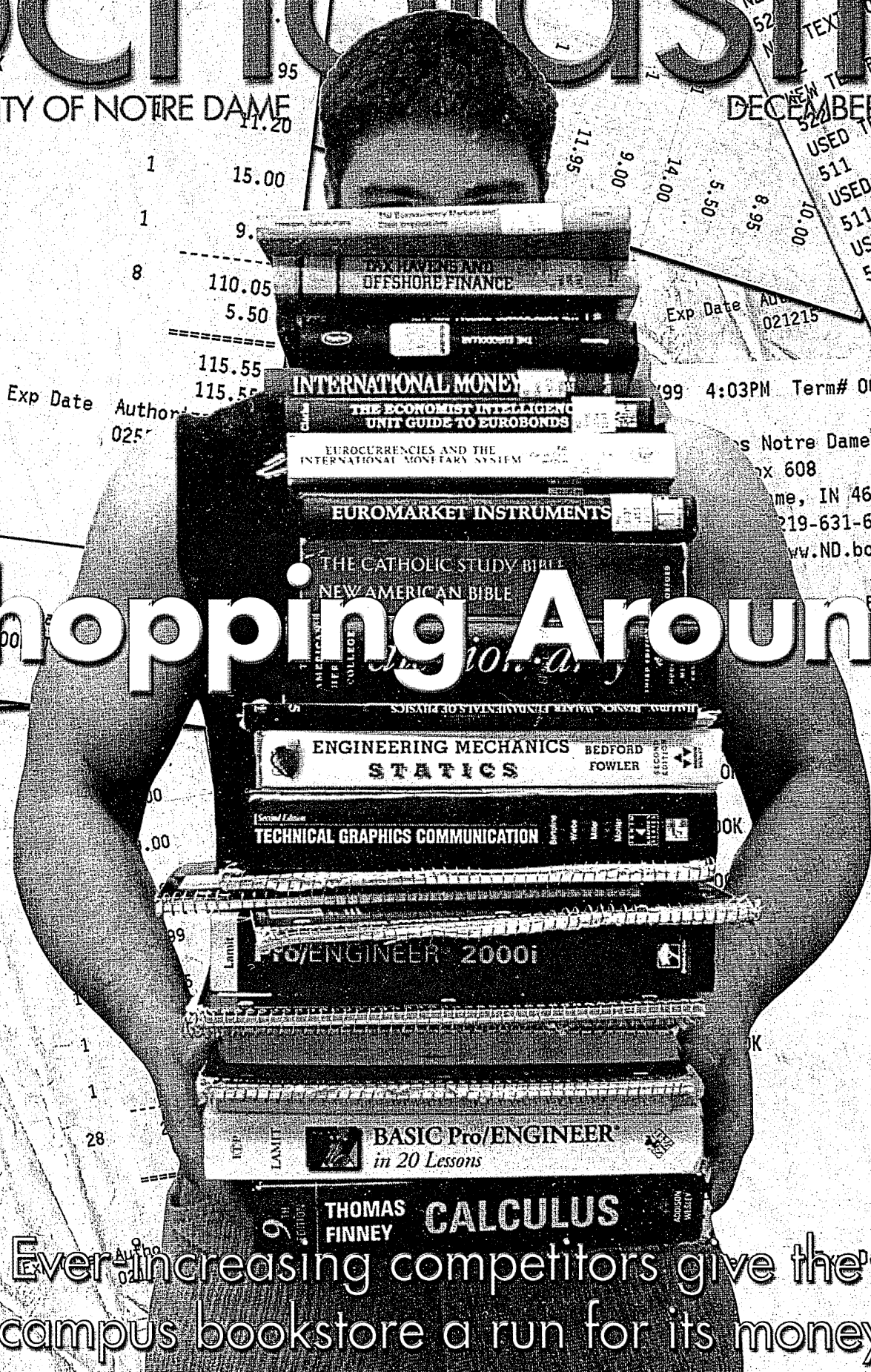


Scholarastic

DECEMBER 27, 1999



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TEXTBOOK 1 14.70
NEW TEXTBOOK 522 11.95
UNIVERSITY OF NOTRE DAME 11.20
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Net Sale 5.50
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UNIVERSITY OF NOTRE DAME
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TEXTBOOK 1 14.70
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NEW TEXTBOOK 1 10.9
USED TEXTBOOK 1 11.2
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NEW TEXTBOOK 1 9.8
Subtotal 8 110.0
Sales Tax 5.5
Net Sale 115.
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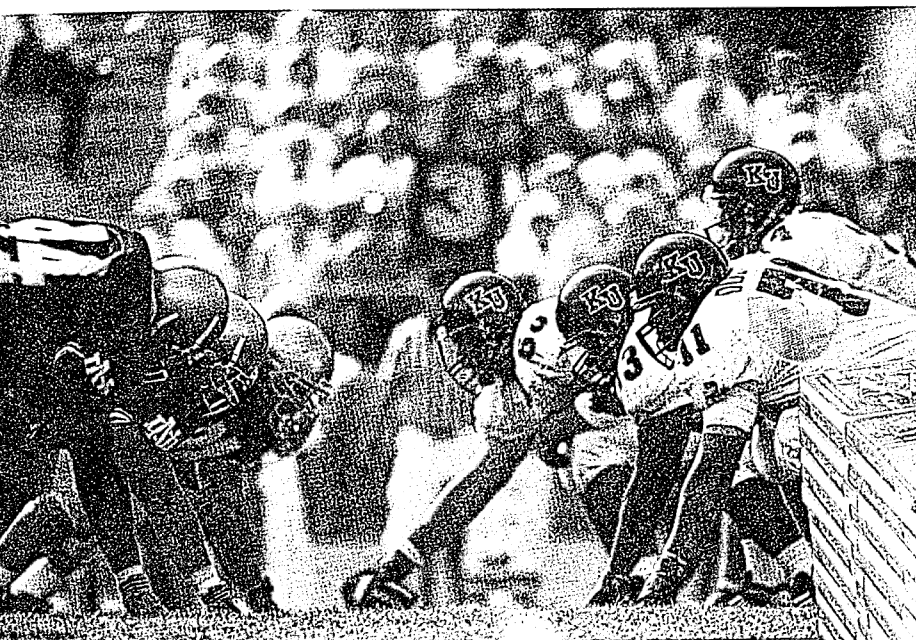
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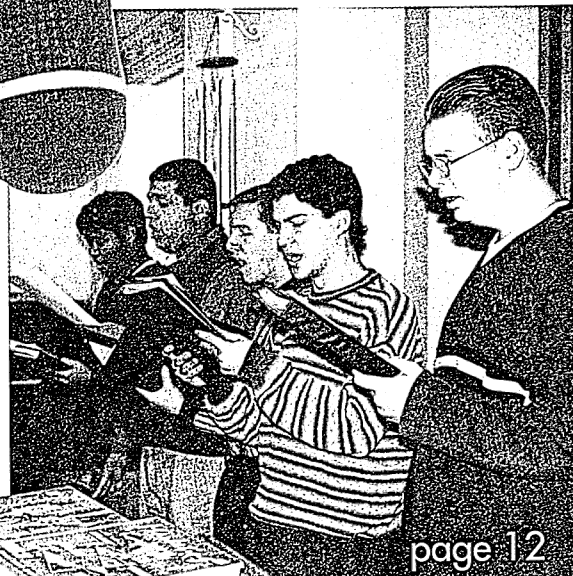
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Call 1-5029 or stop by the *Scholastic* office in the basement of South Dining Hall for more information.



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Cover: Book Wars

14

Think the Eck Center is your only text book option? Think again. The growth of the Internet has created new competitors for the Hammes Notre Dame Bookstore. Now varsitybooks.com and ecampus.com are just two companies vying with the bookstore for your textbook dollar.

by Kimberly Blackwell

Man for All Seasons

10

He's the number two man at Notre Dame, but few people could give you his job description. *Scholastic* sits down with Provost Nathan Hatch to find out just what he does in a typical day.

by Kristin Kramer

A Season Gone Terribly Wrong

22

August: It's '99 and Notre Dame is a sure thing. October: We can still pull off a mediocre season. November: a 5-7 final record, the worst in 36 years. How did a season that began with promise end up being so disgusting?

by Christopher Hamilton

Cinema Paradiso

26

With less than two months until the Student Film Festival, student directors scramble to shoot their dream films.

by Kara Zuaro

Down to Earth by Liesl Marx

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All American by Sarah Childress

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Singing a New Song by Kate Nagengast

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A Champion's Fight by Gerard Meskill

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Love Triangle

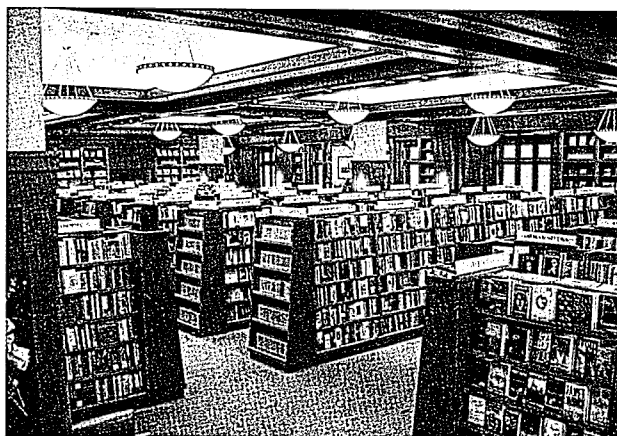
In an episode of *Ally McBeal*, Ally cheats on her boyfriend of two months to share a brief, intimate kiss with her ex-boyfriend, the otherwise married Billy. Ally soon realizes that nothing serious could ever happen between her and Billy, but she still feels that the kiss was an important part of her emotional development.

If there is one character on television that I identify with, it's Ally McBeal. Ally's fantasy-filled world of self-centered neuroses often mirrors my own. After reflecting upon this episode, I realized that the reason she cheated was to prove to herself that she had other options. Her kiss with Billy proved that she is still attractive to the male populace. It showed that she was dating her present boyfriend because she truly liked him, not because he was the only option.

Strangely enough, Ally McBeal's realization that she had options mirrors what many students felt when they bought their textbooks for this semester. With no other bookstores around campus, many students felt like they had no other options when it came to buying books. They were trapped in a relationship with the Hammes Notre Dame Bookstore. This year, though, the Internet has become a dominant force, and numerous online bookstores allow other options.

For the first time this year, like numerous other students, I cheated on the Hammes and ordered a book from Amazon.com. Like Ally, I felt like great new options had been opened up to me. Now, I don't shop at the Hammes Bookstore because I have to. I shop there because I want to.

When Ally kissed Billy, her boyfriend started to be much more attentive in an attempt to woo her back. Similarly, the Hammes is trying to win back student loyalty. The store is now open longer every day and the management is striving to make it a more convenient place to shop. Even with these enhancements, the bookstore faces fierce competition from the dot coms. Kim Blackwell examines this competition in "Book Wars" on page 14.



Also Inside

Kara Zuaro took an in-depth look at what goes into making the short films of the Student Film Festival, and her story has me even more excited than usual about this year's show. Get a sneak preview of what will be coming in her story on page 26.

As a correction to last issue: The network that airs *Nightline* was incorrectly identified as NBC. *Nightline* airs on ABC. We regret the error.

Brian Christ

Editor in Chief

Scholastic

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Vive Quasi Cras Moriturus*

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Cover photo by Michael McNary
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LISTENING IN

"Do you know how they pronounce DaimlerChrysler in Germany? The 'Chrysler' is silent."

— *Ford executive addressing a group of business students*

"Every Sunday you give up drinking but by Thursday you're back at it."

— *student explaining the typical attitude toward alcohol on campus*

"Wow. Davie can't even go four quarters without losing."

— *visitor to campus on hearing that Coach Leahy went four straight years without losing a football game*

"What does science tell us about right and wrong? All science tells us is not to put your hand in fire or you'll get hurt."

— *government professor*

"Restroom closed. Stripping and waxing being done."

— *sign appearing on a public restroom during a football weekend*

"Doctors kill patients one at a time. Architects can kill by the thousands."

— *architecture professor*

"Now we can designate some women as breeders."

— *student commenting on a cnn.com article reporting that a woman's sex drive may improve after a hysterectomy*

"I got to Marshall Fields and the first thing I am confronted with is ladies' underwear — not that I don't get any joy out of that section of the store."

— *marketing professor on the importance of product placement in stores*

"Rudy sucked, but he'd start at Boston College."

— *slogan on an underground T-shirt seen just before the Eagles beat Notre Dame*

ANOTHER LATIN EXPLOSION

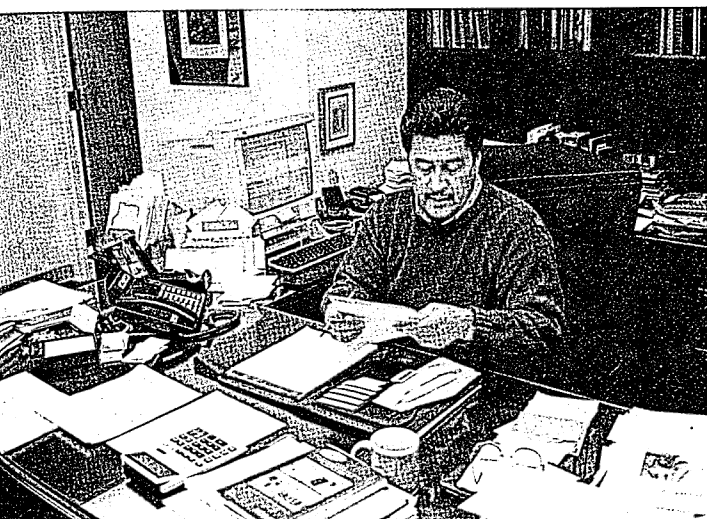
Latino Revival

ND professor seeks to expand scope, interest of Latino program

For nearly 30 years, the University of Notre Dame had a dedicated and highly successful program for Latino Studies headed by the late Professor Julian Samora. Samora was recognized in 1953 as the first Mexican-American to receive a doctorate in sociology and anthropology. His efforts

talities when it appointed Cárdenas as the new director of the Institute for Latino Studies this year. Cárdenas holds a bachelor's degree in sociology from California State at Los Angeles and a Ph.D. from the University of Notre Dame in sociology. He taught at the University of Texas at Austin from 1979 to June of 1999.

"The scope of focus of this program is to study the U.S. Latino experience from an interdisciplinary comparative approach," Cárdenas says. With a variety of disciplines, the Latino Studies program seeks to understand the historical and sociological issues of the Latino heritage within the American culture. However, Cárdenas is quick to point out that this program is not exclusively intended for those with a Latino background. "The students at Notre Dame are very special in that they are very service-



MIKE MONAHAN

BROADENING HORIZONS. Dr. Cárdenas, the new director of the Institute for Latino Studies, hopes to involve all students, regardless of ethnicity, in the program.

generated a great deal of graduate work that brought prestige to Notre Dame. Why, then, did Notre Dame drop the program after Samora's retirement in 1985? Dr. Gilberto Cárdenas, who regarded Samora as a mentor, wanted to know. "Studying our own society, there is a high proportion of Catholics within the Latino community. That aspect of Catholic life can enrich the university," he says.

The university obviously shared this men-

oriented and have a strong sense of family values," Cárdenas notes. These qualities, Cárdenas believes, make the Latino Studies program an option for all students, not just ones of Latino heritage. "This program can enrich the lives of all our students."

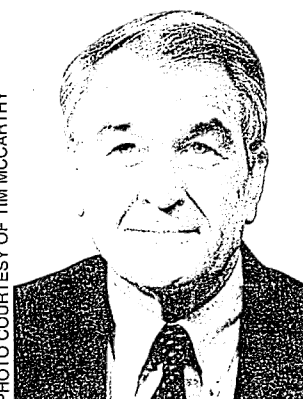
Cárdenas hopes to broaden the program by developing a second major within the Latino Studies discipline. He also wants to devote a special unit entirely to research advancement.

— Meghan Hahn

Q&A

10 Questions with

PHOTO COURTESY OF TIM MCCARTHY



Tim McCarthy

Road Rage's Worst Nightmare

Of all the Irish football traditions of the past decades, about the only one students could count on this season was Sergeant McCarthy's fourth-quarter safety announcements. He has been preaching safe driving with a punchline since 1961, and continues to this very day, despite having retired from the Indiana State Troopers in 1978. His involvement in law did not end there, however, as he served as Porter (Ind.) County Sheriff from '79 to '87, and the next 12 years as Porter County Assessor.

Whose idea was it for you to do the safety announcements?

Well, I had a predecessor, where they made the safety announcements, because in those days, there wasn't the highway nearby, and all the game traffic was on access roads. I was the one who started using punchlines because we really wanted to attract people's attention to traffic safety.

How long did it take before the stadium became completely silent as you made your announcement?

Actually, I didn't do announcements until the second year, 1961, and the first game was, I don't recall why, was unusually quiet. My first punchline was, 'The automobile replaced the horse, but the driver should stay on the wagon.' People seemed to like it, and it took off from there.

How long does it take you to come up with your punchlines?

Sometimes forever. I jot down play-on-words throughout the year, and then have to make the message fit to the punchline. If I come up with a punchline about drunk driving, I can't make the message about weather conditions. Sometimes I have up to three

continued on next page →

JUDGMENT CALLS

Clean Your Plate



We'd be more concerned about this if the food we wasted didn't reappear on our plates at subsequent meals.

