

SCHEASTIC

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i.e.

But the Gods, taking pity on mankind, born to work, laid down the succession of recurring Feasts to restore them from their fatigue, and gave them the Muses, and Apollo their leader, and Dionysus, as companions in their Feasts, so that nourishing themselves in festive companionship with the Gods, they should again stand upright and erect.

Weekends then, according to Plato, are not necessarily made for Michelob. The foundations of Western civilization (drum roll, please) rest unarguably on a notion of leisure without which culture could not flourish. Yet an ancient, robed Greek roaming South Quad on a Saturday night would hardly be persuaded to hop in his chariot (easily identifiable in the deserted D-6 lot) for Campus View and a few brewskies without first checking out the *Ambrosiana* exhibit at the Snite.

Now you might call this Hellenist a nerd, but in actuality our Athenian friend is merely following the dictates of his ancient understanding of the weekend, far removed from the rituals of leisure we practice here after a pressure-cooker week. If we climb up to the attic of Western history, where our culture's greatest treasures sit in a serene and spidery silence, we may discover that dusting off our linguistic heirlooms is at least a worthy Saturday afternoon diversion.

Leisure in Greek is *skole* and in Latin, *scola*, which translates into English as (you guessed it) *school*. This is not merely semantics, however. Technically, students study; and they generally do that in school. Thus, the etymology of the word that forms the very underpinnings of our common existence here as students of Notre Dame and St. Mary's points perhaps unexpectedly, yet like the dance of the bees around their honey, to our own sweet nectar called leisure.

If you have just crammed down 309 German verbs, Einstein's explanation of $E = MC^2$, and a 281-page analysis of *War and Peace* in terms of the Hegelian dialectic, you may find all this talk of an association between school and leisure hard to swallow. Actually, so would Aristotle. This Greek champion of balance and moderation never fails with his maxims to express a cool-headed realist's approach to life. "We are unleisurely in order to have leisure," he says, reminding us that as beings

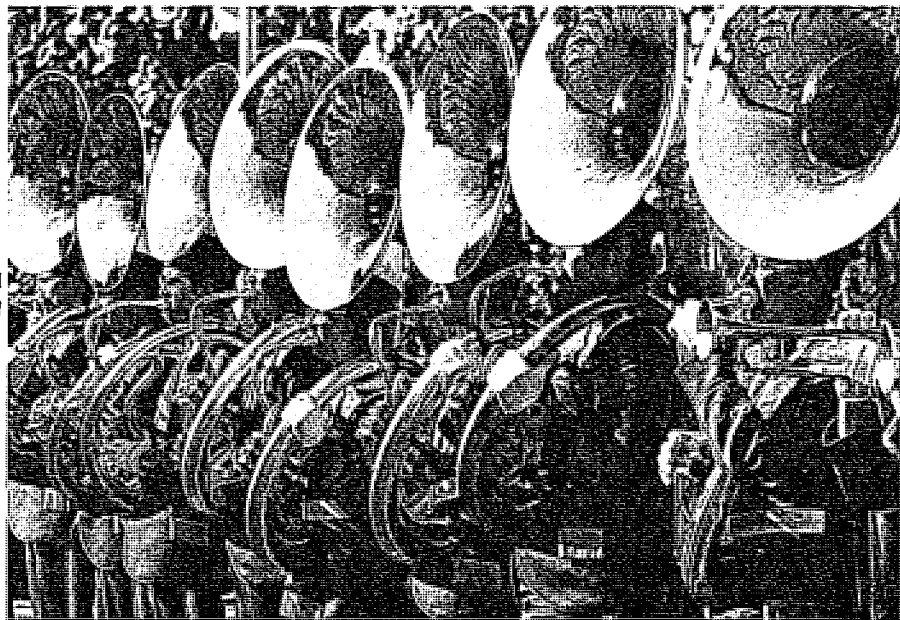


with intellects we must never allow the toil and moil of our daily activities to enslave us to an unimaginative lifestyle that is the antithesis of a Greek's pursuit of leisure.

The unprecedented flourishing of the arts in the Golden Age of Athens liberally bestowed upon the table of Western civilization a cornucopia of culture. The Greeks found their feast of ideas, poetry, sculpture, and music fit food for the gods, and offered this ambrosia as nourishment of a person's divine impulse to create. The ancient Greeks, then, ideally, in time of leisure celebrated through the arts of the body and mind, the genius of humanity. Michelob had little to do with it, per se. Weekends are made for leisure.

Kathleen McGarvey
Editor-in-Chief

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Volume 126, Number 1



OCTOBER

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The magazine is represented for national advertising by National Educational Advertising Services and CASS Student Advertising, Inc. Published monthly 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 \$9.00 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*.

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Are you up late in the evenings wrestling with the issues of the day, and the controversies of this campus? *Scholastic* listens to and prints the opinions of you, the reader. Put ink to paper and write the Editor of the *Scholastic*, LaFortune Student Center, Notre Dame. Consider it an investment in a good night's sleep.

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On the Cover:

SAINT JOHN THE BAPTIST IN THE WILDERNESS
by Bernardino Campi
Pen and brown wash, white lead on ochre prepared paper.

The Snite Museum of Art

THE BLAIR QUARTET

ANDRE KERTESZ: Form and Feeling

O'Shaughnessy Galleries through October 21, 1984

The exhibit will feature eighty-eight of Kertesz' most impressive photographs taken in the years 1914-1972. The prints are currently on loan from the Hallmark Photographic Collection in Kansas City.

Sunday, November 4, 4:00 p.m.

The Blair Quartet is in residence at Blair School of Music, Vanderbilt University, where its members serve as artist-faculty. In addition to string quartets, the Blair Quartet will perform a sextet with Notre Dame faculty members Laura Klugherz and Karen Buranskas.

*DR. MARJORIE SCHREIBER KINSEY: "Realism," a lecture

Annenberg Auditorium
October 11, 1984
8:00 p.m.

*STEPHEN B. SPIRO: "Abstraction," a lecture

Annenberg Auditorium
October 18, 1984
7:30 p.m.

*PROF. ROBERT LEADER: "Expressionism," a lecture

Annenberg Auditorium
November 1, 1984

*There will be a \$2.00 charge for nonmembers and a \$1.00 charge for Friends and students.

ROBERT ARNESON: Masks and Portraits

O'Shaughnessy Galleries through October 28, 1984

"Masks and Portraits" is an exhibition of thirty sculptures, drawings and prints by Robert Arneson, a ceramic sculptor who has only recently expanded his repertoire to include the arts of Drawing and Printmaking. All thirty pieces on display are self-portraits, humorous perspectives of the artist's own image. This showing will emphasize the diversity and humor of the artist in dealing with his own image in such varied media as clay and printmaking.

JOHN SINGER SARGENT: Drawings from the Corcoran Gallery

The Victor Higgins Gallery of American Art through November 4, 1984

"Drawings from the Corcoran Gallery" is an important exhibition of drawings and watercolors by one of America's most significant artists of the nineteenth century. This exhibition will feature some sixty works on paper from the large collection deposited at the Corcoran by the artist's sisters.



CALENDAR

STUDENT COMPOSERS' COMPETITION

Deadline: February 15, 1985

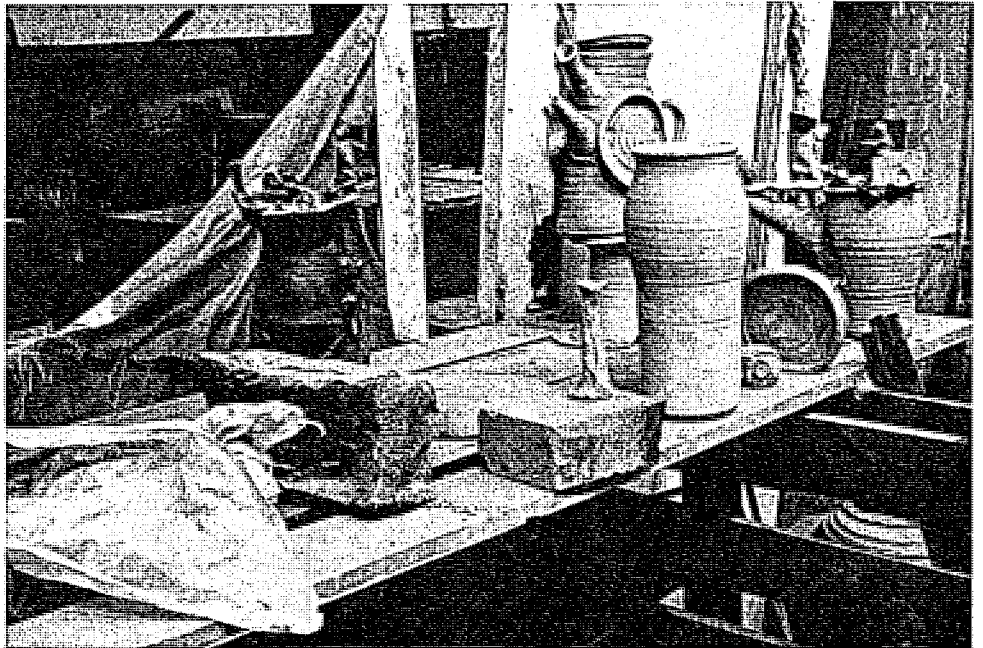
Broadcast Music, Inc.—the largest music licensing organization in the world—is sponsoring the 33rd Annual Awards to Student Composers competition and promises to award a total of \$15,000 to young composers under twenty-six years of age. The contest is designed to encourage young composers in the creation of concert music and, through the cash awards granted, to aid in the continuation of their musical education. These prizes, which vary from \$500 to \$2,500, will be awarded at the discretion of a final judging panel, and to date, 297 students, ranging in age from eight to twenty-five years, have received BMI awards.

The contest is open to students who are permanent residents or citizens of the Western Hemisphere (including North, Central and South American countries and the Caribbean Island nations) and who are enrolled in accredited secondary schools, colleges or conservatories or are engaged in private study with recognized and established teachers anywhere in the world.

EXHIBITION: ALL ARTISTS

Deadline: October 20, 1984

All resident artists in the U.S. are invited to submit original oil, acrylic, watercolor, drawing, mixed media and flat collage works for The Society for the Four Arts exhibit, running from November 30 to December 30, 1984. Cash prizes of \$2,000, \$1,500, (3) \$1,000 and (2) \$500 will be awarded. Entries must be as recent as January, 1983, and slides and graphics other than drawings are ineligible.



NATIONAL DRAWING '85

Deadline: December 1, 1984

The Trenton State College Art Department has made a minimum of \$3,000 available in purchase prizes for artists living in the United States, eighteen years and up. "National Drawing '85" will initially be juried using slide transparencies of the artists' drawings, and selected finalists will be asked to send their actual work in. Drawings in any medium are eligible with no limitations concerning color, surface or materials.

PRINTS & DRAWINGS

Deadline: October 31, 1984

All living artists are invited to submit original prints and drawings on paper to the Clemson National Print and Drawing Exhibition, sponsored by Clemson University. Monoprints are also allowed to compete, but no photography will be accepted. \$2,500 is available in purchase prizes for selected finalists. Initial submissions are requested in 2x2 slide form.

ARTISTS & PHOTOGRAPHERS

Deadline: October 31, 1984

Postcard Collector magazine is looking for original, unpublished two-dimensional designs for postcards. Twelve winners will be selected, winning \$25 and 500 free postcards of their winning design. All ages may submit.

CLAY & PAPER SHOW

Deadline: November 18, 1984

Artists over eighteen years of age and living within a 500-mile radius of Ames, Iowa, are invited to submit works in clay (including pottery and sculpture), prints, photographs, drawings and watercolors to The Octagon's Clay and Paper Show. Works in which paper is used as a medium are not allowed to compete. All work submitted must be original and completed after September 1, 1983. Prizes range from \$100 to \$200 in five categories, and a special Student Award in Photography will be presented to encourage young people who show promise of future accomplishment in the art of Photography.

FESTIVAL OF THE ARTS

Deadline: October 26, 1984

Original works executed after 1983 are eligible to compete at the "Images '85" Festival of the Arts in New Smyrna Beach, Florida. Crafts, graphics, painting, photography and sculpture will claim the fifty available awards, starting at a peak of \$1,250.

ST. MARY'S ART EXHIBITION

Deadline: October 29-November 6, 1984

Painting, drawing, sculpture, printmaking, photography and fibers are all eligible media for the 1984 St. Mary's College Graduate and Undergraduate Student Art Exhibition. Participants must be enrolled in a college or university within a 100-mile radius of South Bend. Awards will be based on the number of selected winners and will be granted at the discretion of the juror. Sales will be encouraged, and no commission will be charged by St. Mary's.

FOR MORE INFORMATION, CONTACT SCHOLASTIC.

The Founding Sisters of SMC

by Anne Gallagher

Women at Saint Mary's College are usually very proud of the historical atmosphere in which they are being educated. The old stone buildings, the tree-lined drive, and even that all-encompassing, nebulous phrase, "the Saint Mary's Tradition," promote a heart-swelling response for many Saint Mary's women. Yet, although most of the students can accurately guess the year our college was founded, many have very little insight into the role the Sisters of the Holy Cross have had in developing this institution. Prior to writing this article, I held the archaic belief that the founding Sisters were a quaint group of women in long habits who founded a successful school on the Indiana prairie . . . and that was it. I have since come to realize how wrong I was in forming that opinion. Since their founding in 1841 by Father Basil Anthony Marie Moreau in LeMans, France, they have been actively involved in teaching, building hospitals and schools, and doing service and peace work in a very spiritual and community-oriented way. Right from the very beginning, the Sisters have been very active in missionary work, starting out in the United States in 1843, and today working in over 10 different countries.

Saint Mary's, or at least an institution like it, was an integral part of the development of the order in the United States right from the start. When the first four sisters arrived from France in 1843, their duty was to walk the four miles from their Bertrand, Michigan, home to Fr. Edward Sorin's rural mission, Notre Dame du Lac, and do the washing for the priests and boarders. However, it wasn't but a year later that the sisters opened their first school, Saint Mary's Academy, in Bertrand to answer to the growing need for education in the area. For twelve years, until the school moved to its location today, the sisters instructed both the white and Indian children of the area, orphans and deaf-mutes.

