

GRADUATION GRIPES ANSWERED

HOW THE CCC SPENDS YOUR STUDENT-ACTIVITY FEES

# SCHOLASTIC

NOTRE DAME'S STUDENT MAGAZINE

VOL 143

10

21 MAR 2002



## Irish renaissance

breathing new life into the arts

INFORMED. INTELLIGENT. OUT OF THE ORDINARY.

[www.nd.edu/~scholast](http://www.nd.edu/~scholast)

# SUBSCRIBE TODAY

*to the only student-produced magazine serving Notre Dame students, parents and alumni*



the latest campus news and sports

in-depth coverage of campus issues

reviews of campus entertainment

off-the-wall humor

2001 Indiana Collegiate Press Association  
News Magazine of the Year

# SCHOLASTIC

INFORMED. INTELLIGENT. OUT OF THE ORDINARY.

13 ISSUES 35 DOLLARS

PLEASE PLACE ME ON YOUR SUBSCRIPTION LIST.

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

SEND THIS FORM AND  
\$35.00 PAYMENT TO:  
SCHOLASTIC MAGAZINE  
315 LAFORTUNE STUDENT CENTER  
NOTRE DAME, IN 46556



## THE TWENTY-FIRST OF MARCH TABLE OF CONTENTS

>>	Out with the Old Staff, In with the New	03
>>	Staff Editorial	04
>>	Taking a Stand <i>by Chris Kelly</i>	09
>>	By Invitation Only <i>by Jacklyn Kiefer</i>	15
>>	Coming Up Short <i>by Gerard Meskill</i>	28

From the Editor	2	Out of Bounds	33
ND Notebook	6	Week in Distortion	34
Campus Watch	24	Calendar	35
Splinters	25	Final Word	36

### Challenging Cash Choices

*by Katie Freddoso*

All clubs want money, and somebody has to hand it out. But how much? And to whom? A look at the Club Coordination Council's allocation policies.

10

### Creating a New Image

*by Kathleen Corte*

COVER: Despite talented professors and students, the arts have taken a backseat to other programs. Now, they might be getting their dues.

16

### Pulling Their Weight

*by David Murray*

The Irish are out of the NCAA tournament again — but not because they dropped the ball.

30

**FROM THE EDITOR**

RESPOND TO: GRIFFIN.41@ND.EDU

**Why is that art?**

For a long time I would not admit that "The Blue Panel" was art. Hanging in the twentieth-century wing of New York's Metropolitan Museum of Art, this work antagonized me during school field trips. The presence of this painting — this nemesis of mine — in such a prestigious location irked me.

And I had my visceral reasons. The quadrilateral canvas was covered with a single shade of rich blue paint, which was unwaveringly consistent. The tone did not vary, and the brush strokes were undecipherable. In fact, the only irregularity of the painting was its cropping. The four corners deviated slightly from right angles, two acute and two obtuse, but not regularly. The result is a skewed rectangle.

Every time I visited the museum, I spied the painting with suspicion. Then, routinely, came my begrudging response: 'Why is *that* art? Even I could do that.'

But late in high school, I felt my hatred for my painted enemy falter. My very interest in this painting, it seemed to me, spoke of its value. It had had such a great effect on me, albeit a negative one, that I always thought about it in relation to the Museum and to art in general. The artist, in the end, had a significant effect on me; it didn't matter whether it took a million careful strokes or a few rollers-full of paint.

Despite my mind's best efforts to do otherwise, I now try to be open to new art and new ideas. Art that might first seem like a waste of time might change my view on an issue. Therein lies the power of art.

Such work, which challenges and changes us, is crucial in a collegiate setting. I applaud Dean Roche's aim to make this the "Decade of the Arts." I hope this goal is not simple rhetoric — or else, we may all become more complacent. Senior Kathleen Corte examines the current art trends at ND in this issue's cover story, starting on page 18.

**The Fall of an Empire**

Jimmy Pastore, the 2000-01 *Scholastic* editor, once advised me that a good editor in chief surrounds himself or herself with a great group of editors. I have been blessed in this regard. The dedication and brute talent of this year's staff never failed to startle me. The seniors have been the workhorses behind a succession of improvements, selflessly volunteering many extra hours in order to improve the magazine. Truly, it's been an honor to serve as their editor.

This Thursday, the staff of *Scholastic* changes over and a new group will take over and surely continue the 134-year tradition of service and excellence. Take a moment and recognize the seniors (on page 3) as they lay down their pens for the last time and appreciate, with me, the contributions of a uniquely incredible senior class.

Michael P. Griffin, Editor

**Editor in Chief**  
Michael P. Griffin

**Managing Editor**  
Matthew Barr

**Assistant Managing Editor**  
Jessica L. Daues

**Executive Editor**  
Sarah Childress

**News**  
Katie Freddoso, editor  
Jeffrey Drocco, assistant

**Campus Life**  
Jacklyn D. Kiefer, editor  
Kristin A. Kramer, assistant

**Sports**  
Gerard J. Meskill, editor  
David Murray, assistant

**Entertainment**  
Kathleen Corte, editor  
Tracy Evans, assistant  
Matt Killen, assistant

**Departments**  
Jennifer Osterhage, editor

**Design**  
Crissy Manary, editor  
Jessica A. Chamberlain, assistant  
Eric Doversberger  
Ryan Greenberg

**Photography**  
Mike McNary, editor  
Liesl Marx, assistant  
Jennifer Gaisser-Sadler  
Dan Robinette

**Graphic Arts**  
Michael M. delaRosa, editor  
Suzanne Kellman

**Copy**  
Adam M. Aroian, editor  
Jennifer L. Wahoske, assistant  
Soquel Harding

**Distribution**  
Felisia Johns, manager

**Advertising**  
Jessica B. Potish, manager  
Kyle Zuaro, assistant

**Online**  
Jamie L. Moran, manager

**Advisor**  
Robert Franken '69

*Disce Quasi Semper Victurus*  
*Vive Quasi Cras Moriturus*

Published biweekly at the University of Notre Dame and printed at Ave Maria Press, Notre Dame, IN, 46556. The entire contents of *Scholastic* magazine is Copyright © 2001. All rights reserved. No contents of this magazine, either in whole or in part, may be reproduced in any manner without written consent of the publisher. *Scholastic* magazine does not assume liability for unsolicited manuscripts or material. All correspondence should be sent to *Scholastic* magazine, LaFortune Student Center, Notre Dame, IN 46556. Good morrow, Griff. Things just won't be the same without you. To be published in the next issue, letters must be received by 5:00 p.m. Monday before the issue. All letters must include the writer's name, address and phone number. All letters must be signed. Names will be withheld upon request in certain instances. *Scholastic* reserves the right to edit letters for space. Requests for corrections made more than 21 days after publication cannot be guaranteed. The subscription rate is \$35 per year. Available back issues are \$2.50 per copy; please specify volume and number, or date. Copies of the annual football review are available at \$5 per copy. Advertising rates available on request. The opinions expressed in *Scholastic* magazine are not necessarily those of the University of Notre Dame or the student body.



## 2002-2003 EDITOR IN CHIEF ELECTED

The next time *Scholastic* magically appears in the dining halls, Sarah Childress will be at its helm. Unanimously elected next year's editor in chief by the current staff, Sarah, an English major with a concentration in journalism, has spent countless hours in service of the magazine. "I got involved during my freshman year and just ... never left. I love the fact that a group of students get together in a dining-hall basement every two weeks and put out a professional magazine — and have fun doing it."

Sarah's major goal is to expand and build on the magazine's history of strong news coverage. "Our greatest responsibility is to keep

students informed on campus issues, which can be difficult when you only publish twice a month," she says. "But our staff is definitely up to the challenge."

As she steps into her new position, Sarah isn't planning any major overhauls, but next January she does hope to resurrect a dormant tradition: the Football Review. This is just one of the many things Sarah is looking forward to next year. "It's a tremendous honor to have the opportunity to lead *Scholastic*," she says. "The new staff has a lot of creative talent and energy. We're going to have a great year, and I can't wait to get started."



## FAREWELL AND THANKS



**Michael Griffin**, editor in chief, rarely wears sunglasses, as he considers it a waste to hide his beautiful eyes (see opposite page). Armed with a pink hammer and an Irish head-band of war, Griff has lived, breathed, and choked on *Scholastic* since his first semester at ND.



**Matthew Barr**, managing editor, is leaving *Scholastic* to become a Resident Assistant in O'Neill Hall. Next year, he hopes to settle into a consistent sleep cycle.



**Kathleen Corte**, entertainment editor, will graduate with a double major in English and Italian. She plans to temporarily relocate from the *Scholastic* office to the new Starbucks cafe. Upon graduation, she hopes to go on to a career in publishing in New York.



**Jacki Kiefer**, campus life editor, will graduate with a psychology and ALPP double major. She will be working and traveling over the summer before moving to Maine for medical school. She thinks she is slightly delusional, as her new home will get more snow than South Bend.



**Kristin Kramer**, assistant campus life editor, is an American Studies/History major. Next year she will regret no longer having a professional excuse to ask people wacky questions, but she hopes to find something to occupy her time, such as the instruction of young minds.



**Crissy Manary**, design editor, graduates ND as an economics major in pursuit of a job in Washington D.C. She plans to eventually earn her Ph.D and become chairperson of the FED. Crissy lived the farthest away from the office and will miss watching the sun rise during her long, early-morning walks back to PE.



**Katie Freddoso**, news editor, will graduate with a BA in philosophy. Katie enjoys the color orange and hot tea from the Huddle. After leaving Notre Dame, Katie will be working in Boston because she loves the accent.



**Jenny Wahoske**, assistant copy editor, will graduate with an English and anthropology double major. Jenny generally appeases those who ask her what she's doing next year with "Publishing," but what she really wants to do is follow 'N Sync around in a Winnebago.



**Mike delaRosa**, graphic arts editor, is a design major. Known as "Dreamy" around the office, he's provided *Scholastic* with breathtaking art since joining staff last year.



**Adam Aroian**, copy editor, is a government major who enjoys living off campus, perfecting AP style and watching bulls dance on people. He hopes to maybe get a job or join the peace corps.

# It's All About the Image

## Impetus for alcohol-policy changes dissected

Looking back over Notre Dame's tradition of loose drinking regulations, the decision to prohibit hard liquor and abolish in-dorm dances seems motivated by the administration's desire to change the school's image.

The university long has been regarded as a "drinking school." Older alumni tell glorified tales of kegs on the quads and in residence hall basements, and anyone reading *Observer* cartoons or eavesdropping on Sunday morning conversations at the dining hall can tell that alcohol still is a large part of campus culture. But while drinking stories might earn a student praise among some peers, the idea that Notre Dame students are champion drinkers isn't an image administrators want to project to the rest of the world.

Stricter alcohol regulations have been in the works for years, beginning in the '70s and extending to the elimination of Sophomore Siblings Weekend two years ago, (mainly for reasons of alcohol abuse), and this year's tailgating crackdown.

Recent events, such as the case of student-athlete Monica Gonzalez, have brought the university's alcohol policy to the forefront. In his ruling (which was made in favor of Gonzalez), St. Joseph Superior Court Judge William T. Means said: "It is commonly known that underage use of alcohol by the students in the dorms at Notre Dame has been largely winked at over many years." With such burning statements, university officials felt compelled to act.

And act they did. At Monday's afternoon meeting with the Campus Life Council task force established to discuss alcohol use and abuse, Poorman presented the basic outline of the new policy, which included a student-wide ban of hard liquor from in residence halls, as a challenge to the student body.

"I think it undersells students to say that they ... will be so compelled to go off campus to pursue hard alcohol," he said. In doing so, Poorman appealed to students' sense of dignity by suggesting that only those "wedded" to the bottle would leave the residence hall community.

Such a statement puts students in a tight

spot: Those who object "undersell" their image, appearing dependent on alcohol. Some suggest that regardless of how they are perceived, many more students will move off campus after a year or two, but Poorman genuinely seems to believe that students will stay on campus if they have alternatives to the current number-one pastime.

He didn't suggest any alternative activities, however, saying he plans to leave the brainstorming to the students. "I want lots more opportunities," he said. "I want programming. ... I'm anxious to get support to empower the people [students] charged with that responsibility." Poorman pointed to the proposed increase in the Student Activity fee as a means of providing more funding to student groups interested in offering non-alcohol-oriented activities, as well as the Office of Student Affairs' efforts to throw more money at student groups like SUB and the residence halls. To task force members, however, present sums being considered by the administration seemed trivial. As Student Body Vice President-elect Trip Foley said, "It's a drop in the bucket."

### A NEW IMAGE

Despite current student outrage at the proposed policy changes, the administration likely can forge a new campus culture in just a few years. By introducing the policy now, current seniors have little objection, as they graduate in a few months. Juniors, now mostly over 21, know they can frequent other venues to drink if they aren't already moving off campus. The sophomores and freshmen will be gone in three years, leaving behind classes of students who never experienced the "drinking school" situation that was Notre Dame.

Despite widespread rumors of plans for turning the university to a "dry" campus in five years, Poorman emphatically denied that the administration has any such ideas. Either way, alcohol consumption on campus will decrease.

But will the resulting culture create the image the university predicts? Maybe. Success lies in the university's ability to provide an alternative to the current culture.

However, increased programming has never scored big points with students. One only has to look to the failed Founder's Day celebration, ticket-distribution carnivals and poor attendance at late-night board-game tournaments to see the university has trouble providing viable opportunities for socialization on campus. And leaving the planning to busy students who just want to release stress after a high-powered week likely won't yield too many fresh ideas.

The alternative is that students will move off campus, abandoning the dorm life that makes the university unique and draws in many prospective students. Such a suggestion may indeed "undersell" the student body, but if the administration doesn't come through on their promises, this outcome is possible.