Semester Break



Maybe this disconcertingly balmy weather won't follow us home. It's no fun to make snowmen out of mud.

Toy Story 2



One toy collector decides that Woody belongs in a museum rather than out in the field. Someone in the Athletic Department decided the same thing about our football program.

Y2K



If the aliens come early enough, they'll be in time to fix our computers before midnight strikes to prevent that satellite from crashing into the Eiffel Tower.

Q&A

continued from previous page

messages, depending on the weather late in the game.

On average, how many high-speed chases take place on the Indiana toll-roads each year?

I have no idea. Those chases you see on TV are few and far between.

Has Coach Doherty contacted you about doing Tim-isms at the basketball game?

That would be a little bit too much. There's an awful lot more basketball games. But Coach Doherty seems to have brought a lot of energy to the program, I think he's going to be very successful.

Do you have a favorite poet?

I don't think I have one. I like the Postal Poet out of South Bend. He writes poems about local stuff, like the football team and everything. Some of his stuff hits close to home.

Exactly how much faster than the speed limit can I go before I get a speeding ticket?

People have been asking me that for 25 years. All I can say is that it depends on the police officer. If you're going even one mile per hour over the speed limit, you're in violation of the law, though.

What's your all-time favorite cop show?
CHiPS.

Who's your favorite Bond girl?

My favorite girls are my wife and my daughter, and I'd be in trouble if I said otherwise.

Do you have anything to say to the students who will be traveling home for semester break shortly?

Safe drivers never find themselves in traffic court. So you will never get burned if your driving is matchless.

—Jeremiah Conway and Jason Hammontree

HISTORY on the side

Tim McCarthy's first season of announcing must have been rosier than this year's. *Scholastic's* football review issue from that year recalls the ND-USC game on October 14, 1961:

"On this cold and drafty October afternoon, 50,427 fans watched in awe as savage Notre Dame line play completely dominated Southern California and set 22 Irish backs loose for a net total of 322 yards rushing, as the Fighting Irish crushed the visiting Trojans, 30-0.

"To say the victory was overwhelming is something of an understatement."

MYSTERIES OF THE EAST

Orient Express

Asian Allure transports ND to the Far East

Your geography teacher was wrong: Asia is not on the other side of the world. Instead, it can be found in Washington Hall on Saturday, December 4, when campus groups celebrate their ethnicity in Asian Allure.

A combination fashion and talent show, the Office of Multicultural Student Affairs hosted the first Asian Allure in 1996. Speaking on behalf of the first directors, current production director Monica Wisner explains, "We wanted a way to share Asian culture, but we also wanted to do something modern. So Asian Allure was started to somehow blend the two."

The production achieves this blend by mixing a modern fashion show with cultural performances, which both tie into this year's theme, Asian Image—Mark of the Millennium. This doesn't mean futuristic clothes or sets, however. "We are opting for a very classic look that will carry us into the next century," says Wisner.

Clothing from stores such as DKNY, the Limited, the Buckle and others will represent this stylish Mark on the Millennium in the fashion show segment. "The stores are letting us use some of their clothes, which we will have to return after the show," Wisner says. In the show, students will model not only these new clothes, but the Indian Association of Notre Dame and the Filipino American Student Organization will also show traditional clothing, emphasizing the cultural aspect of the production. "That's what Asian Allure is," says Justin Liu, one of the emcees for this year's show. "We're using the fashion show as a means to display the culture."

Performances by campus cultural groups

will also emphasize the unique ethnic backgrounds present at Notre Dame. Groups that are involved include the Hawaii Club, First Class Steppers, and Troop ND. Their acts, however, will not be separate from the fashion show itself. "They are intertwined with the fashion show," explains Wisner. "For example, there will be a line and then a performance, then two lines and a performance."

The emcees, who are also students, will take on a slightly different role than in years past. "The emcees for the past two years have been the same people and this year they're different," says Liu. In addition to new faces, the emcees will be responsible for elaborating upon the culture presented throughout the show. As Liu says, "There's a lot about the culture that can't be explained in the performance. We're there to explain it."

Wisner also stresses the increased emphasis on culture in this year's production, a change from past performances. "The Asian Allures of the past have focused more on the fashion show aspect of the production," says Wisner. "This year we would like to share more of the Asian culture."

Having been honored as Ethnic Performance of the Year in 1998 by the CCC, Asian Allure has a reputation of excellence and excitement up to which it must live. This year's directors feel confident that their production will fulfill expectations while at the same time offering more than past performances. As Liu says, "It will be a little more fast-paced than usual. It's going to have something every second that's going to keep you entertained."

—Kathleen Corte

DOMELIGHTS

Laundry Lists

Of students with year-long St. Michael's Laundry contracts, percentage held by gender:

Women 18.5%

Men 81.5%

DOWN TO EARTH

Struggling with Philo 101? One former ND prof brings it to the common man's level in his new book

BY LIESL MARX

Philosophy and dummies — two words often found in the same sentence here at Notre Dame. But according to Dr. Tom Morris, a former Notre Dame philosophy professor, this is very natural. His new book, the latest in the popular ... *for Dummies* series, is *Philosophy for Dummies*, a book that he says “cuts through the confusion and presents [philosophy] in a way that people can grapple with it.” And that includes dummies.

Morris has quite a bit of experience to give him background — not the least of which was garnered at Notre Dame. After graduating from Yale with a double Ph.D. in philosophy and religious studies, Morris began his career teaching philosophy at Notre Dame. Well known for his unorthodox methods of teaching Philosophy 101, Morris was an extremely popular teacher while he was here.

“Philosophy is a serious subject,” Morris states, “but you don’t have to be somber when talking about it.” For example, when discussing death, Morris says the class would experience a mock heart attack. First, the lights would go off in the room and then, suddenly, a “being of life” would appear before them. After a few words of wisdom, the class would be sent back to reality.

“Every day had to be a real experience. One day I brought the marching band in to play the victory march before a test because everyone had done poorly on the test before.” He jokingly adds, “The grades went up on that test.”

Although he taught several philosophy courses and seminars, Morris says his favorite class to teach was Philosophy 101. “I loved teaching people as soon as they got to Notre Dame — especially those who didn’t want to be there. My goal was to win them over and make this their favorite class.” He notes that he didn’t have an attendance policy because he wanted people to come to his class because they wanted to come. “If they didn’t want to be here, I wasn’t doing my job,” he says. A former student seemed to think he did his job pretty well, commenting, “I didn’t know philosophy could be so awesome!”

Fifteen years of teaching and 11 books later, Morris was ready for a new adventure. “I didn’t leave Notre Dame because I had something more important to do, but I had an itch I needed to scratch. I felt a calling to become a public philosopher in a country that hasn’t had one for a while.”

Since leaving Notre Dame almost five years ago, Morris has spent time traveling around the country speaking to groups of business executives. His clients have included Bank One, Merrill Lynch, IBM and Hallmark Cards, among others. Most recently he founded the Morris Institute for Human Values in Wilmington, N.C. “I wanted to create a continuing education organization that would allow me to bring people retreats, corporate education and educational products that reinforce the books I write and the talks I give.” It also gives him the option to send other philosophers associated with the group a chance to speak to companies when he is unavailable. His website, one of *USA Today*’s hot 100 sites,

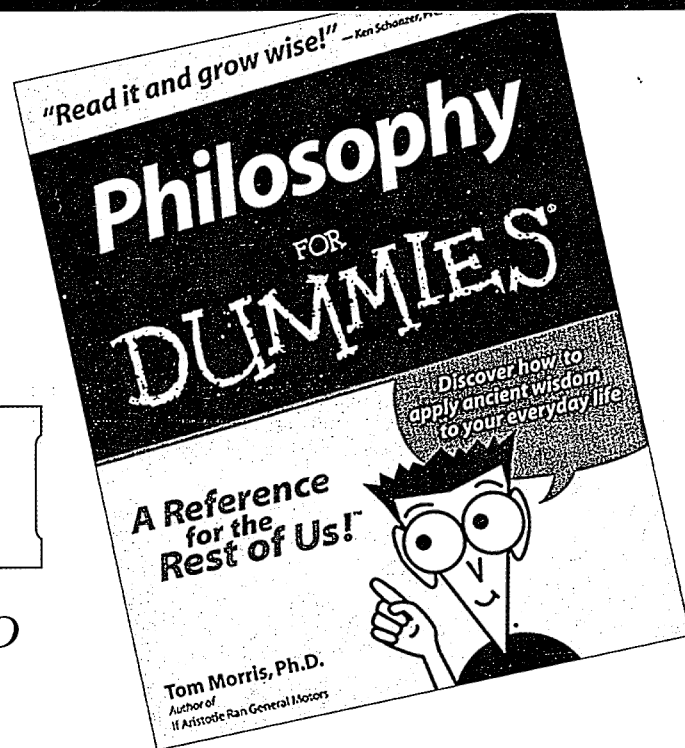
can be reached at www.morrisinstitute.com.

Morris adds, “It’s neat because after I speak to a group of executives there is always someone who comes up to me and says that they were in my class at Notre Dame. I run into them everywhere — airports, hotels, community centers — the Notre Dame family really spreads all over the country and I find them to be some of the most admirable people in the business world.”

It was after one of these speeches that a woman called Morris about writing *Philosophy for Dummies*. “She had been in the audience the day before and really liked the speech. She was the acquiring editor for the IDG publishing company, the group that puts out the *Dummies* books. She said they had been thinking about publishing one for philosophy and I was the one to write it.”

Based on his philosophy course at Notre Dame, Morris says the book is aimed at university students as well as people in the working world. “Notre Dame gave me opportunity to decide what material would be effective. Interactions with students and faculty members showed me how to bring philosophy into their lives.” Topics in the book include philosophical issues ranging from “What’s the deal with death?” to “Is there a God?” to “The meaning of life.”

“This book tries to help people understand the context within which we live and move and exist,” says Morris. As one radio announcer put it, *Philosophy for Dummies* is like the cliff notes for life. “I want people to be able to see the big picture, to create their own map of life. And this book helps them do that,” Morris says. □



ALL *American*

The first chairman of American studies prepares to retire after three decades of influential leadership and teaching

BY SARAH CHILDRESS

After 30 years of teaching at Notre Dame, Professor Ron Weber, who made a substantial contribution to the foundation of American studies here, is to retire this spring. However, his involvement in the Notre Dame community goes much further back than his teaching career.

Weber was a student at Notre Dame, enrolled in the combination law and Arts and Letters program offered at the time. When he reached his senior year, he found he was no longer interested in his current program. He took his problem to then-Dean Father Charles Sheedy. "What *does* interest you?" Sheedy asked.

"Writing," Weber answered. "So I guess I should be an English major."

"Nonsense. English is about reading. Journalism is about writing," Sheedy said, and signed Weber up as a journalism major on the spot.

"I was too afraid of him to say anything," Weber says with a laugh. "So I was a journalism major." It was through this program that Weber took his first American studies courses, which at the time were categorized under the Department of Journalism. "He was right," Weber recalls. "Notre Dame's journalism department was about writing. But it was also about giving students something to write about."

After working for a few years as a journalist, Weber went on to the University of Iowa to pursue a graduate degree. Although he was asked to join the faculty at Notre Dame then, he chose instead to pursue his doctorate at the University of Minnesota. The teaching position was held open for two years while he completed his Ph.D.

During his time as an associate profes-

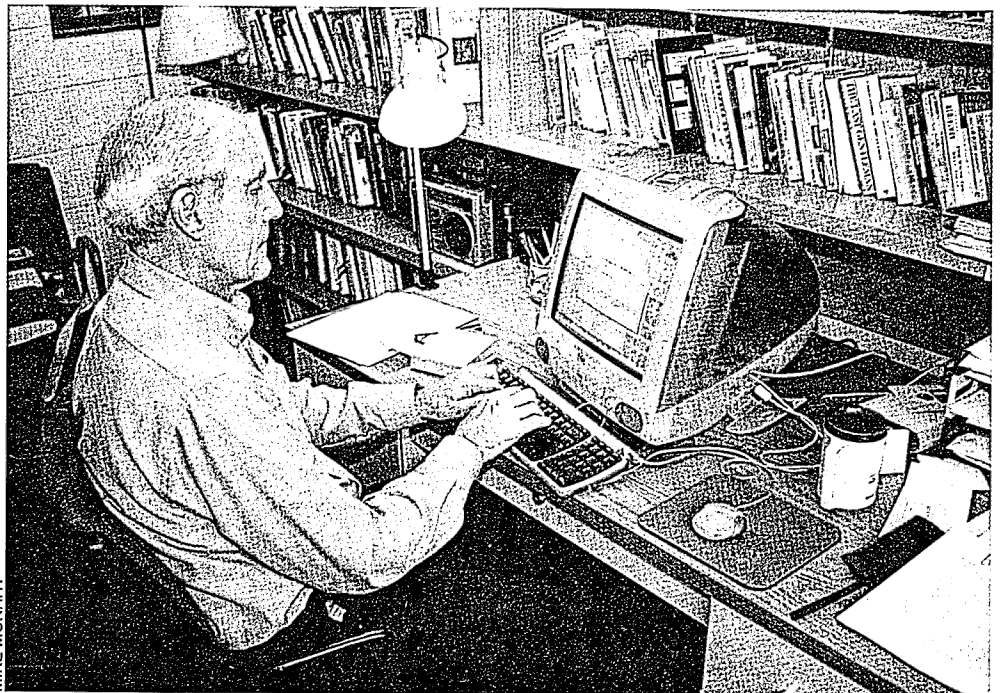
sor at Notre Dame in the Department of Communication Arts (formerly the Department of Journalism), the university began to investigate the possible establishment of a program in American studies. Weber was asked to chair a committee to draw up a potential plan for the program because of his previous experience at the University of Minnesota, which already had an American studies program, albeit one in its early stages. There, American culture was studied from a holistic view, bringing together American history, literature, social sciences and art as one discipline. It was a difficult task to combine all of these subjects into one major. "That was the beauty of it," he says. "There was something fresh, spirited, off-center about American studies."

On April 27, 1970, the Program in American Studies was approved. Soon after its

establishment, however, it was merged with the Department of Communication Arts and became the Department of American Studies, a combination unique to Notre Dame. Weber then became the department chairman and remained for seven years.

The merger created the problem of reconciling the two disciplines and determining the direction the program would take. The result produced two tracks within the department: a liberal arts program for law, government, teaching or business, and the second for careers in communications. Both programs heavily emphasized writing as well as classes from a variety of disciplines related to American culture.

Although Weber admits that this unconventionality at times serves as a disadvantage, preventing administrators from understanding exactly where the program be-



PIONEER. Professor Ron Weber, a Notre Dame graduate who earned his doctorate at the University of Minnesota, helped establish the Department of American Studies, which became far more popular than he had predicted.

longs, he easily notes the benefits of his degree in American studies. "I shared with fellow students ... a certain amount of pride in the fact that we weren't necessarily preparing for teaching careers. ... If we chose, we could join the real world in a way that other bookish types could not."

Now, 30 years later, Weber is finishing his last year as a professor at Notre Dame. "I like teaching, I like what I do," he says. "But it's time to move on." He plans to devote his time to writing novels, an interest that has resulted in several books already, with a novel due to be published in the spring.

Looking back on the Department of American Studies, Weber is pleased with its progression and development from its spirited beginning. "It couldn't stay young forever; it had to grow up sometime," he says. He feels that the biggest and most surprising change in the program was its size. "When we designed American studies, we thought there would be about 20 juniors and 20 seniors," he says. The program has grown considerably since then, which is unusual among other colleges. "Most, and this is a generalization, but most American studies programs are small," Weber says. "There are many more [students in Notre Dame's program] than we anticipated."

Weber suggests two reasons for the overwhelming popularity of the major. When the program was first introduced in the 1970s, it was a time of general unsettlement. Students were more willing to take a risk with a new major than perhaps they are now. Also, the first few that did sign up for American studies "had to prove to mom and dad that what they were doing was worthwhile," Weber says with a laugh. "They started recruiting people for the major."

Now that the program has been established, however, there are no longer students spreading the news. Weber entitled the speech he gave November 17 on the

development of the program "Finding American Studies," because it describes the manner in which most students decide to major in the program. "Very few students come to Notre Dame planning on majoring in American studies," he explains. "They have to discover it."

This seems to be true. Sarah Wagner, a junior American studies major, entered Notre Dame her freshman year planning to major in history. However, when she looked into the program in more detail, she found she was not interested in the various specializations the history department had to offer. Instead, she chose American studies, where she decided to concentrate in English and government, with the goal of becoming a teacher. "This way it's almost like you're getting more than one major," she explains.