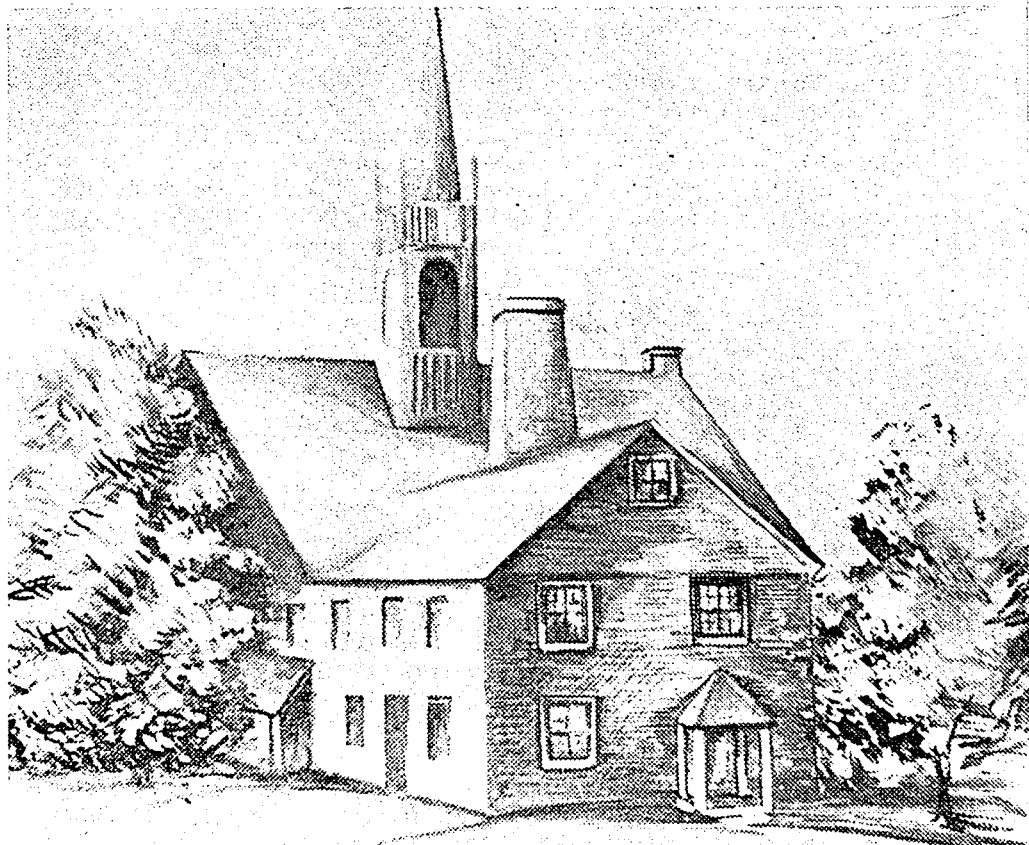
The order gained both a spiritual and intellectual leader with the addition of Eliza Gillespie to the community. On December 24, 1853, she made her perpetual vows and became Sister Angela, the first American directress of Saint Mary's Academy. Originally intending to join the Sisters of Mercy in Chicago, Eliza and her mother stopped

to visit her brother Neal who was studying for the priesthood at Notre Dame. It was there she met Father Sorin, who, upon meeting her, exclaimed, "You are the one I have been praying for." It is recorded that Eliza coldly resisted all of Fr. Sorin's urgings for her to enter the Holy Cross order, yet, when it came time for her to leave, Eliza turned to him and begged permission to join the order. Under Sister Angela, later Mother Angela, the order grew in size, and Saint Mary's of the Immaculate Conception acquired a new home and a College charter. During the Civil War years, she delicately maintained a school which housed many Southern sympathizers, including General Sherman's daughter Minnie. It was also under her guidance that the sisters spread out as Civil War nurses in Illinois, Missouri, Tennessee, and Kentucky, and became known in 1862 as the forerunners of the Navy Nurse Corps.

Mother Angela was directress from 1853-1870, and again in 1886-1887. During those years, she wrote a number of readers, spellers and general texts for students. She also encouraged writing on the collegiate level by establishing in 1867 a Saint Mary's column in *The Notre Dame Scholastic Year*, today known as *Scholastic Magazine*.

In 1889, following the death of Mother

Angela, the close linkage between the Sisters and the priests and brothers of the Holy Cross was severed. The Sisters, following an order from Rome, became constitutionally independent of the priests and brothers, closed the sisters' house at Notre Dame, and the novitiate and scholasticate were lengthened. While this separation placed a temporary strain on the Order, it allowed for great progress within the community. Coordinating this progress at Saint Mary's College was Mother Pauline, daughter of Irish immigrants, who received the habit in 1879. Formerly a music teacher, Mother Pauline accepted the position as directress and added a new dimension to education at Saint Mary's. She introduced a one-year, postgraduate program which enabled students to obtain a degree in her area of concentration. By increasing the quality of the staff and supplies in the art department, Saint Mary's became known as an art center, and culturally, the years 1903-1905 were marked with lectures by William Butler Yeats, William Howard Taft and Henry James. With an eye open for the future she opened St. Joseph infirmary (1901, no longer in use), Holy Cross Hall (1903), and LeMans Hall (1925). Also during Sister Pauline's years, Saint Mary's Academy became Saint Mary's College, and was accredited as an institution of



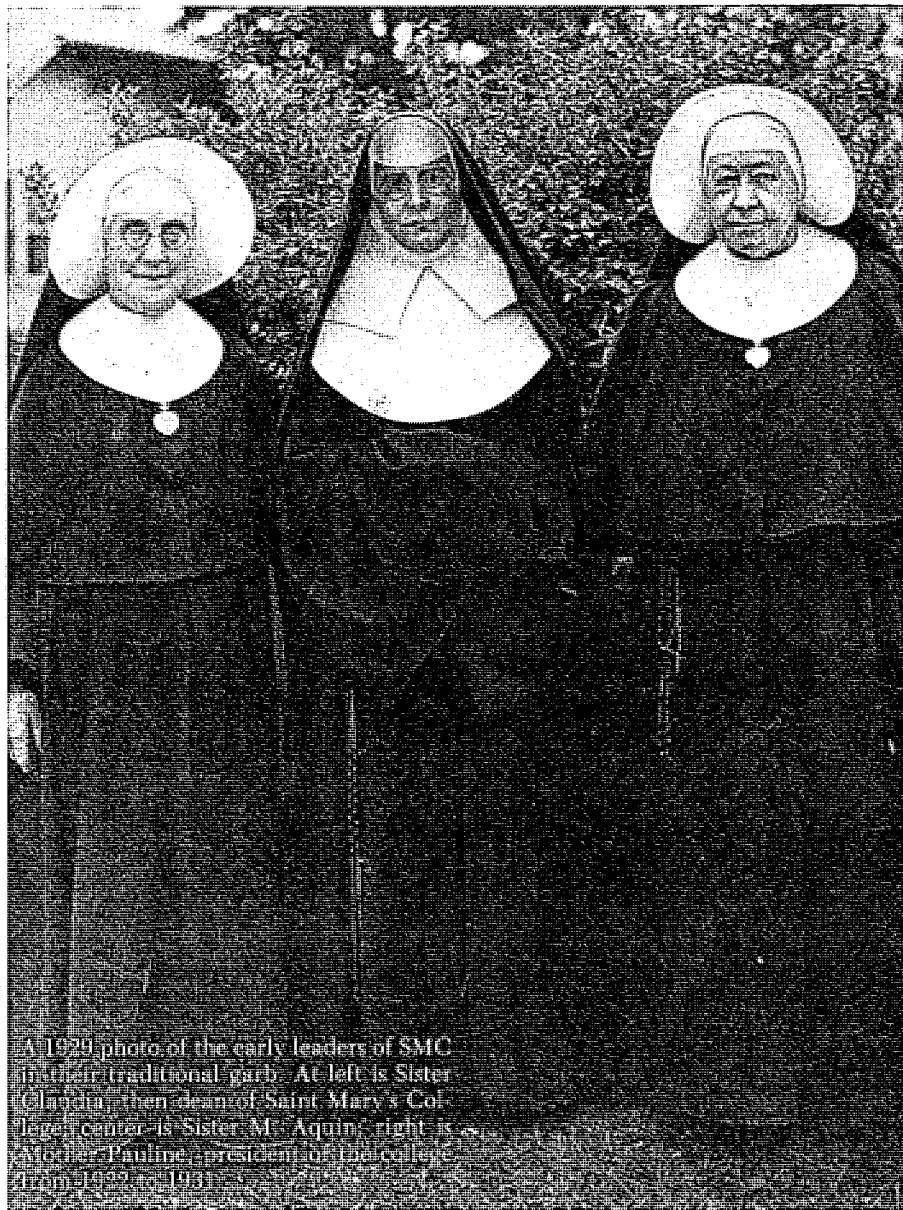
The Church of Saint Mary of the Immaculate Conception as it looked in 1855

"Each of us is called to some vocation in life; we each respond to it differently. I became a Sister because I wanted that sense of community, and to work with other people that shared a common belief. I am a Sister also because I am privileged to be with people in their life moments, because I am Pat McCabe, Sister, mixed up in a life situation."

*Sister Pat McCabe,
Vocations Director
Sisters of the Holy Cross*

higher learning in 1922. Her years were also years of social growth for the students, although this did not happen until the later years of Mother Pauline's term. Prior to 1920, men were not allowed to take part in the social affairs at Saint Mary's; only brothers or cousins of the girls were permitted to visit the campus. In 1919, when Saint Mary's students for the first time attended a Notre Dame football game, it is maintained that they were very well chaperoned, and in the following year in reward for a highly profitable spring bazaar, the students were allowed to ask a Notre Dame man to the first male-attended dance.

After thirty-six years as an administrator, Mother Pauline retired in 1931, leaving behind her a college known for its general excellence. That was also a year that would bring great changes not only to Saint Mary's but to the Order as a whole. The General Chapter of 1931 divided the large United States community up into three Provinces, Eastern, Midwestern and Western so that each sector could better govern itself. Changes were in the air for Saint Mary's too, for in 1936 Sister M. Madeleva Wolff was made the third president of the college. During her thirty-five years in office, Sr. Madeleva earned a distinguished reputation for herself and her community through her accomplishments, her writings, and her vibrant personality and intellect. As a former Saint Mary's student, she had found many of the strict rules "foolish," but the classes, especially in the humanities, she found stimulating. It seems she kept this in mind for during her administration, social events flourished, and the Christian Culture program (later Humanistic Studies), Nursing and the Graduate School of Sacred Theology came into existence on account of her persistence. New buildings were erected to meet with the growing enroll-



A 1939 photo of the early leaders of SMC in their traditional garb. At left is Sister Glancia, then dean of Saint Mary's College; center is Sister M. Aquin; right is Mother Pauline, president of the college from 1922 to 1931.

ment and the changing times: the Centennial Library (1941, now the Haggard College Center), Reidinger House (1939), O'Laughlin Auditorium, and the Moreau Fine Arts Center (1955), and the Science Building (1954).

Perhaps Sister Madeleva's greatest gift to the College and her Order was herself. As a poet and critic of international acclaim, her renown brought many highly acclaimed artists and scholars to Saint Mary's, including Helen Hayes and Christopher Dawson. Her commitment to quality education for women is reflected in her addresses and lectures to the women at the college which emphasized quality. This same commitment can also be recognized in the often painful, but necessary changes that took place at Saint Mary's during the years of Sister Madeleva's presidency. For example, in 1936, her first term in office, there were 300 students, and a faculty of 21 sisters, 2 priests, and 2 lay people. In her final

year, there was an enrollment of over 1,100, and a faculty of 50 sisters and priests, and 72 members of the laity. Although even from Mother Angela's day there had been lay people on the staff, the increasing enrollment and growing demands upon the sisters made it necessary to look outside the community for teachers.

The years 1966-1973 were crucial years for the Holy Cross community as a whole; many of the numerous schools and colleges they had set up during the 1920's and '30's closed, and these post-Vatican II years found the sisters reevaluating their position in respect to the secular world. This personal study has led the sisters on a community-wide branching out into ministries they have never, or only been faintly associated with. While many sisters are still operating in the traditional roles as teachers or nurses, a few are doing something completely new. Sister Joan

History of the Holy Cross Brothers

by Kevin Herbert

A community is composed of a multitude of smaller communities, each of which contributes to the integration of ideas and values within that community. Notre Dame is no exception. Students, faculty, and religious come together to explore and learn about facts and issues concerning our world.

One of the smaller communities at Notre Dame is the Brothers of Holy Cross. From their humble beginnings in France, the Brothers have extended their influence across the globe, touching Notre Dame in the process.

The Brothers of Holy Cross were founded by Father James Du Jaire as the Brothers of Saint Joseph in 1820. Du Jaire formed Saint Joseph to teach in the private schools of France after the French Revolution. The community prospered and grew rapidly. Then, in 1838, the Brothers of Saint Joseph merged with a small group of priests to form the Congregation of Holy Cross. At this point, the Congregation numbered only six priests and 34 brothers.

In 1840, Holy Cross decided to send missionaries to America, particularly to the Midwest. These missionaries opened an orphanage in Indiana in the early 1840's. In 1842, six brothers and Father Sorin founded the University of Notre Dame. One of these brothers, Charles Harding, had received a fine education in engineering, and proved invaluable as the early architect of the University.

Since its formation in 1838, Holy Cross has grown from a community of 40 to its current standing of over 2300. The Congregation has missionaries all over the world in such countries as Bangladesh, Brazil, Uganda, Tanzania, Liberia, Ghana, Italy, Canada, and Mexico.

For over 100 years Holy Cross remained only one society until, in 1948, it became so large that it had to split and form two societies, each with its own provinces (districts) and provincial administration but both under the same superior in Rome.

In America, the Congregation of Holy Cross is divided into three sections or provinces: the eastern, midwestern, and southwestern. Each province elects its own Provincial leader at a General Chapter meeting held every six years. The General Chapter, which is comprised of all the members of the province, also elects counselors to aid the Provincial leader. The administrative branch of each province consists of a Provincial leader and counselors, each elected by the entire congregation of the province and a few other counselors appointed by the elected Provincial leader.

The leader of the entire congregation, of all of Holy Cross, is elected every seven years at a meeting of delegates selected by each province. The current leader of Holy Cross, called the superior general, is Father Barrosse. His headquarters are in Rome.

According to Brother Dave Baltrinic, vocation director of Holy Cross, midwestern province, the three major

components of the Congregation of Holy Cross are a life of prayer, life of community and a life of service. The life of prayer consists of reflection, meditation upon the scriptures, the recitation of the office, and participation of Mass and periodic retreats. The basis of Holy Cross community living is forgiveness, understanding, and respect for others. The Holy Cross life of service takes them into such areas as education, social work, health care, overseas work, trades, and parish hospital ministry.

Other than Notre Dame, the Congregation of Holy Cross runs several other schools including 11 high schools in the Midwest, a few of these being homes for delinquent boys.

From its humble beginnings as Brothers of Saint Joseph in France in 1820, to its worldwide standing today as Holy Cross, with missionaries around the globe, the Congregation of Holy Cross has served their fellow man with untiring charity and love.

One man who exemplifies this charity and love for mankind was a Holy Cross Brother named Brother Andre. Andre, among his many altruistic deeds, spent time at Notre Dame working with the poor and downtrodden. Andre died in 1939 and was beatified by Pope John Paul II in 1982, his canonization is expected within two years.

Brother Andre is a sterling example of the type of deeds the Congregation of Holy Cross is performing around the globe and has been performing for well over 100 years.

Upjohn is running the El Poverello House in Fresno, CA, an outreach program which provides direct services to the poor. Sister Kathleen Moroney is a lawyer for the community, specializing in wills and corporate matters, and Sisters Rachel Callahan and Joy O'Grady are counseling psychologists with private practices. Other sisters are functioning as parish coordinators, community organizers, and in full-time jail ministry. Overseas, they are working in Bangladesh helping women gain income and self-assertiveness, and in Uganda, Peru and Bolivia, combating poverty and educating the people. Sisters Marie Bush and Lenora have been bringing Bengali babies over to the United States to be adopted, skirting the international red tape, and providing the 20 babies with new homes. Sister Maryanne O'Neill has recently returned from El Salvador where, because of her knowledge on Central America and her fluency in Spanish,

she was needed by Catholic Relief Services to evaluate the necessity of volunteers and how they might help with the displaced people of that country.

Right here in South Bend, the sisters are living new lifestyles. Sisters Elena and Veronica have moved into Holy Cross Hall; Sister Pat McCabe is living on the lively 5th floor of Regina Hall. Sister Mary Louise Gude, a French teacher at the College, lives at the University of Notre Dame where she is Assistant Rector of Breen-Phillips Hall. Although it was a big shift for Sister Karol Jackowski to move off campus alone, the former chairwoman of Saint Mary's English Department, Sister Eva Hooker, has made even a bigger move off campus . . . to Saint John's University, in Collegeville, MN, where she is academic vice-president.