### SURPRISE, SURPRISE

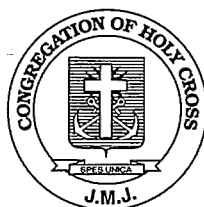
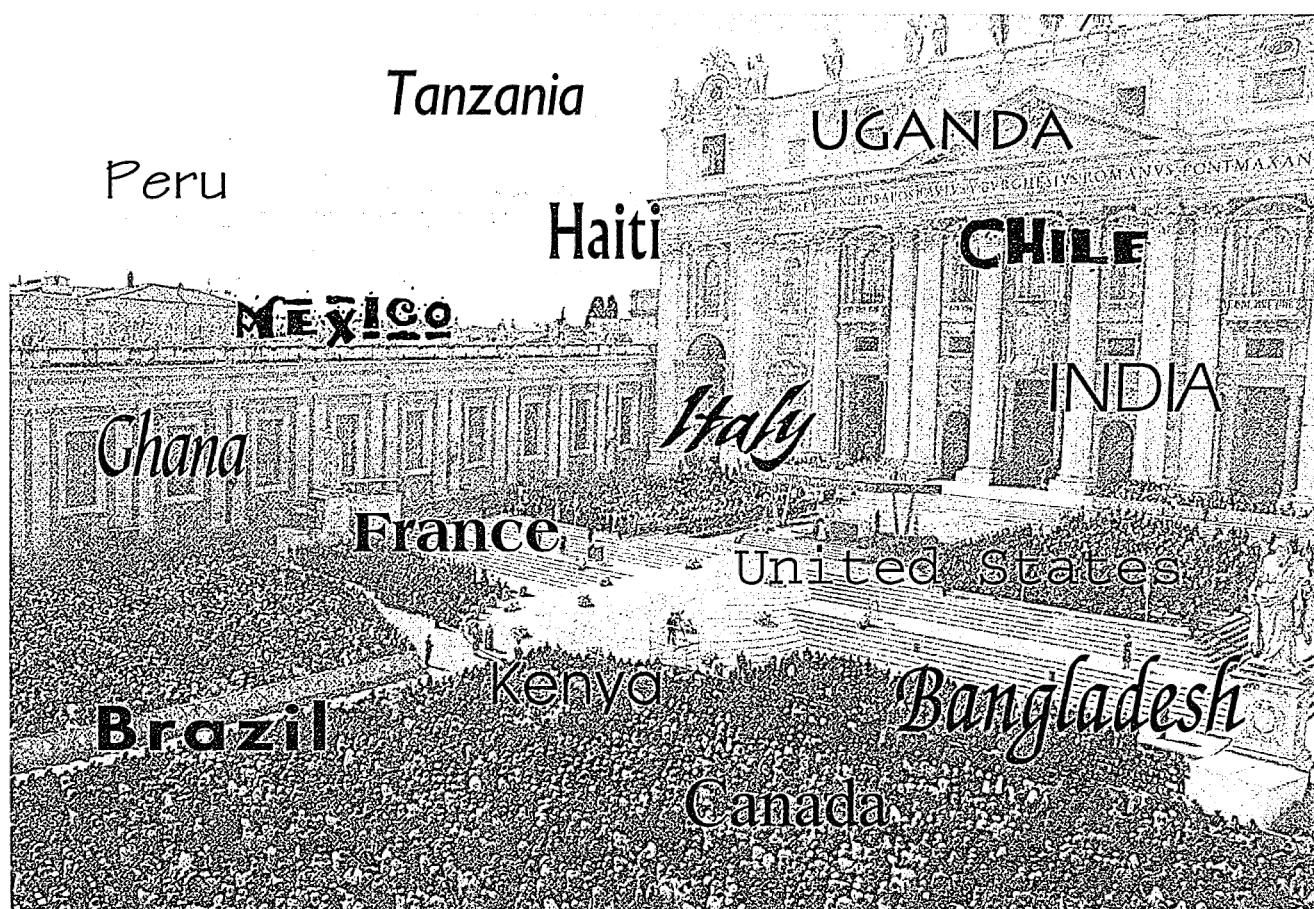
It's unfortunate that these changes had to happen — like most other administrative decisions — with minimal student input. The CLC task force worked since September to brainstorm solutions. But on Monday, the administration brushed aside the students' efforts, saying: "There's been a sense of student input on these issues, but in terms of direct input on formulating policy, I don't think so." Poorman acknowledged that the task force might feel frustrated with the sudden announcement, but said that with the information the administration had gathered, officials had a "very rich take" on the perspectives of all affected by the changes. He said: "If I'd slipped into a dark room and emerged with these things, I'd say the criticism is legit."

But Student-Body President Brooke Norton felt he had. "I don't think we've been a part of this at all," she said.

Poorman asked for student government's support, but by presenting a policy already endorsed by the Board of Trustees, he proved what little power the students' voice really has. Perhaps that fact deserves the most criticism.

Unfortunately, student input is the one issue on which the administration doesn't seem ready to "dialogue." □

# Congregation of Holy Cross



lifetime opportunities with multinational organization  
FOR GRADUATING SENIORS

**[www.nd.edu/~vocation](http://www.nd.edu/~vocation)**

## ND IN NOTEBOOK

ENTERTAINMENT FORTNIGHTLY TEN QUESTIONS JUDGMENT CALLS NEWS LISTENING IN DOMELIGHT'S YEARS AGO



## For the Love of Carroll

They might be across the lake, but the Vermin are making their presence known on campus

KATIE FREDDOSO

"We think we're tough, but most people think we're exiles," laments Carroll Hall resident Ryan Greenberg. But he and fellow Vermin Sean Dudley are working to change the negative stigma attached to living across the lake. These two freshmen are the co-founders, co-presidents and executive board of the Carroll Awareness Club (CAC — pronounced *sassy*), which Greenberg defines as an unofficial "grass-roots organization" whose mission is to "spread love of and for Carroll throughout the university."

"[W]e felt it was our solemn duty to ... promote greater Carroll awareness," Dudley says. "Plus, one night when we had nothing better to do, we sat down and rewrote most of the words to Nelly's song 'Ride Wit' Me,' [renaming the song 'Bike Wit' Me] and substituting lyrics about life at Carroll for the frequent references to ... bouncing in clubs and doing drugs with Vanna White. As we pondered the great aspects of living in a quiet resort dorm on the west edge of campus,

[CAC] was born."

There is no official list of members, but Greenberg estimates that "at least 100-150 people know about [the club] just by word of mouth." He says most are non-Carroll residents, because "it's not about Carroll — it's about bringing Carroll to others."

In an effort to cast the net even farther, Dudley will be performing "Bike Wit' Me" live for McGlinn's Shamrock 'N' Roll this Thursday. The co-founders have rewritten several other songs as well, including "North Quad Girl," based on Billy Joel's "Uptown Girl." "It's about a long-distance relationship," explains Greenberg. He says CAC will continue to rewrite popular songs, with possibilities of a future album.

In addition to this (somewhat) original soundtrack, CAC has other plans to "spread

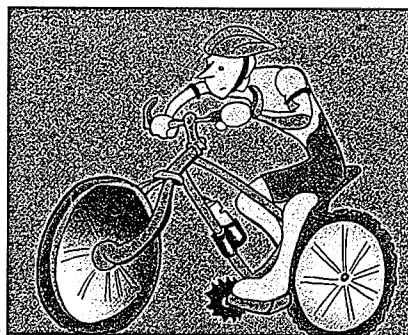
the Carroll love," including propaganda videos and fact-sheets that answer frequently asked questions such as, "Do you have to dial long distance to call Carroll?" They also hope to entice visitors by getting the word out about Carroll's spacious accommodations through

the publication of a comparative study of the per-capita square-footage of each dorm's 24-hour space, which the co-founders currently are in the midst of conducting.

Still, they insist that CAC's mission is not simply to prove their dorm's superiority. Says Greenberg, "We're not

doing this to flaunt what we have. We just want people to come experience the love of Carroll and get the Carroll vibe."

For more sassy information visit [www.nd.edu/~rgreenbe](http://www.nd.edu/~rgreenbe). □



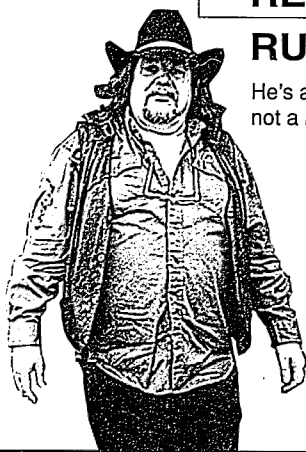
## Ten Questions

with a South Bend cabbie ...

REDDY

RUSE

He's a cruiser,  
not a racer



*Cabs are a necessity for a lot of Notre Dame students, so Scholastic thought it might be a good idea to take a ride and find out what driving a cab in South Bend is all about. Luckily, cabby Reddy Ruse and car #153 were more than happy to have a little chat and even gave us a ride to Nick's Patio.*

### How did you get into the cab business?

Semi-driving is what I've done all my life, but I had a heart attack last year and couldn't do that anymore, so I called some companies and gave them my driving record — no accidents and no tickets in all my years as a driver. I usually work 6:00 p.m. to 6:00 a.m. five to six nights a week for ABC Cab Company.

So with that safety record, I guess you

don't ever pretend that you're a NASCAR driver instead of a cab driver?

I'm not a racer, I'm more of a cruiser. I drove racecars at the South Bend Motor Speedway when I was young, so I got that out of my system.

### What's the weirdest or worst experience you've ever had in a cab?

I had a baby delivered in my cab one time in Detroit. We were on the way to the hospital and the lady's water broke, so I got on the radio, called the police, and they came and delivered the baby right there.

### Do you have any rules that passengers must obey in the car?

Don't get sick. Throw up in my cab and you

# LISTENING

"When you get to be a parent, you *will* rig Candyland."  
— *English professor*

"Listen to me, I am God."  
— *psychology professor*

"What would Spielberg's career have been without the Nazi soldier?"  
— *English professor*

Person #1: Do you want Uncle Ben in the picture?  
Person #2: You mean Old Ben.  
Person #3: Actually, I think you mean Big Ben.  
— *overheard students discussing clock tower in London*

"Where was I before I was so rudely interrupted by myself?"  
— *English professor*

HEY YOU!

E-mail listening-in quotes, letters to the editor, or other comments to  
**SCHOLAST@ND.EDU**

LET YOUR VOICE BE HEARD.

## 30 Years Ago

### Early to bed, early to rise

In the April 1984 issue of *Scholastic*, a reporter looked at the way things were at ND in the 1950s.

*Freshmen were allowed to stay out until midnight two nights a week. All the other nights they were required to be in for 10:00 p.m. night check. If a freshman missed the 10:00 p.m. sign-in, he was campused for a week. The electricity was turned off at 11:00 p.m. to ensure the undergrads got eight hours of sleep. But, study halls in the dorms were open until midnight in the freshman dorms and as late as necessary in the upperclassmen's dorms. ... Morning check had the Domer up and dressed and signed in by 7:00 a.m. so he could have breakfast and get the day off to a good start.*

Talk about strict! On the other hand, a mandatory eight hours of sleep on a regular basis sure sounds good ...

— *Jennifer Osterhage*

owe me 20 bucks. I've never had a student throw up in my cab.

### What tunes do you like to play in the cab?

I listen to the oldies station in the cab because it doesn't offend anyone.

### That's a nice cowboy hat. Have you always worn one?

I always wear cowboy hats; I collect them, so I have about 30. I was born and raised here in town, but I consider people like myself the last of the cowboys. A cowboy knows who he is, and he doesn't change for anyone, and he doesn't owe anybody anything.

### What do you do in your spare time?

I collect walking sticks, swords, cookbooks and motorcycles. I love to cook. I've got 11 pre-1970 Triumph motorcycles that I ride, and I'm also going to real estate school at IUSB.

### As a South Bend native, are you a Notre Dame sports fan?

I'm a Notre Dame fan, period. To me, there's no better school, there's no better football team, there's no better basketball team. Everywhere I've been, people ask you where you're from and I would tell them "South Bend, Ind.," and they'd say, "Never heard of it." I'd tell them, "Oh yes, you have. Ever heard of Notre Dame?" and then they'd say, "Oh, Notre Dame, I know Notre Dame!"

### What do you do to ensure a comfortable

### cab ride for your passengers?

I like an upbeat atmosphere, so if people get in and aren't smiling I try to make them smile ... I've always wanted to do more, not for myself, but for others. What I want to do when I'm done with school is help people find homes and finance them. My grandmother told me when I was a child, "What you do for yourself dies with you. What you do for your community and the world lives forever."

### How'd you get your name, Reddy?

My mother had six girls before me, so when I came, she was ready for a boy, and she liked the singer Helen Reddy, so that's why it's spelled like that. I've never come across someone else with my name.

— *Kristin Kramer*



## Judgment Calls

Opinions and observations

### ↔ EASTER BREAK

An early bunny-day celebration comes only a week and a half after spring break. It makes the post-beach adjustment easier, but it's going to be a long, long April.

### ↑ ND MEN'S BASKETBALL

Not just anyone can take Duke to the brink. But imagine if we had just held on...

### ↓ HARD LIQUOR BAN

Don't run screaming to Turtle Creek just yet. With the administration plying Student Activities with funding, SUB will expand to offering *three* movies every weekend.

### ↓ CRAB IN THE HUDDLE

Again, people, we are 5,000 miles away from any ocean. Why do you insist upon stocking the Huddle with crustaceans?

### ↑ SECONDARY INTERNET CONNECTION

Now there's no doubt we'll be able to compulsively check our e-mail every five minutes.

### ↑ NEW O'SHAG CLOCK HAND

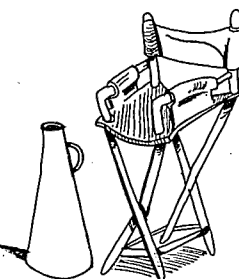
It's about time.

ENTERTAINMENT FORTNIGHTLY

## On the Trail

An online game named Lockjaw takes the Internet in new directions

Story by  
Matt Killen



Was Evan Chan's mysterious death at sea an accident, a tragic suicide or something more sinister? Last March, the circumstances surrounding Chan's death became the talk of the Internet. Several thousand online sleuths took it upon themselves to determine the cause of his death. Every detail became essential.

Solving Chan's death was a game, a mystery that spanned dozens of Web sites from fake companies to the futuristic Bangalore World University. Sleuths had to overcome puzzles that ranged from mysterious images to numeric codes embedded in html source code to solve the mystery.

While that game (dubbed "The Beast" by its players) is long over, some of its hard-core players have banded together to start a new game codenamed "Lockjaw." Like its predecessor, Lockjaw is an innovative and entertaining use of the Internet. Free of charge, the game immerses players into a complicated and frighteningly realistic world of paranoid disappearances and mysterious biogenetics corporations. Like The Beast, Lockjaw is a game that can be taken on individually, but the sheer number and expanse of the Web sites makes working with others an essential part of solving Lockjaw.

Similar in design to The Beast, Lockjaw begins with a few Web sites, this time a fake corporation called GanMed ([www.ganmed.com](http://www.ganmed.com)) and an online female Web zine called [www.grrl-e-grrl.com](http://www.grrl-e-grrl.com).

Scouring these sites for clues and puzzles leads the players (calling themselves Jaw-breakers) even deeper into the strange world of Lockjaw. Part of the game involves determining just which Web sites are "in game" and which are just real world sites with no relevance to the greater mystery.

The plot of the game, which began a month ago, only now is developing. It revolves around the mysterious deaths and disappearances of members of the DCMetrocrawlers, a group of people who spend their free time spelunking the cavernous tunnels under Washington, D.C. At some point they stumbled upon a discovery that deeply frightened them. Days after this incident, members of the group began disappearing and dying mysteriously.

The point of this new game seems to be to discover what happened to the members of this group, what they found and how the company Ganned is involved. Those who are committed to solving the mystery of the DCMetrocrawlers and Ganned have been gathering together at Yahoo!groups.

Lockjaw is a thrilling way to fritter away hours on the Web exploring its varied Web sites searching for the tiniest clue. Though this game doesn't revolve around the futuristic world of sentient robots that surrounded Chan's death, Lockjaw carries on a new tradition of online mystery games, this time asking the question: What happened to the DCMetrocrawlers? □

## DomeLights

COMPILED BY JENNIFER OSTERHAGE

Sources: *Barry Bowles, General Manager, NDH; Mark Poklinkowski, General Manager, SDH*

If you're weary of battling hungry hordes for the last few chicken fingers in the DH, check out the most popular mealtimes with DomeLights' handy chart. You can steer clear of those long lines *and* get your fill of batter-covered meat.

### North Dining Hall

Breakfast: 900-1,000 people served  
Lunch: 1,600-1,800 people served  
Busiest lunchtime: 12:30-1:30 p.m.  
Dinner: 1,700-1,900 people served  
Busiest dinnertime: 6:00-7:00 p.m.

### South Dining Hall

Breakfast: 1,100-1,200 people served  
Lunch: 2,900 people served  
Busiest lunchtime: M/W/F 12:45 p.m., T/H 12:00 p.m.  
Dinner: 3,000 people served  
Busiest dinnertime: 6:30-7:30 p.m.

# Taking a Stand

Alumni lobby for their own version of the student section

CHRISKELLY

**I**ronically, ever since the 1997 addition of nearly 21,000 seats, Notre Dame Stadium seems to have gotten quieter.

The stadium's less-than-threatening atmosphere, while good news for opposing quarterbacks, has begun to bother numerous Irish supporters. While most simply complain, three young alumni have decided to take action.