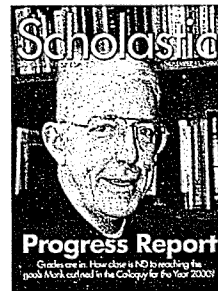
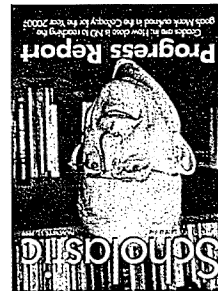
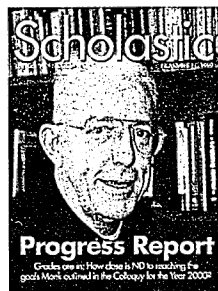
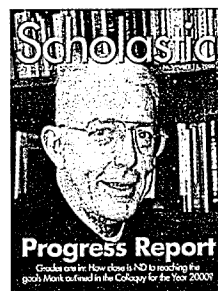
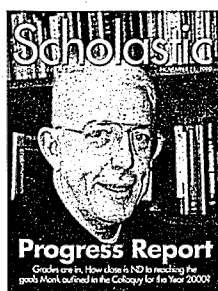
Many students choose American studies because of the new journalism concentration, Journalism, Ethics and Democracy, which is under its auspices. Although the concentration is available to all students in the College of Arts and Letters and as of next year is expected to move out of the American Studies program, at this time priority is still given to American studies majors during course selection. Freshman Jessica Daues plans to major in American studies primarily for this reason. "I want to go into journalism, and American studies will give me a good background for that," she says.

What direction is American studies moving toward now? Weber declines to answer. "I don't want to tell my colleagues how to do it," he says. "That's their decision."

Regardless of what form the program takes in the future, most agree that Weber can be proud of what American studies has become and of the department that he helped to found. He will be missed: fondly remembered by many, he leaves behind a pair of shoes that will be difficult to fill. □

That
was the
beauty
of it.
There was
something
fresh,
spirited,
off-center
about
American
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A Man for All Seasons

Provost Nathan Hatch juggles many administrative responsibilities — including telling students just what he does

BY KRISTIN KRAMER

When he's playing basketball, he says, he's "more of a forward, though I swing outside as well." When he's in the classroom, he's a history professor whose 'swinging' into the research field has resulted in books that have earned numerous accolades. But it's when he's in

the Main Building that Dr. Nathan Hatch finds himself playing his position under the Golden Dome as the Provost of the University of Notre Dame.

Though a man of talent in many areas, the first obstacle that Hatch often has to tackle is a fairly simple question: what does a provost do? As Notre Dame's provost since 1996, Hatch laughs and acknowledges the

fact that many people, particularly students, have absolutely no idea what his job entails. "Basically, we're the whole academic package," he says. "We have to put it all together in this arrangement."

As the university's second ranking officer, the provost exercises overall responsibility for academic enterprise, meaning that all the university's academic constitu-

HATCHING PLANS. Nathan Hatch founded the Institute for Scholarship and Liberal Arts at Notre Dame and is renowned for his study of the history of religion in America.



ents, such as the different schools and colleges, the admissions office and the library, report to his office. "There are a lot of meetings involved," says Hatch. "I've chaired a lot of search committees for new deans, and I have meetings for budget issues. I also deal with donors and outside constitu-

ents — I was just on the phone with the chairman of the Academic Committee on the Board of Trustees. I also try to keep an open door policy for the faculty to address individual problems, issues, concerns, or for brainstorming about ideas."

In addition to these responsibilities, Hatch also finds himself in a position from which he can help shape the future of Notre Dame. "I try to keep some time to think about where Notre Dame should be going," he says. "I'd like to see the university develop certain centers of excellence, renew teaching, be more aggressive in recruiting teachers and students and continue to foster its Catholic identity."

While some may recognize Hatch as the university provost, what they may not know is that he started out at Notre Dame in 1975 as a professor in the history department teaching pre-Civil War American history. "I'm fundamentally a professor," he says. "I've been at Notre Dame for 24 years; it was my first teaching job. I know this place. I know what its main purpose is."

Regularly cited as one of the most influential scholars in the study of the history of religion in America, Hatch has also published several books while at Notre Dame. His 1989 book, *The Democratization of American Christianity*, won numerous awards and was chosen as one of the two most important books in the study of American religion by a survey of 2000 historians and sociologists. But how did such a renowned scholar go from being a teacher and historian to being a full-time administrator?

"In the beginning, I was just delighted to be here teaching," Hatch says. "I had a certain instinct for organizing projects — I got a couple of grants to organize some talks and projects within the history department." Hatch gradually moved up in the administrative ranks, continuing to teach and research, but he also served as the associate

"Leadership in higher education is so important, and it is particularly challenging because a university is a particular kind of institution. ... The question is, how do you put together brilliant people for a common purpose?"

—Nathan Hatch

dean for the College of Arts and Letters and vice-president for graduate studies and research.

"I came to like it," he says. "The whole idea of dreaming about what a university can be, how to help the faculty improve their dream, appealed to me. It's very rewarding." To help faculty members realize their personal goals and ideas, Hatch founded Notre Dame's Institute for Scholarship in the Liberal Arts, which funds liberal arts faculty members. This extra funding helped Notre Dame faculty members win 21 National Endowment for the Humanities fellowships from 1985-91, which ranked the university among the top 10 nationally.

Hatch's own teaching background gives him a valuable insight into faculty-administration relations. "Leadership in higher education is so important, and it is particularly challenging because a university is a particular kind of institution," Hatch says. "It has a tenured faculty, whose members have their own missions, and so the question is, how do you put together brilliant people for a common purpose?"

Part of Hatch's job is to find a solution to that question. "Administration is an art — it's not power and coercion, but persuasion. The most satisfying part of the job is being able to recruit strong leaders. The deans or chairs are in very important positions because these leaders are able to allow their units to achieve the greatest success. To prosper, the faculty really have to have a strong support."

Hatch is entering just his fourth year as provost, but he has already helped to shape much of the current academic administration. He has chaired the committees responsible for hiring new deans and chairs for the law school, Arts and Letters, engineering, the Notre Dame Press, the Kellogg Institute, the Medieval Institute and the architecture school.

Serving as the provost usually requires that Hatch travel every two weeks or so. His work days generally run from 8:00 in the morning until 6:00 in the evening, and he often puts in up to four nights a week either at the office after dinner or at evening functions. Still, Hatch finds time for other activities. In addition to doing the usual chores around the house and watching sports, Hatch says, "I still play basketball one to two times a week over at Rolfs, and I'm kind of a political junkie, so I enjoy politics." He listens to NPR or classical music when in the car during the day, and admits to tuning in to a '50s rock'n'roll station when he's driving at night. "Only at night!" he says. "There is a distinct difference. I don't know why, but there just is."

Hatch and his wife, Julie, live only about four miles from Notre Dame, and have seen their oldest son, Gregg, graduate from Notre Dame, and will see another son, David, graduate this year. They also have a daughter, Beth, who is still in high school.

Though Hatch still finds some free time outside of the Dome, he has not had the kind of time needed for either teaching or research the past four years. He says, "I miss it in a sense, because with academic administration at this level, it does tend to feel like your identity as a teacher and scholar is being leeched away, but I love what I'm doing." He continues, "I've loved all the things I've done, teaching, research and administration. Administration actually has similar dynamics to teaching because it involves lots of interaction."

Hatch is serving a five-year commitment to the university as its provost, after which he will have to consider his options for the future and which of his talents he would next like to flex. For now, however, he is content with guiding Notre Dame into the next millennium, and stopping from time to time to explain to curious students exactly what he does. □

Singing a New Song

The Chapel Schola brings the sounds of the Liturgical Choir to dorm Mass

BY KATE NAGENGAST

Come on in to Mass," the rector of Farley Hall says as she stands at the chapel door. "The music won't be as great as usual, but it's still worth visiting," she jokes. But by the end of Mass, even she has to admit that the music that evening was something special.

Filling in for Farley's choir that evening was the Liturgical Choir's newest project, Chapel Schola, a group created to expand the choir's ministry by performing parts of its repertoire at dorm Masses once or twice a month. Founded by senior Shaun McKiernan and directed by senior Rex Rallanka, the group already has visited four dorm Masses during its inaugural semester, and members are optimistic about the choir's future.

In the past, many groups have requested the Liturgical Choir to sing for them, but they only needed a small group of singers. The Chapel Schola helps to add continuity for these smaller engagements. According to McKiernan, "We plan on doing it all year and we hope to groom people to do it next year when we leave."

Chapel Schola consistently brings 12 to 15 voices, approximately three or four people of each vocal part, to the dorms that invite them. Although participants may change from week to week, there are always willing candidates among the Liturgical Choir's 65 members.

Andres Arredondo, president of the Liturgical Choir and a frequent participant in Chapel Schola, has great enthusiasm for the project. For Arredondo, Chapel Schola gives the opportunity to share the Liturgical Choir's repertoire with dorm Masses. "This is a type of music people from our age group never get a chance to hear. When I first heard renaissance music, it floored me and gave me a sense that there was something else out there," he says. He wants to share that realization in numerous dorm Masses.

McKiernan agrees and sees other benefits. "One of the main reasons we created Chapel Schola was to introduce the dorms to the Liturgical Choir's repertoire. But we want to be a service for the dorm." McKiernan says the choir will work by itself or sing backup for

the regular dorm choir.

Many Chapel Schola participants are motivated by the realization that the Liturgical Choir's Masses are inconvenient for the average college student. "I think [Chapel Schola] is definitely going to let more people see what the Liturgical Choir is about," says Valerie Vinoverski, a Chapel Schola participant. As many students go to dorm Masses, rather than the 10:00 a.m. Basilica Mass, she says it will expose more students to what the Liturgical Choir does.

McKiernan agrees. "I feel like so many people don't go to our Mass because it's [early] in the morning, so our crowd is mostly an older crowd. ... This music is timeless and classic and I like the fact that we are going to dorms and bringing it to the students more effectively."

However, Chapel Schola doesn't want to alienate its audience. Aware of the fact that their music is different from that of a typical dorm Mass, the group carefully selects music that fits a dorm atmosphere.

"I think there's a mixed reaction between people that have been exposed to our type of music before and people who are completely new to it," McKiernan says. He explains it is almost all in four-part harmony and is classical, which can be intimidating. He adds, "We try to use some of the music from the dorm choir's repertoire as well."

Some things have to be adjusted. "For example, we have a 'Gloria' that was written by one of the Glee Club conductors," McKiernan says. "It was really beautiful, but a little intimidating, so we switched to a different 'Gloria.'"

The adjustments seem to be working. Chapel Schola is praised by the four dorms that have already heard its melodies.

"The thing I remember most about this group is that they were able to come into the dorm and in 45 minutes figure everything out," says Sarah Polito, Badin's music commissioner. "From setting up chairs to assigning parts to the responsorial psalm, they adapted to the Badin Mass atmosphere. They were so efficient and so talented. I was definitely

impressed."

Badin's rector, Nancy Cook, agrees. "I thought [Chapel Schola] did a wonderful job. It was a very nice Mass. We have a wonderful dorm Mass as is, but it was something different and it definitely enhanced that Mass. We would love for them to come back again."

McKiernan feels the experience is just as beneficial for the members of the choir as it is for the audience. "I feel like it's a great experience because it gives us a chance to go out on our own ... and put what we've learned to use."

Arredondo concurs. "This gives us an outlet outside of the demands of choir, this is something a little more relaxed and it benefits both the Chapel Schola member and the Notre Dame student."

Dr. Gail Walton, director of the Liturgical Choir, also sees the benefits of this new group. "The entire concept was organized by the students so I really don't have much to do with it, but ... I give them a lot of credit for doing [these performances] at the end of a long day. They have a lot of energy and a lot of love for music." □

GATHER US IN. Jeremy Heilman is a member of Chapel Schola. The group sent letters to every dorm explaining that they would assist in one Sunday dorm Mass if the dorm's choir wished.

Campus by the Gipper Watch

"Sports make you grunt and smell. Stay in school, use your brains. Be a thinker, not a stinker."

— *Apollo in Rocky*

"The juggernaut of Christmas will not be stopped."

— *Marni Jackson*

Good day, Gipp fans. The end of the semester is approaching, the Christmas lights are twinkling, and the holidays are on their way. Yes, no matter how cranky you feel for the next few weeks of intense paper-writing and studying, the holidays are coming soon. There is a light at the end of the tunnel, or at the very least, giddy old Aunt Imelda is at the end of the tunnel, ready to pinch your cheeks, tell you how much you've grown and present you with a year's supply of Notre Dame socks from the Home Shopping Network's college merchandise special.

There. Now that we're all in a good mood, let's talk football. The Gipp's dad always says that you can't get disappointed in the football players when they lose. They're doing the best they can.

"A war hasn't been fought this badly since Olaf the Hairy, high chief of all the Vikings, accidentally ordered 80,000 battle helmets with the horns on the inside."

Blackadder Goes Forth

Hit and Run Hooligan

A certain sophomore football player was riding his bike around campus when (whoops!) he rode right into a young woman, knocking her flat on her back. Onlookers say that this member of our fine and honorable football program not only proceeded to ride away without checking the girl's condition, but laughed as he abandoned the scene of the crime.

A football player, perched on a bicycle, knocked a girl to the ground and rode away laughing. Now *there's* a reason to lose hope in the tradition of Notre Dame football.

Triple-X-E-mail Action

Being that most college-age males like porn and aren't ashamed to share it, the Gipp figures that it won't be a surprise to anybody that the football players send porn to each other via e-mail. A tipper verified that he received a forwarded e-mail, containing links to porn sites, that had been sent to several members of the football team.

Many young men on this campus, the

Gipp not necessarily included, will argue that they need porn because the girls on campus are too pure and pious to satisfy their biological needs. But perhaps the boys aren't the only ones on this campus who are sick of piousness and using alternative methods to satisfy their needs. Let us now take a trip to Lewis Hall, all ye youths of sexual repression ...

Lewis Hall's Dirty Laundry

A tipper was doing her laundry in the basement of Lewis when she realized she had run out of soap. Instead of hiking all the way back to her room, she decided to take a scoop from somebody who had left a box of detergent in her laundry basket.

Well, surprise, surprise, the tipper found not only a stain stick and the laundry soap in the box, but also an object the Gipp will refer to simply as a personal pleasure device, decorated in leopard print. Enough said.

And so, Gipp fans, the moral to this story is:

1. Don't hide special things in your laundry basket.
2. Beware of football players on bicycles.
3. Be extra good because Santa and the Gipp are always watching.

Notre Dame's former presidents react to the football season with quotes from their favorite movies

"Don't worry, Bob. It's just like working in a fish market. Except you don't have to clean and gut fish."

UHF

"Bobby, Can you do that for me every game?"

The Waterboy

"Poor Bob. I almost felt sorry for him. Almost."

She-Devil

"Death therapy, Bob. It's a guaranteed cure."

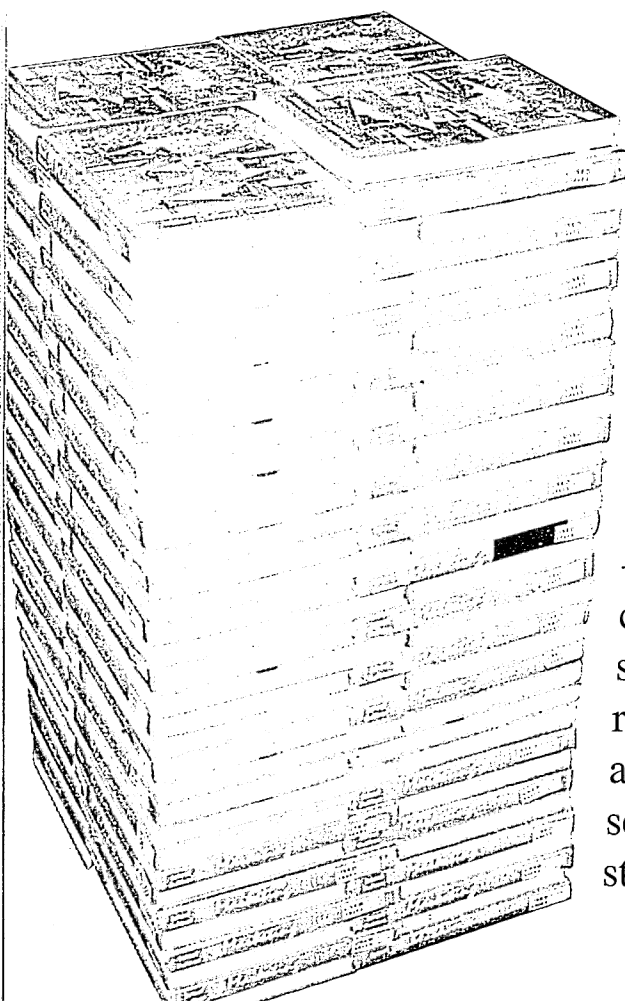
What About Bob?



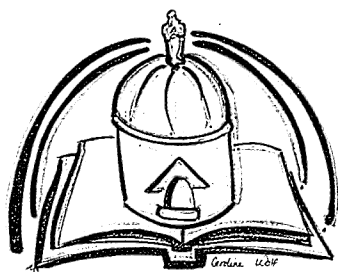
As the beginning of another semester approaches, students weigh options for buying and selling textbooks

Book Wars

by Kimberly Blackwell



A freshman discovers that her hard-earned \$500 scholarship must all be used for textbooks ... an Econ 225 student tries to sell back his \$130 book but is told a new edition will be used the following year ... an English major sells back a \$25 book for three dollars and then buys it back the next year for \$20. All are familiar scenes. Every year, students borrow, save and scrape for their \$30,000 tuition, room and board fee, only to find another crushing expense waiting at school — in a bookstore that seems to have a monopoly so complete that if it were Microsoft, it would have been sued by now. Many students feel that something isn't right here. Why are books so expensive? Aren't there any other options? *Scholastic* examines the textbook selection-buying-selling process, that perennial bane of students' lives.