Lifestyles, vacations, and even attitudes have come a long way from the days of the initial founding. This past summer, at the meeting of the General

Chapter, the Sisters of the Holy Cross from all around the United States put down in word their goals for today and the future. These ends can only be met by increasing their communication and work with the laity, striving for peace in every level of life, respecting and encouraging every cultural level of the apostolate, and becoming especially committed to working for the poor and deprived. These principles are to be the guiding and motivating factors for all the present-day Sisters of the Holy Cross. While these guidelines clearly indicate a broadening of their definition of education, they do not mean the Holy Cross Sisters will be leaving Saint Mary's College in the background. They do point out, though, that the Sisters are merely answering the same call they did in 1844 when they opened Saint Mary's Academy—to educate people in a manner most befitting to the challenges of the time and the Christian vision of life.

Is Anatomy Destiny?

by Anne Blakey

That the theories of Sigmund Freud have a profound influence on the way we view ourselves and each other is widely accepted. We all admit to making Freudian slips when we speak and all laugh at sexual innuendoes. What is not so widely understood, often, is exactly what Freud said about this or that particular aspect of our psyches. Even beyond that ignorance is the more vital question of validity. Are the ideas we accept implicitly valid? Two of the most well-known quotations of Freud bring the importance of these questions to light. Concerning the female sex, Freud remarked "anatomy is destiny" and proceeded to ask, "What do women want?" What exactly did Freud mean by these remarks? How did he view women in contrast with men? How should we react to his opinions about the female psychology? What sort of legacy

does his understanding of women leave us for today?

The Oedipus complex theory is Freud's explanation of both male and female sexuality. Put simply, both young boys and girls love their mother and consequently feel a jealous hatred for their father. The boy matures by learning to assert his masculinity in overcoming this complex. He learns to assert his own authority and become a strong father figure in his own right. The girl, on the other hand, does not learn to surmount the fear of castration and thus forms a strong superego. In Freud's theory, the girl must come to terms with the phenomenon known as penis envy. When she discovers that she is, in effect, already castrated and that she can't have her mother the way her father does, she has to learn to transfer her love to her father. She must reject her masculinity after trying to reject femininity. She must model herself after her mother. Since she has no penis, she must, according to Freud, learn to be passive and submissive.

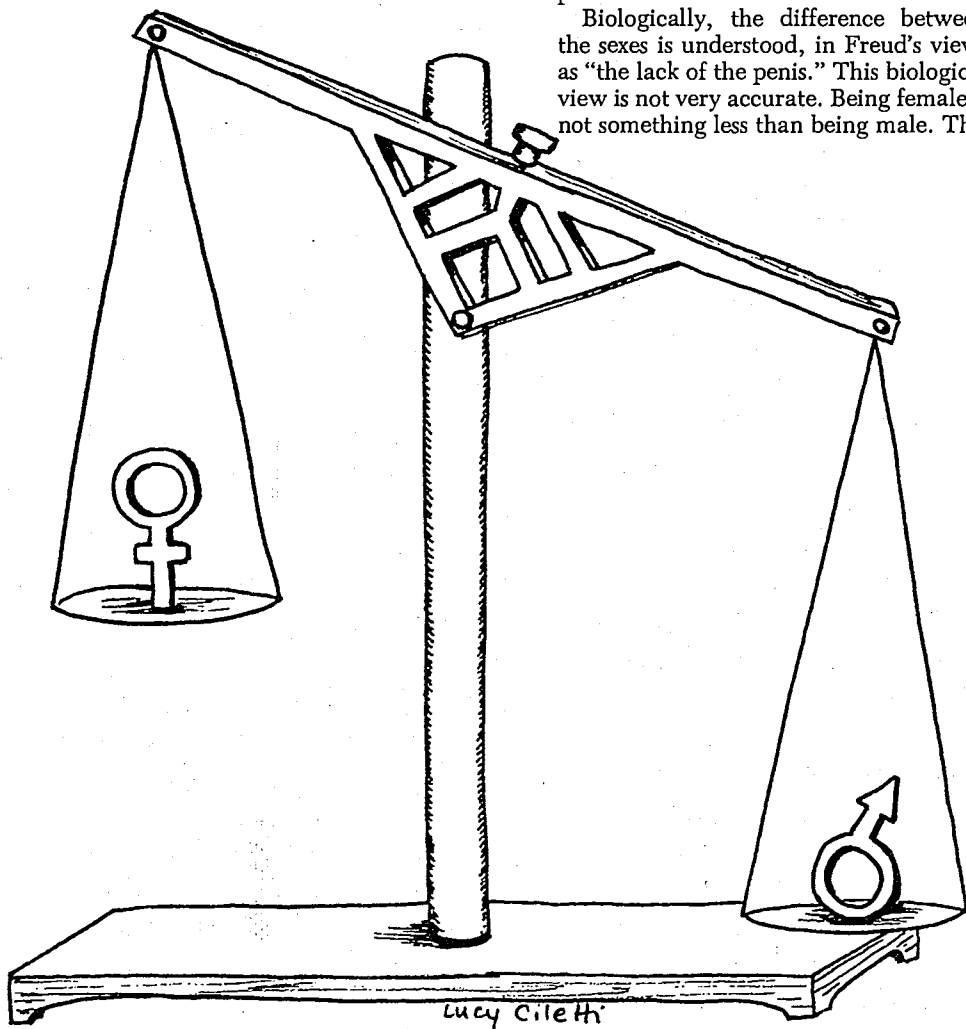
Biologically, the difference between the sexes is understood, in Freud's view, as "the lack of the penis." This biological view is not very accurate. Being female is not something less than being male. This

inadequate understanding of the difference between males and females leads to an inadequate understanding of men and women, for it suggests that in the minds of all of us woman is defined in terms of what she lacks compared to man. This simplistic, one-sided view of woman then naturally forces upon Freud a similarly incomplete view of the psyche of women. If woman is for Freud an imperfect man, then he must see her relationship to her father as one of hopeless idol-worship which does not allow a strong feminine character.

There is clearly some problem with accepting these attitudes without some sort of serious reevaluation. The general opinion of women in Freud's time must be taken into account as an influence on his scientific theories. At the turn of the century, the collective judgment regarding women of science, jurisprudence and theology was one of alleged inferiority.

Women were tied physically to their reproductive organs. Any expenditure of energy, other than for wifely or maternal duties, would sap strength from the already weak woman and were thus severely discouraged. The woman had no individual legal identity, no personal property rights—not even rights over her children or her own body. She was considered a more moral and pure being in some respects but she was meant only to be a gentle guide to man and not a real power on her own. Even aside from Freud's personal biases, one must recognize the influence of these societal attitudes upon his writing.

Freud's theories concerning women have been fundamentally challenged recently by the former Project Director of the Sigmund Freud Archives Jeffrey Moussaieff Masson. Masson's book *The Assault on Truth; Freud's Suppression of the Seduction Theory* explains that before finally deciding upon the Oedipus complex theory, Freud had formulated a seduction theory to explain hysteria in women and children. The seduction theory pointed to actual sexual abuse during childhood as the original cause of hysteria. Masson purports that Freud never really rejected or disproved this theory, rather that he suppressed it because of social and professional pressures. The seduction theory assumed that the traumas reported by hysterical patients were real events and, by in-



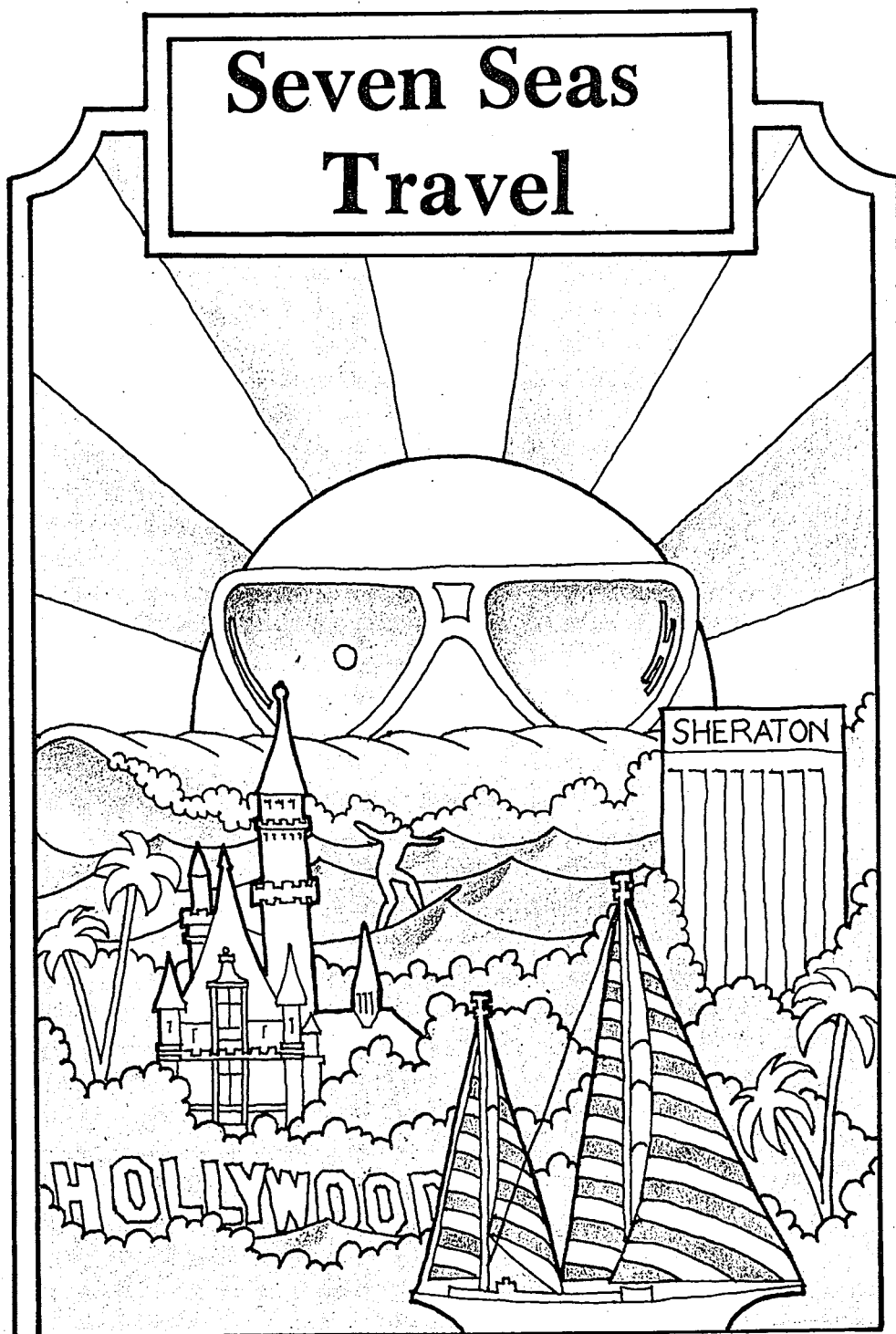
"Freud's theory suggests that in the minds of all of us, woman is defined in terms of what she lacks compared to man."

ference, then implicated many adults of sexually abusing children. The Oedipal theory would explain hysteria in adults as unresolved fantasies of their infantile sexuality more than as resulting from memories of factual incidents. Masson's book, therefore, directly questions the validity of the whole field of psychoanalysis which springs from the analysis of a subconscious fantasy life and psychological symbols.

Masson points out that Freud had positive evidence of the scope of child abuse that would have warranted his continuing to explore the seduction theory's validity. In the course of his medical studies, Freud came in contact with the cadavers of abused children and he knew doctors who testified to the great numbers of abused children that came through the Paris morgue. Among the traumatized, hysterical patients that Freud dealt with, the percentage of those abused was most likely much higher than the average. It is all the more imperative, then, that the seduction theory is given special attention. Finally, the distinction between reality and fantasy is a vital one for the same reasons. Because of the adoption of the Oedipus complex theory psychical reality, fantasy, rather than historical reality, became the object of analytical inquiry. Some of the questions being asked today, by feminists in particular, center on the implications Freudian psychology has on the issue of female veracity and trustworthiness. Sexual abuse is only recently being discussed openly. Care should be taken in what theories of Freud that we choose to believe and which we choose to reject.

The controversy over Masson's claims has yet to die down. Freud's influence over our culture, professional or popular, is enormous. So we must realize that he and his followers have given a significant theoretic rationale to the belief in psychological differences between the sexes and have furnished an intellectual justification for the subordination of women. In his age, any assertion on the part of females for equality was seen as stemming from penis envy or other emotional problems. The legacy that he has left us should not be blindly and wholeheartedly accepted. His understanding of women would indeed warrant his asking, "What do women want?" He clearly has no grip on the physical or psychological makeup of women.

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Women in Economics: A Short-Run Analysis

by John Hines

"An Historic Choice" was what *Time* magazine labelled the selection of Rep. Geraldine Ferraro as the nation's first woman Vice Presidential candidate. For the first time in the nation's history, the underrepresented woman majority of the United States' 230-odd million people has the long overdue opportunity of debating the pluses and minuses of a woman Vice Presidential candidate.

As the presence of women in positions of political prominence increases, one might do well to examine the prominence of women in less conspicuous fields of endeavor as well. It might be worth noting, for example, whether or not the different point of view of women economists (if indeed they have a different point of view from male economists) has affected the direction of the field at all.

Asst. Prof. of Economics at Notre Dame, Teresa Ghilarducci believes that women have affected the direction of the field significantly, "... and not because of any differences between the psychology of men and women. It has to do with the kinds of economic research the first women were doing which affects the kind of economics they are doing today. Some of the first women economists were involved in consumer economics, labor economics and general economics. . . . The role models of the first women economists became role models in a direct and indirect sense."

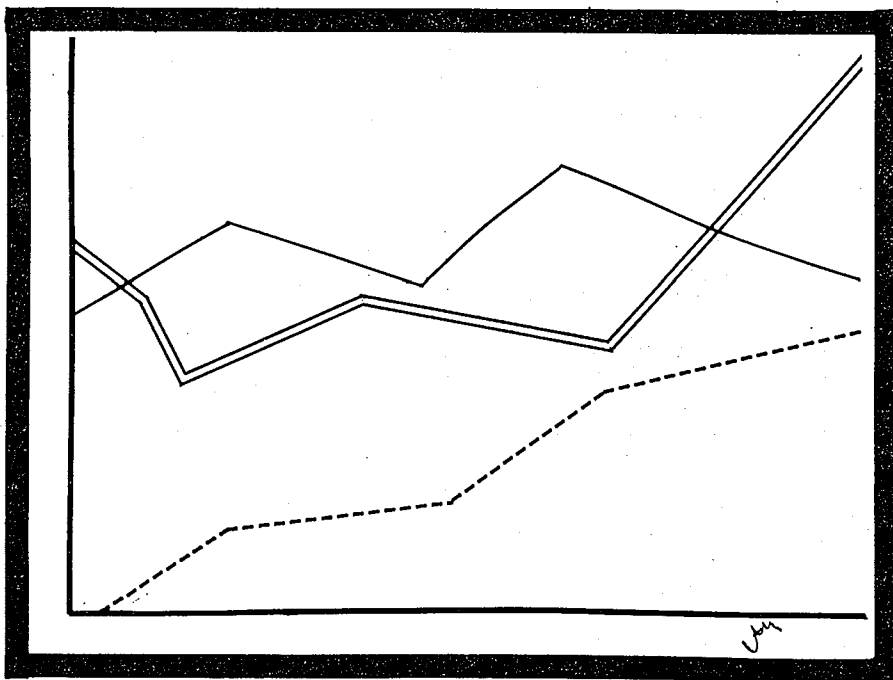
A note of agreement comes from University of Michigan Professor of Economics Michelle J. White, "I wouldn't agree with the notion that women think differently than men. Most economists, after all, have the same thought process." Nevertheless, women appear to be most frequently involved in labor market, human capital and general economics. In these areas, it appears that women have made their most important

contributions to the field. "What women have done that is dramatically different from men . . . is that they have researched a set of questions previously unapproached by men," commented Notre Dame Professor of Economics Thomas R. Swartz. "They are asking a set of questions now that should have been asked before—matters of economics of two-income families, child care, housing consumption as well as women-headed families living in poverty," added Prof. Swartz.