Jason Black '94, Alan Nicgorski '94, and Paul Noonan '93, '96 have been annoyed not only by the decrease in stadium noise but also by the inability of non-student fans to stand throughout the football games. Noonan recalls being ordered to sit down before the start of the Nebraska game two years ago. "When I cannot stand up and support my team before the biggest home game since Florida State in '93, something is wrong," he says.

In the past, fans had to stand during games due to the stadium's design. Ernest Buckley '53 recalls that in the days of the old stadium, the front-row seats were so low to the ground that fans had to stand to see over the teams' benches. This caused a domino effect that forced every row to stand up to see over the people directly in front of them. One of the advantages of the remodeled stadium, Buckley assumed, was that fans would be allowed to enjoy the game without killing their feet.

But to many alums like Black, Nicgorski and Noonan, sitting down has taken the hype out of the game. So, the trio brainstormed a way to increase the stadium's noise level and allow energetic fans to stand without blocking the view of less boisterous supporters. They came up with the idea of reserving a special section of the stadium, which they dubbed "Amen Corner," for fans who wish to stand for the entire game. Their hope is that this section would complement the student section and help pump up the rest of the crowd.

News of the idea spread through the Notre Dame community via e-mail, word of mouth and alumni-frequented Web sites such as

NDNation.com. Support grew, and eventually the backers of the idea lobbied the Athletic Department and its director, Kevin White. When the idea was tested on one of the university's football focus groups, which are composed of representatives from every fan base — students, alumni, faculty and former players — it received only positive feedback.

The present goal is to install the new cheering zone next season in stadium sections 14 and 15. This 3,000-seat area would be located in the southeast corner, directly opposite the student section and behind the visitor's marching band.



**GO CRAZY FOLKS** Many alumni miss the enthusiasm of the student section when attending football games, and have attempted to set up an spirited section of their own.

But a few obstacles to the sections have surfaced. For one, many fans have held season tickets in these sections for years, and creating a special cheering zone would involve relocating them. Not wanting to upset any of its loyal supporters, the university sent letters to ticket holders in sections 14 and 15, explaining the proposed idea and offering new seating preferences. The deadline for re-

sponses to these letters is approaching, but the administration will not know the sentiments of these potential transfers until it has received all replies.

The only other hint of controversy about this plan is the name of the section. The original moniker, "Amen Corner," earned support among alumni but has seen some resistance from the administration. The university does not support the use of religious terms for secular use — especially in athletics. (The administration says the famous "Touchdown Jesus" mural on the library received its name from the general public, not the university.) Also,

"Amen Corner" already has a special meaning for golf aficionados as the nickname for holes 11, 12 and 13 of Augusta National Golf Course.

The university's marketing department proposed the name "Clashmore Corner" in memory of Clashmore Mike, the Irish terrier who served as Notre Dame's mascot before the days of the leprechaun. But most Irish fans seem to agree with Black, Nicgorski and Noonan, who say that they don't care what the section is called as long as they have a place to stand come September 7.

It seems safe to assume that this proposed section would be patronized more by Notre Dame's younger alumni than their older counterparts. But Patrick Cawley '97 '00 is not sure that every young Domer will be as enthused about standing the whole game as the idea's founders. Cawley believes that alumni of every age still get excited every time they step into the stadium, but says that four years of standing every other Saturday afternoon in autumn is enough for many alumni. "I think that it's a good idea, but the supporters of the plan must realize that not everyone

may want to stand as much as they do," he says.

Whether the reserved corner will be enough to bring back the luck of the Irish and enable fans in the House That Rockne Built to once again to shake down the thunder remains to be seen. But students and alumni are hopeful that it will at least help to wake up some of those echoes. □

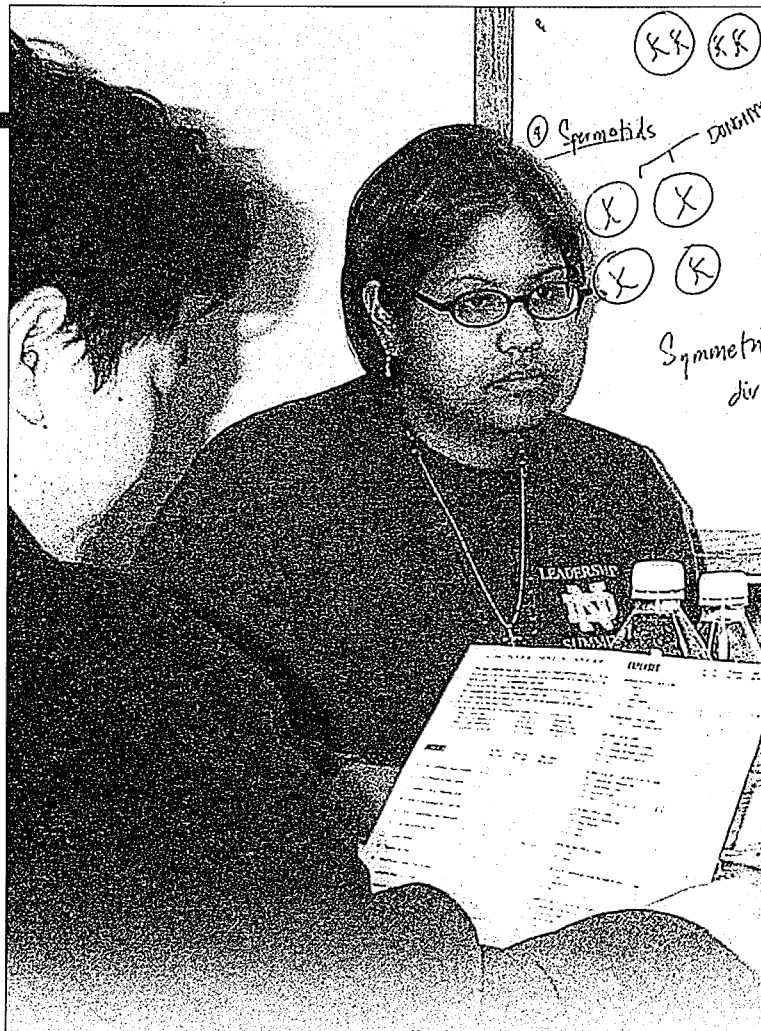
“Our program does better every year, and we thought we should get an increase [in funding].” So says Jim Rockney, co-president of Mock Trial. This year, the club received \$611 from the Club Coordination Council (CCC), the student-run group that receives nearly 40 percent of undergraduate student activity fees and allocates funding for all official undergraduate clubs.

In November 2001, unhappy with Mock Trial’s 22 percent decrease in funding since the 2000-2001 academic year, Rockney and Treasurer Alan Robinson went to a member of the council and asked to see a list of the allocations for all the other clubs. “We just wanted to know what kind of club gets an increase,” Rockney says.

This was the beginning of a lengthy and fruitless pursuit of a list of allocations — a list that is supposed to be public information, but which the council has refused to give to students. With a 15 dollar increase in the student activity fee awaiting the approval of the Rev. Mark Poorman, CSC, the council’s lack of openness with its management of funds has left many wondering to whom this extra money would be given. *Scholastic* takes an in-depth look at the council’s policies and the list they seem to want to keep under wraps.

#### “An Honest Question”

The real controversy began at a January 24 council meeting of special-interest clubs at which club officers were electing their two representatives to the council. Special interest is one of five divisions into which the council splits



## CHALLENGING CASH CHOICES

By Katie Freddoso

The Club Coordination Council is responsible for choosing how to divvy up over \$200,000 in student-activity fees among close to 200 clubs. An in-depth look at its controversial policies regarding the official allocation list.

its clubs, the others being academic, athletic, ethnic and service/social action. Each division has one chairperson and two representatives (elected by the clubs in their division) on the council. The chairpersons are appointed by the Club Coordinator, who oversees all division operations within the council.

During a question period for an incumbent candidate, Rockney and Robinson asked if this representative would provide them with a list of funding allocations for each club. “We were just asking an honest question, we weren’t trying to accuse [the council] of anything. ... We just wanted a straight answer.”

According to their recollection of the meeting, they ended up with anything but. They claim that at the January 24 meeting, senior John Hagan, then-club coordinator, told them that it was council policy not to provide clubs with the list. But their inquiry sparked questions from other special-interest club members as to why this was council policy. Hagan told the group that the council did not want clubs politicking to receive money and added that this year was the most objective year ever in the council’s allocation of funds to the various clubs. When club members continued to voice concerns about allocation decisions and policies, Rockney and Robinson say that Hagan cut off the discussion and continued the meeting.

The two left the meeting disappointed and determined to pursue the issue further. The following week, they published a letter in the Viewpoint section of *The Observer*

describing what had happened in the meeting and concluding with a challenge to Hagan and Amy Geist, the Office of Student Activities' coordinator of student groups to "end this secrecy."

This got an almost immediate response from the council. Geist called in the two of them to meet with her and Hagan. Robinson says she told them that "a lot of people on the council were angry with Mock Trial [because of this letter]." He and Rockney also claim that Geist admonished them for raising this issue in the meeting and in *The Observer*, saying that these were inappropriate venues for their complaint.

Robinson, however, remarks that after getting the run-around the previous semester, they were tired of waiting for the council to respond. "I don't think it's wrong to ask about it at the re-election of a division representative with the whole division present. And a letter to *The Observer* is appropriate, because it's a publication read by the student body, and this affects the whole student body," he says.

Geist and Hagan also told to them that they do not believe it is in the interest of the council's allocation process to publish the list, saying that its publication could jeopardize the objectivity of the process. In this process, the chair and representatives for each division are responsible for interviewing all of their clubs and assessing their needs. Based on these interviews, they assign funding and give clubs opportunities to run concession stands on football weekends. They are also responsible for monitoring their clubs' spending throughout the year to ensure that they don't go into debt.

### Policy of non-disclosure

But why would the council be concerned about publishing the list? Hagan contends that the council "has an interest in keeping the keeping the allocation process as objective as possible, and we made the determination that ourselves keeping the list private would serve that interest best." The council's mission, he says, is not to make this information public so much as it is to look at "the clubs' incomes, the clubs' expenses, and bridging the gap between the two. ... We don't want clubs or even the council worrying about any peripheral items, such as how a club is doing comparable to another club."

But the fact is that council representatives have ready access to the list, whereas other club officers do not. But, according to Robinson and Rockney, special-interest club officers at the January 24 meeting argued that the objectivity of the process is jeopardized more by the fact that they are kept in the dark when it comes to the full outcome of the allocation process. Club officers expressed concern that the council representatives and chairs themselves are involved in multiple clubs.

But the council believes that its allocation policies eliminate of this potential problem. The council's by-laws specify that when a club representative is a member of the club being interviewed for allocation or appeal, he or she must decide before the allocation interview or appeal whether to act as a member of the club or as a representative of the council. If he or she chooses to act as a council representative, then there must be at least one other council representative present at the meeting. Allocations of

\$5,000 or more must be approved by the Financial Management Board of the Student Union. In addition, the council is accountable to the Student Senate for its distribution of funds to clubs, and through that body the students have a say in where the money goes.

Hagan says that these policies allow the council to "eliminate any possibility of subjectivity." He admits, however, that the council does not keep track of which representatives are in which clubs, but claims that "everyone within [a given] division knows who's on which clubs, just because they see each other. ... The group on the council is so concerned about not appearing biased at all that they go out of their way" to let the others know which clubs they belong. But given the fact that the council is entirely student-run, with only oversight from the Student Activities Office, this reassurance of an honor system is a small comfort to club officers who are not allowed to know the results of the interviews.

Current Club Coordinator Amy O'Connor recently compiled a list for *Scholastic* of all the clubs with which council members directly are involved, although this list does not say which council members are involved with which club. She believes this demonstrates that "there is no direct connection between clubs that have members on the council and favored representation." An analysis of the history of each club's allocation and council member participation would be necessary to support or refute this claim.

Hagan says that another cause for concern about the publication of the list is the fear that this would lead clubs to "skew ... their allocation requests based on numbers they might see that other clubs are getting." But according to the officers of several different clubs, all of whom asked not to be named, clubs already routinely inflate their costs when making allocation requests anyway, since they know that they nearly always receive less than what they ask for. One holds that the council cannot use this objection as an argument for not publishing the list, saying, "If clubs could run away with the system just by inflating their requests, then the council isn't doing its job."

On the other side, O'Connor argues that the council's publication of the list could create competition among the clubs. "We want to help all our clubs," she says. "We don't want an individual club to attack any of the other ones because of what they see maybe as unfair." However, she failed to mention a way that one club could sabotage others during the allocation process.

Hagan and O'Connor also worry that if viewed outside of their proper context, the figures on the allocation list will be misinterpreted. Many factors go into deciding which club gets what, and these cannot necessarily be seen just by looking at the numbers. (See info graphic, p. 12) Hagan adds that the council "would hate for people to think that our support of [any club] is minimal because of any reservations we might have about it or its mission."

But Rockney and Robinson don't see much merit in the council's reasoning. Says Rockney, "I don't understand what

story continued on page 14 >

314A

CLUB COORDINATION  
COUNCIL

## 2001-2002 OFFICIAL ALLOCATIONS FOR CLUBS

Club Coordinator Amy O'Connor explains that the CCC's members must take numerous factors into account when allocating funds to the various clubs, including how many members a club has, how many and what sort of events they hold, and other sources of funding the clubs receive. She cautions, "What we can't always put down on paper, without writing a page about each club's activities, or their needs, or where they get all their funding from, or how much they charge for dues, or whatever ... may not easily be seen by just a number."

Each division is allowed to distribute the money using whatever method they choose. Some hand out the funds in even sums, while others give out percentages of their division's allotted budget, accounting for why some of the allocated amounts are not rounded out.