In the Beginning

More than 15 months ago, before the old bookstore had been demolished and relocated, university Provost Nathan Hatch formed a committee to address student and faculty needs in relation to the bookstore, which, it had been decided, would come

under management of the Follett Group. According to coordinator Mary Pugel, executive assistant to the Provost, this committee represented "an ongoing process of assessment between department chairs and the bookstore."

Comprised of representatives of various departments, this committee is currently in transition from a planning committee to one focused on providing feedback. "When the university contracted with Follett, we made a clear commitment that we would serve first and foremost the academic needs of students and faculty," says Pugel. Having worked with bookstore representatives before the new bookstore officially opened, the committee is now working to ensure that faculty "hopes and expectations from an academic

made with the intent of distressing students.

"[Professors] have to follow the curriculum and have some consultation with your department, but choosing books is up to your discretion," says electrical engineering Professor Wolfgang Porod. "You have a fair amount of freedom."

Selecting books is a time-consuming and seriously thought-out process. Most professors try to keep abreast of new developments in their fields and of books being published. They are sometimes helped by publishing house representatives who visit campus to talk about and provide samples of books that have not yet been released. Professors then read through the new books before deciding whether to order them for classes. "You pick what you think might be most helpful in terms of substance, presentation, examples and homework problems," Porod explains. "Of course you're never completely happy — there's always something — but you come up with the best compromise possible."

Cost is not a significant factor for professors in choosing books, says Porod, except when considering books for graduate students. Graduate student books are even more expensive than undergraduate books because they are more likely to be professional or trade manuscripts.

After selecting the books for their classes and meeting with

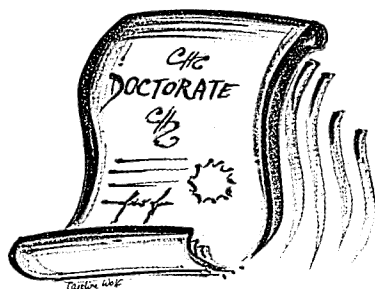
We're committed to making it as great a bookstore as we possibly can.

— Mary Pugel, executive assistant to the Provost

perspective" continue to be met.

"We're committed to making it as great a bookstore as we possibly can," says Pugel, noting that the nature of an academic bookstore differs significantly from mass-market stores, and as such must be approached from a different perspective. "We want students to use it as a resource," she says.

The university clearly wants to make the bookstore a facility that students can use and be happy with, but the reality does not always seem to match the hope. Students remain confused about how books are chosen each year, how the bookstore sets its prices, and what other choices they have if they are dissatisfied with the bookstore — in spite of the university's best efforts.



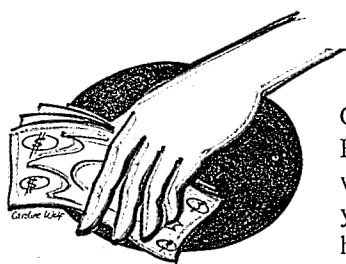
The Faculty Factor

When sophomore Emily Rinaker came to the bookstore last May to sell back her general chemistry textbook, she was told that a new edition would be in use the following year and her book could not be bought back. "I was really upset," Rinaker

says, "especially when I saw the exact same edition sitting on the shelves this fall."

Rinaker is not alone. Every year, students haul a stack of books to the resale counter and wait patiently as the books are scanned to determine the buyback price. Every year students are disappointed and frustrated when it turns out their particular book is not being bought back. The bookstore cannot be blamed for this, though. Textbook selection is the purview of each professor and department on campus, and contrary to popular opinion, selections are not

departmental approval, professors provide the relevant information to the bookstore — ISBN, edition number and number of copies — which proceeds to place the order for students for the coming semester.



Money for Nothing?

The Follett Higher Education Group assumed management of the Hammes Notre Dame Bookstore when the bookstore was moved last year from South Quad to its new home in the Eck Center. The goal of the company, according to bookstore director James O'Connor, is to make the bookstore "user-friendly." With professional and mass-market books, a café, book signings, school apparel and merchandise, small couches to sit on, discussion groups and, of course, the baby grand piano, the bookstore seems to have succeeded in creating a comfortable atmosphere for students, teachers and alumni. O'Connor stresses that students are the primary focus of the bookstore. "We don't stay open until 10 o'clock every evening for alumni," he points out. "We do it so that students will feel they can come in at their convenience."

Students' main concern with the bookstore, though, is not the atmosphere or the accessibility, but rather textbook prices, which are undeniably high. Freshman Marty Lopez, who works at Borders, feels completely dissatisfied with the Hammes in this regard: "Borders beats the hell out of our bookstore, in terms of service and especially prices," he says. To take another example, if you head to Media Play on Grape Road looking to take care of your reading list for Core, you will automatically receive at least a 10 percent discount on all paperbacks and hardbacks. Several other bookstores



USED SAVES. Despite the stickers that claim otherwise, many students believe that the used books are expensive nevertheless.

have similar policies. One of students' chief complaints, in light of this fact, is that the Hammes bookstore offers no discounts (except for used books) on paper or hardbacks; the price of new books is invariably the price listed on the book. In some cases, the price charged by the bookstore is even *greater* than suggested: one book assigned for Core classes, *21st Century Capitalism*, was sold not for the suggested \$11.00, but rather for \$14.70. It can be bought for \$8.25 at varsitybooks.com. The differences, as every student knows, add up. Why no discounts from the bookstore?

"We base all our prices off of invoices," explains O'Connor. "We stick to industry guidelines, which are often surprisingly low." According to O'Connor, most retail bookstores normally do sell paper and hardback books at the suggested list prices, and that the Hammes is no different. "I want to get you what's fair," he says.

Nevertheless, more students are taking their business elsewhere — to online stores, to used book stores, to mass-market bookstores and directly to other students. As a result, the Hammes is trying to stay competitive with outside booksellers through several means, primarily book buybacks.

"We're focusing on our program of used-book acquisition," says O'Connor,

adding that the bookstore often searches through wholesale companies in the summer in search of used books. "We put a lot of energy into trying to get them," O'Connor says. "We're being much more aggressive about it." He says this is a change from the policy of the old bookstore, when students did not receive as good of prices on returns.

"We weren't doing a good job buying back five years ago," acknowledges textbook manager Bob Thomson. "But now the amount paid to students has increased significantly." The goal, he says, is to buy back as many books at 50 percent of the new-book price as possible.

This goal doesn't appear to be reached often: the current return price on the afore-mentioned *Capitalism* is one dollar, less than 10 percent of the list price, not to mention the bookstore's price. The current return price for a \$55 organic chemistry solutions manual is \$10. These examples are two of many that indicate a 50 percent buyback price is not the norm.

O'Connor suggests that the discrepancy is due to the fact that neither of these books is in demand for the coming semester, hence the lower prices. "If a book won't be used until the following fall semester, the buyback price will be higher in May than in December," O'Connor says. Used books are then typically resold at 25 percent off the original price.

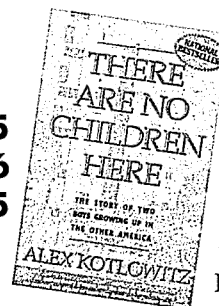
In any event, O'Connor still believes students are best served by the Hammes in terms of buybacks. "You have to take into consideration that it's not easy to return books online," he says, noting that shipping costs and packaging have to be

handled by students using Internet bookstores. "We provide a greater ease of return."

The Hammes is also trying to stay competitive by using its online counterpart, efollett.com, to attract customers. Through the Notre Dame section of efollett.com's website (also accessible through the Notre Dame homepage), students can order their textbooks by selecting their classes. If a used book is available, it is noted before the new books. Then, bookstore employees will collect the books for the student and have them ready to be picked up whenever the student arrives at the store. O'Connor says that about 600 students took advantage of this method of ordering before arriving at school this fall, thus bettering their chances to find used books before anyone else.

In the end, says O'Connor, the Hammes is aware that it must compete with outside sellers for students' patronage. "Our job is to keep the University of Notre Dame happy with the service we offer,"

CORE
There Are No Children Here
Hammes \$14.95
bn.com \$11.96
varsitybooks.com \$11.25



GOVERNMENT
The Communist Manifesto
Hammes \$13.00
varsitybooks.com \$9.75
Amazon.com \$9.10

CHEMICAL ENGINEERING
Elementary Principles of Chemical Processes
Hammes \$86.70
ecampus.com \$82.22

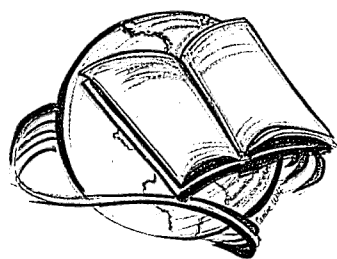


ECONOMICS
Economics
Hammes \$90.00
varsitybooks.com \$83.30

pete with outside sellers for students' patronage. "Our job is to keep the University of Notre Dame happy with the service we offer,"

O'Connor says. "And as a business, we have to do our best to make sure we don't give you a reason to go online."

Online Options



Going to the Internet, however, still looks to be the best option in many cases. In the last two years, e-bookstores have sprung up faster than Irish men's basketball fans this season. From established, well-known booksellers like Amazon.com to textbook-

specialty sites like varsitybooks.com, there are competitive businesses ready to buy and sell students' textbooks at competitive rates.

Some of the online companies, such as bn.com (Barnes & Noble) and amazon.com, are general, mass-market booksellers, and though they do have textbooks available, these usually will not be marked down. Other booksellers, however, specifically target college students by offering book buybacks, auctions and merchandise. (One notable item is the ecampus.com T-shirt featuring its logo: "Easy. Fast. Cheap.")

As an English major, senior Sarah Furibondo has found that many of her books are novels that can be found easily at mass-market online bookstores. She first tried amazon.com when the bookstore had run out of copies of the book she needed. "It was really my best bet," Furibondo says. "It was a lot more convenient." Since then, she has made frequent use of the online company; she feels that the prices are better and the time required for delivery is negligible.

Online bookstores are not panaceas to students' bookstore woes, of course. First, it often takes some research to determine where the best deal is to be found, as different stores will offer different discounts and students have to be careful about hidden costs—such as shipping. Some stores charge a flat fee plus a certain amount for every item being shipped; others use simple flat rates, and still others charge no fee for standard shipping. Because of this, in some instances the bookstore actually will have the best deal with used books. Investigating costs requires more time than simply pulling books off the shelf at the Hammes, but those 15 to 20 percent

savings could go toward football tickets or late-night pizza.

Another factor to consider in buying online is the time required to ship orders. Every store will ship immediately *upon collecting the books*, in which case books can be received within days, although sometimes they require time up front to locate the books in the warehouse or back-order those out of stock. If students need a textbook on the second day of class, the best option is probably the Hammes, but if they know they won't be using a book for a while, it might be as well to buy online and save some money.

Porod decided to order from Amazon.com this fall because the book on semi-conductors he intended to assign his engineering class had been published only recently. He took the unique approach of not ordering the book from the Hammes at all, instead buying enough copies of the book for the entire class himself. Students reimbursed him once the books had been shipped. "I order

There's no way around it—you'll get a better deal with the online bookstores. I really think that's the wave of the future.

— Government Professor Sam Best

online fairly regularly. Since all of my information was already on the website it was pretty fast and painless," Porod says. "Our bookstore doesn't always give us much of a break, and this time it happened that the Internet was the best thing."

Government Professor Sam Best is among other teachers who are encouraging students to take their business to the Internet. This semester he told his classes to try online bookstores before looking on campus; he even held back on ordering his class textbooks for the bookstore until a few weeks into the year. "There's no way around

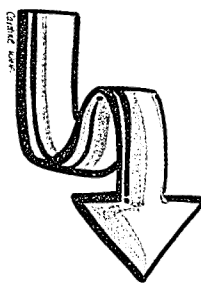
THE FINE PRINT. Ordering online tends to be convenient, but beware of added shipping and handling fees.



it — you'll get a better deal with the online bookstores," Best explains. "I really think that's the wave of the future."

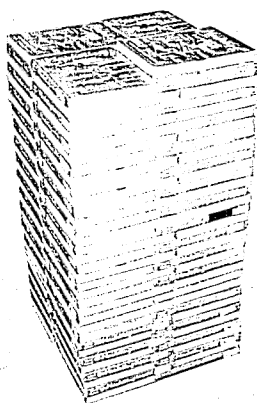
Sophomore Derek Vollmer, a student in Best's American government class, ordered his books through Amazon.com this semester. "I wouldn't have even considered it if he hadn't suggested it," Vollmer says. As he knew he wouldn't need several of the books until later in the semester, he decided it was worth a try. His experience was positive: "I'm probably going to order online more in the future," he says. Many students agree; the number of students ordering from Internet stores appears to be growing regularly each semester.

In keeping with basic economic theory, Best believes that if people change their buying habits and take their business elsewhere, prices will come down at the bookstore. "The only way things will change is if there's competition for the bookstore," he says.



The Bottom Line

No matter whether they choose to buy from an upperclassman, a used-book store, an Internet company, or the Hammes itself, there's no getting around the fact that students are going to have to fork over a fair amount of cash to buy their books each semester. However, it's important to realize that options do exist — students can no longer claim that the bookstore has a monopoly on their purchasing options for textbooks. As O'Connor points out, "You [the students] are the consumer. You have a choice." If students are willing to spend a little extra time searching out the best prices, they will not only encourage the bookstore to continue working to provide better service, but they will end up saving themselves money and grief. That's a good deal for everyone. □



How They Stack Up

A look at how some of the e-bookstores stack up, including a comparison of prices given for this year's organic chemistry textbook (list \$109) and solutions manual (list \$55).

Amazon.com — The granddaddy of the online bookstores, this one has pretty much everything.

what's neat: Need a circular saw in addition to your English books? The home-improvements section of the site will sell you one.

what's not: The shipping prices here are a bit steep, so make sure you know what you're getting.

orgo book/manual: \$105.67, \$55

bn.com — The easy-to-navigate homepage substitutes for the coffeeshop at the local Barnes & Noble.

what's neat: The selection of e-cards and posters (from novel covers to the Ministry of Silly Walks).

what's not: Again, you're going to pay a fair amount in shipping prices.

orgo book/manual: \$108.75, \$54.75

campusmonster.com — Allowing students to auction and bid on books and tickets, this site is a middleman for those looking to get a good deal.

what's neat: If you have tickets to sell, this is a good alternative to the *Observer*.

what's not: If no one's offering, you can't buy.

ecampus.com — The self-proclaimed "globe's largest college bookseller" is designed for students.

what's neat: The shopping cart in the corner of the screen that shows how much you're spending and what you're saving off the list price. The free shipping is a big plus.

what's not: If you have a problem and call customer service, be prepared to wait.

orgo book/manual: \$109, \$43.33

efollett.com — From the company that runs the Hammes, an online guide to course requirements.

what's neat: Pick your school and classes, select from the booklists found, and pick them up at the bookstore.

what's not: This won't give you any discounts you won't find by walking to the bookstore anyway.

orgo book/manual: \$109, \$55

varsitybooks.com — One of the original online textbook stores, this site is geared for students.

what's neat: The flat shipping rate. The comprehensive search engine on the home page.

what's not: Currently being sued by several colleges for false advertising.

orgo book/manual: \$95.67, \$43.33

SPLINTERS

from the Press Box

NOTRE DAME IRISH EYES

This junior guard is regarded as one of the best collegiate basketball players in America. She played two summers with the USA women's basketball team. She was also a member of the silver medalist 1999 Women's World University Games team. Her honors include winning the 1999 Big East defensive player of the year award and being named to the District I Kodak All-America team.

My most memorable Notre Dame moment off the court was: meeting Wayne Gretzky after the USC pep rally

My greatest team moment at Notre Dame was: beating Texas Tech as a freshman to advance to the Sweet 16

My greatest individual moment was: when we played Duke last year

My favorite place to play, other than at Notre Dame, is: at Rutgers

My favorite athlete growing up was: Michael Jordan

I first took up basketball when I was: in fourth grade

My favorite basketball movie is: Hoosiers

If I could play another sport at Notre Dame, it would be: hockey

My favorite shot to take is: a three-pointer

The best class I've taken at Notre Dame is: Philosophy of Religion with Professor Bobik

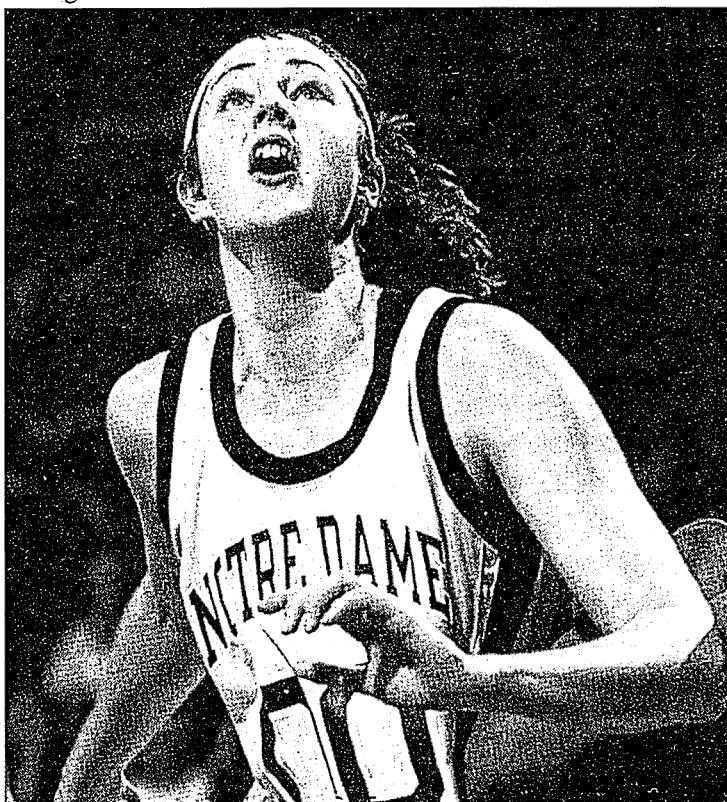


PHOTO COURTESY OF SPORTS INFORMATION

In the national championship game, red-shirt freshman Michael Vick leads Virginia Tech over 27-year-old junior Chris Weinke's Florida State Seminoles 31-24, ending Bobby Bowden's hopes of claiming his first undefeated season as head coach.

