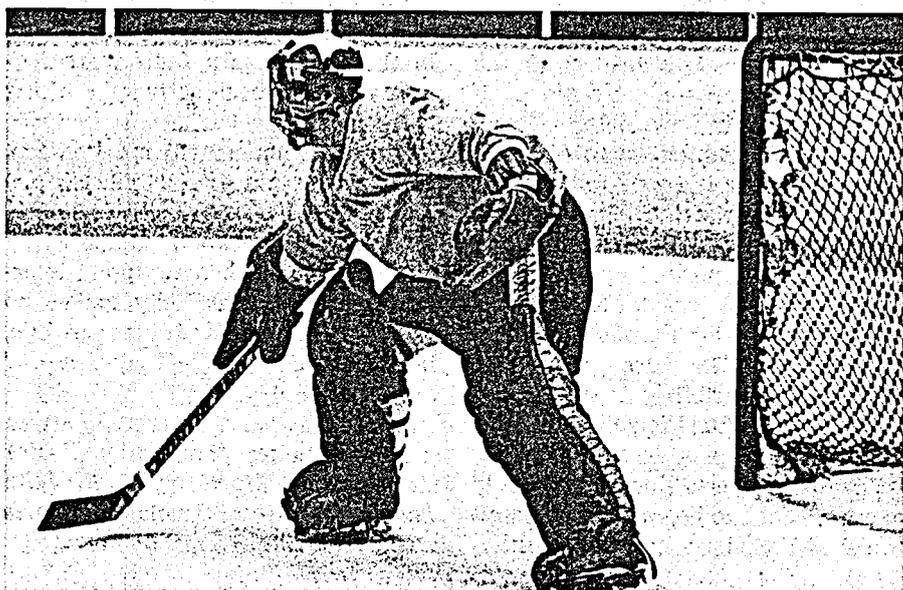
The overall scouting report on this year's squad reads: good speed, excellent skating ability up front, and good fore-checking. Notre Dame has always been an exciting team in the past and Smith indicates it will be more of the same this year. "We should be a fairly physical club, not in the league with the Philadelphia Flyers, but we'll go out and do some hitting."

As far as the WCHA looks, it is going to be a very tight race for the title. "Most people are predicting Michigan and Denver will be fighting it out, but it should be one of the largest and closest races in the league's history," Smith commented. He went on to forecast the Irish's status. "We are optimistic that with strong goaltending we will be right in the thick of things. Until you get into the first few games, it's hard to tell how things will stack up."

Notre Dame will get to see what they are made of right away as they opened over the break against Colorado, but will be home for the next two weeks to face highly touted Michigan and last year's national champions, Wisconsin. Then it is back on the road to face a talent-laden Denver team.

With eight of the top ten teams eligible for the playoffs, Smith's squad should have no trouble qualifying for postseason play. Denver is on its last year of probation and can compete in league playoffs but not national playoffs. Minnesota is still in a court battle in an attempt to get their athletic program off probation, but it looks as though those two teams will be eliminated from national championship possibilities.

Home-team success should be a factor as last year the Irish had a better record on the road. Smith sees his team's success linked to fan support as he commented, "We are hopeful we can get growing student support. The band and the "Ice Holes" play a big factor, and I am optimistic since student ticket sales are way up." If the Irish can fare well in the early going and the luck of the Irish looks over injuries, Lefty Smith's skaters could go far.



Len Moher

most impressive newcomer thus far has been Bruce Humphreys, a forward from Green Bay, Wisconsin. "Humphreys looks as good as any freshman I've seen come here," praised Smith. "He will definitely play an important role this year." Jeff Brownschidle, Don Lucia, Paul Gagnon, Scott Cameron, Mark Sicoly and Brian Delaney have also stood out in the early going and should challenge their elder teammates for regular positions. Brownschidle, brother of ex-Domer Jack, is an AHAUS Junior All-American defenseman. Lucia was an All-Stater from Grand Rapids, Minnesota.

Defense alone will not win any games at the high-scoring college level. Someone is going to have to pick up the scoring slack left by

be refound if the team is going to go places next year.