*\* Designates the clubs with which  
CCC members are directly involved.*

<b>TOTAL BUDGET</b>	<b>\$203529.60</b>
<b>ACADEMIC ALLOCATIONS</b>	<b>\$ amount</b>
Accounting Association	--
AI Aeronautics/Astronautics	--
AI Architecture Students	1200.00
AI Chemical Engineers	270.00
Alpha Epsilon Delta	100.00
* American Chemical Society	200.00
Anthropology Club	450.00
Arts & Letters Business Society	--
Arts & Letters Student Advisory Council	--
Arts Collective	--
AS Civil Engineers	1000.00
AS Mechanical Engineers	400.00
Assoc. of Art History Students	100.00
Beta Alpha Psi	--
* Biology Club	750.00
CAPP Honor Society	--
Computer Club	--
EM3 Minority Engineering Society	--
Entrepreneur Club	225.00
Eta Kappa Nu	--

Finance Club	--
Hispanic Business Student Association	1594.00
Inst. of Electronics & Electronic Engineers	--
* Investment Club	300.00
Joint Engineering Council	--
Lamda Alpha	100.00
League of Black Business Students	1300.00
MAES/SHPE	800.00
Management Club	800.00
Marketing Club	--
* Medieval Club	1000.00
* Memorial Medical Explorers	650.00
Minority Pre-Medical Society	800.00
Mu Alpha Theta	--
NDesign	500.00
ND Forum on Biomedical Ethics	1000.00
* ND MIS	--
NSBE	720.00
Omicron Delta Epsilon	300.00
Philosophy Club	--
Pi Sigma Alpha	600.00
Pi Tau Sigma	200.00
Pre-Dental Society	825.00
Pre-Law Society	--
Pre-Physical Therapy Club	90.00
* Pre-Professional Club	338.75
Pre-Veterinary club	2200.00
Psi Chi	100.00
* Psychology Club	500.00
Science-Business Club	50.00
Society of Automotive Engineers	2000.00
Society of Physics Students	250.00
Society of Women Engineers	--
Sociology Club	457.50
Sports and Entertainment Club	675.00
* Student International Business Council	800.00
Tau Beta Pi	200.00
<b>TOTAL</b>	<b>\$23845.25</b>

### ATHLETIC ALLOCATIONS

	<b>\$ amount</b>
* Bookstore Basketball	72.50
Bowling Club	2000.00
* Boxing Club (Men's)	--
* Boxing Club (Women's)	200.00
Climbing Club	1800.00
Cricket Club	100.00
Cycling Club	600.00
Equestrian Club	2800.00
Field Hockey Club	200.00
* Figure Skating Club	4500.00
Flyin' Irish Color Guard/Drill Team	135.00
Gymnastics Club	4600.00
Irish Marauder Drill Team	--
Judo Club	100.00
Marial Arts Institute	500.00
NROTC Colorguard	200.00
* Pom Pon Squad	2000.00
Ranger Challenge Team	--
* Rodeo Club	500.00
Rowing Club	6000.00
Running Club (Men's)	100.00
* Running Club (Women's)	500.00



* Sailing Club	5500.00
Ski Team	2500.00
Ultimate Club	4500.00
Volleyball (Men's)	4000.00
* Water Polo (Men's)	2750.00
* Water Polo (Women's)	4000.00
World Tae Kwan Do Federation	2000.00
<b>TOTAL</b>	<b>\$52157.50</b>

#### ETHNIC ALLOCATIONS

	\$ amount
* Asian American Association	4000.00
* Asian International Society	1300.00
Australia Club	323.10
Ballet Folklorico Azul Y Oro	1500.00
* Black Cultural Arts Council	4500.00
Coalition Council	--
* Filipino American Student Organization	4000.00
German Club	709.00
* Hawaii Club	2500.00
IAND	3250.00
International Student Organization	--
* Italian Club	210.25
* Japan Club	509.00
Korean Student Association	609.00
La Alianza	2900.00
* Le Cercle Francais	509.00
* NAACP	5500.00
Native American Student Assoc.	2250.00
Polish Club	--
* Russian Club	509.00
Spanish Club	509.00
* Texas Club	1700.00
* Vietnamese Student Association	--
<b>TOTAL</b>	<b>\$37287.35</b>

#### SERVICE/SOCIAL ACTION ALLOCATIONS

	\$ amount
AIDS Awareness	950.00
American Cancer Society	400.00
* Amnesty International	600.00
Arnold Air Society	500.00
Best Buddies	600.00
Big Brothers/Big Sisters	540.00
Campus Alliance for Rape Elimination	3000.00
* Campus Girl Scouts	200.00
CASH	200.00
Center for the Homeless Children's Group	--
* Circle K	4000.00
Council for Fun and Learning	--
East Timorese Action Network @ ND	1000.00
Experiential Learning Council	16000.00
FAST	1000.00
Foodshare	--
Global Health Initiative	1350.00
* Habitat for Humanity	5000.00
* HOBY Foundation	--
Hospice Chapter	--
HUGS	--
Junior Achievement	--
* Knights of Columbus	--
Lifewater	100.00
Logan Center	800.00
* Lunch PACK	--

Ms. Wizard Day	200.00
Neighborhood Study Help	750.00
* Pax Christi	850.00
Progressive Student Alliance	1000.00
Right to Life	2700.00
Special Friends	715.00
STEP	--
St. Joseph's Clinic	400.00
Students for Environmental Action	200.00
Super Sibs	100.00
Teamwork for Tomorrow	--
* Trident Naval Society	150.00
University Young Life	600.00
Women's Resource Center	1200.00
World Hunger Coalition	300.00
<b>TOTAL</b>	<b>\$45405.00</b>

#### SPECIAL INTEREST ALLOCATIONS

	\$ amount
Bagpipe Band	564.00
Ballroom Dance Club	376.00
Baptist Collegiate Ministry	--
Campus Fellowship	1222.00
* Celebration Choir	752.00
Chess Club	457.78
* Children of Mary	1099.80
* Chorale	4700.00
College Democrats	500.00
College Independents	--
* College Republicans	470.00
Coro Primavera	--
Destination ImagiNation	800.00
Det. 225 Flyin' Irish	658.00
Farley Hall Players	634.50
* First Class Steppers	611.00
* Flip Side	8000.00
Folk Choir	--
* Glee Club	--
Guitar Players' Association	800.00
Handbell Choir	564.00
Humor Artists	282.00
Irish Dancing Club	141.00
* Iron Sharpens Iron	1190.92
Juggling Club	--
Knights of the Immaculata	282.00
Linux Users Group	--
* Liturgical Choir	4747.00
MadMacs	--
Mock Trial	611.00
Model UN	789.60
* ND Bands	2000.00
Not-So-Royal Shakespeare Company	347.80
Orthodox Christian Fellowship	413.60
PE Musical Company	940.00
Pep Rally Committee	--
St. Ed's Hall Players	376.00
Student Alumni Relations Group	--
Student Players	--
Swing Club	235.00
Toastmasters International	705.00
Troop ND	846.00
* Voices of Faith	4794.00
Women's Liturgical Choir	3924.50
<b>TOTAL</b>	<b>\$44834.50</b>

the secrecy is here. ... What are they doing over there, that they can't make these figures public?" Robinson adds, "Why all the secrecy if [the allocation process] is so objective?" He doesn't think that any funds are being misused but does believe that objectivity is not the real issue: "[The council] just wants to keep their little control over this. The basic issue is respect for the students outside this small clique of club government."

### Public information

Regardless of the merit of the council's concerns the allocation list is a matter of public record, and as such, it must be accessible to all.

Geist, however, says, "[The council's] intention is not to have a list provided to everybody. There's a difference between [the list] being public and it being published, and so my understanding is that it would never be provided. ... If someone wanted to view those records, they could view those records, but they wouldn't actually have a copy to leave with."

But according to Robinson and Rockney, their request to sit down with Geist or Hagan and look over the list without making a copy was denied. They were told that the council would discuss the policy in one of its upcoming meetings. This discussion, however, yielded no change in the council policy.

According to Hagan, this policy did not change because "our approach is that we have a constitutional requirement to present our budget to Senate, and we meet that requirement every year. If anyone thinks that we should do more beyond that to make our allocations public, then I suggest they take it up with Senate as a constitutional change."

But later in the same interview, Hagan conceded that the council does have the power to do more to publish the list: "The policy not to make those numbers public is a policy, and it can be changed."

When asked if she would consider changing the policy, O'Connor said, "It's been addressed this spring, and so we wouldn't address it again until next fall, since it's already been addressed. And that's only if any of the members have a concern. Or if clubs have a really big concern about it, we will address it again."

Nevertheless, Hagan says that the list of funding allocations is public in the sense that it has been presented to the Student Senate and the Financial Management Board for approval. "If anybody ever wants to see the list, they can just go to their senator's room and they should have it there, and if they don't have it, then...the [Student Senate] secretary has it. And if not [the secretary], the Financial Management Board has it, too. ... So the information's public."

### A tale of two lists

The information may be public, but it's hard to track down. *Scholastic* made numerous attempts to contact these sources to obtain a copy of the list through the Student Senate secretary, who did not return our calls, and the Student Union Treasurer, who did not call back until two weeks later due to the transition of officers going on in student government at this time. A copy of the list finally was obtained through the student government

office, where members of the Senate expressed surprise that the council had not simply given reporters a copy. But after obtaining this list, *Scholastic* then received another version of the list through a source within the administration which was originally received from Student Union Bookkeeper Debra Acrey. This list, Acrey says, is the actual list used to place money in clubs' bank accounts.

On Acrey's list, however, 39 clubs' allocations were different from those on the list given to the Senate. The *actual* list, therefore, is available only through Acrey.

Hagan says that some of the changes on the list were cuts made either because a club turned in its registration forms past deadline, in which case they receive a 10 percent cut, or because a club went defunct. He explained the majority of the discrepancies between the two lists as typographical errors on the list of academic club allocations. He says that during the meeting at which he presented the council budget to the Senate, he briefly left to get a correct copy of the list from the council office, which was distributed to each senator. Approximately one third of the senators responded to *Scholastic's* inquiries. Of these, some had the corrected list of academic allocations, others had the original, incorrect version, and others had both.

The final, accurate copy of the list, which includes all adjustments for late-registration penalties and inactive clubs, is completed in May or June, after the last Senate meeting of the spring semester, and it is not given to the senators at the beginning of the following school year. When asked why this was the case, Hagan's response was that the council "never thought to do that." But although an accurate list is not accessible to the public through Student Senate, Hagan says, "I think the general idea of where all the allocations are going, you can get a very clear picture of [that] from the Senate, and if you want a precise picture, you are allowed to go to the [SUB] Treasurer's office."

Current SUB Treasurer Andrew Oxenreiter was unsure as to whether the Financial Management Board had the accurate list. Last year's treasurer, who was in office during the budget presentation, could not be reached for comment.

### Show us the money

With Poorman on the verge of deciding whether to increase the Student Activity fee, this debate over the availability of the funding allocation list is particularly relevant. The council has publicly supported the increase, but their apparent reluctance to inform students where the money is going leaves some students more hesitant to advocate the change.

Robinson says, "I don't support the fee increase until there's some accountability [as to how the money is being spent.] They want all this money, now they want more money, and we don't know where it's all going. There should be some degree of openness and accountability with something students are running like this with other students' money." Rockney is less harsh, but says, "I agree that they should get more funding, but they should let people know what they're doing with it."

O'Connor agrees: "Since it's a student activity fee ... it's up to the students to decide where it's going to be [spent]."

*Scholastic* decided to publish the 2001-2002 Official Allocations for Clubs to allow readers to see what decisions were made. □

# By Invitation Only

Weather uncertainties keeps commencement indoors and tickets in demand

JACKLYN KIEFER

**Y**our family encouraged you when you first applied to Notre Dame, and they were just as excited as you were when you received your acceptance letter. They visited at football games, and through your four years at ND they supported you and your decisions. But come graduation, only three members of your family get to watch. Your parents are in, but what about your brother and sister or grandmother and grandfather or fiancée?

Each senior is guaranteed three tickets to commencement for friends and family, and a fourth ticket is provided — if available. If there aren't enough extras to go around, students looking for a fourth ticket have to enter a lottery. The rest of the family members can watch the ceremony live via closed circuit TV from DeBartolo Hall or the Center for Continuing Education.

"My parents and three siblings are coming to graduation," says senior Sarah Lasseter. "I did not invite my grandparents or extended family because I couldn't expect them to travel from Georgia but not

attend the ceremony. ... I would prefer an outdoor ceremony with a backup for inclement weather." The idea of having the ceremony outside is not a new one.

Assistant Registrar David Kil '68 was a member of the last class to have an outdoor graduation ceremony. "My class' graduation was held on Main Quad between the Law School and Alumni Hall," he says. "Weather was one of the main problems. If it rained, the ceremony had to be moved inside to the Drill Hall, which was located between the library and Juniper Road."

Once the JACC was finished, the following year's ceremony was held in its South Dome. This was much more convenient — only one location had to be planned out, and it also was a more comfortable venue. Kil says that this new location was advantageous for all involved. "[When the JACC was first used] class sizes were quite a lot smaller, so it was much more comfortable for guests and speakers." Security is another advantage offered by the JACC. "[There is] a controlled environment for heads of state," Kil says.

However, since 1969 class sizes have grown, necessitating ticket limitation and the lottery. According to Kil, last year's commencement was one of the first to rely upon the lottery in several years. "Last year was a unique situation with President Bush visiting," says Kil. "A camera platform was built for media coverage, so there were nearly 300 seats eliminated by it."

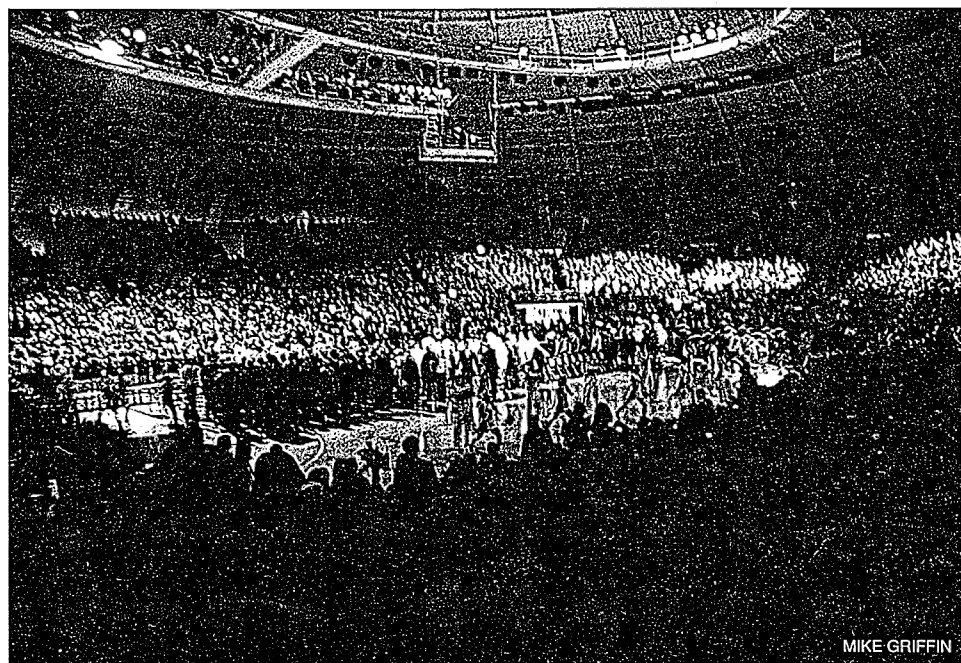
There are 10,751 seats available to students, but, last year, there were only 9,125 seats available for guests. This discrepancy partly is caused by graduates spilling into the lower arena, and partly due to seats that are reserved behind the stage for faculty, areas set aside for handicapped seating and the VIP section for speakers and their guests.

Kil responds to student concerns of limiting guest numbers by saying, "The president and Board chose to have it inside in past years due to weather concerns, and the fact that the decision regarding the location would have to be made the morning of the ceremony." In addition, many people who traveled to campus for graduation would not be able to attend.

But class numbers have increased continuously in past years. This year's freshman class is the largest class ever. When asked how the university plans to accommodate the continued growth of classes, Kil says, "We anticipate continuing to use the JACC and to utilize the same ticket distribution system, though we cannot completely predict what will happen."

As for this year, no one will know whether the lottery will be necessary until the first week of April. By this time, ticket request forms will be scanned, and an exact count of desired tickets will be known. "Right now it looks like we will use the lottery again," Kil says.

So, the most that seniors can do is hope for a fourth ticket or find a friend who may only have two guests attending. Kil says that it is a common practice for students to request all their tickets, and then give their extras to a friend who really needs it. If this doesn't work, grandma and grandpa better start drawing straws. □



MIKE GRIFFIN

**A PACKED HOUSE** Although the Joyce Center provides ample room for pep rallies and other functions, increasing class sizes have made commencement tickets a hot commodity.

# [creating a new image

As the "decade of the arts" begins, Notre Dame has a new vision for its fine-arts programs. *Scholastic* looks at what still is missing from the picture.

by Kathleen Corte





**m**

olly McShane did not plan to be a theater major. In fact, she knew next to nothing about the Film, Television and Theatre department when she applied to Notre Dame as a high school senior. Her two older sisters, both Notre Dame business majors at the time, provided only vague answers to McShane's questions about the theatrical scene on campus. "They didn't know very much," McShane recalls. "The way they talked about it made it seem like it wasn't a very big part of Notre Dame at all."

McShane came to college determined to remain involved in theater anyway. "I had to look for it on my own, which I did," she says. "And I found it. It wasn't that hard to find."