Chris Hamilton

In its last two games, the Irish women's soccer team has mixed timely scoring with fortunate breaks to defeat two highly-regarded schools. The luck of the Irish runs out Friday, as Santa Clara ends Notre Dame's run in the NCAA Tournament, winning 3-1.

Gerard Meskill

As the Irish watch from home, Florida State defeats Virginia Tech for Bobby Bowden's second National Championship in a decade. Peter Warrick steals the Sugar Bowl MVP trophy away from Michael Vick.

Brian Christ

OUR CALL
Editors' Picks

It has been a long time since the students at Notre Dame have been able to call themselves national champions. However, the recent accomplishments of the cross-country team at the NCAA Championships bring to mind a different era, when Notre Dame could proudly call herself the 1957 NCAA cross-country champion.

In late November of that year the Irish harriers defeated an outstanding field at the NCAA championship meet, held on the Michigan State campus. In defeating second-place Michigan State, 121-127, the Irish avenged their only two losses of the year with the low score at the meet.

The win also highlighted the importance of team depth in cross-country racing. Although the best Irish finisher was Ed Monnelly in 19th place, all five Notre Dame runners finished 45th or better. This exceptional depth enabled the Irish to defeat a Spartan team that placed three runners ahead of Monnelly.

The Irish cross-country squad entered the year with high expectations. Though it would take time for the team to gel, the harriers opened with a convincing win at Marquette, 19-36. As part of a continuing trend, senior Monnelly paced the Irish by finishing at the head of the field, running four miles in 20 minutes, 48 seconds. Other top finishers for the Irish were fellow seniors Vic Dillon, John Burns and junior Mike Haverty.

The next test for the team was a dual meet with the Indiana Hoosiers. It was a close finish, but the Irish outdistanced the Hoosiers 25-30. Once again, Monnelly paced the Irish with a time of 20:21. Coach Alex Wilson believed the team's victory was "important and encouraging," as Indiana was one of the best teams in the Big Ten and nationally rated.

The high-flying Irish trucked into Michigan State undefeated and on a roll. The Irish had more than a meet to win that day: they had to avenge history. The previous year, the Spartans had defeated the Irish on the way to their second consecutive national championship. In that meet, Notre Dame's best finisher, Monnelly, could only muster a fourth-place finish. Michigan State's brother combo of Crawford and Henry Kennedy captured the first two places. As a result, Michigan State dealt Notre Dame her first defeat of the season. The loss was a setback, but Wilson believed the Irish would "show up better against the Spartans in the bigger meets later in the year."

The loss to the Spartans was disappointing, but the harriers refocused their attention on the coming Indiana state championships. In essence, the championships were a rematch of the previous meet with Indiana, as the only other large school, Purdue, had dropped its program. The Irish were confident going into the match-up.

"We beat Indiana once this year and should be able to do it again," Wilson said. "But the Hoosiers are a fine team, and we will have to come up with an excellent performance to win it."

In the end, it was not even close, as the Irish whipped the Hoosiers 27-41. The harriers took six out of the top 11 spots.

"It was the best the team has looked all year," Wilson said. He would later comment that the '57 team was possibly the best team he had ever coached.

In the IC4A meet in New York, the team once again placed second to the Spartans. The Irish still believed, however, that they had a competitive chance for the NCAA championship. This undaunted outlook proved to be just what was needed to put the Irish over the top. "All the boys ran well," Wilson said. "Of course you have to run well to win the nationals." He also thought the slow first mile of the race was best suited to a team with lots of depth, as each member could remain with the pack throughout the race.

From early successes against Indiana to a final win against the Spartans, the Irish progressed as a team throughout the year. Wilson summed it up by saying, "Considering that Michigan State was the only team to beat us all year, our season was the best we could have expected." — *Jim Qualters*

Michigan State 127
 Notre Dame 121

ONE glimpse

Men's Basketball (3-3)

Key Stat: Last Friday, Maryland held the Irish to 3-of-6 from the foul line, while scoring 13 points on free throws.

Prime Time Performer: Sophomore Troy Murphy scored 25 points and had 11 rebounds in the loss to Maryland.

Next Game: Notre Dame hosts Vanderbilt on Saturday at 2:00 p.m.

Women's Soccer (21-3)

Key Stat: The Irish advanced to the NCAA quarterfinals for the fifth time in six years, where they defeated Nebraska.

Prime Time Performer: In the quarterfinal match, senior goalkeeper LaKeysia Beene held Nebraska scoreless through four overtimes and made three saves in the shootout.

Next Game: Notre Dame plays top-seeded Santa Clara in San Jose tomorrow for a shot at the championship game.

Hockey (6-7-2)

Key Stat: The Irish have posted a 4-2-2 record over the last eight games.

Prime Time Performer: Sophomore goalkeeper Jeremiah Kimento only allowed one goal and made 24 saves in his return to the pipes, leading the Irish to a 5-1 victory over Vermont.

Next Game: The Irish host Michigan State on Saturday at 7:05 p.m.

Women's Volleyball (20-8)

Key Stat: The Irish will appear in their eighth consecutive NCAA Tournament.

Prime Time Performer: Junior Denise Boylan recorded 25 assists and four digs in the 3-0 loss to Pacific last Saturday.

Next Game: Notre Dame begins NCAA Tournament competition tonight.

A Champion's Fight

In its seventh consecutive year in the NCAA tournament, the women's soccer team has battled its way to the final four

BY GERARD MESKILL

When people think "Notre Dame football," they think "dominance," as they should. However, it is the European brand of football that has been dominant lately, and not the kind that made the university famous. This year, the Notre Dame women's soccer team is competing in its seventh consecutive NCAA tournament. From 1994 to 1996, the Irish made three straight appearances in the championship game and won the national title in 1995. For the sixth straight year, Notre Dame has advanced to the NCAA quarterfinals.

After posting a 15-3 regular-season record, the Irish began their postseason against Miami in the Big East quarterfinals. The Hurricanes proved little challenge for Notre Dame, haplessly falling 5-0. In a similar debacle, the Irish advanced to the Big East final after posting a 5-0 shutout against Seton Hall.

In the game against Connecticut, Notre Dame entered the locker room with a 2-0

THE GOAL IS NOT ENOUGH. With two more victories, Jenny Streiffer and the Irish will win their first NCAA championship since 1995.



advantage, staked by senior Jenny Streiffer and a Connecticut self-score. However, Connecticut rebounded, scoring just 3:22 into the second half. Senior Jenny Heft and Freshman Allison Lovelace put the game out of reach with second-half goals. The Huskies netted a useless late goal before falling 4-2.

With the win, Notre Dame clinched her fifth consecutive Big East title and improved to 12-0-0 in the Big East Championship. In addition, several Irish athletes received Big East honors. Streiffer was named the Big East championship's most outstanding player, while senior Jen Grubb was named the Big East defensive player of the year. In addition to these two women, senior forward Jenny Heft and junior midfielder Anne Makinen were named to the All-Big East first team. In his first year with Notre Dame, Head Coach Randy Waldrum was voted Big East Coach of the Year.

The decorated Notre Dame team entered the NCAA tournament as the fifth seed, earning a first-round bye. Dayton, Notre Dame's second-round opponent, fared no better than her earlier opponents, falling 5-1.

However, Dayton's departure marked the end of easy games for Notre Dame. Pacific-10 champion and eighth-seeded Stanford awaited the Irish in the third round. The two teams battled through a scoreless first-half.

The tie was broken in the 81st minute when reserve sophomore midfielder Mia Sarkesian smashed a loose ball just outside the left corner of the box into the upper right corner of the net.

"It was off a free kick and the ball rebounded out to me," recalls Sarkesian. "I just took a touch and saw a hole in the right side of the goal. I hit it and fortunately it went in."

Stanford had a chance to even the score with 1:18 remaining. Cardinal Ronnie Fair's penalty kick clanked both posts before the Irish cleared the ball out of the zone.

"Maybe it was luck of the Irish," says Stanford Head Coach Steve Swanson. "[The kick] was one of those things that

happens. It was maybe a millimeter off. What can you do?"

With the miss, Stanford's season ended and the Irish were off to Lincoln, Neb., to face the fourth-seeded Cornhuskers in the quarterfinal.

The Irish staked an early lead when Sarkesian set up Streiffer with a cross-field pass. Streiffer dribbled within eight yards of the goal before blasting her shot off the left goal post and into the left corner of the net. The goal came just 1:30 into the first half.

Nebraska responded in the 18th minute when Kelly Rheem tapped in a two-yard goal after Jenny Benson served the ball over two Irish defenders.

All scoring ceased from that point. The Irish and the Cornhuskers battled through a scoreless second half and four overtimes without determining a winner. The game came down to a shootout.

Notre Dame took the early advantage, climbing to a 2-0 lead with goals from Streiffer and Heft. But Nebraska rallied to even the shootout at 2-2. After Husker goalkeeper Karina LeBlanc saved Monica Gonzalez's shot, Nebraska could have ensured the victory by converting the next two attempts.

But Sharolta Nonen's shot sailed well over the Irish net. Grubb netted the third Irish goal and put Nebraska on the brink of elimination. Benson saved the Huskers by knotting the shootout at 3-3.

The kickoff reached sudden death. Kelly Lindsey blasted the first extra kick into the lower right corner to give the Irish a 4-3 advantage. The pressure now rested with Irish senior goalkeeper LaKeysia Beene.

"I saw my team jumping up and down and I thought, 'Man, I got to save this,'" says Beene about Nebraska's final kick. "I didn't want to let them down."

Beene blocked the shot, sending Notre Dame to its fifth NCAA semifinal in the last six years. The Irish face Santa Clara in San Jose on Friday, December 3.

In the year of Notre Dame football's worst season since 1963, one football team is still dominating, even if the sport is not known by the name "football" in this country. □

A Season Gone TERRIBLY Wrong

'66, '77, '88 ... '63? After a season marked by a tough schedule, uninspired play and unworthy coaching, the only game left is finding someone to blame

BY CHRISTOPHER HAMILTON

Heading into this season, Irish supporters once again openly fancied thoughts of a national title, even as Head Coach Bob Davie continually reminded anyone who would listen that the Irish were "still a year away" from competing with the big boys of college football. And though most Irish fans readily would have admitted to putting too much stock into national championship numerology before the season, never did they anticipate the 5-7 disaster that unfolded this season, which marked the first time since 1963 that the Irish lost as many as seven games in one season.

Not surprisingly, alumni, students, fans and subway alums alike have vented their growing frustration at yet another lackluster edition of Notre Dame football, something that has been all too common in the latter portion of this decade. And let's face it, Irish followers have every reason to be upset. By no stretch of the imagination has it been easy to be a Notre Dame fan the past decade.

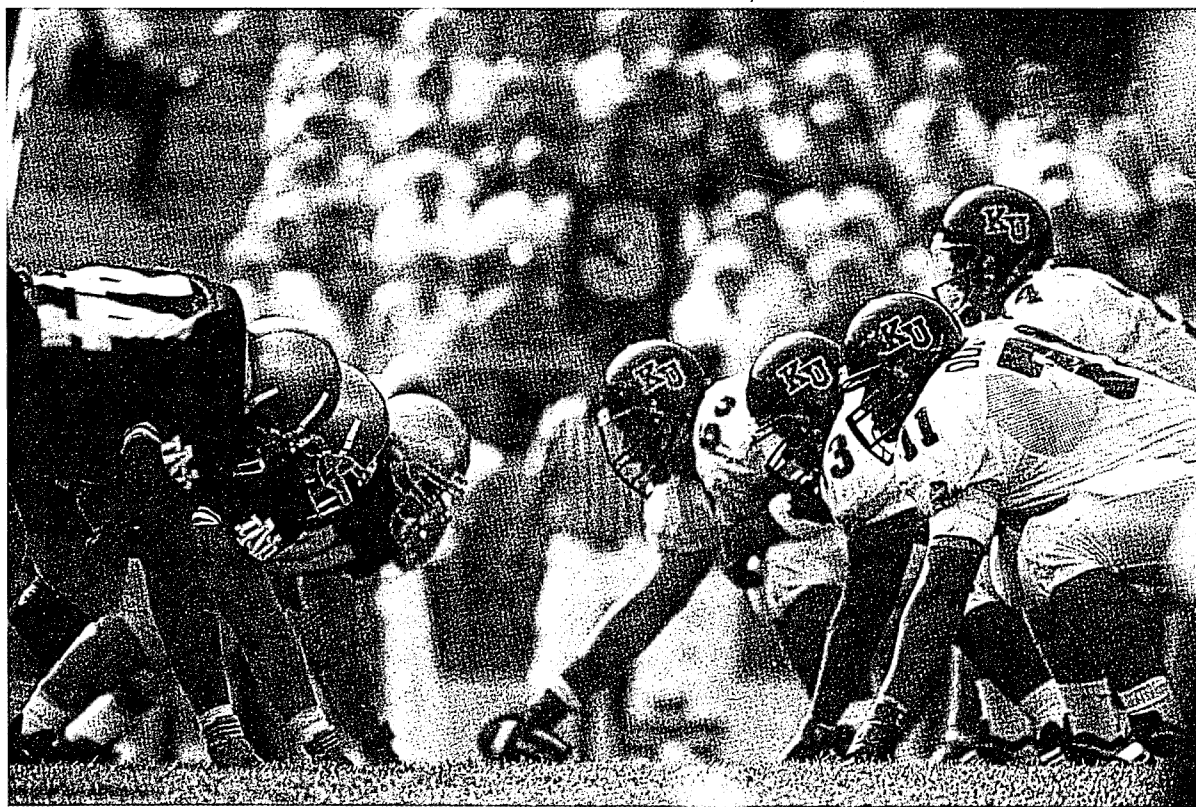
In the '90s, Irish fans have had to watch their team lose out in a popularity contest for the na-

tional title to Florida State's Bobby Bowden in 1993, see the Irish sink to mediocrity during the Ron Powlus era, and then Bob Davie's unsuccessful attempts at rebuilding a noticeably struggling program. Throw in what seems to be an annual summer scandal, no bowl wins in six years and a ridiculously drawn-out, full-blown NCAA investigation, which likely will result in the first major infraction penalty in school history.

To add even more fuel to the fire, this year Notre Dame sustained the second 0-4 November in school history. That's not exactly the way Irish faithful would have hoped to close out "A Century of Greatness."

In response, the disgruntled pack of Irish followers around the nation have banded together to offer their latest quick-fix solution to a program that appears to be headed toward an unalterable state of decline: fire Davie.

After all, Bob Davie has posted a very ordinary 21-16 record during his three years as head coach and is 4-10 against ranked opponents during his tenure. Against the "staple" teams on the Irish schedule (Michigan, Purdue, Michigan State and USC), Davie is a combined 3-9. He is also the first head coach in school history to lose as many as six games in two of his first three seasons.



MIKE McNARY

DEFENSE

Defensive coordinator Greg Mattison must take some of the blame for the dismal season: his defense allowed 331 points, more than any team in Notre Dame history.

Obviously, these are not the types of numbers the winningest college football program of all time is accustomed to or wishes to be associated with.

And Davie will be the first to acknowledge that he is the point man for a season that went terribly wrong this year.

"Someone's responsible," Davie commented before the season finale against Stanford. "That's the bottom line. And that's the head coach. That's how it is and how it will always be."

Yet, as neat and easy as it is to place the blame for this season's misfortunes solely on Davie's shoulders, it is not entirely justified. The rest of the coaching staff, not to mention the players, the schedule and plain old bad luck are all partly responsible for this disastrous season.

Greg Mattison, the affable, hardworking defensive coordinator and recruiting guru, seems the unlikeliest of all people to be deserving of blame for this season's misfortunes. However, it is hard to ignore the

counted for only 17 total sacks. As a comparison, Stanford, owner of statistically the worst defense in college football, compiled 45 sacks, and the Cardinal played in one less game. Yet another glaring statistic is that Notre Dame allowed its opposition to convert on third downs 44 percent of the time, which is way too high for a squad that annually expects to be playing in a New Year's Day bowl game.

A dominant defense is almost required in order to become an upper-echelon team; this is evidenced by the fact that no team in the defensively-challenged WAC or PAC-10 currently is ranked in the top 20. Notre Dame may not be expected to manufacture a defense as intimidating as Florida State or Virginia Tech, but the Irish certainly have the personnel to field a strong, quality unit.