Dr. Elizabeth Waldman of The Bureau of Labor Statistics attributes the distinct place of women in the field of economics to "... a difference in the socialization of men and women that goes on today. It's as much a matter of exposure as anything else." Dr. Waldman, however, emphasized the increasing number of women now involved in work at such government agencies as The Bureau of Labor Statistics where employees are most often professional

women economists and statisticians. Professor of Economics at The University of Maryland and Chairperson of The American Economic Association's Committee for the Status of Women in the Economic Profession, Barbara Bergman has criticized this same socialization process. Noting this in *Academe* magazine, Bergman writes, "... the (female) person's choices are seen as powerfully conditioned by her 'home responsibilities.' This line of thinking leads to a view of women's inferior position in paid work as a benign and necessary adaptation to biological and social realities and in no way due to biased and malign behavior on the part of the employers."

The numbers themselves are underwhelming, to say the least. "Right now, if you look at the women attending academic, scholarly conferences, they comprise 10%-15% of attendance," comments Prof. Sharon Megdall of The University of Arizona, Tucson. While 10%-15% of representation within the



field of economics may not appear disfavorable toward women, it looks rather inequitable in light of the fact that women comprise the majority of the United States' population. In fact, Notre Dame is highly commended for having three women in its 15-member Economics Department. "That's not an accident. . . . We feel there are talented women in the field, and we want them here," says Prof. Swartz. Nevertheless, "Three out of fifteen in the Economics Department—if that's good (as compared with other universities), that's depressing," commented Prof. Swartz. Asst. Prof. Ghilarducci agreed that Notre Dame is to be commended for the favorable percentage of women in its Economics Department, but adds, "I don't think we'll make inroads until we get 30% of University departments (composed of women)." Indeed, Prof. Bergman agrees on the inequality of women in the work place generally, writing, "That women are less successful in the labor market than men is something agreed on by all factions."

The notion that women somehow have a different thought process than men appears to be nothing more than arcane foolishness, however. Although each economist may have a different philosophy, there is no real distinction between a "male" or "female" approach within the field of economics. Dr. Waldman notes that, "It (economics) isn't all that subjective. If, for instance, you're flying an airplane, you don't usually have a point of view, you simply fly the plane—so it is with economics." As far as there being a significant impact in the field as a whole due to any philosophical differences of women from men, it's not all that likely. Prof. Megdall voiced similar feelings, "If you are looking for the entry of women into the economics field having a great impact on society, I don't think you're going to find it."

Women economists, though they might not have yet noticeably affected the field of economics, very probably will in the near future. Prof. Bergman writes, "The major preoccupation of feminist economists is precisely to sketch visions of a system of work and family relations which will be fair to men, women, and children, and try to devise methods, short of mayhem, to get us from here to there." This, of course, is the major task incumbent upon feminist economists to carry out over the next generation. Asst. Prof. Ghilarducci succinctly echoes this notion stating, "We have the tokens, and those are important, but those kinds of advancements needed to achieve equality haven't come to fore yet. . . ." Until such time as women economists have achieved the equality in their numbers that they so much desire and need, they probably will not affect their field in any significant manner.

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Tobias and the Angel Take Leave of His Family by Bernardino Luini (ca. 1480-1532). Pen, brown pigment, black chalk, and white lead on dark ochre prepared paper.

The Ambrosiana Collection

Notre Dame Welcomes the Rich Remnants of Italian Renaissance



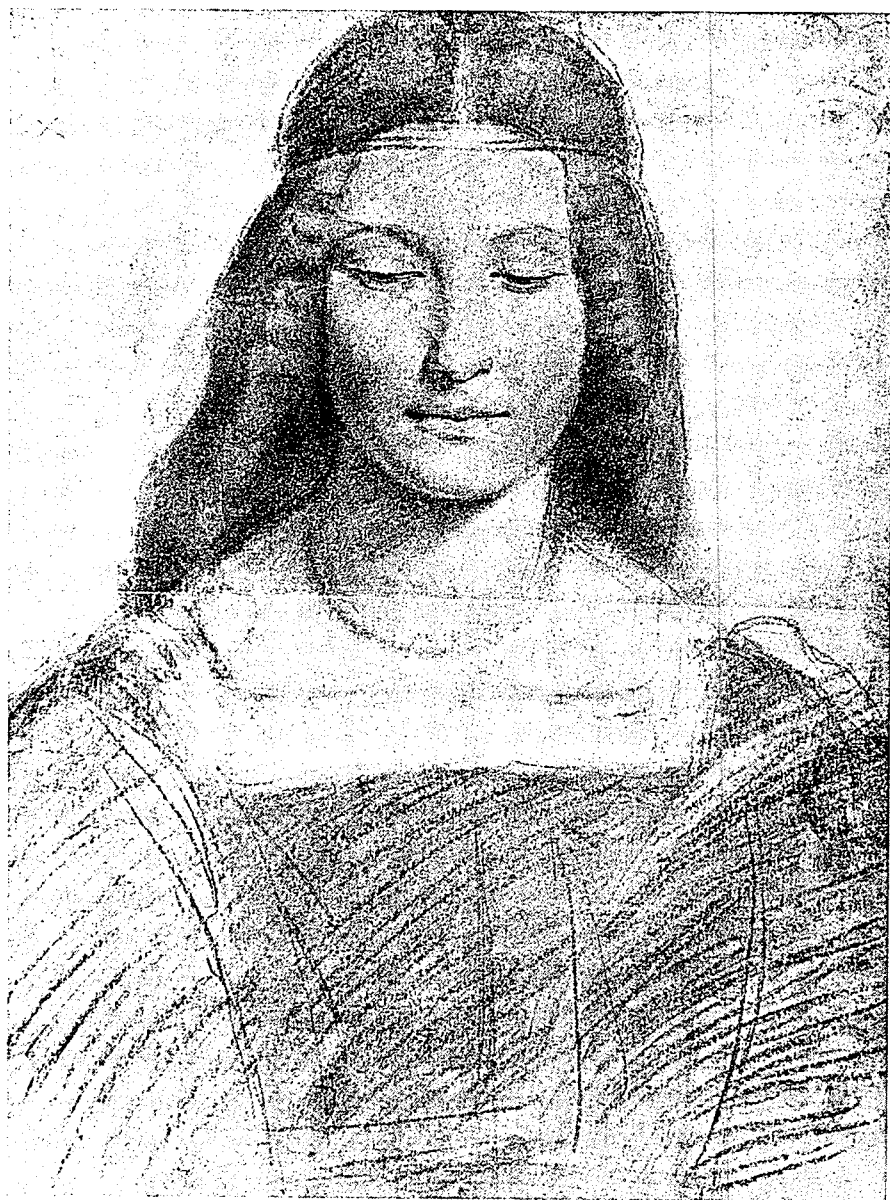
by Mark Potter

The Snite Museum of Art at Notre Dame will host an exhibit of 80 Renaissance drawings from the Biblioteca Ambrosiana in Milan, beginning October 21. The exhibition, which was put together by the Medieval Institute at Notre Dame and the Ambrosiana, represents masterworks from the late 14th to the early 17th centuries, and it includes drawings by Leonardo Da Vinci, Raphael, Albrecht Durer, Hans Holbein the Elder, Pisanello, Pieter Bruegel the Elder, and many others. The exhibit arose from a project at the Institute to create a computerized catalog of all the Ambrosiana drawings. The focus of the exhibit is on Northern Italian drawings, but other styles and schools of drawing also appear. The exhibit, which is being shown in only five museums in

the United States, will continue at the Snite through December 30.

Steve Spiro, curator of the Snite, emphasizes the importance of this exhibit: "the truth is Italian Renaissance drawing was the most significant era of drawing up to that time. That is because that was the first time drawing became important. In the 16th century there came the realization that these drawings are art in and of themselves." Because the drawings are informal when compared to the painting and sculpture of the time they "give the most intimate view of the artist," he says. "In some cases, they are related to later paintings the artist did. They often served as studies before the artist went to the canvas; many are unfinished projects and in that way they serve to show us what the artist was thinking."

Drawings from the time period from which the exhibit is drawn are extremely rare for a number of reasons. In the case



Study of Saint Barbara by Giovanni Antonio Boltraffio (1467-1516).

of some of the earlier drawings, at the time they were made it was just beginning to dawn upon people that the drawings were themselves art, not just a prelude to a painting or piece of sculpture. Many drawings were discarded because they were not yet seen as significant pieces. Also the fact that they were done upon paper made them very fragile and difficult to preserve. Originally, many of the drawings were done by an artist who was the master of a studio, and the drawing would be given to his apprentices to show them what he had in mind for a particular piece of work. As a result, many drawings were lost because they were destroyed by being passed from apprentice to apprentice, or had paint spilled on them. Throughout the years, fires also claimed many of the Italian treasures.

The drawings in the exhibit range "across the board in style and subject" according to Spiro. "They range from big 14 SCHOLASTIC/October 1984

finished works to caricatures. They are of religious scenes to nature studies—the whole world of Renaissance interests." Spiro explains, "At the time these drawings were made the paintings were still religious, but the drawings were not intended to be shown, they were meant for the artist." Again, many of them were used in studios as studies for paintings.

Randy Coleman of the Medieval Institute, who was one of the principals in selecting and cataloging the drawings, notes that often the drawings were "recollections of things seen and recorded in travelling sketchbooks. Many of these drawings provide a record of an artist's travels." Often the drawings were used by the artist as stock figures, so that if at some point he wanted to put a certain type of figure in a painting he merely had to go to his collection of drawings to see how he wanted that figure to look.

The Exhibition will be on tour in the

United States for thirteen months. It began its American holiday at the National Gallery of Art in Washington, D.C., where it opened August 12 and will continue through October 7. It will then travel to the University of Notre Dame's Snite Museum of Art where it will be on exhibition from October 21 to December 30. It will also travel to the Los Angeles County Museum of Art (January 24-March 17, 1985); the Cleveland Museum of Art (April 2-June 16, 1985) and the Kimbell Art Museum, Fort Worth, Texas (July 1-August 25, 1985). According to Spiro, the five museums where the exhibit will be shown were chosen for the quality of their facilities and reputations, and for their geographical location. The Ambrosiana and the Medieval Institute wanted to give people all over the country the opportunity to see this extraordinary exhibit, and the showing at the Snite will be the only opportunity for people from this area of the country to see the drawings. The exhibition has been made possible, in part, by funds from the Samuel H. Kress Foundation.

The drawings will be shown in the Print and Photography Gallery in the Snite. Coleman says that the Italian Government put some restrictions on the showing of the drawings. He said they can be shown only "under the most perfect circumstances," and the Print and Photography Gallery is the only room in the museum that does not receive any natural light from the outside. Because light is very damaging to such drawings, Spiro explains that "The low light level is very important in preserving the colors of the drawings, although people may have a bit of trouble getting accustomed to the effect of the low light." The museum also has "very specific humidity and air-conditioning controls" to help preserve the works.

Scholars in the Medieval Institute at Notre Dame assembled the drawings for this exhibit, although the initial idea came from the director of the Biblioteca Ambrosiana, Ralph McNerny, director of the Medieval Institute. "Dom Angelo Paredi, the director of the Biblioteca Ambrosiana, suggested this exhibition two years ago as a further sign of the close relationship between the Biblioteca Ambrosiana and Notre Dame," McNerny explains. "The drawings will not only give Americans an opportunity to view some beautiful art, but will also draw attention to the truly magnificent holdings of the Medieval Institute."

Dr. Louis Jordan, Assistant Librarian Curator at the Medieval Institute, was asked to take overall responsibility for organizing the exhibition after Dr. Paredi proposed a traveling exhibition of some of the Ambrosiana's finest drawings. Robert Coleman, Jordan, Dr. Giulio Bora of the Istituto di storia dell'arte at the Università degli studi di Milano were

in charge of choosing a representative sample of drawings from the immense and rich collection that the Ambrosiana possesses. This task took much correspondence, many overseas calls and several visits to Milan. Both Coleman and Jordan made trips to Milan, with Coleman making two trips, spending a total of seven weeks in Milan.

According to Jordan, work on the exhibit started in the spring of 1982. "We organized the whole thing, and we are the headquarters for the entire exhibit. We act as the owners of the drawings here in the States, and we have the final responsibility for them."

Notre Dame's Medieval Institute has photographic copies of the entire

manuscript collection of the Biblioteca Ambrosiana in Milan, Italy. It is extraordinarily unique for an American library to have a complete collection of microfilms of a major European library, and the way the Medieval Institute acquired the collection is equally unique. In 1960, Notre Dame conferred an honorary doctorate degree on Cardinal Giovanni Battista Montini, who was then the Archbishop of Milan, and was later to become Pope Paul VI. He suggested the filming project to University President Father Theodore Hesburgh, and the planning began.

Paredi, Director of the Ambrosiana, and Professor Astrik L. Gabriel, Director of the Medieval Institute, oversaw the

filming which began in the summer of 1962. With the Samuel H. Kress Foundation providing a principal part of the funding, Notre Dame acquired both negative and positive copies of over 10,000 manuscripts and black-and-white photographs of more than 25,000 manuscript illuminations and 12,000 drawings. Over 8,000 color slides of Ambrosiana art treasures were also collected by Notre Dame. These materials constitute the Frank M. Folsom Microfilm and Photographic collection and the Mary M. Davis Collection of Renaissance Drawings. In 1978, McInerney obtained grants from the Andrew Mellon Foundation and the National Endowment for the Humanities to create a catalog of the microfilmed manuscripts. The first volume was published in the spring of 1984. Dr. Franklin Murphy and Dr. Marilyn Perry of the Kress Foundation provided a similar grant in 1981 to catalog the Mary M. Davis Collection of Drawings. Dr. Susan Wool is presently working on the manuscript catalog and Randy Coleman on cataloguing the drawings. A computerized cataloguing system was created for these projects. To date, 1,100 drawings have been described, and a second volume of the manuscript is nearing publication.