Now a junior with a double major in theater and English, McShane has acted in many campus productions and even has worked as assistant stage manager of a Mainstage Production. But, like so many other students who acted, painted or sang in the choir while in high school and hoped to continue doing so in college, McShane did not immediately associate Notre Dame with the arts of any kind.

It's not such a common connection, since the picture promoters paint of Notre Dame generally does not include theater reviews or samples of student artwork. "When they advertise this school, this public profile that they spend billions of dollars on sells football, sells theology, sells how many gyms there are here for students," says film professor Jill Godmilow. "It doesn't sell the arts." To the outside world, Notre Dame means a Golden Dome and a football team — not a place for artists and actors, writers and musicians.

Mark Roche, dean of the College of Arts and Letters, hopes to change that idea and says that the university wants to do so as well. "Notre Dame wants to have an image that transcends its current image, which is not one that one would first and foremost associate with the arts," he says.

Now in his fifth year as dean, Roche has worked with both professors and administrators to create new faculty lines in the fine arts departments, to establish endowed chairs in some departments and to create an Advisory Council for the Performing Arts. Recent years also have seen the success of the Shakespeare Initiative, a three-part plan that has made Notre Dame the states-side home of the Actors from the London Stage. It also sponsors Summer Shakespeare, which offers students the opportunity to work with professional actors in producing a Shakespearean play each summer. Finally, the initiative includes the McMeel Chair in Shakespeare Studies, the university's first senior endowed chair in the arts, which will be filled next fall by Peter Holland, a leading Shakespeare scholar who currently directs the Shakespeare Institute at Stratford-on-Avon. But the most visible — and costly — development is the Marie P. DeBartolo Center for the Performing Arts, a five-theater complex currently under construction and scheduled to open in 2004.

For Roche, these developments are clear signs that Notre Dame now is entering what he calls the "decade of the arts." "The arts have been neglected here," Roche says, "but not as of late." The hope is that all these developments will help paint a new portrait of the university as a place that values the arts.

The new building and new programs are a good start. But two years into that decade, students, faculty and Roche himself all are quick to point out that there is more work to be done: not just in facilities or in publicity of the art programs, but also — and perhaps most impor-

tantly — in the Notre Dame student body itself.

### Art History 101

While the arts may have been neglected, they certainly have not been absent from the university's history. Cast lists can be found for plays dating back to 1865 and, although a theater department did not develop until the 1950s, students have been organizing and producing plays of their own from the beginning of Notre Dame's history.

Even the early campus buildings reflected an invested interest in the arts. "If you look at Notre Dame in the early days, you had Washington Hall," says Austin Collins, chairperson of the Art, Art History and Design department. "You had the whole fifth floor of the Main Building, with beautiful skylights and everything, for sculpture and painting [classrooms]." In those days, he notes, drawing was a required course for all Notre Dame undergraduates.

Given the historical connection between the Catholic Church and the arts, it made sense for a Catholic university to emphasize the arts. But another influence also played a large part in shaping Notre Dame — the hard-working Catholic immigrants who first attended the university.

"The Catholic immigrants were looking for an opportunity just to make ends meet," Roche explains. Fields such as business, law and medicine could help them do that and offered the opportunity for advancement. "I think there was a focus on the practical here," Roche continues, "enriched by a certain liberal learning that involved above all philosophy and theology." The arts had a part in that education but, because of their impracticality, they ultimately remained in the background.

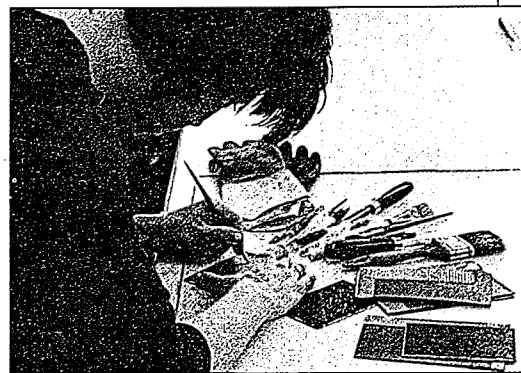
Not that they were completely eclipsed. After all, Notre Dame boasts the oldest continuous college band in the United States, dating back to at least 1846. The Glee Club formed in 1915 and art and writing classes have long been available to undergraduate students. The drawing requirement has been broadened to a Fine Arts requirement, which can be fulfilled by any class in writing, film, art, music or theater.

But many feel that the arts have been sidelined for too long. "If you ask me, it's as important as anything else that the university offers its students," Godmilow says. "In fact, I think sometimes it's more important, because the work that students do when they're in the arts is theirs. And there's a commitment to it and a realness and often a collaborative effort."

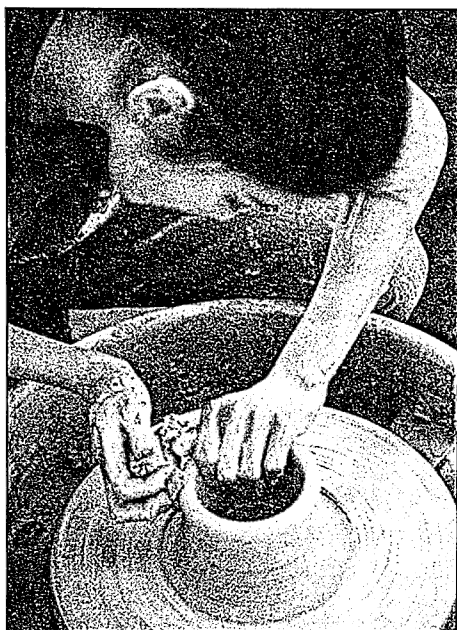
It still may not be easy to land a high-paying job in an arts-related field immediately after graduation, but in a world of increasing media, the starving artist stereotype no longer applies. The question is: Where to start making up for lost time?

### The Next Stage

Fine arts facilities may have been a part of the university from its beginning, but today the programs have outgrown their old buildings. If Notre Dame wants to show a serious commitment to the arts, new







## If you're going to have a vibrant liberal arts college, you need a good art program.

[Austin Collins, chairperson of the Art, Art History and Design dept.]

space — for both performance and practice — is needed. “The space that we have right now is just not flexible enough for us to really be able to put into practice a lot of the theory and methodology that we learn in our classes,” says Beth Hoffmann, a senior FTT major.

Limited fly space above the Mainstage theater in Washington Hall makes it difficult to plan elaborate lighting for shows and the theater’s shop, which is in the basement, often prevents the building of complex sets, which actually have to be built on the stage itself.

The lab theater at the back of Washington Hall, where students perform their FTT directing finals, presents its own problems — namely, the four large poles in the center. In one play Hoffmann performed in, the director chose to do an environmental staging, turning the entire lab theater into the main character’s apartment. Audience members sat on couches, on chairs, on the floor, and it would have been a convincing gimmick if it weren’t for the four poles in the center of the room. “The apartment had to work around the fact that there were these four big things in the middle that served no artistic purpose whatsoever,” Hoffmann recalls.

But with the construction of the new DeBartolo Performing Arts Center, actors and directors no longer will have to worry about such problems. The new center will house a 350-seat mainstage theater, in addition to a 900-seat concert hall, a 200-seat cinema theater, a 100-seat organ and chorale hall and a studio theater, which is being funded by alumnus Regis Philbin. Office and classroom space also are included.

Not only will the performing arts center provide better performance space, but it also is expected to multiply the artistic offerings available to students on campus. “Now, if there’s something going on in Washington Hall, that’s that,” says FTT chairperson Donald Crafton. “But in this new building, you could conceivably have a play, a film, a concert, an experimental play or a performance piece and an organ recital going on at the same night.” Events that once had to find openings in LaFortune Ballroom or the Hesburgh International Center now will be able to receive the space they deserve.

But for many, the construction of the new center seems too little, too late. Serious discussion of the center first began in the 1980s and while the center was constantly promised to be “coming soon,” other buildings popped up all over campus before it. According to Crafton, though, the delay is a given in the process of designing, funding and building such an enormous center. “I think that the university has postponed the development of the arts for a long time because they’ve had other very pressing needs and priorities,” Crafton says. “The Generations campaign addressed a lot of those needs and now the arts have

moved up the list.”

“It’s not that the arts were felt to be unworthy,” Roche adds. “It was more that the arts had to find its time.”

In the meantime, the original plans for the performance center underwent a series of cuts that has raised some questions among students and faculty. “The primary focus obviously is not on the proliferation of the arts here, and that is actually evident in the way that it was designed, because they just kept making cuts and cuts and cuts that have almost rendered it too small,” Hoffmann says. The projected Mainstage theater, for instance, will have 350 seats — 175 less than the current 525-seat theater in Washington Hall.

According to Crafton, funding and inflation led to the cuts. The original plan, formulated in 1989, called for a 500-600 seat theater, but when these plans were re-evaluated in 1998, as Crafton says, “you couldn’t build as much of a building with the same amount of money.” The plans went back to the drawing board and the university went on extensive fact-finding trips to other schools to research other theaters. “They decided that the sizes that we have are pretty much the minimal size,” Crafton says, “and that’s what we’re building.”

The cuts also were influenced by the idea that a full small auditorium is better than a larger but only half-full auditorium, as well as by the desire to avoid competing with the Morris Performing Arts Center in South Bend or O’Laughlin Auditorium at St. Mary’s College, two venues that accommodate larger productions. And while the center, whose primary function is supposed to be as an academic unit, was designed with input from the FTT and music departments, some still are dissatisfied. “Why can’t they sell out the theater right now?” Hoffmann asks. “If they’re worried about selling out the theater when they have this beautiful new facility, that’s seriously saying something about the department here and what they’re capable of.”

The music department also felt the effects of cuts. “We were really hoping for a 250-seat recital hall,” says Karen Buranskas, a professor and cellist who performs on campus herself. The center will include the choral hall, a space for the performance of sacred music — both a good fit and a unique touch for a Catholic university — and the concert hall, which will be much larger than necessary for the generally small student recitals.

The university seems to be aware of the oversights. According to Buranskas, there have been discussions of building a new Snite museum and including a recital hall in that building, but no definite plans have been made. Yet Hoffmann expresses a sentiment that seems to be common: “It’s a new building, and it’s nice and everything, but they put a lot of money into the project, and it just seems like they fell back one step short.”

Improvement also still is needed in practice, studio and classroom space. According to Buranskas, a new music building “is even more essential than a performing arts building in attracting new students.”

“I’ve been to high-school programs in Chicago that have better facilities for their students,” she continues. “We have some really good students here and they deserve to have rooms with good acoustics, climate control, soundproofing and adequate space.” Currently, students often use faculty studios to practice and to rehearse for recitals.

Similar problems exist across the sidewalk in Riley Hall, where painting-lined walls can keep one from realizing, at least momentarily, that what now is a painting studio is actually a hallway, converted into a classroom because no other space was available. "We've just simply outgrown the facility," Collins says. He lists health concerns such as ventilation in the old building and mentions the need for better technology and for greater handicapped accessibility.

But Collins also notes that a facility study is being conducted by the university, and he is hopeful that the problem will be addressed. And although the new performing arts center does not directly touch the art department, he sees it as a promising step in the right direction. "The building of the DeBartolo Performing Arts Center is a real statement on the university's part that they're investing in the arts."

### Casting Call

Just as important as places to practice, create and perform is the presence of students to do those things. Administrators are confident that the DeBartolo Center will attract more students to Notre Dame — and hopefully, they will be students with experience in the arts who come to the university to study the arts.

Many students do stumble upon the arts when they take introductory classes at the university, but this often makes things difficult for both students and professors. "Part of the problem is that we end up having to turn business majors or engineers into filmmakers," Godmilow says. "And very often they don't realize that they'd prefer to do that until late in the game."

Late decisions and switches from one major to another can make it difficult for students to fit in all the necessary classes, such as the time-consuming production class for film majors. As a result, Godmilow relates, students sometimes come to her during their senior year or even after graduation to announce that they have decided to stay another year to complete a film major.

In addition to earlier decisions in majors, Godmilow stresses the importance of bringing in students with prior experience in the arts. "There are students at other schools who have been doing photography all the time," she says. "We start with students who just love Martin Scorsese films and would like to make one. But they don't know where inside them would be an idea for a film, or how to get it out."

According to Roche, the percentage of incoming students who have had prior experience in theater, music, art or dance is increasing. The first year class for 2002 weighed in at 40 percent and the number is expected to increase with the construction of the performing arts center and the added publicity that should accompany it.

Often, though, these students choose to continue their artistic education as second majors or minors. Buranskas readily ticks off a list of students who have primary majors in areas like pre-med or biology. "They really enjoy having the change of pace," she says.

For senior Dan Tonozzi, a music minor who began playing cello at age four, studying the arts on the side still calls for a serious commitment. "Even if you are not a major, you are with top professors," he says. "Therefore, even if it is not your major, it still must be approached seriously."

Many FTT students choose to double-major as well and a favorite combination is marketing-FTT, which Crafton describes as "sort of the practical and the thing that you would do for yourself, as a kind of enjoyable exercise."

He also notes that many of the plays on campus happen outside the theater department and that many students act on the side, as a hobby,

instead of as training for a future career onstage or onscreen.

To some, this prevalence of fine arts as second majors and interest beyond the academic scope indicates student interest and a balance between the fine arts and academics for which Notre Dame strives. But to others, this kind of attitude might actually not be as arts-friendly as it seems. "It's kind of produced here as a hobby," Godmilow explains. "That's not going to ever bring anybody here who wants to act, that kind of attitude toward it."

The solution? "Probably the best thing to do would be to announce that there's good art here," Godmilow says. "I happen to think that the undergraduate film production program here is as good as any in the country. But I need a student who comes here to make films."

This kind of advertisement already is being done in some areas, such as the art department, which currently has majors at an all-time high of 200. The Notre Dame admissions application offers each prospective student the option to submit a portfolio, which is then evaluated by a faculty member in the department.

And while the university's current image may not necessarily attract fine arts students, they do pop up. "There are these great exceptions," Godmilow says. "They get it and love it and take as much out of it as they can. Which is what they should be doing."

"But," she adds, "sometimes you want one more."

### Empty Chairs at Empty Tables

It may take future classes of Domers to show the effects of changes in publicity of the arts at Notre Dame, but until then the show continues to go on — and the question that student performers sometimes ask themselves is, for who?

"If you're putting on a play, half your audience will be kids who just got out of the rehearsal from their play," McShane says. "As far as people who aren't involved at all, it's pretty hard to get them to come. I'd say that the average student is not terribly interested in seeing plays."

Her observation seems to hold true for other campus performances as well. Buranskas speaks of a "network" program in the music department, in which students urge their roommates and friends to come hear them perform in recitals or other performances. But even with this word-of-mouth endorsement, audiences remain small. At a recent student violin recital, for example, only 30 people showed up.

There are notable exceptions, such as the Student Film Festival, which sells out five performances every year — perhaps because it is yet another example of students supporting friends. But each exception seems to be matched by an example of equal unresponsive from students, such as FTT's Thursday night film showings in the library, where the audience generally includes only a handful of students.

McShane and others are quick to acknowledge that Notre Dame students are busy, even distracted, by the many concerns of college life. To many, though, the lack of interest is characteristic of the type of students that make up the general student body. "It's not the kind of artsy campus where you're going to get a lot of people for whom that's just a natural predilection to want to go to things like that," Hoffmann says.

There is a dual challenge: for the student body to take more interest in the arts and for the artists to find a way to reach the average student, as difficult as it might be. Hoffmann suggests bringing art to the student by presenting pieces that are more relevant or interesting to them. "We do a lot of shows here like *Antigone* or



## Part of the problem is that we end up turning business majors or engineers into filmmakers. And often they don't realize that they'd prefer to do that until late in the game.