Smith explained his tactics in forming the Irish lines, "We try and put a playmaker at center who corresponds to the point guard in basketball. On the outside flanks we try and place offensive and defensive forwards to counter any strategy our opposition throws at us." Geoff Collier will handle the playmaking duties in the second line and he will be joined by Steve Schneider and Bob Baumgartner. Three sophomores, Ted Weltzin, Greg Meredith and Tom Michalek, form the third line which has the potential to become one of the strongest in the league in upcoming years. Meredith turned in an outstanding freshman year finding the net on 23 occasions. This rookie's 45 points ranked him

# ND NINE WEATHER FALL SEASON

by John Delaney



The World Series is over, and the baseball season has finally come to an end. We can all forget squeeze bunts, double plays and the "outside corner" until April, right? Wrong; at least for the members of the Notre Dame baseball squad. Fall practice has yielded to indoor workouts for Coach Tom Kelly's Irish. Preparation for the 1978 season is well under way.

The main obstacle to be overcome by the occupants of Jake Kline Field is inexperience. Lost to graduation were Frank Fiascki, a two-year starter at second base, Tim Pollock, a catcher with a .378 batting average, two-thirds of the starting outfield, and a large part of the pitch-

ing staff. The main purpose of the fall season is to appraise the skills of the new ballplayers, but this year Coach Kelly did not receive much cooperation from Mother Nature. The team did get some games played between spells of bad weather, giving the players an opportunity to perform under competitive conditions.

The gaps to be filled are numerous. Kelly, however, is enthusiastic about the upcoming season. Over 130 prospective players participated in the initial try-out. From these, some talented athletes were chosen, and big things are expected of them.

Primary among the Irish concerns is pitching. Coach Kelly puts it into proper perspective: "The key to college baseball is pitching. If you don't have the arms, you don't go anywhere." The leader of the young Irish staff will be senior Don Wolfe. The Fair Lawn, New Jersey, southpaw is counted on to ease the transition of the frosh to the stiff N.C.A.A. competition. Two of the first-year hurlers, Bob Bartlett and Mike Deasey, merited special plaudits from their coach. Kelly looks to them to make significant contributions to the '78 cause.

Much responsibility is also being placed on captain Rick Pullano. The junior shortstop is described by his coach as "everything you would want a leader to be, on as well as off the field." Pullano has proven him-

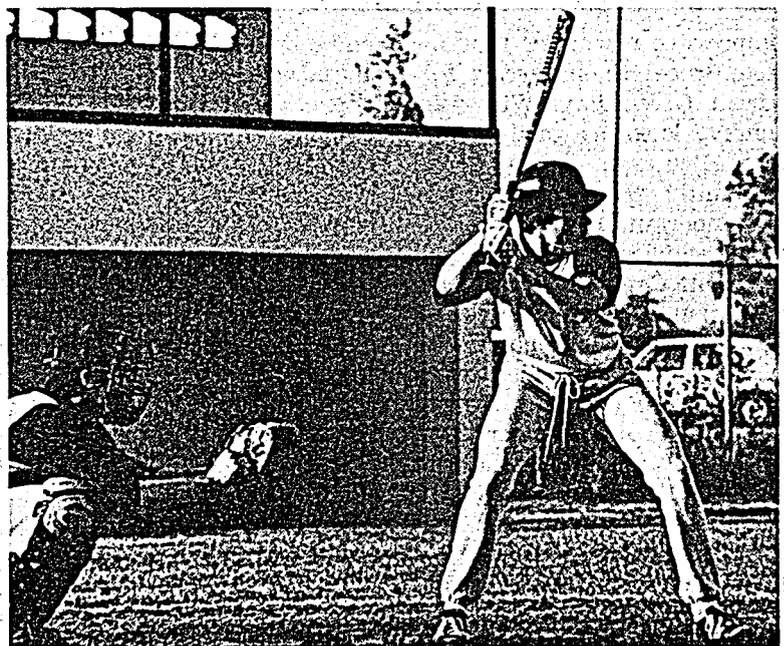
self at the plate, having hit .325 as a rookie and .348 last year.

The colder weather prevents the team from playing baseball, but each athlete participates in a conditioning and skill-sharpening program. They must be ready for the beginning of organized practice in January. Additionally, many of the players participate in intramurals.

March will mark the start of the regular season. The Irish face a tough, demanding, 48-game schedule. The N.D. coach reflects the team's excitement about the spring. Commenting on the team's prospects, Kelly says, "We're not going to overpower anybody. We must put the bat on the ball—keep the ball in play." Defensively, the Irish must better last year's performance. Kelly asserts, "We'll be much improved in the field. It is a fault we recognize and have been actively working to correct."

The N.D. squad will not be deep, and injuries must be avoided if the team is to be successful. The 1977 edition was constantly hampered by poor health. With a scrappy, determined group, Tom Kelly makes no promises. Come good luck or bad, he does pledge, "We'll give it our best shot."