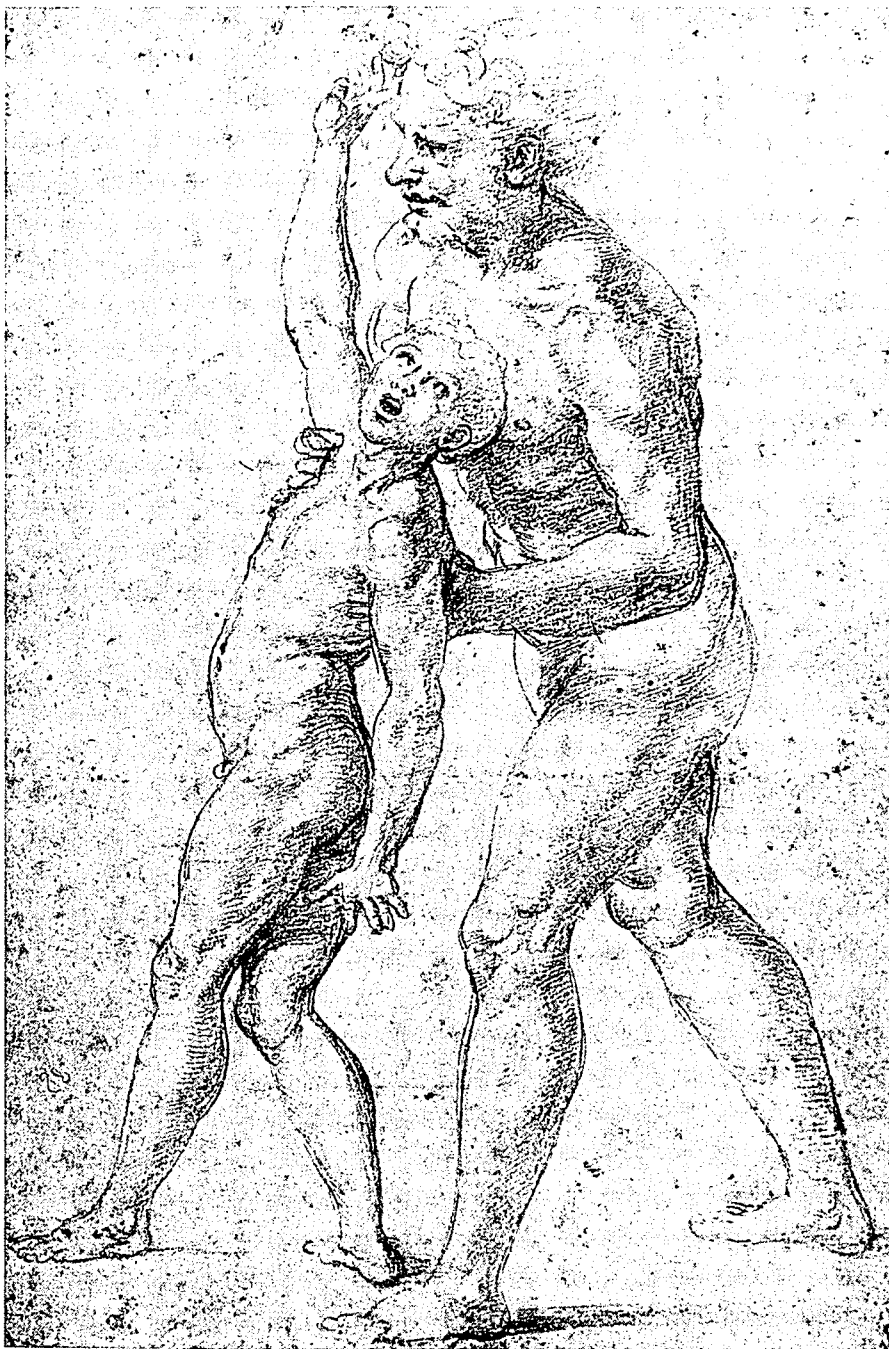
Randy Coleman is the author of a fully illustrated catalogue of the exhibition that is available in the bookstore of the Sniite for \$13. The catalogue also contains contributions by Giulio Bora, Diane DeGrazia, Bet Meijer, and Alessandro Nova.

The Biblioteca Ambrosiana was founded in Milan by Cardinal Federico Borromeo in 1603, and it was originally established as a research library. Borromeo had acquired over 15,000 manuscripts and 30,000 printed books by the time the Ambrosiana was constructed in 1603. Borromeo collected works from most of the major cities of Italy, the Low Countries, Germany, Spain, Greece, Syria, and other countries of the East. Today the Ambrosiana contains over 12,000 drawings.

"All of the museums that will show it in the U.S. are of the calibre of the Metropolitan Museum of Art in New York," says Spiro. "We are very lucky to get it; it is an honor for us."

Originally 88 drawings were selected to make the trip from Italy, but only 80 will be shown in America. A late decision was made to keep some of the drawings in Italy because of condition and value. Coleman reports, "The Italian Government decided that some of the drawings were too precious to leave the country, and because the Ambrosiana collection is a state treasure, the government can stop a piece from leaving the country." He said that this sort of control is maintained over all art exhibits out of Italy. Spiro explains further that "All of the drawings are from the 17th century or earlier, so

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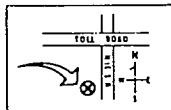


Father with Son Possessed by Demons by Raphael (1483-1520) or Giulio Romano (ca. 1499-1546).

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they are very fragile, it was a very difficult decision to make whether they could survive the travelling."

The Italian Government also reduced the length of time the drawings could be out of the country at a late stage in the planning. Originally, the exhibit was scheduled to tour the U.S. for 14 months, but the Italian Government will only allow the drawings out of the country for 13 months. Because this decision was made late in the planning stages, it was not feasible to juggle all of the times each museum would get the exhibit for. So time was cut off both the beginning of the tour, at the National Gallery of Art in Washington, D.C., and the end, at the Kimbell Art Museum in Fort Worth, Texas. Coleman says that, although there were some last-minute scheduling changes, the Italian Government was very cooperative in the project. "We did well, they were very generous to us in allowing so many of the drawings to leave the country for so long. It is rare to send the drawings out of Milan, let alone Italy, most of the drawings have never been in the U.S. before."

Spiro explains that because of the tremendous value of the paintings the exhibit could not have been arranged if it had not been for the U.S. government. A couple of years ago the government instituted a policy, where it helps to pay the insurance premiums for traveling art exhibits from other countries. The Medieval Institute got such an indemnification from the Federal Council on

the Arts and the Humanities. According to Spiro, the policy only applies to "very important exhibits of masterpieces." Without such help from the government, no museums in the U.S. would be able to get such traveling exhibits because they simply couldn't afford the insurance. Spiro would not name an exact figure as to the worth of the show except to say that they are worth a "huge amount of money." Coleman suggested that the exhibit is of such value that if the U.S. Government refused to help pay the insurance costs they would "have to go to someone like Lloyd's of London" to get sufficient insurance.

The Snite will be holding a symposium entitled, "Renaissance Drawings from the Ambrosiana" in conjunction with the exhibit. The symposium will be held in the Annenberg Auditorium November 9 and 10. It will feature Diane DeGrazia, curator of Italian drawings for the National Gallery of Art and also a contributor to the catalog of the exhibition, Edward Olszewski, associate professor of art history at Case Western Reserve University in Cleveland, Ohio; Edmund Pullsburly, director of the Kimbell Art Museum in Fort Worth, Texas; Janos Scholz, a collector and scholar from New York City; and Konrad Oberhuber, professor of art history at Harvard.

Museum hours are from 10:00 am to 4:00 pm Tuesdays through Fridays; 1:00 to 4:00 pm on Saturdays and Sundays; and Thursday evenings from 4:00 to 8:00 pm while University classes are in session.

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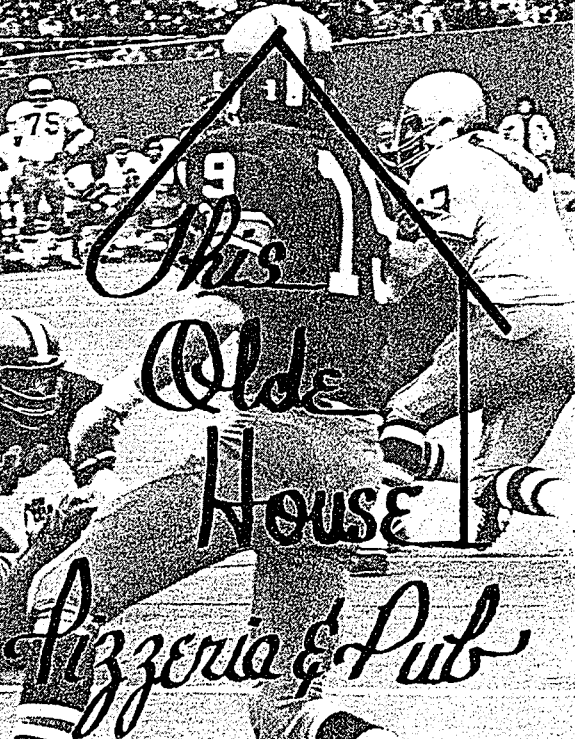
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Bussin' Makes Me Feel Good

by Barbara Stevens

Darkness still hovered over Notre Dame Saturday morning when alarm clocks began ringing across campus. Sleepy students streamed from their dorms and headed toward the dining halls, where dining hall ladies stood waiting to dish out eggs and potatoes. Dining halls resounded with laughter and the sound of voices as students sang the fight song, took pictures, and cheered. The early sun was beginning to push back the darkness as they walked toward the designated loading points where buses waited like a line of giant beetles.

"Good morning, all set for a big victory," called a gray-haired bus driver as students lined up to board his bus. Robert V. Welch, Indianapolis developer and Notre Dame alumnus, picked up the bill for the convoy of buses used to transport the Notre Dame cheering section to the Hoosier capital. Approximately \$100,000 for the privilege of having the talented Fighting Irish football team play the opening game in the new stadium. Around eight-thirty buses began rolling into Indianapolis, which many people had pictured as a South Bend II. The capital of the Hoosier state—the peak of Hoosierism, right? Wrong. Indianapolis, one of the largest cities in the U.S., is clean and diverse—not a cornfield in sight. US 31 leading into the city is lined with elegant sprawling houses.

"Look at those mansions," exclaimed a sophomore on one of the buses. "I didn't even expect Indianapolis to have indoor plumbing." The Hoosier Dome is located downtown, near shops, restaurants, bars, and a large war memorial.

Many students, not wanting to waste a single second of the weekend, had driven down Friday night and crowded into the homes and apartments of friends. Beds were an unheard-of luxury. Most people considered themselves lucky to get a spot on the floor and their own blanket. More than a few people slept in closets. "Oh well, it's bigger than my room in Fisher," remarked a junior as he curled up in the closet. Guests at the Travel Lodge who looked out their windows Saturday morning saw several boys curled up

asleep on the roof and hood of a '79 Buick.

At seven o'clock Friday night, a mob of cheering Irish fans gathered in the circle downtown for a pep rally. The streets grew increasingly crowded as the evening went on and more and more people arrived in Indianapolis. A band played, and vendors sold refreshments from a large tent and trucks.

"This is great!" exclaimed a girl in a Fighting Irish sweatshirt. "I'd stay here all night, but my roommates are leaving for our motel at 11:00, and they have the car."

"You may be staying all night," said the girl next to her glancing at her watch. "It's almost 12:30."

Saturday was not a day for sleeping late. Kickoff time had been moved back to 12:30, robbing Irish fans of sixty minutes of pregame celebrating. The senior happy hour at La Scala's started early, street vendors were out once more this time selling hot dogs and soda pop, and the owner of the Buick came for his car. Who could sleep? Certainly not the boys on the Buick.

By nine o'clock the downtown area was thick with Irish students and Alums, clad in Kelly green and leading their families dressed in matching outfits. The lines in Burger King, Hardee's, and McDonald's were longer than

lunchtime lines in the Huddle.

For between \$3.50 and \$5.00 you could park for the day a few blocks from the stadium. A man, whose protruding belly testified to yet another of the evils of drink, stopped to chat with the parking lot attendant. "I never went to Notre Dame," he confided. "But I always wished I had. Doesn't everyone?" In answer to the attendant's question about who he thought would win the football game, he replied "Notre Dame, of course. Who are they playing?"

La Scala's resembled a giant birthday party. Many people wore cone-shaped party hats, held in place by an elastic string pinched under the chin. Someone had brought streamers which fluttered through the air, and someone else had the foresight to bring a bugle. What's a football party without a bugle?

After paying three dollars at La Scala's main entrance, you found your way up several dark flights of stairs and along deserted passageways to the party upstairs. It was like a game. If you could find your way through the maze, you won—you got to go to the happy hour. If not, well, you made a three-dollar contribution to the senior class. Once in La Scala's, seniors were reluctant to leave.

"Let's not go to the game," suggested



a tall boy in dark sunglasses. "We can always go to football games back at school. We can't do this back at school." His fellow seniors ignored his suggestion, and about an hour before the kickoff, started for the game. In spite of its name, the Hoosier Dome, many people obviously hadn't absorbed the fact that the dome would indeed be enclosed. A couple of students carried rain coats in case it rained during the game, and one woman remarked to her husband "I don't believe it! The stadium has a roof on it." The Hoosier Dome sat like a grounded flying saucer at the edge of a grassy mall where people paused to eat hot dogs and chat. There was another mall on the wide cement steps—the only entrance to the concourse running around the dome. It took almost as long to fight to the top of the steps as it had taken to drive from South Bend to Indianapolis. Enterprising born-again Christians took advantage of this captured audience by parading across the top with signs that proclaimed "Jesus Saves."

A man with the obvious characteristics of an ND alum—green clothes, three identically dressed sons, and an unlimited knowledge of Notre Dame trivia he was anxious to share—pressed his way up the stairs. Near the top he revealed his true identity as a subway alum and not the real thing. "Whoever designed this stadium did a terrible job of planning the entrances," he told his sons. "Notre

Dame's stadium has fourteen gates. You never have to wait in line at Notre Dame." You never have to wait in line at Notre Dame? Obviously this man didn't go to school in South Bend.

Although Dome architects hadn't geared their entrances for large crowds, they had designed the inside of the dome with football fans in mind, by simulating early fall weather. Bright "sunshine" shone throughout the game. As the game progressed, the air grew warm and moist. The air pressure was increased, like the cabin of an airplane, to keep the unsupported dome, domed. This increased air pressure caused a feeling of lethargy. Sound didn't carry well, people moved more slowly. But if the football players exhibited the sluggish effects, the marching band showed how easily resilient performers could overcome the effect. Energetically the members of the band trotted onto the field for the half-time show where they not only filled the humid air with music, but also set down their instruments and danced. Because band auditions had consumed the first week of school, the band had only had a week to prepare what was (for Irish rooters anyway) probably the best entertainment of the day. The band members had travelled to Indianapolis in five buses Friday night, and they stayed until Sunday. After the game some sections, like the irrepressible saxes, held parties, while other sections, like the flutes, opted to relax.

Departing the dome after the game, fans discovered why they had been warned to use only the revolving doors. Because of the high pressure inside, anyone exiting through an open door was sucked out like a cork popping out of a champagne bottle.

Students climbed wearily on the buses hoping to get some sleep during the long ride back. Only a hardy few insisted on carrying the spirit of fun back on the bus. On one bus several self-appointed tour guides kept up a running stream of commentary to amuse their fellow bus riders.

"Now we're passing shoeland on the left. Rich, dark soil produces fine quality shoes," they announced. "We'll be re-entering South Bend momentarily. You won't need to show your passports at the customs office this time. South Bend officials are careful about who they let out, but they'll let anyone in."

Other students stuck around Indianapolis for postgame cookouts and parties. Kids located their parents and stood around the rear of the car finishing the last few sandwiches and scraping up dip with broken chips. La Scala's briefly flared into action again, then died out, resembling a party hall on January second. The sticky tables were strewn with empty glasses. Streamers and crushed hats littered the floor, and the walls echoed with faded laughter.

It had been a weekend of great fun! And the game . . . was there a game?



EDITOR'S NOTE

This past summer Father David Tyson was named new Vice-President for Student Affairs. With his appointment came a new staff for the upper echelons of the Student Affairs Office. The new staff faced significant controversy over such issues as the removal of the old staff and

the problem of social life under the new alcohol policy.

The Scholastic has conducted extensive interviews with the members of the Student Affairs Staff. You will read what the new staff sees as its goals and responsibilities as well as critical assessments of the new staff by our student writers.

Our coverage includes a wide-ranging interview with Father Tyson, an analysis

by each of his top assistants of what they believe their goals should be, and a Scholastic analysis of the achievements, failures, and prospects for the Student Affairs Staff. We hope our coverage will provide a rewarding examination of how both administrators and students see issues relevant to student affairs. Please write and let us know your opinions on the issues addressed herein.

by Marty Rodgers

The Notre Dame family received a jolt during the deceptively peaceful months of May and June. It began on June first with the appointment of Reverend David Tyson, C.S.C., to the position of Vice-President of Student Affairs, previously vacated by the resignation of Rev. J. Van/Wolvlear, C.S.C. On the same day, directly under the golden statue erected in honor of the symbolic mother of all families, Fr. Tyson ordered a sweeping reorganization of student affairs. This reorganization mandated the termination of the positions of four top administrators. These included the Director of Student Residences, Father Michael Heppen; the Director of Off-Campus Life, Brother John Campbell; the Assistant Vice-President, Father Gregory Green, and the Dean of Students, James A. Roemer.