[Jill Godmilow, film professor]

*Hedda Gabler*," Hoffmann says, "that students will be required to come to, that they won't necessarily enjoy or take things away from, but that they feel like it's good for them, like it's their dose of art." More contemporary, even experimental pieces, might create a more even mix and attract more students.

Requiring students to attend plays or other performances is a classic technique for exposing students to the arts, but as Hoffmann points out, it also can make the arts seem like a chore. Sometimes the technique does work, as Buranskas discovered when she required students in her Introduction to Music class, a course for non-majors, to attend five concerts. "You get a few [students] that say, 'I'm glad I did that,' and they start going to concerts," she says. But she cautions that such results are not guaranteed. "It just depends on the student," she says.

What's really lacking is the demand for art on the part of the general student population. "They're not saying, 'We want to do this, we want to do that. We're going to do it anyway. Can you help us?' That's how it should be, not us dragging them to the cinema," Godmilow says. "The instinct to say, 'Where is this, where is that? We want this' — that doesn't happen."

Without this kind of input, some feel that there only is one conclusion to be made — that the Notre Dame student body in general is not interested in the arts, which makes the work of professors and students twice as hard. "We're not sure there's an interest out there," Buranskas says, and offers her own challenge: "We would like to hear from the students."

### Breaking Away?

In searching for ways to emphasize the arts, some have suggested creating a College of Arts, which would separate the fine arts from the College of Arts and Letters and provide them with a separate dean, who then could act more fully as a spokesperson for the arts on campus. In doing so, Notre Dame would follow in the footsteps of countless universities where the arts inhabit their own separate college. As Godmilow explains, such a change would be "more than just a building at the edge of campus, it's really a structural change that says, 'There's a community of artists here, and they're related to each other, and they're strong enough to be themselves.'"

But a split between the arts and the rest of the college comes with disadvantages as well. "We would be spending money on infrastructure (space, administration and staff) that might be used more productively directly for academic purposes (teaching, scholarships and performance)," says Roche, who has discussed the idea with department chairs in the past. "And the arts might become isolated vis-a-vis the humanities and the social sciences, as well as other programs in the college. That would not be good for a Catholic university that believes in the unity of knowledge across disciplines."

According to Roche, the department chairs prefer to remain in the College of Arts and Letters, at least for the time being — but, it seems, with the understanding that the arts must be an essential facet of that college. "If you're going to have a vibrant liberal arts college, you need a good art program," Collins says. "The visual arts need to be an im-

portant, vital part of that mission."

Students also claim to benefit from the close connection between the arts and the humanities. "Though I am a theater major, I would technically consider my education to be in the liberal arts," Hoffmann says. She originally considered double-

majoring in philosophy or English, but chose to have only a single major and to use her electives to dabble in other subject areas. The result, she says, has ultimately helped her in her theatrical pursuits.

"I feel like I've developed a lot as an artist, but as an intellectual artist who understands what she's doing," Hoffmann says. "The requirements outside theater push you to think and to be able to understand your art on [an academic] level. As long as you are allowed to control your art, it can only fuel it."

Senior graphic design major Shane Culey claims to have chosen Notre Dame precisely for the complete liberal arts education offered here and expects the skills he learns to distinguish him from other students, who might have attended art schools, when he begins looking for a job in June. "We learn how to think before we learn how to design," he explains. "Smart design is better than design that's just well-drawn. And I think that what we do here is smart design."

Although it is not exactly the same as having a separate dean, the new Advisory Council for the Performing Arts, which currently is being formed, will provide some spokespeople for the arts on campus. Members of the council have not yet been named, but the goal is to include high-level contacts in all areas of the performing arts world, who can help gain resources and function as liaisons between the university and the performance world.

Ultimately, though, the same old mantra is only repeated: There is still more work to be done. "The Advisory Council will help advocate for the arts," Roche says, "but we need other voices as well, not least of all students."

### When the Curtain Falls

Obviously many changes will have to be made before art, theater, music and film are associated with the Notre Dame name, and while students and faculty recognize and call for much-needed improvements, they also hope that some aspects — such as the intellectual approach to art here — will not change.

Students speak almost reverentially of the faculty in their respective departments. "The teachers here are like well-kept secrets," says McShane, whose theater professors casually drop personal stories about working with famous actors and directors. Many professors have been nationally recognized, including Crafton, who was named one of the first Academy Film Scholars by the American Academy of Motion Picture Arts and Sciences. Other professors also perform on campus, as Buranskas does, or in other arenas, such as art professor Maria Tomasula, whose paintings are currently on display at a major gallery in New York City.

The small sizes of the programs also create rapport between students and faculty, although some students worry that their professors are stretched thin by their large number of commitments and their desire to meet individual needs of students.

Likewise, the art produced at the undergraduate level receives praise, from students and faculty alike. At the BFA/MFA show two years ago, Collins reports, the *South Bend Tribune* could not tell the difference between the work of the undergraduate students and that of the graduate students.

Professors claim that student work competes with that of students



at other institutions, including schools that are better known for their fine arts programs. "If you compare our films to what the students at USC are producing, their films are technically much more sophisticated," Crafton says. "They're shooting on 35 mm and doing extensive post-production, but our films really have a lot more to say to viewers. Typically, they're on a subject that is serious. It's often a subject that pushes the limits of the undergraduate conception of life."

With the dawning of the "Decade of the Arts," the hope is that the quality of student work and the high-caliber faculty will be showcased and even become a selling point for the university that, combined with visible statements like the DeBartolo Performing Arts Center and other added resources, can help bring more arts-minded students to the university.

"I think we're making small inroads on this, but it's just not what Notre Dame stands for," Godmilow says. "We are getting a brand-new building, and that'll help. That'll be very visible and make an announcement that the arts are taken seriously here. It's changing, but it's been a long haul."

In the meantime, students who either come to Notre Dame for the arts or stumble across them upon arrival will find that their arts education here is not like any other. The programs certainly are not for everyone, either. "I think you really have to understand what you want

to get out of the program when you come here," Hoffmann says. Those who want to approach the arts from a very academic and intellectual viewpoint will be satisfied. Students looking for a conservatory experience probably would find a better fit someplace else.

Perhaps the most definitive test of the programs, though, comes in the answer to a single question directed at undergraduate students: Would you do it all over again? "Yes, definitely," McShane replies. A majority of art, theater, film and music majors seem to echo her response. "It's not a theater school," she adds, "but if you have the initiative, you can do whatever you want to do." □



# starving artists?



## ND Alumni make it in the world of the arts

"Becoming a professional actor is about as difficult as doing surgery on yourself," says Donald Crafton, chairperson of the Film, Television and Theatre department. Yet every year, Notre Dame graduates leave the shadow of the Dome and set off to pursue careers on the stage, behind the camera and in countless other arts-related fields. How do they fare in competition with graduates of art conservatories?

"I am definitely competing against people who were far better trained in the areas of voice and dance," says Tiana Checchia, a 2001 graduate working in musical theater in New York City. "Not all were better trained in theater, though."

But according to Checchia, her Notre Dame education prepared her for the theater world in a way that conservatory students might not receive. "After working at the first theater that I worked at, I found out how much a person's character helps because you will get rehired and get good references from people there," she says. "To me, that is just as important as being a good performer, and that is something I learned at ND."

Theater is a notoriously difficult field to enter, yet Checchia has already won several roles and will be appearing in *The Sound of Music* in April. Other graduates have had similar success. Andy Kris, a 1994 graduate, supervised the sound for HBO's recent *The Laramie Project* while another 1994 graduate, Kristy Murphy, has appeared on *The West Wing* and *Ally McBeal*.

Employers also have noticed the difference in Notre Dame alumni, even if they don't immediately think of the school as a producer of artists and performers. "I have heard, 'Send me more ND,'" says film professor Jill Godmilow. "[The students] are terribly responsible and diligent, and that pays off in the workplace."

Other alumni choose to continue their education at graduate schools or art schools before entering the workplace. Ben Schwarz, who graduated in 1993 with a French major and a music minor, received a degree in cello performance from the Vienna Conservatory for Music and is currently enrolled in a Doctor of Musical Arts program at the New England Conservatory. Like Checchia, Schwarz found himself in classes with students who had more thorough backgrounds in the art. "Almost all of them studied at conservatories or art schools," he says. "It's certainly competitive because I'm not coming from that background and they are."

But like Checchia and others, he has succeeded anyway. And for aspiring musicians or other artists who would like to work or study in the arts after graduation, he has some comforting advice. "Making a career as a musician is probably more difficult than most, in terms of making money and the benefits that you get," Schwarz says. "But I'm not starving. You just have to be creative in finding ways to make ends meet."

— Kathleen Corte



# [ senior fine arts thesis projects ] by Kathleen Corte

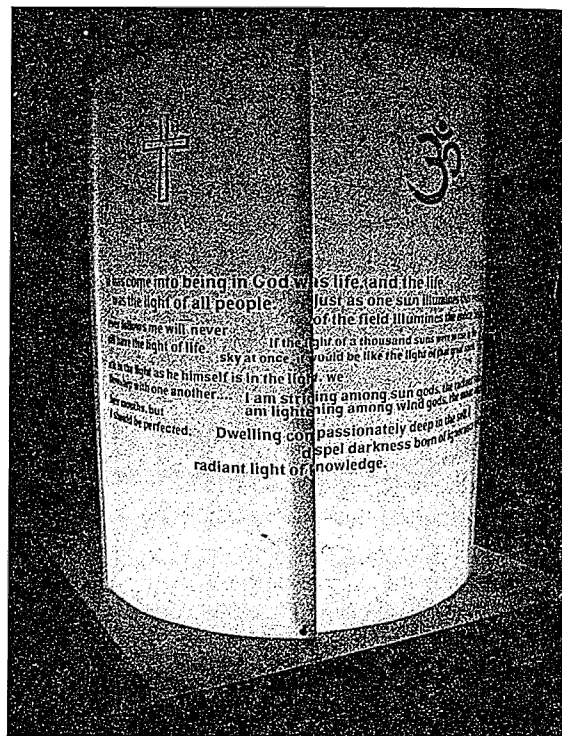
**"p**eople say to us, 'So is this a paper you're doing?' Not exactly!" says Tiffany Roman, a senior graphic design major who will be presenting her senior thesis, along with 17 other students, at the BFA/MFA show in the Snite Museum beginning April 7. "A paper would have been a lot easier."

And a lot less expensive. Students estimate spending as much as \$2,000 — all out of their own pockets — on their BFA projects, which range from furniture and sculpture to photography and paintings. Some have even taken out loans to cover the expenses.

A year-long project, the thesis is completed by all undergraduate art majors who pursue a BFA degree, which requires more credits than the BA program. With the help of a faculty advisor, students spend the fall semester researching and planning their projects. In December, they present their plan to a group of faculty, who either accept or reject the proposals. "It's almost like being a salesman," says graphic design major Shane Culey. "You really have to sell your work."

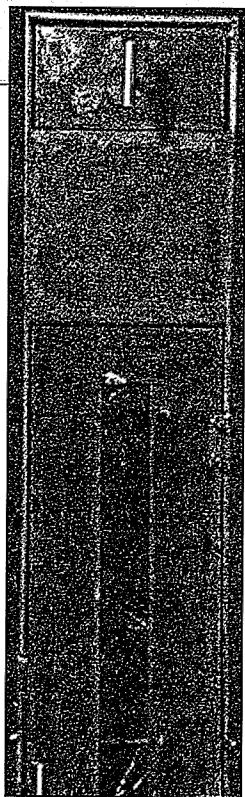
The spring semester means long nights in Riley Hall, creating and perfecting the final product for its appearance in the Snite, where they will be on display through May 19.

In the end, though, most students say the sleepless nights and the new loans are all worth it. "When people see my piece in the Snite or wherever it ends up after that, it's directly connected with me," Culey says. "I'm going to always be associated with it, so I want to put out something that's going to be the best I can put out."

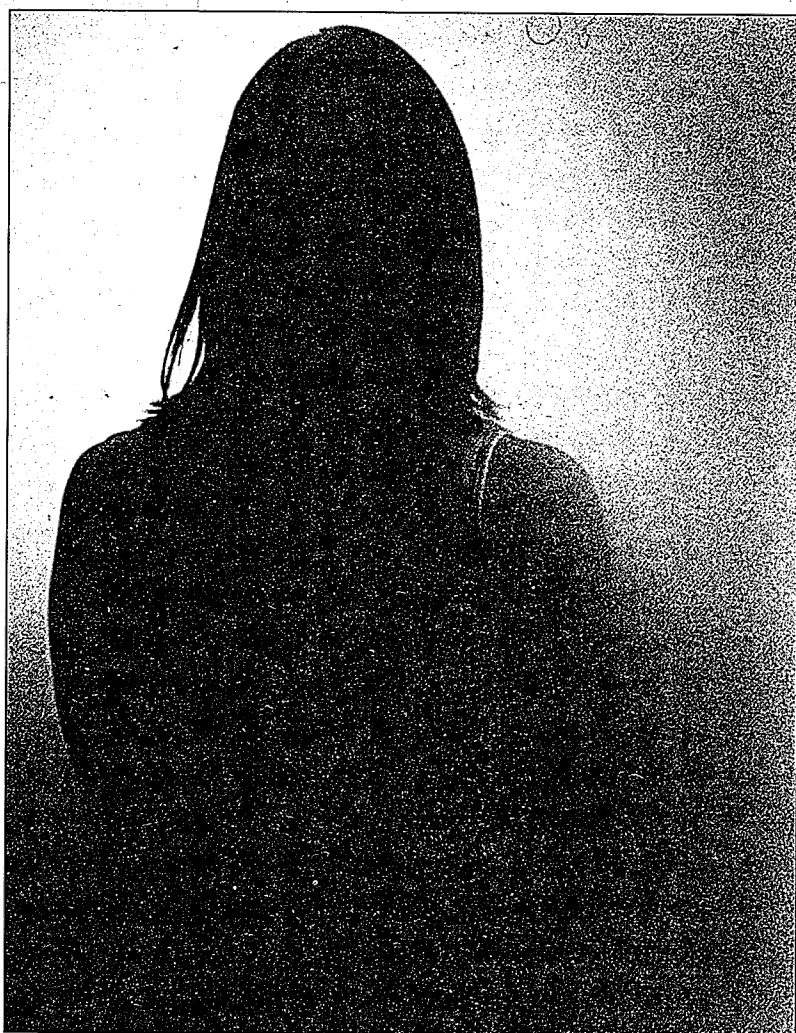


>> "Collective Consciousness"  
Five sheets of clear plexiglass and a 1,000-watt light bulb help Shane Culey show the similarities in the world's five major religions. Each sheet features references to light — a metaphor common among all the religions — from works like the Bible and the Koran. "They all run together," Culey says. "You can walk around and read this entire thing and not know which quote is from which work." (top right)

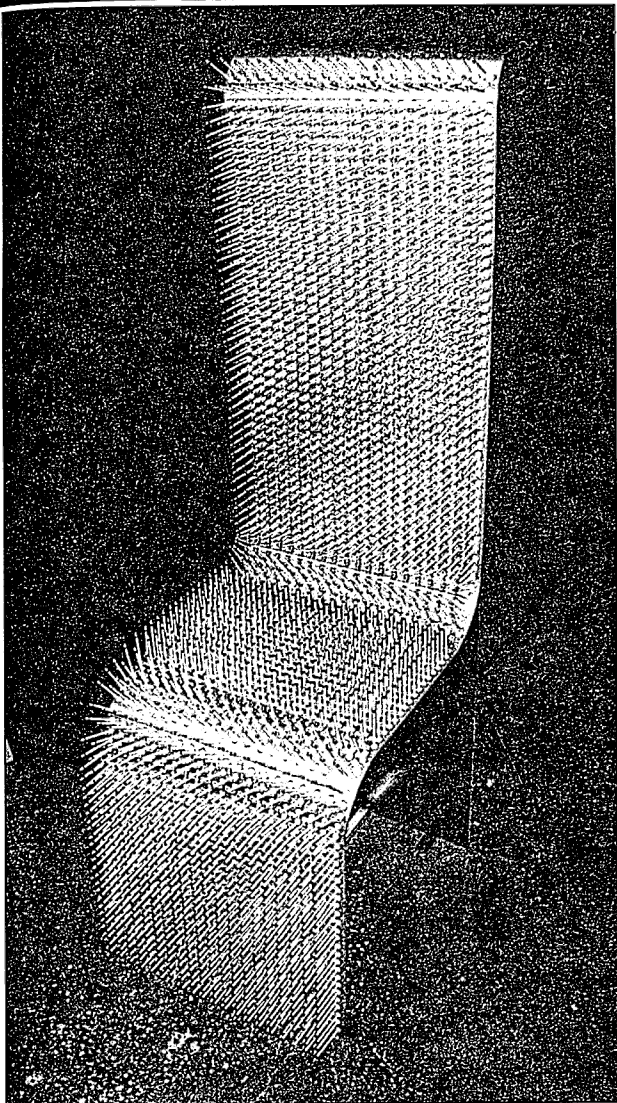
>> "I Couldn't Fit in Three Dimensions If I Tried"  
"I am what I build," says James Schuyler, a sculptor who strives for self-expression in the pieces of furniture that he builds. "The struggle of knowing myself is the struggle of opening or shutting a drawer." (left)



>> "The People I Sort of Knew, but Didn't Really"  
In her photography, Kristin Gleason explores the impossibility of ever knowing what it is like to be someone else. "Photography cannot accurately describe inner experience, since it only records outer appearance," Gleason explains. Her blurred pictures are untouched digitally and instead are created by using a variety of filters in her camera.