Again, just as Davie is not completely responsible for the events that unfolded this season, Mattison is not entirely responsible for the defense's shortcomings. However, like Davie, Mattison must assume some of

of the time when in the red zone, as compared to scoring 91.1 percent of the time last season. Notre Dame scored a touchdown 58 percent of the time when in the red zone this year, as compared to 71 percent of the time last year.

Notre Dame's new offense also displayed itself to be rather high-risk, contributing significantly to the team's 27 turnovers this season, which were more than double the amount of last year.

But perhaps the biggest complaint about this year's offense was its lack of identity. Notre Dame earned the recognition of being a balanced team, but the coaching staff never felt completely comfortable with either the passing or ground game. This overall lack of confidence, especially in the running game, cost the Irish in numerous "key down" situations throughout the season. Notre Dame shied away from the run, its traditional bread-and-butter, like no other Notre Dame outfit in recent years. It can be argued that Notre Dame's "horrific" run-

"Someone's responsible. That's the bottom line. And that's the head coach. That's how it is and how it always will be."

—BOB DAVIE

statistics of the defense he oversees. The Irish defense, led by seven seniors who started for a majority of the season, was thought by many analysts to be an improvement over the '98 troops. But this was far from the case as the Irish defense went on to yield more points this year (331) than any team in Notre Dame history, for a 27.6 average per game. Even worse, Notre Dame deteriorated as the season progressed. In the last four games, the Irish yielded 146 points, an average of 36.5 points per game.

This season the Irish also allowed a whopping average of 383.7 total yards per contest, 241.5 of which came in the air. As a comparison, in Davie's final season as Irish defensive coordinator in 1996, the Irish allowed 270 total yards per game, including 150 passing yards. And back then many considered Notre Dame's defense to be merely average.

This season Notre Dame held only Kansas and Arizona State to less than 20 points. Even more disappointing was the defensive line's inability to consistently put pressure on the quarterback. Many outsiders and Notre Dame coaches expected the defensive front to anchor the defense, yet, heading into the Stanford game, they had ac-

counted for only 17 total sacks. As a comparison, Stanford, owner of statistically the worst defense in college football, compiled 45 sacks, and the Cardinal played in one less game. Yet another glaring statistic is that Notre Dame allowed its opposition to convert on third downs 44 percent of the time, which is way too high for a squad that annually expects to be playing in a New Year's Day bowl game.

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Offensively, Notre Dame increased its scoring average to 29 points per game under new offensive coordinator Kevin Rogers this season, up from 27.3 last year. Though it may sound as though Notre Dame's offense improved over the Jim Colletto-led version last year, a strong case can be made suggesting quite the opposite.

Rogers received a great deal of fanfare when he joined the Irish staff earlier this year, replacing the much-maligned Colletto, who bolted for the NFL. Rogers came to the Irish from Syracuse, where he molded quarterback Donovan McNabb into a first-round NFL draft pick in four years. The new offensive coordinator was expected to re-create the same high-powered, multidimensional attack for the Irish as he did with the Orangemen.

After one season, Rogers' new offensive scheme displayed the potential to be explosive at times, yet ultimately the Irish offense was much more inconsistent and inefficient than it was a year ago. Notre Dame was least efficient within the opponent's 20-yard line — the opponent's "red zone." This season Notre Dame scored a meager 66.6 percent

ning game this year was not a result of the play of the inexperienced offensive line or the performance of the running backs (both Tony Fisher and Julius Jones averaged five yards per carry), but was due to the lack of opportunities granted to and the little amount of confidence instilled in the ground attack. Instead of concentrating on establishing a running game, Rogers' offense often resorted to misdirections and trick plays, in some games resembling a three-ring circus more than a football team. Irish fans also have expressed concern for yet again failing to incorporate tight end Jabari Holloway, one of the premier players in the country at his position, into the offense this season.

But given Notre Dame's inconsistencies and inefficiencies on offense this past season, whether or not they are due to the growing pains of implementation of a new system, Rogers must also accept some of the blame for this season.

Yet some of the guilt also belongs to the players. There is no question that Irish players worked extremely hard before and throughout the season. Their intense desire to make this season a success is evidenced by the fact that the team unanimously voted to schedule the Kansas game, thus forcing themselves to give up their summer vacation.

But after the heart-breaking losses to Michigan and Purdue it was evident to coaches and fans that the Irish failed to play with a consistent level of passion and enthusiasm for the remainder of the season. The Irish did indeed show occasional sparks of enthusiasm in the come-from-behind wins over Oklahoma and USC. However, there were games, such as Navy and Pittsburgh, where the Irish seemingly played without any passion at all.

"Did we play hard enough?" asked Davie rhetorically after the disappointing loss to Pittsburgh. "Probably, though not as passionate as we had to play in that environment to win. That bothers me."

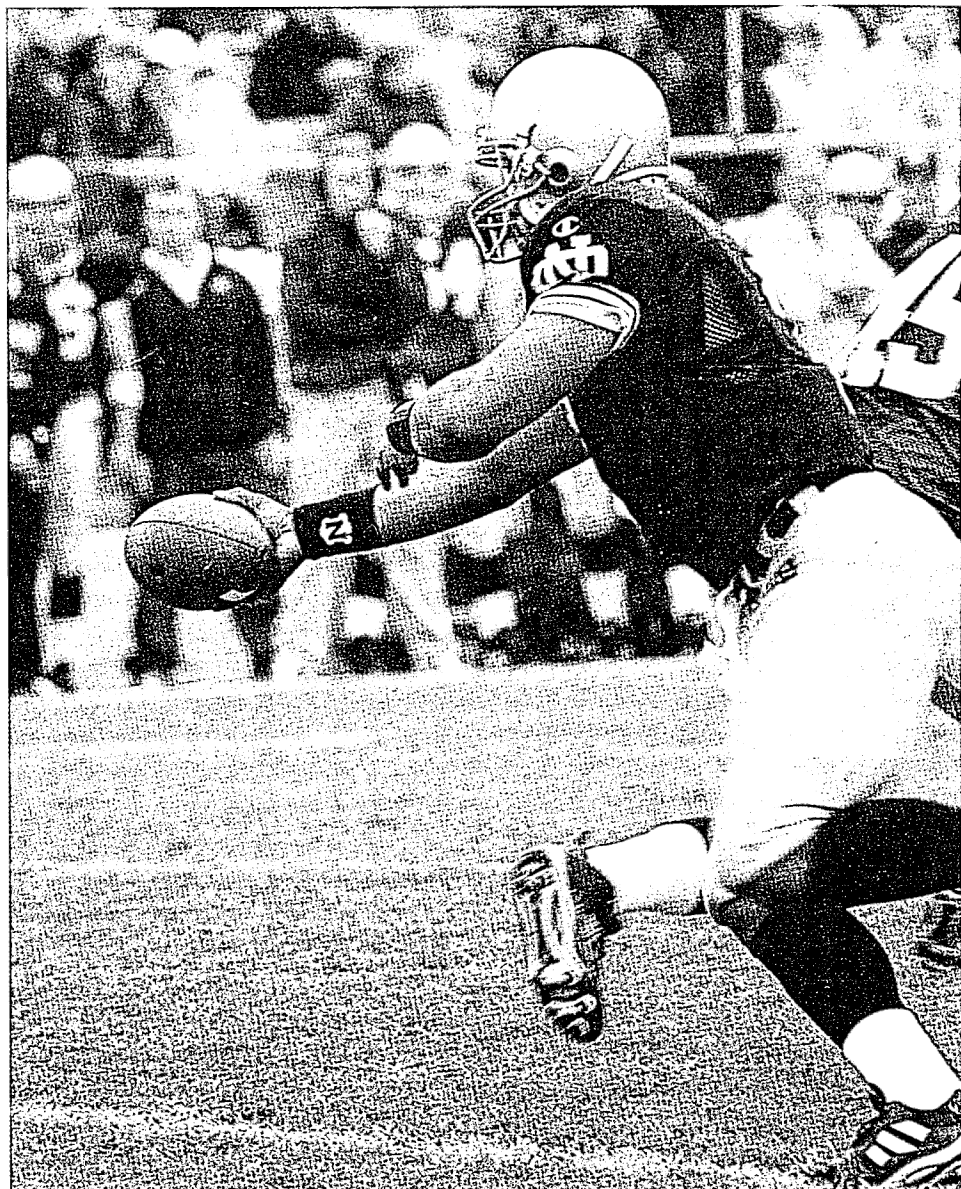
Overall, this season it is safe to say that the leprechaun consistently displayed the most emotion and enthusiasm than anyone on the field.

The Notre Dame players may have some legitimate reasons for not always being able to display enthusiasm. After all, who can honestly say they are excited to play Navy? But the fact still remains that college football is a game greatly affected by momentum and emotion. How else can you explain Notre Dame's loss to Pittsburgh? And few Irish fans will argue that Notre Dame played some its best football during the times when the players were displaying emotion.

Therefore, the players must also be held accountable for this season's misfortunes.

As much as fans hate to hear it, this year's schedule played a substantial role in the demise of the Irish. The NCAA has ranked this past season's slate as the fourth toughest in the country. This year Notre Dame competed against eight teams that will be playing in bowl games this holiday season; and three of those squads likely will be participating in BCS match-ups — Tennessee, Michigan and Stanford.

Bob Davie already has an eye on next season's schedule because, quite possibly,



MIKE MCNARY

OFFENSE

Kevin Rogers was heralded as the perfect replacement for the scorned Jim Colletto, but he failed to turn around the offense significantly. Expecting Rogers to turn Jarious Jackson into another Donovan McNabb, many Irish fans were disappointed.

it could be tougher than the 1999 slate. Notre Dame's first five opponents next season are Texas A&M, Nebraska, Purdue, Michigan State and Stanford. That line-up would send chills down the spine of even the most confident athletic director. Series with Florida State, Tennessee and Alabama are all looming in the next decade, so it doesn't look like things will be getting easier anytime soon.

As the imposing schedule is also partly to blame, so are all the bad breaks, unlucky bounces, and the horrendous Big 10 officiating. It seems as though the Irish received more than their fair share of luck in '98, and a severe lack of it in '99.

Overall, it is important to remember that Bob Davie is not the lone man responsible for what occurred this season. Everyone

must assume their fair share of the blame, even though it remains true that Davie is ultimately responsible for the program's performance. Whether Davie should be fired after three years as head coach is not the point of this article, and it is a moot point nonetheless as just this past week athletic director Michael Wadsworth issued his support for Davie and ensured that the head coach will return next year.

What is certain is that Bob Davie has done an exceptional job by surrounding himself with some of the finest coaches and players in the country, all of whom would like to put the 1999 season behind them as soon as possible. And it is also certain that each of their performances will go a long way in determining Davie's status as head coach of the Irish in future years. □

Let's Go to the Movies

An early look at the films to check out this winter break

Every Christmas break is the same for me. After finals week, all I want to do is sleep. And after I've slept for a few days, all I want to do is go to the movies. But then, when I look at the movie listings, not a single title looks even vaguely familiar, and I realize that I've been gone too long. For weeks, I've been lost in my studies and detached from any sort of reality that might give me some insight on the upcoming movies. So this year, I'm getting prepared before finals week starts in. I'm researching all the upcoming movies and compiling my findings in this clip-n-save guide so that we can all keep copies on our night tables, ready and waiting for that moment we wake up with a craving for a dark theater, the buttery scent of popcorn and the greatest invention in the recent history of cinema: stadium seats.

The Cradle Will Rock

This movie takes us back to 1937, when John Houseman and Orson Welles set the stage for a pro-union, anti-big business musical entitled *The Cradle Will Rock*, and Congress cut off the play's funds, deeming it Communist propaganda. Harlan Jacobson for *USA Today* writes, "No film is more timely to spur discussion about the role of government-funded arts." In addition to the intriguing and prevalent political message, this film stars the romantic leads of my two favorite romantic movies — John Cusack (*Say Anything*) as Nelson Rockefeller and Cary Elwes (*The Princess Bride*) as John Houseman.

Cider House Rules

Christina Kelly of *Jane* magazine writes, "Yay! It's a moving coming-of-age story that isn't a cookie-cutter nightmare about a bunch of ironic '90s slackers." Based on the novel by John Irving, which takes place during World War II in an orphanage in Maine, this film stars the quirkily charming Tobey Maguire of *Pleasantville* and the recently released *Ride With the Devil*.

Anna and the King

Jodie Foster plays Anna in this film about the romance between the King of Siam and a widowed British schoolteacher during the 1860s. This lush period piece was shot in Malaysia and features Chow Yun-Fat as the king, in his third English-language film after a successful career of Hong Kong action movies.

Man on the Moon

I don't know much about Andy Kaufman, except that he played Latka Gravas on *Taxi*, declared himself Inter-gender Wrestling Champion of the World and had a catchy R.E.M. song written about him. But I guess that's reason enough to check out this movie, starring Jim Carrey as Kaufman and Courtney Love as his girlfriend.

Titus

Invite all your honor student friends from high school to see this adaptation of Shakespeare's *Titus Andronicus*, featuring Anthony Hopkins, and then discuss it over coffee. It will be just like college. Oh, wait — I've never discussed Shakespeare over coffee at college. Well, maybe it will be just like college for your friends who go to schools that don't have famous football teams. Then you can take this opportunity to see what their social lives are like.

Angela's Ashes

Don't reject this movie just because it's based on an Oprah book. Last year I came home from break only to find a copy of the novel of the same title on my bed with a note from my grandmother saying, "Read this. It's terrible." My aunt Erin thought it was hilarious, but Grandma found it depressing and argued that there's nothing funny about poverty, especially when we're dealing with our Irish ancestors. I'm sure the movie will spark much controversy in my family, so I'm definitely going to see it. Also, it stars two of my favorite actors, Robert Carlyle, who played Begbie in *Trainspotting*, as well as a strip-teasing father in *The Full Monty*, and Emily Watson, best known for her highly acclaimed performance in *Breaking the Waves*.

Snow Falling on Cedars

From Scott Hicks, Australian writer/director of the academy-award winning *Shine*, comes this poetically titled film set on an island in the Pacific Northwest during the 1950s. A pleasantly clean-shaven Ethan Hawke plays a reporter named Ishmael Chambers who is covering a murder trial on the island. This lush literary adaptation is rated PG-13, so you can even go see it with your parents for a little holiday bonding.

As bad as finals week may seem, remember that there are movies on the horizon. Happy Holidays from OOB.

OUT OF BOUNDS

by Kara Zuaro

Cinema Paradiso

by Kara Zuaro

A bright lamp, suspended from the high and slanted ceiling, sends a beam of light into Jill Godmilow's office in the film loft in O'Shaughnessy Hall. It illuminates her wobbly desk, cluttered with video tapes, books and knick-knacks, including a couple of skeleton figurines with necks made of springs. Their heads bob as the table quakes beneath elbows and ashtrays, and conversation commences. The light shines on the animated faces of the filmmakers and on the cigarette smoke that swirls through the air. Before the interview begins, words are exchanged regarding Bertolt Brecht, Clinton's stance on Bulgaria and the human rights of students. The speakers, Godmilow and several members of her production class, seem accustomed to this type of conversation, this intellectual small talk, though such informal discourse between teacher and student might not seem so ordinary under the fluorescent lights in any other room at Notre Dame.

Godmilow, an award-winning filmmaker herself, makes the same demands for student work as she makes for her own work. "I push students pretty hard to think about how cinema can be used to make it impossible to think of something in the same old way, how it can crack holes in the old thinking space and change the way we see the world," Godmilow explains. She encourages students to work toward the type of cinema that "makes it impossible to be a racist, a homophobe or gung-ho for war." Such films must be fresh, intense and "deliver some intelligence," but as they are student films, they must also be simple. The film department is well-equipped, but it's certainly not Hollywood. Godmilow steers students away from film ideas "that are dependent on stuff we can't deliver," such as crane shots, film crews of more than five to eight people and what Godmilow refers to as "Meryl Streep acting."

Limited resources pose a challenge to film students, but this year's batch of films for the Student Film Festival, which will take place at the Snite after break, on January 28, 29 and 30, promises to be as provocative and experimental as any the festival has seen before. Excitement pulses through the smoky air and dialogue flows like watercolors, a note-taker's nightmare of sentences running into each other, as the student filmmakers and Godmilow talk about how the films to be seen at the upcoming festival came into creation.

Variety for the masses

Diego Ros and Stuart Smith arrive with shaved heads and smiles, their brown eyes brightening as they begin to unfold the story of their film. Smith explains, "It started

with wanting to make a film about Joe Hill, who was a labor organizer and entertainer." Hill was a songwriter and also the organizer of the Industrial Workers of the World. In 1915, he was convicted on circumstantial evidence and executed for

murder, which made him a martyr and folk hero during the radical U.S. labor movement. The idea was to address today's labor issues in the tradition of Joe Hill.

In her original response to the idea, Godmilow had said, "You sound like some old lefties. How can this make sense today?" The only way she could envision a way to present such an idea to a modern audience would be to have somebody "screaming Joe Hill songs at a camera in frustration. You can't just explain to people how much others are paid to make their J. Crew pants."