*John Delaney is a senior Rector Assistant in Morrissey Hall. John has written for Scholastic sports since his freshman year.*



Rick Pullano

# Letter to the Editor

Having given up the hope of seeing kings become philosophers, Plato took what he called the second best navigational course, making philosophers kings. Heaven forbid that our professors of philosophy become the rulers of the University. I know, having been a professor for 50 years. Aristotle says that every virtue, that is, proficiency, must be acquired by long habit. Plato did not have to wait for his pupil to teach him that. In his *Republic* he proposes a long curriculum of training prospective governors, with graduated exams, the last of them to be taken at age 50. Even then, only actual performance on the job could be the final test. We professors have not even begun to think of such a curriculum, for our device of training on the job, as members of academic committees, produces very little proficiency. After all, our basic job is research and teaching, not governing. Many of us do become proficient on the job, as scholars or teachers or both. And for us Americans Plato's program looks too totalitarian.

On page 23 of the issue of *Scholastic* of October 7, Edward Goerner is quoted as having pointed out "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." Competent as scholars and teachers, we hope, but by no means also competent as governors. The fact is that we of the professoriat usually feel that a colleague has fallen from grace when he accepts an administrative job, and we welcome him back in the fold when he "steps down," for we feel he is actually stepping up again.

The very serious question is: Why, in our present academic world, can competent scholars and teachers (with rare exceptions) not be competent rulers? The question is serious not only for the university (both private and public) and for the colleges (state or "independent"), but for our entire educational system. In the almost total absence of competent scholarly rule, our schools are run, in the last resort, by politicians and equally incompetent

voters. How many parents have even the mere courage to take a hand in the schools which are supposed to educate their children? And how many are competent judges of schools? With very few exceptions we are all the product of our bureaucratic so-called education, from kindergarten through graduate school.

Why is it then we *cannot* be competent rulers? Where is the fault? To my way of looking, the answer seems simple. The culprit is our departmentalization of so-called higher education.

Not only do our departments not "communicate"; even inside each discipline we build little personal hermitages of specialities. (Again I do not want to be misunderstood. *Specialization* is indispensable. But it cannot really live in *isolation*.)

Socrates long taught us (and we have the gall to tell our students he did) that the unexamined *life* is not worth living. Why then do we not practice what we teach? We ought to keep examining what the real *life* of a university is.

Coercion simply does not work, in the university as little as in kindergarten. But a scholarly academic prime minister should keep coaxing the departments to talk with one another. And we should remember (or if we cannot, we should learn) that it is not any so-called philosophical fashion current in a given age, but rather philosophical reflection and examination which, in all ages, has been the root of every new discovery.

What is more, and more important yet, we should remember that for Aristotle the *first philosophy* was theology. I know that for "modern" ears that sounds harsh, and the current taste is not likely to let us swallow so bitter a pill. Nor do I propose swallowing without chewing and tasting. The mind is not a stomach which works unconsciously unless in some trouble. I do not deny the importance of our unconscious that sometimes makes us wake up in the middle of the night with a solution or the key to a solution of a bothering problem. Yet learning in the scholarly sense means to bring things into the open light

of clear thinking, which also means comparing. What did Aristotle mean by theology? And what does Hegel mean when he says, "God is the only topic of philosophy," and "when philosophy expounds religion, it expounds itself, and as it expounds itself it expounds religion" (XI, 5 and 15)?

The hermits endeavored to focus their mind on God alone. They have no *polis* in which to learn how to govern. Some of them may have cultivated a small vegetable garden on the side. But most of them had to get their livelihood from pious people who brought them food. When we turn our academic departments into hermitages or small cloisters for the elect, we are still living in the flesh and must get our livelihood from our contemporaries. Within their lights and with their good will they do provide, be it in the form of donations to private institutions or in the form of taxes appropriated by legislatures. And he who pays the piper can call the tune. Public institutions are lucky that it is not the voting booth which determines how much money should go to such an effete subject as philosophy. The voters who would grant any money for theology are by far in the minority, even among church people. The public institutions face only the problem how to pressure the legislators. There is a similar authority that determines where money is to go in private institutions whose trustees in power are not elected at large but still subtly controlled by the sources of donations.

Legally we have no recourse from these cultural conditions. However, since we are not yet completely totalitarian, we students and professors are still at liberty to get out of our hermit shells and talk with one another, not so much merely between departments but more realistically between disciplines. That discussion will not only pave the way for an intelligent inner structure of the university but for our own learning of the true art of politics. Then we may yet become competent rulers of the university "of letters." It will furnish the *form* that can soundly govern the entire *politeia* or commonwealth.