#### >> "Life Support"

The 2,190 syringes bristling along Dana Mangnuson's stainless steel chair have a sobering significance: They represent the number of insulin shots that a diabetic person receives in a single year. A diabetic herself, Mangnuson created the chair to inform people of the serious nature of the disease.

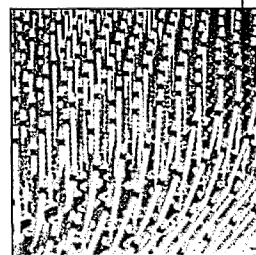


#### >> Not Yet Titled

Elementary students who hated reading gave Tiffany Roman the idea for her thesis — an illustrated book about the adventures of a book light named Bright. "It's geared towards kids, but educates parents about reading to their children," Roman says. Although only one copy will be on display at the Snite, she hopes that eventually the book will be published and distributed to parents.

#### >> "Four Plastic Heads: A Series by Beth Amer"

In her group of photos, Amer explains, "I've taken a living person and transformed it into a plastic object — in essence, a doll — as an elaboration of our daily efforts to resist nature." Her model posed patiently amid the Barbie dolls while Amer shot three rolls of film in search of the perfect photo.



CAMPUS WATCH BY  
**THE GIPPER**



TIP THE GIPPER: GIPPER1@ND.EDU

**W**ell, Gippings, the Gipper had been planning to give you all a good dose of Spring Break scandal this issue, but something has arisen which affects the substance behind virtually all of the Gipper's greatest stories. So, instead of a traditional *Campus Watch*, the Gipper has chosen to use this space to respond seriously to the administration's recent revision of the alcohol policy.

**Dear Father Poorman and members of the administration,**

The Gipper has decided to respond to your call for "continued dialogue on this important issue" because he desires clarification of your policy and because he sees some flaws and oversights in its construction. The Gipper sees the effects of alcohol on the campus atmosphere, in all its glory and shame, every week in his mailbox. So perhaps he can provide some insight as well.

First, the Gipp wishes to question the sources upon which this administrative decision was based. Not all students are represented by those who join focus groups. There is a type of student who joins such groups, and there is a type who does not. This is not a criticism of either, but an observation. Similarly, it is poor statistical practice to base this decision in any

way on a survey filled out by students hoping to win 50 dollars. Again, some will fill it out correctly, some incorrectly, and some not at all. Does this give us an accurate assessment of the student situation?

It is this very situation of which your other primary contributors are also largely unaware. "Law enforcement and city officials, landlords and tavern owners" have little concept of the nuances and forces of the student body's collective social life. Maybe, for this reason, the Gipper can help.

Alcohol, for better or worse, is both the release valve on this university's academically pressurized atmosphere and the lubricant in its stagnant social climate. Any forced reduction in alcohol use must be accompanied by an increase in other forms of academic relief and social opportunity. And this does not, despite what some may tell you, mean more funding for Flip Side or more class-sponsored carnivals. Most students consider this patronizing at best, and laughable at worst. Again, the Gipper is not trying poke fun here; he is merely observing.

It also does not mean more overpriced coffee houses on campus. (The Gipper *is* poking fun now.)

Unfortunately, the Gipper cannot advise you on a better solution. This campus is saturated in alcoholic tendencies because, frankly speaking, there is nothing else to do. The nearest good used bookstore is not within walking distance. Neither is a movie theatre, a dance club, a greasy spoon or an acceptable grocery store. Lula's is, but it makes for a rather unpleasant walk most of the year. Now, some students have found a way out of this rut through feats of unparalleled proactivity, or car ownership, but this is not the norm.

And yet, our academic standards continue to rise, putting more and more pressure on students who compete with smarter and smarter peers. With few options for alleviation aside from alcohol, where will students go? Off campus, most likely. The Gipper doubts that there will be a shortage of realty entrepreneurs to build more apartment complexes. Or, worse, they will turn to drugs. Notre Dame, in comparison with most schools, has very little drug culture as it stands; if drinking is suppressed, students will turn to more easily concealable forms of intoxication. The Gipper bases this prediction on the notion that abusive drinking is not due to alcohol availability alone — as your letter seems to imply — but to underlying destructive tendencies that currently manifest themselves in liquid form. Why do these tendencies arise? The Gipper suspects that unremitting academic pressure and limited social outlet have something to do with it. Again, the Gipper doubts that the drug economy will have much problem expanding its network if the demand arises.

Of course, the Gipper has written this letter under one assumption: that this alcohol policy revision is part of a larger plan to wean the student body off of underage drinking altogether. The Gipper has heard this from many sources, but if it is incorrect, or if you have any other comments, the Gipper would be happy to print your reply in his next issue.

Suppression of drinking cannot work without greatly increased social options. If it is done without the proper tact and foresight, the administration's vision of an academically superior school will be sullied by a dispersed and unhappy student body.

**Thank you,  
The Gipper**



SPORTS INFORMATION — MATT CASHORE

# IRISH EYES ON



JENNY  
KRIECH

Senior rightfielder Jenny Kriech is the leadoff hitter for the Irish women's softball team. Kriech has been selected as first team All-Big East in each of her first three seasons with the Irish, and with career numbers of .341 and .466 in batting average and slugging percentage, respectively, Kriech is widely regarded as one of the top leadoff hitters in the country.

**The most memorable experience in my softball career at Notre Dame was:** sophomore year when I was standing on third base and I watched my teammate Jarrah Myers hit a grand slam to beat the would-be national champions, Oklahoma.

**My favorite hobby outside of softball is:** rollerblading. We're not allowed to do anything that could injure us like snow skiing or dorm football, so this is the closest I can get to doing anything dangerous.

**Of all the awards I've received, the ones which mean the most to me are:** my awards as a freshman because I struggled so much with a serious illness that year, Grave's disease. Overcoming adversity makes accomplishments so much sweeter.

**I decided to attend Notre Dame because:** I thought it was the most beautiful campus I had ever seen. Also, my entire family has been die-hard Notre Dame fans for as long as I can remember. My final two choices were Notre Dame and Michigan, so you can imagine the influence they had on me.

**I started playing softball when:** my dad bought me one of those big red plastic bats when I was two years old. I've been hooked ever since.

**I've never stressed out so much in my life:** as I did in Systems Analysis and Design. MIS majors beware.

**My favorite thing about Notre Dame is:** the people. I know that the friends I have met here will be friends I have my whole life.

**My favorite dining hall food item is:** the omelets at NDH. I would wait in line for 20 minutes to get one of those.

**To prepare myself for a game:** I think to myself that I am the best player ever to walk on a softball field. I know it sounds conceited, but for me it's all about confidence and attitude.

— David Murray

## Jerry's Jabber

Last Saturday the men's basketball team was eliminated from the NCAA tournament by top-seeded Duke, 84-77. G **Matt Carroll** and F **David Graves** each scored 20 points to lead the Irish attack. ND forced the Blue Devils to turn the ball over 19 times, and F **Ryan Humphrey** had 6 blocks. The loss marked the second straight year that ND was eliminated in the second round of the NCAA tournament. ... The defending-national-champion women's basketball team fell in the second round of the NCAA tournament to second-seeded Tennessee, 89-50. ND never challenged the Lady Vols, and trailed 53-27 at halftime. F **Kelsey Wicks** scored 10 points and was the only Irish player in double-digit scoring. Tennessee hasn't lost a home playoff game since 1979 against Old Dominion. ... The Irish fencing team qualified the maximum 12 fencers for the NCAA tournament after dominating the Midwest Regional Championships. **Michal Sobieraj** won men's epee, with **Jan Viviani** placing second. **Ozren Debic** won men's foil. On the women's side, **Alicja Kryczalo** won foil, while **Destanie Milo** placed second in sabre. ... The softball team lost to New Mexico 5-4 on Sunday in the Kia Klassic Tournament. The Irish fell behind 5-0 early in the contest before their four-run rally fell short. Rookie starter **Carrie Wisen** took the loss for the Irish, going 2.2 innings. 1B/3B **Andrea Loman** had three hits, a run and an RBI for Notre Dame. The Irish open Big East competition at home on Saturday against Rutgers. □

# THE RANT

BY GERARD MESKILL



Words of  
wisdom from  
*Scholastic's* own  
sports expert



It's time to stop picking on George Steinbrenner and Ted Turner for fielding winning teams and start looking at the owners who are truly ruining Major League Baseball: Twins' Jim Pohlad and Brewers' Bud Selig.

**S**pring training is in full swing and opening day is less than two weeks away. Of course, with the start of a new baseball season comes all the usual baggage: complaints that the Yankees are destroying baseball by spending too much money. After all, the Yankees have dished out an unprecedented \$128 million, a figure over \$10 million larger than the next largest payroll. But are the Yankees solely to blame?

Since the salary explosion following the 1994 strike, the same handful of teams have dominated baseball every season, namely the Braves, Yankees and Indians. The

Atlanta Braves haven't lost their division in more than a decade, while the Yankees and Indians have not fared much worse in the AL East and Central. In fact, every American League pennant since 1994 has been won by either Cleveland or New York. And of course, the Yankees have won four of the last six World Series championships. So, can all of the blame be pinned on these *three* ballclubs?

The answer is no. In 1994, a strike ensued because the owners and the players' association could not agree on whether to establish a salary cap in baseball. The failure to establish such a cap is exactly what is destroying baseball today. You can't blame the Yankees, Indians or Braves for playing by the rules just because in the past seven years they've been able to field more expensive teams than other markets. It's the rules that are no good. The way baseball is set up today rewards rich markets for having more spending power and punishes small markets for not being situated in one of North America's huge cities.

Minnesota Twins' owner Jim Pohlad is the poster boy for what is wrong with baseball. He was willing to dissolve his ballclub rather than spend a little money to revitalize it. The Twins have one of baseball's strongest fan bases, as demonstrated by attendance statistics during their glory years from the late '80s until the strike. This isn't a team that is doomed to failure like the Florida Marlins. It's a ballclub rich in tradition and young talent that right now needs a little push to return to its golden years. It's a ballclub that almost made the postseason last year.

But the problem is, Pohlad isn't a baseball man. He's a business man. Baseball is no longer a game, but a conglomerate of corporations. In much the same way Corporate America is driven by mega businesses that feed on smaller venues, baseball's franchises have become beacons of capitalism, and the stronger ones are feasting on the weaker. It's no wonder Bud

Selig wanted to contract teams so badly; it's the natural progression. In Corporate America, businesses merge and dissolve in a move toward monopolization. It's only logical for a corporate baseball league to follow a similar path. And it's the path to destruction.

This is why baseball needs a salary cap so badly. Ever since the strike and salary explosion, 80 percent of the Major League teams have had no chance to compete for a championship. Those markets' fan bases have dwindled, magnifying the effect further. The result is the death of baseball in cities such as Kansas City, Anaheim and Montreal. This apathy soon will spread to other markets, until there isn't much interest left anywhere.

The only way to reverse the effect is to stop the salary explosion. Once there is a cap, most markets will be able to spend enough to field a competitive team. The return of true competitiveness in baseball will bring fans back. But more importantly, curbing the profits for the stronger markets will repel the interest that corporations have taken lately in purchasing franchises. Instead, rich baseball fans will once again be the prime suitors for ballclubs, because their primary interest will be to field winning teams, not to turn profits. Such owners will make efforts to do what is best for the ballclub rather than their wallets — exactly what baseball needs so badly.

This is why men like Ted Turner and George Steinbrenner should not be faulted for the disparity in baseball today. It's true that they grossly outspend their competitors to field the best teams possible. But at least they spend that money because they want to win championships, not because they want to maximize profits. If the rules were fixed, these two men would be considered two of the best owners in baseball. It's guys like Jim Pohlad and Bud Selig that really deserve the venom of America's baseball fans, because they could care less about baseball. They're in it for the money. □

## OUR CALLS



**SPORT:** MEN'S LACROSSE  
**OPPONENT:** HOFSTRA  
**WHERE:** NOTRE DAME  
**WHEN:** SATURDAY, MARCH 23,  
1:00 PM

ND has lost two consecutive games to top-five opponents. The Irish break out of their early-season slump on Saturday, avenging last year's lone regular-season loss and finally winning a close game, 11-9.

— Gerard Meskill  
Sports Editor

Notre Dame comes into the meeting with Hofstra having lost four games by a combined total of five goals. Playing their last home game until the end of April, the Irish turn their luck around, nipping Hofstra 8-6.

— David Murray  
Assistant Sports Editor

This meeting between Notre Dame and Hofstra will not soon be forgotten. Characterized by vicious play, trash-talking and questionable officiating, the game will end with the battered Hofstra team limping home mourning a 5-4 loss.

— Mike Griffin  
Editor in Chief

PAID ADVERTISEMENT

# Unplanned Pregnancy?

## *Don't go it alone.*

*If you or someone you love needs help or information, please call.*

### ***Confidential Support & Assistance***

**Available at Notre Dame:**

- *Sr. Jean Lenz, O.S.F., Student Affairs, 1-7407*
- *Sr. Mary Louise Gude, C.S.C., Student Affairs, 1-7819*
- *Sylvia Dillon, Campus Ministry, 1-7163*
- *John Dillon, Campus Ministry, 1-7163*
- *Susan Steibe-Pasalich, Counseling Center, 1-7336*
- *Ann E. Thompson, Health Services, 1-8286*

### **South Bend Community Resources:**

- *Women's Care Center: 234-0363*
- *Catholic Charities: 234-3111*



# COMING UP short

Despite four tough, quick losses, the men's lacrosse team refuses to give up

GERARD MESKILL

When things aren't going well, the popular cliché "Things can't go anywhere but up" usually is applied. But what happens when things can't go anywhere but down?