In order to address this issue effectively, Ros and Smith needed to find a recognizable and familiar form that would keep the audience captivated. After much brainstorming, they decided to talk about social injustice in the form of a late-night TV talk show. Instead of preaching like a couple of "old lefties," this format will allow them to, in Godmilow's words, "rattle through all the social justice issues." The juxtaposition of complex, serious issues with the glib entertainment value of a talk show not only makes the idea of social injustice accessible to a TV-friendly audience, but also poses a critique of the media itself.

According to Godmilow, the duo has managed to come up with "a mad TV show set in front of an empty factory. Everything is shot with the cameras on video, so the shots should support the format."

The project tackles the issues of sweatshops, School of the Americas and more, but it's structured just like a late-night talk show, complete with an opening monologue, guests and musical performances of songs written by Ros and Smith.

STUART: The songs are sort of —

DIEGO: Amateurish.

JILL: But even though they're sort of

naïve, they're still angry. ... They use simple rhyming schemes — they're folksy ballads. They're not slick —

STUART: — To say the least.

JILL: They didn't turn into rap or something like that. ... They were going to perform the songs themselves, but it was so pathetic —

STUART: — Really awful. But when we were performing the songs ourselves, I thought it would be a good idea to shave our heads and [pauses, smiling slightly] Diego went along with me.

They proceed to explain the head-shaving idea, which was much more than a wild and crazy whim. Smith says, "Back in the roots of the anarchist movement, there was this declaration of refusal." The head-shaving was meant to represent dedication to a cause and Ros adds that it still has references to solidarity and unity.

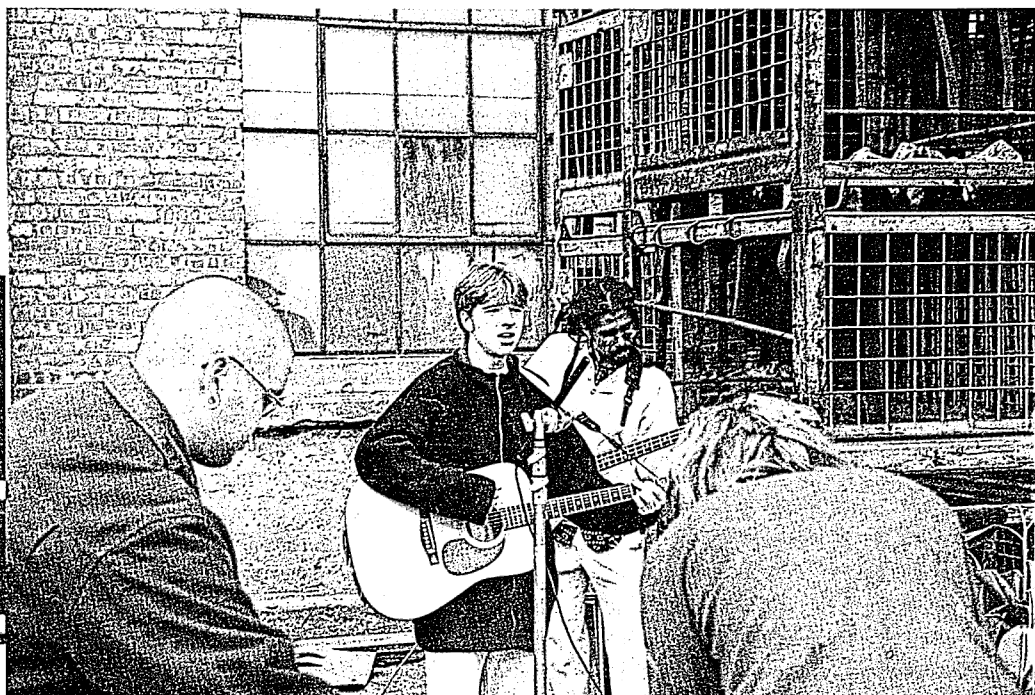
A few weeks ago, Ros and Smith attended the School of the Americas protest in Fort Benning, Georgia, to personally support the cause that helped spur the idea for their project. According to Ros, they also got enough video footage while they were there to "make a five-minute clip that goes into the show, presented like on the *Tonight Show* when they have guest and say, 'Here's a clip from your new movie.'"

Godmilow calls their project "very experimental," and the experimentation in combining political ideas with critiques of the general media ties a common thread through many of this year's films.

New-war cinema

Last spring, Claire Connelly and Sam Dobie made a film entitled, "The Dying Soldier," as a response to the many popular war films that depicted servicemen being killed one after another, desensitizing viewers with this extensive violence.

SAM: The idea really came off the back of renewed interest in World War II — movies like *Saving Private Ryan*.



S.O.A. MUSIC FACTORY. With Jocelyn Szczepaniak-Gillece on crew and co-director Diego Ros calling the shots, Ryan Cunningham and Jona Noah sing about the School of the Americas for a variety show that addresses social injustice.

JILL: And *Thin Red Line*.

SAM: It starts out as if we were in any other war film. There are four guys, they separate, and one goes down — and the camera stays with him.

CLAIRE: It shows the physical process of dying. The idea is not to actually make it gory.

JILL: It's a critique of cinema that deals with death and makes it so delicious and glamorized. It asks the viewer, "What could cinema do then if it doesn't just say 'one down, three running'?"

It could be argued that the focus of this film is to re-sensitize the viewer, to make death rational and real and not just another excuse for a cutaway shot. The camera refuses to move on and follow the action. Instead, the camera hovers over the dying soldier while a voice-over explains what is happening inside his body. Connelly says, "We had to do a lot of work getting the medical knowledge — and finding medical language that people could follow." The next step was to search campus for the perfect narrator. "We definitely didn't want to fall into the trap of the older man," Connelly explains. "We didn't want it to sound like National Geographic." They ended up using a mature female voice with a European accent.

The speaker is meant to come across as an observer, maybe as a doctor, but not as a mother. Jill says, "The voice is not worried

about him because he was someone's son — it's a voice that wouldn't mourn." This film does not attempt to draw on the viewers' emotional sympathy, like *Saving Private Ryan* does in its focus on a mother's last living son. Instead of asking the viewers to cry, it urges them to think rationally about the casualties of war and at the same time, think about the ways many movies tend to represent death.

Poetry of light and sound

Jocelyn Szczepaniak-Gillece is currently editing a solo project, a film based on one of her poems. Godmilow warned Szczepaniak-Gillece from the start that making a film out of a poem is "a very difficult [task]. It's very tricky to use cinema the way words can work. Cinema's almost too easy for poetry. It's almost impossible for a film to leave the spaces that poetry leaves."

Szczepaniak-Gillece explains the layered meaning of her poem, "It's about a mother who tries to burn down her house, but then, that's not what it's about." Szczepaniak-Gillece says that it's about heritage, or what she calls "hair-itage." She continues to say, "It involves red hair as a marker, something makes you different but linked to your family." It's about separation and understanding the past and, of course, about other things that can only be expressed through the poem itself.

The poem is read in voice-over through the

"I push students pretty hard to think about how cinema can be used to make it impossible to think of something in the same old way."

— Jill Godmilow

film, but the challenge was figuring out "exactly how *not* to illustrate the poem," Godmilow says, "and how to leave productive spaces."

Szczepaniak-Gillece adds that the film asks the viewer to "make connections through sensuality." She is attempting to create a tangible type of cinema.

JOCELYN [tucking a loose strand of red hair behind her ear]: You watch *Titanic* and it makes you cry even though you hate it the whole time. I want to take the film into a realm where you have that emotion without being manipulated by the people who made it. Hal Hartley makes great films that really address your intellect, without manipulating you, by leaving holes to let you figure things out for yourself. But that's not done enough with emotional type of cinema, where you try to make this little clay movie so you can run your hands over it.

JILL: So what you're saying is that you want to make tangible something that is — what's the word I'm looking for? Not ethereal, but ... you know, something slippery, something you can't — [sweeps her hand through the air, as if to reach for an imaginary rope that is just out of her grasp]

JOCELYN: Like an eel?

JILL: See? She's doing it again [laughs] — thinking in terms of things you can touch. But no, that's not it. ... *Ineffable*. Ineffable. Time and sound make the ineffable present for a second. ... Present and, yet, still mysterious.

Szczepaniak-Gillece goes on to say that sometime she would like to make a "visual chapbook of poetry." A chapbook is a book published through a small press. "You might only get 20 copies," Szczepaniak-Gillece explains, "but it feels

much more your own, and there's not a publisher standing over your head." She also hopes to continue to make poetic films after graduation, if only to show them to a small audience.

Godmilow, who clearly shares in her feelings about the importance of the small-scale, artistic film, adds, "It's almost bizarre to say, 'I just want to make my films and show them to my friends.'" The idea of the film industry as a big money-making industry hides the idea that film can also be used as an art form.

Claire Connelly chimes in, "I just feel like these little films we're making are more affecting, and I'd rather affect a small group of people than make a big film that a million people would see but that wasn't important. I'd rather make something that 200 people would be affected by, rather than producing something that has no meaning."

A disease like any other

This semester, Sam Dobie and Connelly are working on a film based on an idea they found in their tremendous course packet, a staple of a Godmilow film course. The idea that sparked their project was a chronology, or list of events, that Godmilow wrote to illustrate how AIDS could have been

battled more effectively, had the government treated it like any other disease.

The film depicts events that never happened, such as President Reagan signing an anti-discrimination bill for people with AIDS and the adoption of a national holiday for people who died of AIDS. Since much of the film is based on national television news, Connelly visited the television news archives at Vanderbilt University, a record of everything that happened on the news since the 1960s. Approximately half of Connelly and Dobie's project uses archived footage with recreated sound. The new audio track dictates history as they believe it *should* have been.

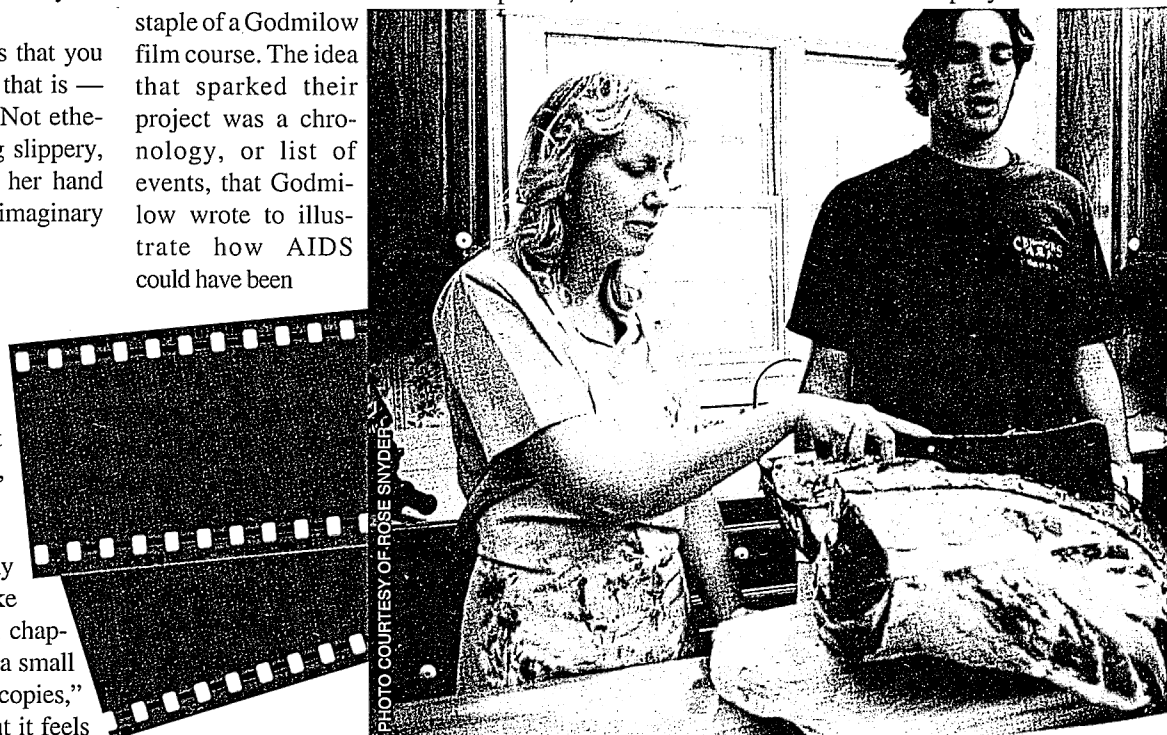
Godmilow explains, "The idea is to think about what should have happened."

"And think about why it didn't," adds Connelly.

Connelly and Dobie shot the remaining footage themselves and attempted to make it look as much like television news footage as possible.

CLAIRE: We'd be shooting and we'd get ready to set up and say to each other, "OK, what would be the TV shot?"

SAM: The news can exemplify the his-



tory of AIDS in Africa by —
CLAIRE: — A bunch of African people walking —
SAM: — And a monkey —
JILL: — Wearing no shoes. They never wear any shoes, right? Or they wear rubber shoes.

Godmilow notes, "It's fair to say that all these films are about cinema. It's the postmodern condition." This film critiques not only the way AIDS was handled by the government but also how the news presented the situation to the public.

Meat and more

The films to be shown at this year's Student Film Festival address a wide range of issues: from the sweatshops to violence in the media to homelessness to sexuality to, well, meat.

SEAN: To describe it in a word or two, I'd say it's about meat. What we're basically trying to do is look at the meat we eat and take the steps back to where it comes from.

Partners Sean Daily and Meredith Watt made a film that dealt with the processing of food last semester, while Ros teamed up with Kelly McGann to make a narrative film about students interacting with a homeless man.

Now, Daily is working with partner Ken O'Keefe to finish up a film that addresses sexuality by showing what Daily refers to as "the sort of scenes that Hollywood would never show." Daily explains, "Somewhere in the

world, older couples have sex ... even though we would never consider thinking about that." The film works to demystify sexuality, and take away the glamour Hollywood allots to sex scenes in a similar fashion to the way Connelly and Dobie's "The Dying Solider" takes away the glamour of the Hollywood death. Just as Connelly and

Dobie's film forces the viewer to think rationally about death, Daily and O'Keefe's project asks the viewer to soberly address sexuality through a series of squeamish sex scenes. "No, you don't normally talk about it," Daily says, "but there's no reason why this shouldn't be talked about. The scenes in our film are stylized after Hollywood cinema, as if to say, 'Look how normal this is.'"

Also this semester, Matt King and Meredith Watt made another film that is meant, as Godmilow puts it, to "undo the way sex is written in our culture."

"It's about looking at what we're not supposed to look at," says King, "or not allowed to look at."

JILL: The idea here is that full exposure and time would produce a demystification.

MATT: And de-terrorization. ... [adds ironically] *This is a terrorist film.*

JILL: What do you mean by that?

MATT: I was just kidding, playing with language. De-terrorization. ... *Terrorist.*

JILL: But in some ways it is a terrorist film. It's a way of saying, 'We are serious.' It makes a public announcement so that people will negotiate.

MATT: Yeah. [Nods and pauses.] It's like bringing the enemy to your backyard, letting him sit out there by the pool and have a lemonade. Eventually, people will have to talk to him because they're so curious about why he's there.

The "enemy" in this film, the thing we're not supposed to look at, is purposefully

being left in shrouds to avoid interfering with the surprise factor of the film, but King and Szczepaniak-Gillece hint at the subject of the film by listing some working titles — "Phallo-centric," "Phallicity" (a take-off *Felicity*) and "Happy Phallentine's Day."

All this talk about generating ideas for the films is, of course, only the tip of the iceberg in the sea of film-making. Shooting the scenes and then editing the footage involves a galaxy of complications. Daily admits, "You get the camera and you realize how something so simple in a Hollywood film is so hard to make." But he continues to say, "We do a lot of work, but we have a great time." He comments on the passion of the students in production with him and mentions how much they all really care about the program. The end result of a film course that involves several groups making films is always exciting because, according to Daily, "It's not like you have one film — it's like you have five, because you're working on all of them at the same time."

Szczepaniak-Gillece says, "I know they're just student films, but it feels like so much more than that." It depends on how you look at it. Something that is "just a student film" is not necessarily such a small thing to create. □

PHOTO COURTESY OF JOCELYN SZCZEPANIAK-GILLECE



PILLOW TALK
 Co-director Sean Daily operates the camera and Diego Ros holds the boom while actors Louise Edwards and Mick Swiney discuss how to improve their performance.

PRIME CUT. Sean Daily directs actress Sandy Baldwin in a film that explores the origin of processed meat.

Revenge of the Prom

An enticing night calls for primping, tweaking, planning and finding the perfect shoes

BY AMY SCHILL

Remember your senior prom? Rather, do you remember all the anxiety surrounding your senior prom? The search for the perfect dress that goes with the shoes, that goes with the purse, that goes with the nail polish, that goes with your date's cummerbund. Oh, of course, you have to find a date first. Do you wait for someone to ask you or do you make the first move? Do you go with your best friend or the guy you've longed for since freshman year? You worry about your hair and nails. Up or down? Pins, baby's breath, tiara? Do I have time for a manicure? Pedicure? Where are we eating beforehand? Do they take reservations? Who's getting the limo? What are we doing afterwards? Can I afford all this? Oh, God, Joe is passed out on the floor; how much did he have? Where did the limo go?

If you're like me, prom was a very stressful time and, frankly, I was relieved when that "something to remember" prom that I had dreaded for four years was finally over.