The justification for the reorganization has left administrators, students and faculty with many unanswered questions: Why was this done? Are not wholesale firings inappropriate at an institution like Notre Dame, which places such an emphasis on family? Speculation also arose concerning the possible relation of the dismissals to the new alcohol policy, job performances, and/or inability to work with Tyson. In short, the changeover was met initially with negative criticism, shock, and outrage.

Much of the criticism was alleviated on June 18 with the reassignment of Roemer to Director of Community Relations and Special Programs. Following this appointment, it became clear that the released administrators would be offered other University jobs. According to Mr. John Goldrick, in a recent interview, "All of the people who were working in Student Affairs before the administration's changes still retain good and important positions in the University."

The team's attitude toward developing new lines of communication is quite positive, despite the opinion of many on campus who feel that the somewhat secretive changes over the summer were not a good way to begin. Sr. Jean Lenz stated that the changeover occurred at a "natural time at the end of the school year." Fr. Cafarelli supported this by stating, "there is perhaps no best way to accomplish an extensive change like this . . . , given consideration of all the factors

involved, this was the best way." Mr. Goldrick is optimistic about the prospects for an open dialog. He says that although the plans for communication don't "mean the students will agree with everything . . . , at least there is that willingness to listen, and I want to listen to students too." Goldrick also claimed that the changes were part of a positive move on Tyson's part, "to be able to put together a team that could work toward implementing and executing his vision for student affairs." Tyson's vision was to reconcile the two aspects of student life that have seemed to be separate over the years: academic and social.

Goldrick was only one of three appointments to new positions. On June 12, he became Associate Vice-President for Residence Life. Sister Jean Lenz and Father Francis T. Cafarelli, C.S.C., assumed the offices of Assistant Vice-President for Student Affairs and Assistant Vice-President for Student Services, respectively, on the same date.

Tyson has repeatedly underscored that the removals and subsequent hirings were "not connected at all" to the much-disputed alcohol policy. Nor were they prompted by the outgoing administrators' level of performance. Rather, they were done to meet the office's need for "restructuring." Reaffirmed differently by Fr. Cafarelli, "Fr. Van had asked to retire. After a series of discussions, Fr. Tyson was asked. Through that they decided to reorganize . . . It happens—a new guy brings in a new team. Fr. Tyson stresses the team concept. He subsequently restructured the entire office. No one replaced anyone directly and even his role is different."

Questions still remain. First and foremost being that of a "team concept" overshadowing the concept of community. Rephrased, doesn't the family come before the team?

One person who had thought so was Mr. James McDonnell. Mr. McDonnell, former Director of Student Activities, resigned in the aftermath of the removals. Below are excerpts from a recent interview conducted with McDonnell, in which many of Fr. Tyson's actions and statements are challenged as well as many other relative topics addressed:

Question: Why did these events occur?

McDonnell: "I don't know—it was never explained to me. Secondhand, and

from what I read, Tyson took the job with the proviso to make 'any and every change.'"

Question: Why did you resign?

McDonnell: "In a very strongly, perhaps too strongly, worded memo (to Tyson) I stated that I was being bypassed. The wording left a lot to be desired."

(Mr. McDonnell had intended to resign in June 1985, after eight years of experience, but following the memo he was let go with only a few days' notice. He was, however, provided with six months' compensation while finding another employer.)

"Tyson was upset to say the least. Then one day Fr. Van came up to me and said 'I don't know how to tell you this . . . never had any difficulties or complaints about you or your work, but I must' . . . and that was it. Twice I attempted to talk with Fr. Tyson, but was refused. Why? Why couldn't we talk? I just don't know. Two adults should be able to [talk]."

Question: Were you reassigned?

McDonnell: "No, I indicated where my talents and ideas would be recognized, but not reassigned."

Question: Do these events reflect on Fr. Hesburgh?

McDonnell: "It is ironic. A couple of years ago Fr. Greg Green nominated him [Fr. Hesburgh] for the National Association of Student Personnel Administrators (NASPA) Educator of the Year Award, which he won. In his acceptance speech he said that the real recipients of this award should be the heads of staff of Student Affairs. We had won it for the University. But look what happened. However, I wouldn't say it reflected on him."

Question: Are wholesale removals inappropriate at Notre Dame?

McDonnell: "I had been under the impression that these things happened elsewhere, but not here."

Question: What about the Notre Dame family?

McDonnell: "I feel as a devoted member I should have been able to talk. But I love this University no matter what."

The verdict is still out on the shake-up, and perhaps more importantly, Tyson's vision. The future only knows whether it is 20/20, blind ambition, or farsightedness.

Tyson:

The New Father of Student Affairs Steps In

Scholastic: Father, you have said that one of your main goals as Vice-President will be to narrow the gap between student life and academic life. Please explain this gap you perceive.

Tyson: I think the historical development of Notre Dame has a lot to do with it. In the early days it was not at all unusual for professors to serve as rectors or assistant rectors in halls. Also the priests had multiple roles. The net result was that academic and student life were much more integrated. You lived with the people who taught you. The two areas complemented each other.

The past twenty years have seen a decrease in this integration. We have fewer teaching priests. Professors on the publishing and tenure track no longer live with the students. The result of this trend has been for many students to see themselves as leading two separate lives; one from eight to three, and another one when they return to the hall at night. This is unfortunate because Notre Dame has always focused on the holistic nature of education. What we learn in the classroom and the lives we lead outside of it should complement each other.

Scholastic: How do you plan to close this gap?

Tyson: The first step must be to develop mechanisms which are natural for faculty-student interaction. By this I mean that we must break down the mutually perceived wall between faculty, students, and hall staff. The Student Affairs Office must help to create an atmosphere in which these groups do not see their areas of concern as mutually exclusive but as necessarily cooperative.

One specific program which has much promise is the Hall Fellows program. These programs exist in many halls but are not used to their fullest potential. There is not enough communication between the parties involved.

Scholastic: What do you see as your personal role in this process?

Tyson: I see the Vice-President as a giant facilitator. My job must be to act as a channel for ideas and discussion. The reintegration of academic and social life is a big job. Therefore, it must begin through discussion. Faculty, staff, and students should feel free to use this office as both a sounding board for new ideas, and as a tool to put those ideas into practice. Crucial to this is the availability and involvement of the Vice-President. He must have high visibility and create the impression that his office is relevant to students and accessible to them.

Scholastic: You have spoken a lot about the new structure of the office.

What about this new structure helps to achieve the goals you have outlined?

Tyson: The new structure is crucial because it is designed with the realities of student life in mind. When I took this job I asked myself, "How would I arrange this office if no previous structure existed?" Having done this I came to the conclusion that Student Affairs should be divided into two broad areas: residence life and student services. Mr. Goldrick and Father Cafarelli respectively handle each of these areas. I felt that it was important for these positions to be clearly defined. Under the old system responsibility was not always clear and there was a resultant decline in efficiency. Father Cafarelli will handle all University services pertaining to student life. Mr. Goldrick will handle discipline but I want it understood that his job involves a lot more. He will work with hall life in all of its forms. I think that Dean Roemer



was often and unfairly seen as just a disciplinarian. I want the students to understand that the job pertains to much more than just discipline. In this way I think the students will have less of a negative attitude towards the position. Sr. Jean Lenz will be my troubleshooter. She handles all of the special aspects of student life. She will work with women's issues on campus, graduate students, handicapped students, and international students. Under each of these three administrators will be the various directors.

I think an important asset of the structure is its team nature. We are going to make no major decisions individually. We will consult and reach a decision which everyone had a hand in shaping. The focus is on cooperation and communication.

Scholastic: In forming this new structure was it necessary to have a new staff and remove the top officials in the old Student Affairs office?

Tyson: I think it is important to realize that in any major organizational change it is the manager's prerogative to bring in a new staff. This does not reflect poorly on the old Student Affairs staff. They were all fine Notre Dame people and did a good job. It should be understood, however, that we are not only changing a structure. We are also attempting to change an attitude. When a person has worked under one system it is often difficult to change. People become locked into certain ways of doing things. I felt that I wanted a comprehensive reorganization and a new staff was crucial to achieve that goal.

Scholastic: You have stressed the organizational, managerial nature of the restructuring. But many on campus believe that the members of the old staff were not treated with enough consideration and that the concept of the Notre Dame family must take precedence over any managerial theory. How do you respond to this criticism?

Tyson: I think that the concept of the Notre Dame family is valuable but I also feel that many people use this concept for their own ends. There was no "Friday afternoon massacre" as the press liked to imply. There was no clash of personalities or battle of the wills. The Notre Dame family should not be used as a tool to prevent an administrator from doing his job as he sees it.

None of the people involved were "fired." They were all offered other positions in the University. I deeply resent the implications of personal ill-will which have been floating around but I guess it makes for a good story. I am content knowing that the members of the old staff believe that they were treated fairly and I will still value them as friends. Anything else anybody has to say about the situation is simply a matter of opinion.

Scholastic: You have stressed the importance of communication and cooperation between various groups in the school. Do you feel, however, that the closed, some would say secretive, nature of the restructuring will send the wrong message to students and faculty?

Tyson: I'll say it again. An administrator must be free to structure an operation as he sees fit. The restructuring was by no means a democratic process but nobody pretended it was nor should it be. The Board of Trustees elects members of the Administration. I was chosen by them. If they did not approve

of my plans they could have simply not given me the job. I was entirely within my rights and responsibilities in carrying out the restructuring. The process was not closed. The people in the University whose responsibility it was to know had full knowledge of the changes.

Scholastic: The new alcohol policy has caused a major change in student social life. What plans is the new staff carrying out to provide alternative social opportunities?

Tyson: It is not really our job to come up with a social life for the students of Notre Dame. I believe that they are some of the brightest and most gifted students in the nation and are entirely capable of coming up with their own ideas for social functions. Our job is to help them implement their ideas as long as they are within reason.

Scholastic: Is it entirely realistic for Student Affairs to adopt such a laissez-faire attitude when the prohibition of alcohol has left such a void in campus social life? Could you be more specific as to what the staff plans to do?

Tyson: We have had many concrete signs that our policies are working. The Purdue game was a major project for us which was handled very well by Joni Neal. The Campus Dance is another example of our involvement. We are moving ahead with the renovation of LaFor-

tune. The Student Affairs Office is very involved. I do not believe, however, that we should come up with ideas for students regarding their own social life. We are here to help them implement their ideas. I think that the alcohol policy could be very productive to the extent that it challenges the students to be creative rather than to just take the easy way out and go drinking every weekend. Furthermore, any ideas we came up with for campus social life would probably be looked at as an attempt to impose our will on the students and be rejected out of hand.

I want to focus on making sure that campus structures facilitate the implementation of the students' ideas. For example, we should learn how to use the facilities we have in a more productive way. Students complained that there were not enough athletic facilities on campus. Instead of building a new athletic facility that would cost five million dollars we can have the Rock and the ACC expand their hours which I think may happen in the spring. I think we could use Senior Bar for more non-alcoholic events. It is a great facility and many students have suggested more usage of it. We are faced with the whole dilemma of being locked into patterns of doing things. The students must use their creativity and utilize the facilities we

have in new ways. Then we will have a healthy social life.

Scholastic: Many students feel that a productive social life can never develop as long as the Administration pursues a policy of *in loco parentis*. How do you feel about this?

Tyson: This institution is not neutral about values. That will not change. We are not neutral about drinking, drugs, or relationships. We feel we have an obligation to our students and their families. This does not mean that we do not trust our students. It does not mean that we prevent our students from learning to handle responsibility. To say that social life is stunted by any lifestyle restraint the University imposes is a cop-out.

Scholastic: Another reason many students see for a less than rewarding social situation is the unequal male-female ratio. Is it possible that a balancing of this ratio is necessary to vitalize social life?

Tyson: I remember when I went here Notre Dame was still an all-male school and we said that social life would only improve if we were coeducational. Now we are coeducational and the students say that the problem still exists. Again, it comes down to the students responding creatively to the challenge of making a social life.

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How Dry I Am

—But What Is There to Do?

by Barbara Stevens and Diane Dutart

Weekends at Notre Dame are different this year. Students sleep later on football Saturdays—there are no tailgaters. Students study or nap on Friday afternoons—there are no happy hours. Students socialize in small groups on weekend nights—there are no more dorm parties. Social activities involving alcohol have been booted out of existence and, so far, they haven't been replaced.

Social life at Notre Dame has always been a rather leaky structure. Rather than try to patch the leaks, though, the administration decided to tear down the whole thing and rebuild from scratch. According to Cafarelli, the administration wants to restructure student social life removing alcohol and the dorm as the focus.

"Notre Dame's greatest weakness is its lack of an integrating element," said James McDonnell. "Its residence halls, although great for making close friendships, are too limiting. Life revolves around them." But the administration pulled down the old structure without first preparing anything to take its place. Sure, they have blueprints for a new social life, but the most promising concrete aspect of the plans, the LaFortune renovations, won't be complete for two years. The administration tore down the old structure before they had built a new one. Couldn't they have renovated LaFortune before eliminating parties and happy hours? McDonnell admits "Notre Dame students have no place to go at night."

The alcohol policy itself has generated much confusion. "The way the alcohol policy was handled in the spring was mixed up and therefore misunderstood," said Cafarelli. Uncertainty over specific rules still exists. To add to the confusion, the members of the new student affairs team weren't directly involved in the alcohol policy last spring. Sister Jean Lenz wasn't even on campus while the policy was created. Because Father Tyson and his team are new in their positions, there will be added confusion and change will occur more slowly—another example of poor planning. Not only did the administration tear down the structure of the old social life two years before they had the stones to build a new one, but after they tore down the old one, they brought in a new construction crew.

At least the members of the new construction crew appear to be enthusiastic, if a little vague, about their new

challenges. Father Tyson's major goal is to reunite the two aspects of student life—the academic and the social. He brought in a new team to help reach that goal, placing these new people in a challenging position. It's up to them to rework a form of social life from which large chunks have been removed, and so far they seem to be operating without specific plans.

"We want to encourage students to be creative in providing each other alternative kinds of lifestyles by being able to say 'Hey, alcohol is very much a part of our lives, it's a part of American culture, but we have it in the right focus now,'" said Goldrick.

"The door is always open," said Neal. "We encourage suggestions."

"We want the students to be creative," said Lenz. "There is great potential to create a better social life." Not only is the new team vague about what they'll be doing, but they seem to be placing most of the responsibility for creating new social ideas on the students.

"If they're responsible enough to come here, they're responsible enough to take care of themselves," said Neal. Neal, and the rest of the team, seem to be forgetting that students pay the University to come here primarily to learn while the student affairs team is being paid by the University to handle student affairs which includes developing a good social life. Assuredly the students want to have input and the chance to express their ideas. Goldrick raised a valid point when he said, "We want the students to create


social ideas because they know better than we what they want." However, this shouldn't prevent the student affairs team from developing ideas of their own and presenting them to the students for evaluation or from journeying to the students' dorms to solicit suggestions. "The door is always open," said Neal. Yet this door supposedly opens both ways, and the student affairs team can easily pass through it to the students' side.

Tyson and his new team, for the most part, seem genuinely concerned about the students and eager about building a new structure of student life. "We are as good as, and our reason for existence happens to be, our student body," said Goldrick. "The students' well-being is very important to us." The new team hopefully will develop a new social life with campus-wide integration and plenty to do.

"There has been something going on every weekend, and there are many things in the works," said Neal. One of the present projects is to have senior bar feature an undergraduate club on future Saturday nights with events like raffles, movies, videos, and music for dancing.

The new student affairs team is starting virtually from scratch. They will have to work hard and side by side with the students to keep pace in a race some say they cannot win. The past track records of the Notre Dame/St. Mary's social scene is not encouraging.