Fritz Marti  
Professor Emeritus  
Southern Illinois University

# The Last Word

by Kathleen McElroy

In September, 1867, *Scholastic's* forerunner, known then as *The Scholastic Year*, included a full listing of Notre Dame students in its first issue. New arrivals were published regularly so that parents might know whether or not their children had "loitered on the way." Today, with an enrollment far exceeding the 500 students of 1867, this practice seems somewhat impractical.

At the time, *The Scholastic Year's* aim was to spread Notre Dame's reputation to "places where our name is not yet a familiar household word." Time and circumstances have changed the tone of this challenge, but there is still the need to ask ourselves whether *we* have loitered along the way.

I thought we might characterize the symptoms of our growth by examining some of the more recent



chapters of Notre Dame history. The presence of three years' worth of *Scholastic* editors on campus for U.S.C. weekend inspired me to recall a few of the golden moments of Last Word history, and to see how their messages relate to our current concerns.

Perhaps one of the more familiar themes dates back to Jim Gresser's ('75) column requesting that students refrain from walking on the grass. This is a cause which still deserves attention and is particularly relevant in view of the recent disagreement over the lot of University groundskeepers. In a cowardly attempt to avoid controversy, I turned to John Phelan's ('77) Last Word concerning the value of admitting our loneliness in the haven of local bars. The image of staring into the bottom of a glass of draft beer, however, brings to mind another sore point of current interest. It is difficult to see one's reflection in the dark regions of an aluminum can. In Sally Stanton's ('76) columns I found consolation. Although it's too late to draw on her discussion of Halloween's ghosts and goblins, we can anticipate contemplating Easter's jelly beans without forcing readers to choose sides.

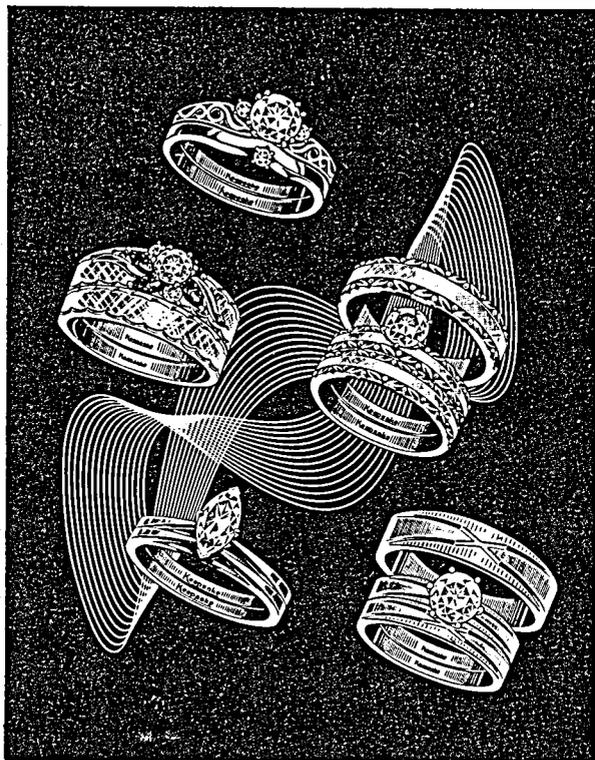
Even a casual reference to past years shows that although the context of our causes changes, there will always be new material to satisfy the dual ambition of recognizing the past and moving into the future. The infiltration of recent alumni during the USC weekend brought the realization that our most dramatic change of context will come when we join the ranks of graduates. It is inevitable that most of us will someday be looking through the rear-view mirror and exercising that prized prerogative of selective memory. A convenient amnesia, of sorts.

Perhaps the best way to smooth the transition to "contributing alumni" is to start considering ourselves "contributing undergraduates." Feeling that we own a piece of the Rock is not nearly so important in the long run as recognizing those things which have come to own us. Asserting our individuality in the present, coming into our "own," is a way of guaranteeing that we will take something away from here that will not be forgotten.

We identify with a tradition by choosing the way in which we want to belong here and the way in which we want to remember belonging here. The tradition we own in common is complemented by our own investments in growth and education. There is much to be said for personal posterity.

In Samuel Beckett's drama, *Waiting for Godot*, the characters comment on their activities which they claim give them an impression of their existence. After one episode Vladimir says, "That passed the time." Estrogen supplies the astute, but not very comforting reply, "It would have passed in any case." In any case, the time will pass, whether you're waiting for graduation, a change in Indiana drinking laws, or Godot.

It's time to post the "No Loitering" signs.



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