Well, welcome to Notre Dame, where prom is every semester.

Ah, formals. That inevitable time when all of those anxieties you thought were relics of your high school days return. Now, admittedly, some of the pressures are gone. Tickets are cheaper and I'm pretty sure I won't be taking a limo to South Dining Hall (oops, I mean the magical castle of formal festivities). That said, stress is still a prerequisite for attending your hall's formal.

Don't want to go to the formal? Oh, my naïve little friend, you have no choice. You go to the University of Notre Dame, which in Latin means "Our Lady of Football and

Formals," and by accepting admission, you agreed to pay homage to these two institutions. Not attending a formal is a mortal sin, right up there with murder and being a Boston College fan. Tell people you are not going, and you will undoubtedly be locked in a room with your friends (who suddenly look strikingly like cops from a bad movie) and be interrogated and coerced until you finally break down and either agree to go or confess that you are in fact solely responsible for the sorry football season.

Okay, so you've decided the formal might be fun. You had to take the bus to the mall but you managed to get that dress that fits you oh-so-right and hap-

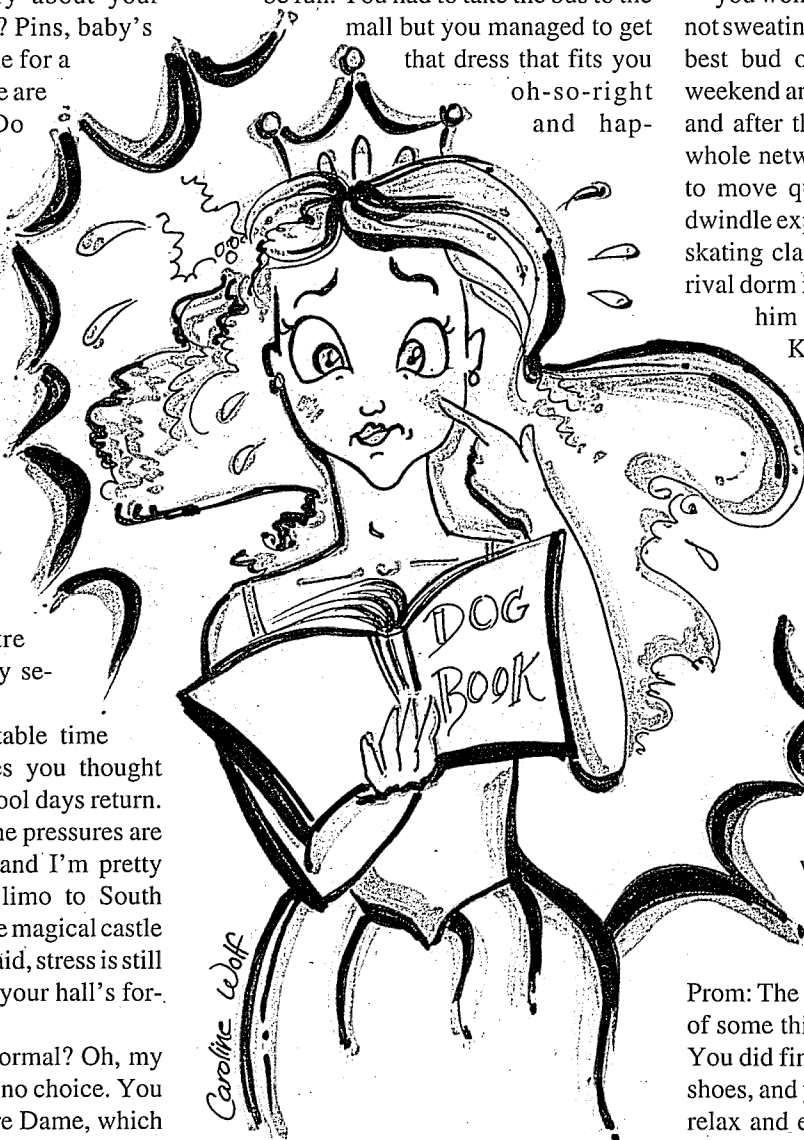
pens to match every article of clothing and accessory ever created. You are gorgeous, you are prepared, you are confident, you are dateless.

Forget clothing, forget money, the most stressful part about formal is finding a date. With so many formals at the same time, the date search becomes a campus-wide phenomenon. You could go with one of the guys from your group of friends ... or is he going with another girl from your group? Your friend can set you up, but that's too risky. There's that guy from your PE class — you wonder what he looks like when he's not sweating. There's your dream date, your best bud or that guy you met once last weekend and had so much in common with, and after this trinity of possibilities lies a whole network of backup dates. You have to move quickly or your options start to dwindle exponentially. The guy in your ice-skating class is hot, but that hussy from a rival dorm is Tonya Harding-ing her way to him first, leaving you the Nancy Kerrigan of the ice rink of love.

As I write, I still have no date to my formal, and my possibilities are getting snatched up. My friend actually offered to give me her date and find herself another one. Looks like I'll be going as Princess Pathetic to this fairy-tale themed event. But hey, my dress is fabulous.

Maybe you're not like me. Maybe you have a boyfriend and a huge wardrobe and think formals are "super fun." I wish you all the best and really hope you enjoy the next episode of *Dawson's Creek*. For the rest of us, the bitter victims of

Prom: The College Years, let me assure you of some things. Think back to prom again. You did find a date, you did find those cute shoes, and you even might have had fun. So relax and enjoy your formal. I think there might be dancing involved or something. □



COMING

DISTRACTIONS

If you don't believe in the editor's choice, if you don't believe in miracles, if you don't believe in anything... attend "Nihilism in Popular Culture."

EDITOR'S CHOICE

- Men's Swimming and Diving: Notre Dame Invitational, 10:00 AM-8:00 PM, Rolfs
- Speaker: Urban Space/Urban Culture: City, Sovereign, Poit: The Wedding Pageant of Margaret of Anjou, 3:30 PM, Library
- Speaker: "Nihilism in Popular Culture: *Seinfeld*, *The Simpsons* and *Ally McBeal*," Tom Hibbs, 7:30 PM, DeBartolo
- *Big Daddy*, 10:30 PM, Cushing

THURSDAY

- Recital: Student Chamber Music, 2:00 PM, Snite
- Banquet: 80th Annual Football Banquet, 5:45 PM, Joyce Center
- Book signing: Rev. Hesburgh, C.S.C., 3:30 PM, Bookstore
- *Big Daddy*, 8:00 & 10:30 PM, Cushing

FRIDAY

- Basketball: ND Men vs. Vanderbilt, 2:00 PM, Joyce Center
- Hockey: ND vs. Michigan State, 7:00 PM, Joyce Center
- Theatre: *Secret Love*, 8:00 PM, Moreau Center, SMC
- Fashion Show: Asian Allure, 7:30 PM, Washington Hall
- *Big Daddy*, 8:00 & 10:30 PM, Cushing

SATURDAY

- Spanish Mass: 1:30 PM, Keenan-Stanford Chapel
- Mass: Rejoice! Black Catholic Mass, 4:00 PM, Sorin

SUNDAY

- Workshop: "Resume Writing," 4:00 PM, Career Center
- Basilica Community Choir Rehearsal, 7:00 PM, Earth Science Building

MONDAY

- Bible Study: 7:00 PM, Campus Ministry
- Concert: Shenanigans Show Choir, 7:30 PM Washington Hall
- Penance Service: 10:00 PM, Basilica of the Sacred Heart

TUESDAY

- Feast Day: Immaculate Conception
- Concert: Handbell Choir, 12:45 PM, LaFortune
- Basketball: ND Men vs. Valparaiso, 7:30 PM, Joyce Center
- Prayer Service: Interfaith Christian Night Prayer, 10:00 PM, Walsh Hall

WEDNESDAY

SILVER SCREEN

NOW SHOWING
December 2-8

Showplace 16

☎ 299-6063

All Shows in Stereo

The Phantom Menace	11:10	1:50	4:30	7:10	10:00
Toy Story 2	11:00	1:30	4:00	6:30	8:50
	11:30	2:00	4:35	7:00	9:20
	12:00	2:30	5:00	7:30	9:50
End of Days	11:20	2:15	5:10	7:45	10:20
	1:40	4:15	7:15	9:55	
The World is Not Enough	12:40	3:40	6:40	9:40	
The Sixth Sense	2:10	4:55	7:25	10:05	
Sleepy Hollow	11:40	2:05	4:40	7:05	9:30
	12:30	3:00	5:30	8:00	10:30
Pokemon	1:20	3:50	6:20		
Dogma	1:55	4:45	7:35	10:25	
Anywhere but Here	11:45	2:20	5:05	7:40	10:15
The Bone Collector	2:40	5:15	7:50	10:35	
Double Jeopardy	12:10	2:50	5:35	8:10	10:35
The Omega Code	8:45				

Movies 14

☎ 254-9685

All Shows in Stereo

Anywhere but Here	1:20	3:55			
End of Days*	1:05	4:00	7:10	9:55	
End of Days	2:00	4:50	7:45	10:25	
House on Haunted Hill	2:05	4:45			
Messenger	9:30				
Sleepy Hollow*	12:00	2:20	4:40	7:00	9:20
Sleepy Hollow	1:00	3:20	5:40	8:00	10:20
The Bachelor	7:30	9:55			
The Bone Collector	1:10	3:50	7:20	10:10	
The Insider	7:55				
The World is Not Enough*	2:10	5:00	7:50	10:35	
The World is Not Enough	12:15	3:05	5:55	9:15	
	1:15	4:05	7:00	9:50	
Toy Story 2*	1:30	4:15	7:20	9:45	
Toy Story 2	12:10	2:35	5:05	7:40	10:00

*Stadium Seating Available

Protest in Remembrance

by Sheila McCarthy

You are paying for an institution in southern Georgia. Some say it is a school that is working to establish democracy in Latin America. Ten of their graduates went on to become presidents in their Latin American countries. However, all 10 took power either by force — often after overthrowing an elected civilian government — or by being put in place by the country's military rulers. None was democratically elected.

The School of the Americas is an establishment that trains Latin American army officers for a few months before sending them back to their own countries. Many have been known to commit flagrant human rights violations against their own people. Let me begin by saying that not every graduate has been involved in these violations, and there is no "Torture 101" class taught at the School of the Americas. In fact, it is a mere one percent of the school's graduates who are known human

rights violators. However, if 20 students from every single class that graduated from Notre Dame were later found out to be responsible for the murder, rape, torture and kid-

napping of thousands of people, many would want to know what is being taught at Notre Dame that might lead to such atrocities. If it was discovered, upon further investigation, that classes on psychological operations, sniper fire, commando tactics, counterinsurgency operations and military intelligence were among the most popular, with less than one class period spent discussing human rights in any course, many would call for Notre Dame to close. Merely changing the school's name or having instructors reform their curriculum (both of which have been proposed) would be appalling to those thousands of people whose family members have disappeared, been raped, tortured or murdered by our graduates. It was in this spirit that 27 of us from Notre Dame traveled to Fort Benning, Georgia, on November 19th to say the School of the Americas should be shut down.

The protest and vigil was a solemn occasion, held to honor the 10th anniversary of the murder of six Jesuit priests, their housekeeper and her daughter in 1989 by graduates of the School of the Americas. Showing that the life and witness of these people and others was not in vain, thousands of people walked onto the base at Fort Benning carrying crosses and coffins, each bearing the name of a person killed by a graduate of the school. The crosses were a sign of the enduring presence of those slain, and a promise that their work will be carried on. Oscar Romero, the archbishop of El Salvador from 1977 until his death in 1980 (also murdered by graduates of the School of the Americas, while saying Mass), once proclaimed, "If they kill me I will rise up again in the Salvadoran people." Those killed in Latin America have now risen up again in the North American people — in college kids, nuns, Veterans for Peace, Catholic Workers, socialists, gay men in drag, couples with small children, priests, Grandmothers for Peace, white haired old men and punk kids with safety pin nose rings.

This eclectic mix of people stand for those in Latin America who have been labeled subversive and disappeared — the poor and those who work with the poor: teachers, labor organizers, priests, nuns and lay people. They are targeted because they speak out against the disparity between the rich and the poor, because they call for social change. Many Latin American countries thrive on the exploitation and oppression of poor and indigenous peoples while a small number of people control all the wealth and power. The wealthy have many business partnerships with companies in the United States (including our military), companies that therefore have a vested interest in keeping the School of the Americas open. In traveling to Fort Benning, we are not just saying that this school should be shut down; we went repentant of our own indirect participation in the death of so many in Latin America due to our paying taxes and supporting corporations with investments in Latin America that perpetuate the oppression. We came to open our minds and hearts so that we might learn from and be inspired by the witness of the person whose name we held up high, written on a white cross, a victim of this school, of our country, of our lifestyle. □

Showing that the life and witness of these people was not in vain, thousands of people walked onto the base at Fort Benning carrying crosses and coffins.

Junior Sheila McCarthy was one of 27 Notre Dame students who traveled to Georgia to protest the School of the Americas.

Waldo?

by Michael McNary



Student Union Board

Upcoming Events

Christmas Movie Marathon

Tuesday, December 7

9pm-12am

Recker's

Come with friends to see

A Christmas Story and

National Lampoon's

Christmas Vacation

and make a free

Christmas ornament!

Movie of the Week: Big Daddy

Thursday 10:30pm

Friday & Saturday 8 & 10:30pm

Cushing Auditorium

\$2 admission

SUB Open Forum

Tuesday, December 7

7:30pm

Montgomery Theater, LaFortune

All of campus is invited to an open discussion of issues and concerns related to SUB. Food and drinks will be served.

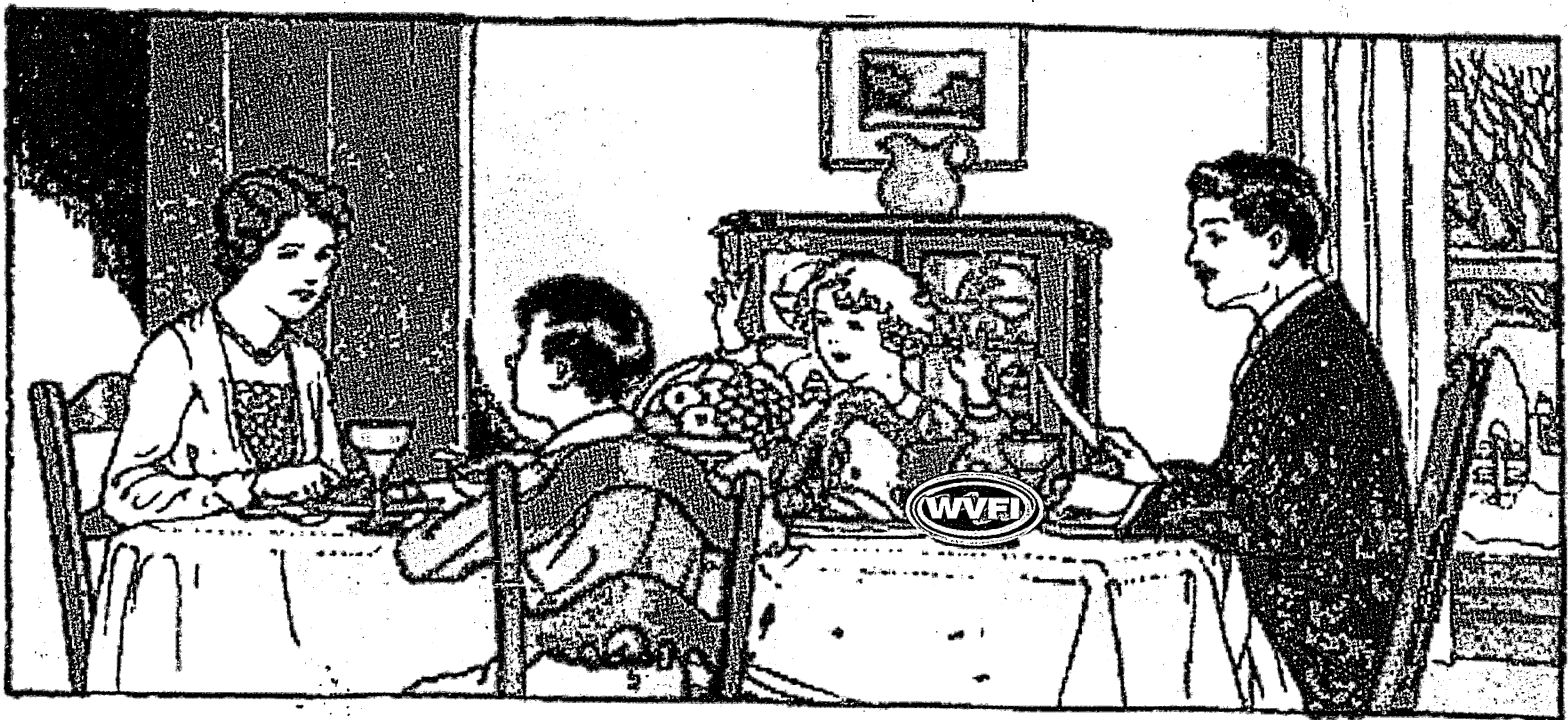
Auditions for Sophomore Literary Festival readers

Monday, December 6

8pm

SUB Office, 201 LaFortune

Anyone with work to share is invited to prepare a 15-20 minute presentation of fiction or poetry and audition for SLF 2000.



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