Goldrick contends, "One thing we really want to do is improve the quality of life of the student body. That's a humongous task."



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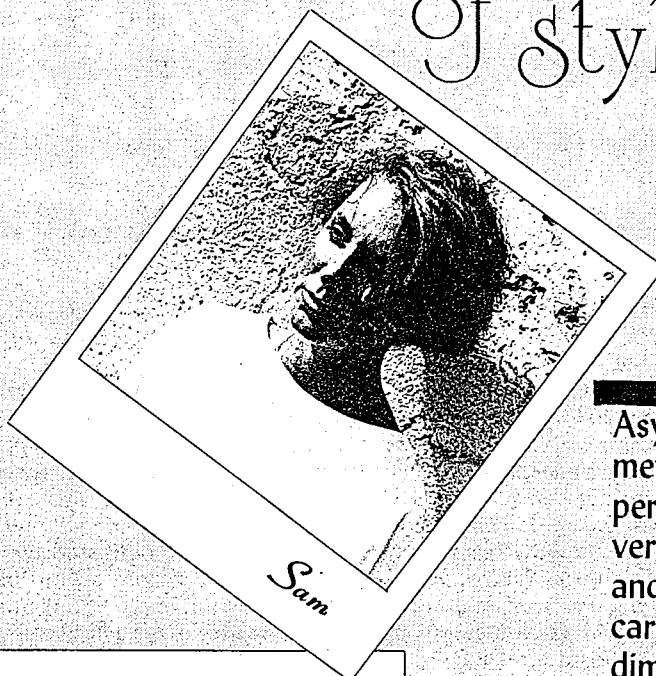
"My whole reason for existence at this place has centered on bringing students to Notre Dame. We are as good as, and our reason for existence happens to be, our student body."

"There are those tasks that I must do—and those have to do with rules, regulations, and discipline—and that comes with the territory. My goal is to put discipline in its place and talk more in terms of lifestyle and expectations and community living."

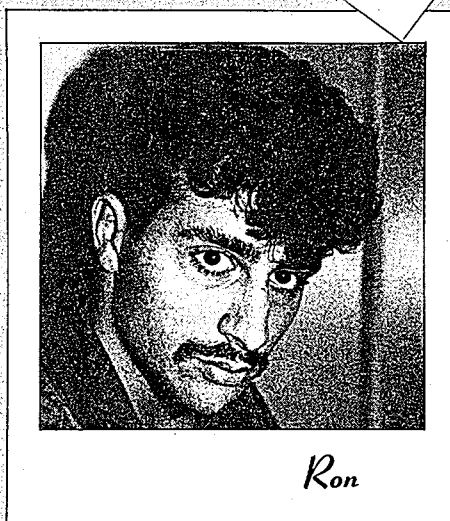
"My real goal beyond that is to include trying to broaden the perspective of the office as it relates to the residential life of the student body."

"One of the tasks that has been sent my way by virtue of the restructuring of the office is that I am to oversee the resident assistant operation. It would seem to me that the RAs, who are both peers of the students and hall staff, should be able to have good input into the decision-making process as it relates to community life and the quality of student life."

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Confusing Signals from the Team?

by John Coyle.

The University had lofty goals when it announced its new alcohol policy last spring. The alcohol commission concluded that social life at Notre Dame was not healthy. The commission saw too much dependence on the halls as the center of social activity, irresponsible drinking was too common an occurrence, and creative relationships were not being developed. The new policies, it was hoped, would spark a more creative and constructive response to social life at Notre Dame. This fall we have a new staff at Student Affairs brimming with fresh ideas about how to make this dream a reality.

Unfortunately, the goals of the spring and the dreams of this fall both appear to be fading as the new "team" comes to grips with its difficult job. Their intentions are good but they are short on specifics. The impression one gets is that the "team" is very adept in dealing with generalities yet lax in providing concrete ideas. It also appears that some of the players are as much in the dark about the playbook as are the students. Of the five interviewed none could tell us very much about the major renovation plans for LaFortune.

The new staff is a concerned, compassionate bunch but they appear reluctant to present real alternatives to alcohol. All stress that the students, not the administrators, must take the lead. The staff bemoans the dependence on the halls for social activity yet it has done nothing to reverse this trend. The halls are still the center of campus social life, only now there is nothing to do in them.

Most of the new nonalcoholic social events, if not all, seem to be geared towards freshmen and sophomores. The administration is not overly concerned about the seniors because they can drink. Some members like Joni Neal are not concerned at all. "Seniors can take care of themselves. They are 21. They can drink if they want," said Neal, Director of Student Activities. The juniors are left in no-man's-land, but they can drink next year so they will be OK. If the real goal of the alcohol policy was to create rewarding alternative social prospects to drinking then the administration should be ready to step forward and present ideas. The

present situation just encourages students to sit back for three years and wait until they can drink and begin a real social life. Ironically, the administration's present policy of doing nothing only makes alcohol more attractive for bored students.

Another result of the current policies is the migration of drinkers to off-campus parties. The administration apparently feels no concern about this possibility. Says Joni Neal, "I'm not sympathetic to those who have to go out and drink. Notre Dame can't hold students' hands; they have to be responsible for their own actions." One would think that the University's feeling of moral responsibility would lead it to be concerned with off-campus drinking. Maybe liability plays a bigger role in the alcohol policy than we have been led to believe.

The one ace-in-the-hole the new team has is LaFortune. The major renovations are seen as the keystone of the new social life which will draw people out, away from their halls. Unfortunately, this one major policy is still years in the offing.

What are students to do in the meantime? Sr. Jean Lenz encourages the use of the Stepan Center, North Dining Hall, and the Monogram Room. John Goldrick encourages us to hold out for the LaFortune renovation as "a visible sign, a commitment to improving student social life." So on a Friday night, after searching Stepan Center and the North Dining Hall for nonalcoholic social life, students can head over to LaFortune and spend their evening looking at the commitment.

Most students are trying to react positively to the new staff and their enthusiasm but it is increasingly difficult to remain optimistic. The staff has sincerity, and it cares, but it is too cautious. The administrators are right in saying that the students have to be creative, but they must also take a more activist role. The new alcohol policy has created a drastically altered social situation at Notre Dame. If the Student Affairs Office and the students continue to wait each other out for action, that situation will become drastically worse.

Staff Tries to Bridge the Communication Gap

by Gail Page

Now that the new team has moved into the office of student affairs, many are calling for improved communication between the dome and the rest of the campus. Students feel that the administration is inaccessible. If a problem were to arise, students aren't sure how to go about remedying it or with whom to talk.

The new team, however, feels good about the communication lines at the University. Mr. John Goldrick says that at times there seems to be a lack of communication because there isn't much individual contact. He would like to see more students and commissioners come see him in person. Sr. Jean Lenz also feels that direct contact is the key. She believes that having an open door policy to afford accessibility to the students is vital. When asked for specific ways in which the team

was trying to better communication, she stated that the team had met to talk about plans for the year and had attended the first student senate meeting. Fr. Cafarelli also cited the fact that we were able to "call up and set up an interview." He doesn't feel there are any major communication problems. His advice was, "If someone has something to say, say it at the right place and the right time. Come, talk to us."

Proposals to better communication are also being put forth by Fr. Tyson. Both he and Mr. Goldrick are working with the idea of developing a student affairs newsletter. Hopefully this newsletter will create an open avenue of communication by which a sharing of ideas and a mutual understanding between students, hall staff, and administration can be achieved. The main emphasis, though, is on communication on an individual level, not, as Fr. Cafarelli states, "by communication programs."

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TECA

Professor Stephen Rogers: Justifying Poetry

by Tim Gianotti

Poetry. "It's good for you," remarks Stephen Rogers, a professor in the Program of Liberal Studies. Some people avoid it because the very mention of the word strikes fear and dread into their hearts, and there will always be a certain faction in society which claims it is a useless art form. Also a professor of poetry, Dr. Rogers thinks both views can be dispelled. "Every person with an interest has the right to produce poetry," he says, and if this right is discouraged, suppressed or ignored, Rogers insists something very important is being denied. "There is something special in poetry," he says; something that does not translate as exclusiveness, elitism or mystery. "If you are moved by your experience and if you are interested in language, then you can move your experience into language."

Rogers' "right to write" attitude also applies to reading poetry, and of course, a primary source of motivation is simple enjoyment. Enjoying a poem is a step toward understanding it, Rogers notes. You must be enticed, seduced by the poem, to sit down and play with it a while. "You tinker with it until it seems to work," he says. "Let your mind wander. Take note of your daydreams." To complement and enrich this activity, Rogers introduces a set of three explanations for poetry, three distinct pathways to apprehension. He calls these his "justifications" for poetry, and he asserts that they, by their nature, validate the reading and the writing of poetry. "I think everybody ought to be encouraged by these three," he says, "from both sides." The three justifications seek to explain poetry in terms of expression, imitation, and symbolic form.

Expression focuses on the emotions and

personality of the poet. For the reader, expression is a way of approaching and analyzing a poem; and for the poet, expression becomes an intent, a purpose for writing. Rogers calls it "the sign of the poet," or perhaps in another way, the poet's signature. Expression is the most revealing form of poetry, and in an expressive poem, one usually learns much about the person who created it. A danger also exists in expressive poetry. That is, the poet may become so isolated and focused in his or her own feeling, the reader may be ignored or even forgotten. Rogers believes that, above all, poetry should try to give the reader insight, to help the reader in understanding life; and self-expression has the potential to forget that basic function. Nevertheless, expression is both a valid and popular form of poetry, and Rogers recognizes it as such.

The second approach to understanding poetry, imitation, centers on the interpretive representation of life and nature. The poet creates a model of the real, perceiving it through human senses and feelings which are universal to all. Thus, model form or imitation poetry is in no way intended to merely reproduce a scene, an event, a season or a face. Rather, it is meant to slice through the exterior, cutting deep into the essence which dwells beneath. "It tries to give us a purchase," says Rogers, "—a hold—on the simulation of our difficulties . . . not just the bloody facts."

"Suppose a poem, or rather a thing that calls itself a poem, tries to give you a rhyming version of a botanical description of a tulip. It might be very accurate, but it wouldn't be a very good poem."

The third of Rogers' justifications for poetry is symbolic form, the power of the poem to draw the reader in and fully captivate him or her through the implementation of metaphor. The captivated

reader is compelled to "put on the clothes of the poem," Rogers explains. The reader suddenly becomes someone else, someone who looks out not through his or her own eyes, but through the eyes of the poem. These clothes and eyes Rogers speaks of are "mental garments," robes the reader dons upon entering into the poem and casts off when exiting. The symbolic form theory allows the reader to experience situations and escape untouched. "You can become a sinner without the risk of going to hell," Rogers says. "If you have a healthy imagination, you can become whatever you want—a criminal, a lover . . . whatever the poet suggests. You can feel the effects of fire without getting burned." The success of the symbolic form lies in the captivation and transformation of the reader.

Expression, imitation and symbolic form hold distinct and unique ways of seeing, but they are not and cannot be exclusive of one another, Rogers says. Any poem can be examined by any one of the three perspectives as well as all three. Rogers notes, however, that one is usually more dominant in a poem than the other two. "By the way," he adds, "each of these theories has its limits. That is probably why we need three of them." When we recognize the form of the poem and analyze it consistently with that form, Rogers says we can, in time, unlock the mystery, unravel the complexity and learn something about life and human nature. This is what poetry is all about, he says.

Rogers concludes by paraphrasing Renaissance poet Sir Phillip Sidney: "The knowledge you gain from poetry is more philosophical than history and more concrete than philosophy. So it is very persuasive. He calls it a 'heart-ravishing knowledge,' because it engages your feelings as well as your mind."

A Living Memory of Sister Madeleva —twenty years after her death

Sister Mary Madeleva, C.S.C., President of Saint Mary's College from 1934 to 1961, died July 25, 1964, in Boston, Massachusetts. Solemn Pontifical Requiem Mass was offered on July 28 in the Church of Our Lady of Loretto. The Most Reverend Leo A. Pursley, Bishop of Fort Wayne-South Bend diocese, celebrated the Mass and the Reverend James M. Egan, O.P., delivered the sermon. Burial was in Our Lady of Peace cemetery adjacent to Saint Mary's College campus.

President

As president of Saint Mary's College, Sister Madeleva directed the expansion of the college facilities to include the Memorial Library in 1942, Science Building in 1954, and Moreau Hall and O'Laughlin Auditorium in 1957. The physical effects of her administration enabled Saint Mary's girls, "through their years at college . . . to understand with reverence, the cumulative and unfolding patterns of existence through the cultures, the sciences, the histories, the arts of peoples." Her goal as president was to produce good, sensible women for a "position of intelligence, courage, charity in a militant Christian minority."

Her concern for the education of women to greater love of God prompted her to establish at Saint Mary's the Graduate School of Sacred Theology. This was the first

school to grant master's and doctor's degrees in Sacred Doctrine to religious and lay women.

Scholar
Sister Madeleva did

the University of Notre Dame; a doctorate from the University of California at Berkeley; and did further graduate studies at Oxford University, England.



undergraduate work at the University of Wisconsin, at Madison, and at Saint Mary's College, Notre Dame, Indiana. She received a Master of Arts degree in English from

Her numerous publications establish Sister Madeleva as both scholar and poet. Her first book, *Knights Errant and Other Poems*, published in 1923, was followed by ten

other volumes of poetry. As a critic of medieval literature, Sister Madeleva wrote two books, *Chaucer's Nuns and Other Essays* and *The Pearl—A Study in Spiritual Dryness*. She published several other books of essays and an autobiography, *My First Seventy Years*. Articles by Sister Madeleva have appeared in many magazines, including *Saturday Review of Literature* and *Commonweal*.

Sister Madeleva frequently shared her poetry and scholarship with the students. She often "chatted" with them in convocations about their vocation as students and their plans for the future.

Teacher

This communication with students was a continuation of her vocation as a teacher. Sister Madeleva held teaching positions in Ogden, Utah; Woodland, California; at Saint Mary's College, Notre Dame, Indiana; and Saint Mary-of-the-Wasatch College in Salt Lake City, Utah, where she also served as president from 1926 to 1933. Sister lectured extensively in the United States and Canada before university and literary groups.

Sister Madeleva felt that Saint Mary's purpose was "Education for Truth." She enabled Saint Mary's women to be introduced to truth while at the college, and educated for the reception of truth and the Truth in their lives.

Opinion

Wind Wraith

A shy ghost of a wind was out
Tiptoeing through the air
At dawn, and though I could not see
Nor hear her anywhere,
I felt her lips just brush my cheek,
Her fingers touch my hair.

If all the sky should quiver into pinions,
And all the air should tinkle into silver singing,
The earth would still have need, I think, for bluebirds.

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Sister Death

Doff thy mourning robe, my Sister: I have for thee
raiment new,—

The very stuff of glory, golden and white and blue.
Thy darling feet in sorrow no longer shall go shod;
Here are shoon of divine impatience for trafficking with
God.

Thy hands, my little Sister, are very young and cold:
See, I bring my life's one blossom for their still, white
strength to hold.

Such eyes thou hast are strangers to tears of sorrowing—
Let me grow sick with longing—for they gaze upon the
King!

I wait at thy quiet doorway, beneath love's architrave;
Unloose its bolts and lead me into the golden grave.
Lovely my Death, constrain me, I would be comforted;
My sweetest Sister, kiss me,—whisper that I am dead.

a child asks for a star

You quiet, wise,
wondering men who know and love the skies,
you who can make a jet, a satellite
with formulas to guide you and compel you,
make me a star

greater than all the world's
piled up munitions are.

Put in it all these things that
I shall tell you.

Put in a sorry innkeeper's gruff
word, unsaid,

a small, straw bed

against the winter night;

a shepherd's crook, and since you

once were little as I am,

put in a lamb,

three crowns for three great kings,

some homely, simple things,

toys

for our small world's girls and boys.

You have not made a star

like this before,

but there is nothing, nothing, that all

men are seeking more.

Sky-lovers, make the best star

you can make

for a Child's sake.

Making the World Green

(After Hemingway)

by Michael Varga

Cigarless, Matt studied the crowd stepping off the train. Trains do that, he thought. Smoke. And only the stink of the locomotive reminded him of the last time he had smoked. It was the last time he had seen her. Smoking and her. The two were linked—a body and an act. Matt bought a cigar from the station vendor. He ought to have it, he thought. To meet her again.

He had changed so much since that last time. The plane crash. Emily's fame. The divorce and recovery. His face was older, he knew, wrinkled. She would notice. The cigar would help to make it seem more like old times. He puffed, peering through the smoke at each smooth face as it passed him.

They all were passing. None seemed lost, unmet. Their suitcases light, carried without strain. No one stopped even to change arms. Not even another sale for the vendor. He said his name was Pete. Train stations are full of Petes, he thought. Where are the Emilys?

He spied a yellow hat, blown to the platform. She always wore yellow, he remembered. They had said that the last time—that yellow was her color. Not his, she had told him. His was a sailor's blue. Together they made the world green, with envy, she said.

"They're all jealous of what we have."

"What do we have?"

"We fit. Where I am, you're not. Where you are, I'm not. We're a perfect fit!" How she had laughed, and he, uncertain, crunched hard on the cigar, the smoke covering their faces. And her laugh became an unending cough. Why can't women take it?

"Looks like you missed her."

"Yeah. Yeah, Pete. I missed her."

The smirk on Pete's face bit into him. He wasn't going to listen to any more from Pete. He glanced toward the stairs. Harry's Bar isn't far, he thought. If she does show, she'll know where to find me.

As he stepped into the dark tunnel of stairs, Matt nodded. She wasn't coming. He chucked the cigar over his shoulder. As he brushed the ashes from his coat, he knew there would be one less whiskey to down. The cigar had been a fool's trade.



WSND

American Public Radio

WSND is scheduled to become part of the American Public Radio Network in late September, allowing us to continue bringing you a wide range of new and exciting fine-arts programs. These include:

The New York Chamber Series

The Cleveland Orchestra

The Sunday Morning Program: the latest in news and public affairs

Business Times: a close-up look at current business trends and issues

The Record Shelf: a critical review of newly released classical recordings

Baroque and Beyond

The list will undoubtedly expand and vary from season to season, focusing on the highlights of the musical calendar.

Nocturne Nightflight

An alternative to contemporary rock programs in the South Bend area, Nocturne (12-?) brings not only new but innovative music to the rock scene.

Jazz on WSND

Each week there are 2 jazz shows on WSND: a jazz Nocturne which is Sundays at 12 am following the news, and the Jazz Gallery, Monday evenings at 10 pm.

The First 50 Years

Marty Robinson explores the early days of recorded vocal music. Presented each Thursday afternoon at 1 pm by a grant from Audio Specialists.

Daybreak/ Meridian/Tafelmusik

Monday through Friday, WSND features Daybreak (7-9 am), Meridian (12:15-1 pm) and Tafelmusik (5-7 pm), shows which concentrate on shorter, lighter works as well as news and public affairs.

In Performance

Each Monday evening at 8 pm, WSND will present digital recordings of performances recorded in the South Bend area, including the Recital Series of the Notre Dame Department and St. Mary's Department of Music. WSND is proud to announce our continuing tradition of broadcasting the very latest concerts by the South Bend Symphony, directed by Kenneth Kiesler.

MONDAY

1:00 pm Chamber Masterworks
3:00 pm San Francisco Symphony
8:00 pm In Performance
10:00 pm The Jazz Gallery

TUESDAY

1:00 pm Music From Germany
7:00 pm From the BBC
8:00 pm The New York Philharmonic

* All times EST

WEDNESDAY

1:00 pm Baroque and Before
7:00 pm America in Concert

THURSDAY

1:00 pm The First 50 Years
7:00 pm In Recital
8:00 pm Chicago Symphony

FRIDAY

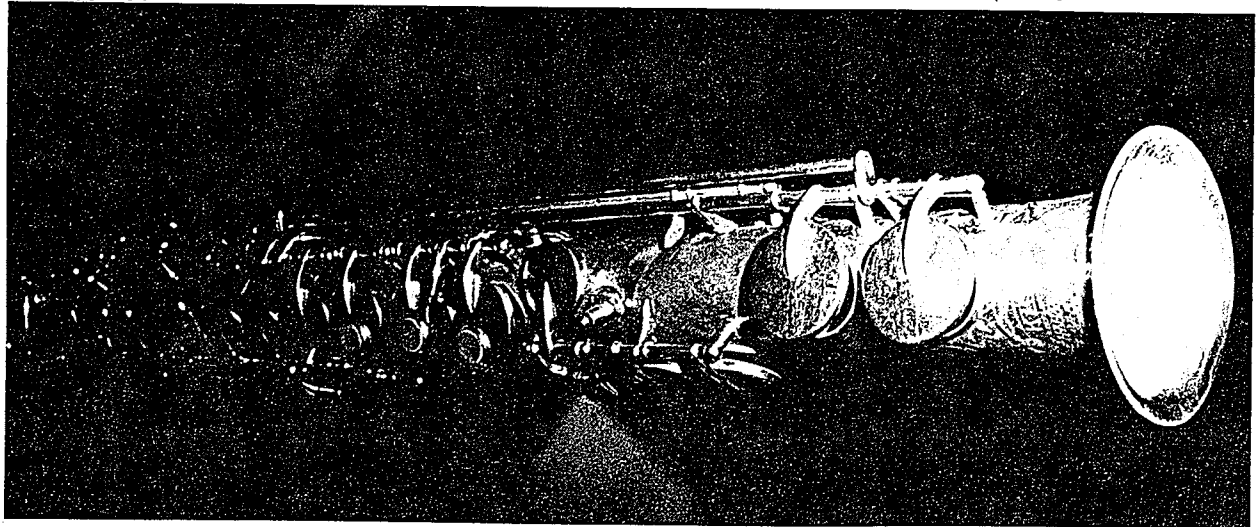
1:00 pm 20th-Century Masters
3:00 pm Philadelphia Orchestra

SATURDAY

12:15 pm The Vocal Scene
1:00 pm Saturday Afternoon Opera
5:00 pm New Releases
6:00 pm Collector's Item
7:00 pm The WSND Request Program

SUNDAY

12:15 pm Music From Oberlin
3:30 pm WSND Request Program
8:00 pm On Stage



FM 88.9

Special Fine Arts Programming Chamber Masterworks, Baroque and Before, 20th-Century Masters

These programs are produced by WSND Music Director, Ed Jaroszewski, and are broadcast on Monday, Wednesday and Friday at 1 pm. The programs explore the music of lesser known composers of these periods and are a fine way of expanding your knowledge of the musical repertoire.

Saturday Afternoon Opera

October

- 6 Wagner: Siegfried
- 13 Wagner: Gotterdammerung
- 20 Verdi: I Vespri Siciliani
- 27 Korngold: Violanta

November

- 3 Weinberger: Schwanda
- 10 Rossini: Othello
- 17 Britten: Death in Venice

On Stage

October

- 7 (Opera) Menotti: The Telephone; The Consul
- 14 (Choral) Verdi: Te Deum; Requiem
- 21 (Opera) Gay: The Beggar's Opera
- 28 (Ballet) Tchaikovsky: Swan Lake

November

- "Some 'Star-Crossed Lovers'"
- 4 (Opera) Gounod: Romeo and Juliet
- 11 (Opera) Rachmaninoff: Francesca di Rimini

New York Philharmonic

October 16

Zubin Mehta, conductor
Sol Greitzer, viola; Glenn Dicterow, violin; Paige Brook, flute; Joseph Robinson, oboe; Philip Smith, trumpet

Stamitz: Concerto for Viola and Orchestra, D Major, Op. 1

Mozart: Symphony No. 36 in C, K. 425 "Linz"

Tchaikovsky: Symphony No. 6, in B Minor, Op. 74

October 23

Zubin Mehta, conductor
Radu Lupu, piano; New York Choral Artists; Joseph Flummerfelt, director

Webern: "Das Augenlicht," Contata, Op. 26

Mozart: Concerto for Piano and Orchestra

Ravel: Menuet Antique; Pavane for a Dead Princess

Carter: A Symphony of Three Orchestras

Beethoven: Piano Concerto No. 5 in E-flat, Op. 73 (Emperor)

October 30

Gunther Herbig, conductor
Peter Schreier, tenor; Philip Myers, horn

Britten: Serenade for Tenor Solo, Horn and Strings, Op. 31

Bruckner: Symphony No. 9, D Minor

November 6

Michael Tilson-Thomas, conductor
Alexis Weissenberg, piano
Bernstein: Divertimento for Orchestra

Beethoven: Concerto No. 4 for Piano and Orchestra in G Major, Op. 58

Tchaikovsky: Symphony No. 5 in E, Op. 64.

Chicago Symphony Orchestra

October 11

Claudio Abbado, conductor
Samuel Magdad, violin (Mr. Magdad is CSO Co-Concertmaster)

Mozart: Symphony No. 38 in D, K. 504

Hindemith: Kammermusik No. 4: Concerto for Violin and Large Chamber Orchestra, Op. 36, No. 3

Brahms: Symphony No. 1 in C Minor, Op. 68

October 18

James Levine, Conductor
John Browning, piano; Judith Blegen, soprano; Florence Quivar, mezzo-soprano; Women of Chicago Symphony Chorus

Mendelssohn: Die schone Melusine (The Beautiful Melusina) Overture, Op. 32; Piano Concerto No. 1 in G Minor, Op. 25; A Midsummer Night's Dream

October 25

Rafael Kubelik, conductor
Smetana: Symphonic Cycle, Ma Vlast (My Fatherland)

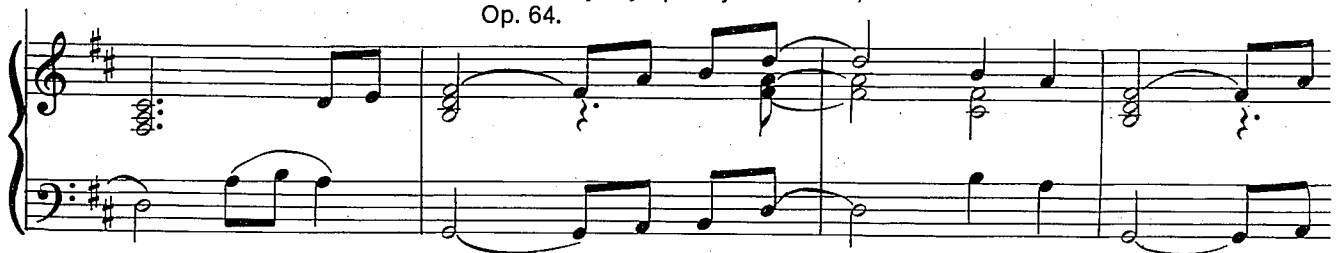
November 1

Leonard Slatkin, conductor
Radu Lupu, piano

November 8

Sir George Solti, conductor
Felicity Lott, soprano; Diana Montague, mezzo-soprano; Siegfried Jerusalem, tenor; Simon Estes, bass-baritone; Chicago Symphony Chorus

Beethoven: Missa Solemnis, Op. 123





idle banter



by Kathleen Keifer

"I can't quite say," said Alice rather pensively to no one in particular.

"You can't quite say *what?*" abruptly asked the Cheshire Cat, who had been eavesdropping.

"Oh *you!*" exclaimed Alice, just noticing the cat's grin becoming visible.

The grin only grinned wider.

"That cat makes me so uncomfortable," thought Alice. "It doesn't seem quite proper for him to appear only part way. Perhaps it is too much effort on his part to make himself entirely visible—lazy cat!"

"I would appreciate," said the Cheshire Cat to Alice, "if you would not apply your Victorian code of ethics to me. Right or wrong have nothing to do with anything."

Alice hardly knew what he was talking about. She was tempted to reply, "That's a ridiculous cliché!" because she hardly knew what that meant either, and it made the adults that said it look smug. But then she remembered that the cat knew what she was thinking—"For surely I have better manners than to call him a lazy, rude cat out loud," reasoned Alice.

"Tiresome *details!*" The cat interrupted her thoughts with such impetuosity that Alice bit her tongue. "What can't you quite say?!" repeated the cat with even more violence. Now his entire head was visible and his bright yellow eyes arrested Alice.

"Well, Sir Cat," said Alice, who did not at all like the tone of his voice, and thought it wise to address him respectfully, "I can't quite say which direction is the right direction."

The cat's eyes glowed.

"You see, Sir Cat," stumbled Alice, "I fell down a rabbit hole—and what would Freud say about that, dearest cat? I've been walking forever without coming to an end and really must find a Jacuzzi. Forgive me, I'm full of anachronisms today. So which is the right way to go? I'm lost."

"That wasn't at all what I had intended to say," thought Alice quite shocked.

"There is no right or wrong way," said the cat, who was now completely visible. "You really are rather dull, aren't you?"

Alice felt her face become exceedingly red. "There is always a right way to go,



KKEIFER 84

and that's the forward direction," said Alice, stomping her little foot.

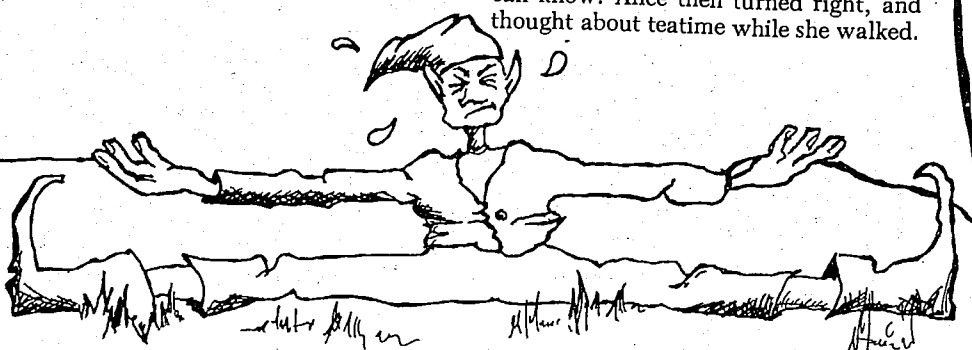
The cat began to sing and vanish simultaneously!

"No good, no bad, no right, no wrong
North South, East West!
Inside is outside, and outside is inside!
North South, East West!"

Alice watched the grin, which was all that remained of the cat, grin wider.

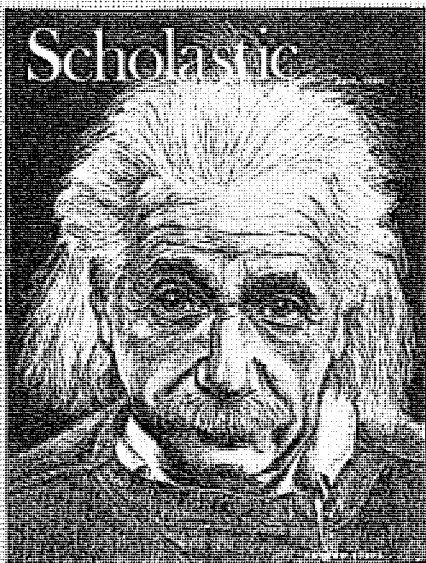
"To go the right way," said the cat only with his mouth because his eyes weren't visible, "one must turn right!"

"Why thank you, dear cat!" exclaimed Alice, who was more relieved than you can know. Alice then turned right, and thought about teatime while she walked.



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