The 2002 men's lacrosse team is learning the hard way. Just a year ago, the Irish completed a storybook season that went down in Notre Dame history as the school's finest. Notre Dame finished 14-2, falling one game short of the national championship game, before defending champion Syracuse defeated the Irish in the semifinal, 12-5.

After graduating several key players from the fifth-ranked squad of a year ago, the Irish have taken the field in 2002 against the same five opponents that they faced a year ago to open the season, and in the same order. For the 2001 Irish, these contests resulted in five straight wins by a combined score of 50-35.

However, this Notre Dame team is not the same squad from a season ago. It is a younger team, and the difference has showed. Instead of going 5-0 against its first five opponents, Notre Dame has started the season a mere 1-4, scoring 37 goals while also allowing 37.

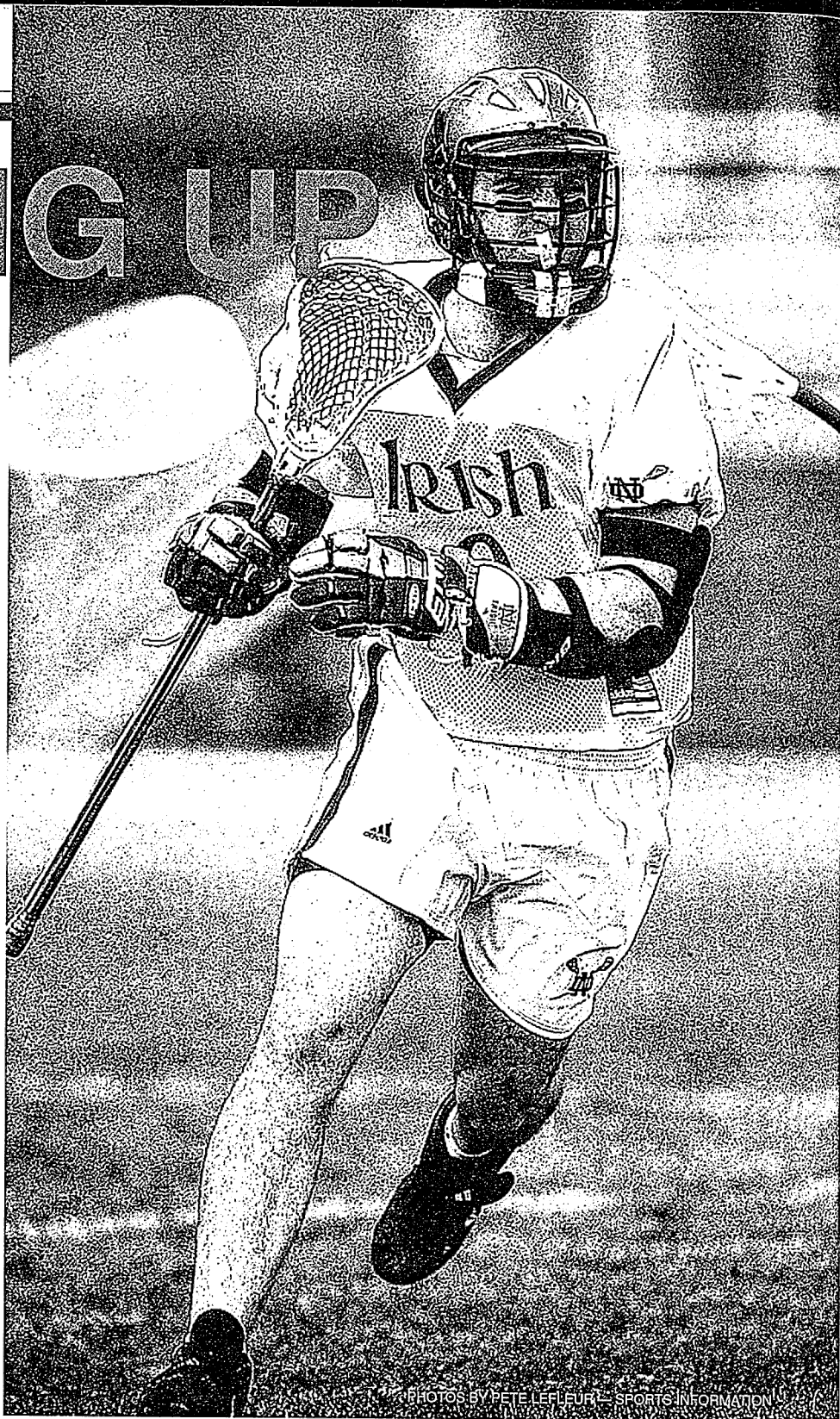
"Well I guess one of the most obvious differences has been that most of the guys who are on the field right now, most of them aren't the guys who were on the field last year. We're a lot younger," says junior goalie Nick Antol. "We're not getting a lot of breaks right now."

What Antol means is the Irish haven't been getting many *good* breaks. As bad as their record looks, the 2002 Irish actually have played fairly good lacrosse this year. In their four losses, they've been outscored by a total of five goals, and two of those teams were top-five programs: Virginia and Loyola. Two of the losses also came in overtime.

The first overtime loss came in the season opener against Penn State. The Nittany Lions jumped out to an early 2-0 advantage thanks to goals by midfielders Sean Droogan and Marc Young. Notre Dame attacker Matt Howell and midfielder Devin Ryan responded with goals of their own to tie the game, but Penn State defenseman Jesse

Tarr netted a buzzer beater to give the Nittany Lions a 3-2 first-quarter edge. The Irish outscored Penn State 3-1 in the second quarter to build a 5-4 halftime lead. However, the Nittany Lions scored five of the next six goals to secure a 9-6 lead by the middle of the fourth quarter. Freshman midfielder Matt Malakoff and Howell scored in the next four minutes to bring the Irish within one with four minutes to play. Attacker Dan Berger tied the game with seven seconds to play, forcing overtime. Unfortunately, the Irish rally was for naught, as midfielder Will Jones scored 2:29 into overtime to secure a 10-9 Penn State victory.

Despite the loss, Notre Dame's gutsy comeback in the last eight



PHOTOS BY PETER LEFLEUR - SPORTS INFORMATION

minutes showed the heart of the young team.

"It is kind of a letdown not to pull [the Penn State game] out, but if you look back now, we were kind of struggling on offense," says Antol. "It was kind of a glimpse for us, what we can be like when we're on top of our game to score three late goals."

Still smarting from the bitter defeat, the Irish hit the road to face Pennsylvania. Berger had a career day, scoring Notre Dame's first four goals to knot the Irish and the Quakers at 5-5 through three periods. However, attacker Zandy Reich scored 1:16 into the fourth period for Pennsylvania, forcing the Irish to try and make another comeback. Notre Dame temporarily succeeded, as attacker Chris Richez netted the equalizer with 8:31 to play. The goal was not enough, however, as midfielder Sonny Sarker netted his second goal and the game winner with 4:40 left, leaving the Irish with as many losses after two games as they had in the entire 2001 season. Nevertheless, the Irish refused to blame their age.

"Some say that we're a young team. We try not to use that as an excuse," says defenseman Chris Fallon. "Right now we're just trying to learn how to win games. I feel there's fine line between winning and losing."

Carrying the lessons of two tough losses, the Irish returned home to face Rutgers. The Scarlet Knights felt the brunt of Notre Dame's suppressed anger early, falling behind 7-0 in the first half of the game. Rutgers finally broke the shutout at 3:58 when attacker Mike Buck beat Antol to make it 7-1. However, the Irish momentum was too much to overcome, as Notre Dame cruised to a much-needed 11-6 victory.

"The first two games [against Penn State and Pennsylvania] were very close, and if one more play goes our way, we could win those games," says defenseman Mike Fries. "We looked at Rutgers as a must-win game."

Riding their first victory of the season, the Irish returned to the road to take on fourth-ranked Virginia. The Cavaliers got a quick jump on the Irish, netting the game's first two goals in the first quarter. The Irish responded early in the second, as attacker Brian Giordano and Berger scored to knot the game at 2-2. The tie was short-lived though, as the Cavaliers stormed the net 70 seconds later and then again late in the period to give Virginia a 4-2 halftime lead.

The Irish and Cavaliers swapped goals in the third period. In the fourth, Notre Dame pulled even with 3:27 to play, thanks to goals by midfielder Kyle Frigon and Giordano. However, the Irish saw another close game slip away as midfielders Billy Glading and Brendan Mohler scored in the final 90 seconds to secure a 7-5 Cavalier victory.

"We felt we could go into Virginia and play our game and come out with a win," says Fries. "It's frustrating to come so close and have it taken away, but we also look at it as proof we're able to play with the top teams in the country."

Notre Dame got a second chance to do just that. Following the disheartening loss to Virginia, Notre Dame returned home for its second straight contest against a top-five team, this time facing third-ranked Loyola. For the second consecutive game, the Irish found

themselves in a 2-0 hole following the first 15 minutes of play, thanks to goals by Greyhounds' midfielder Michael Sullivan and attacker Stephen Brundage. By halftime, the Irish closed the gap to 3-2, sandwiching two scores around a Greyhound goal. Notre Dame and Loyola exchanged goals over the next 25 minutes to make the score 6-5 Loyola with five minutes to play.

With under three minutes left, a scramble in front of the Greyhound goal left Notre Dame attacker Owen Asplundh with an open shot, which he cashed in on to force overtime. The first overtime period saw both teams go on the offensive, but neither team was able to register a shot on goal. The Irish won the draw in the second overtime period, but the Greyhounds quickly regained possession and scored the decisive goal off a shot from Sullivan.

The loss leaves the Irish with perhaps the most respectable 1-4



"Some say we're a young team. We try not to use that as an excuse. Right now, we're just trying to learn how to win games."

— defenseman Chris Fallon

**PLAYING WITH HEART** For lacrosse players Owen Asplundh (*far left*) and Devin Ryan (*near left*), the beginning of this season has been all about overcoming inexperience.

record in lacrosse history. After all, two of the four defeats have come against top-five teams and two have come in overtime. In fact, the Irish have been outscored by a mere five goals in their four defeats, a margin that they matched in a single game against Rutgers. Still, you won't be seeing any players praising the mark, but rather, searching for what has gone wrong thus far this season.

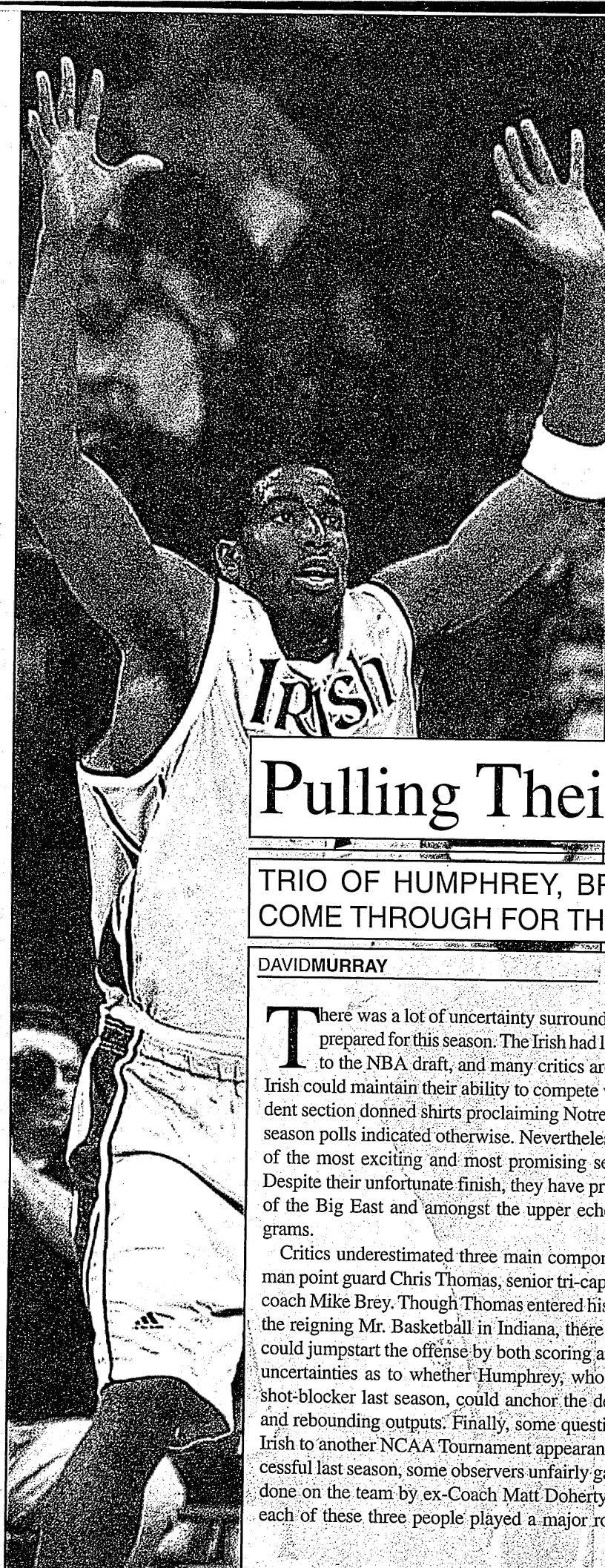
According to Antol, the team just needs a leader on the field who can take charge in the waning moments of the game.

"If you've been to the games and looked at the scores, the way they've gone, we've always brought it back to tie the game. We just haven't been able to get that goal to put us ahead at the end," says Antol. "I think those two guys we had [last season], Chris Young and Dave Ulrich, really led the team there last year. We're kind of struggling to find that guy who can take that lead."

Senior captain John Flandina shared Antol's evaluation.

"Last year, we did have a couple of go-to guys," he says. "This year, I think the [potential] go-to guys are younger. Once they have the confidence-builder of scoring a goal late in the game, we'll have those go-to players."

The Irish still have eight games left on their schedule, including matchups against powerhouses Hofstra and Harvard. If Notre Dame hopes to win those games, someone better step up soon. □



## Pulling Their Weight

TRIO OF HUMPHREY, BREY AND THOMAS  
COME THROUGH FOR THE IRISH

DAVID MURRAY

There was a lot of uncertainty surrounding the Notre Dame squad as they prepared for this season. The Irish had lost star and top scorer Troy Murphy to the NBA draft, and many critics around the country did not think the Irish could maintain their ability to compete without him. Though the Irish student section donned shirts proclaiming Notre Dame as "back on the map," pre-season polls indicated otherwise. Nevertheless, this year's squad produced one of the most exciting and most promising seasons in Irish basketball history. Despite their unfortunate finish, they have proven that they belong near the top of the Big East and amongst the upper echelon of collegiate basketball programs.

Critics underestimated three main components of this year's edition: freshman point guard Chris Thomas, senior tri-captain forward Ryan Humphrey and coach Mike Brey. Though Thomas entered his first season in an Irish uniform as the reigning Mr. Basketball in Indiana, there were questions about whether he could jumpstart the offense by both scoring and dishing out assists. There were uncertainties as to whether Humphrey, who established himself as a prolific shot-blocker last season, could anchor the defense and improve his offensive and rebounding outputs. Finally, some question whether Brey could guide the Irish to another NCAA Tournament appearance. Though Notre Dame was successful last season, some observers unfairly gave much of the credit to the work done on the team by ex-Coach Matt Doherty the previous season. Ultimately, each of these three people played a major role in helping the Irish shine this

### MONSTER DEFENSE

Tri-captain  
Ryan  
Humphrey  
floated like a  
butterfly and  
stung like a  
bee all  
throughout  
his senior  
season.



season.

Though Thomas entered the season with extremely high expectations, he handled them with maturity and composure far beyond his years. The freshman point guard immediately showed his prowess for running the veteran Irish attack by recording the first triple-double in Notre Dame history in the season opener, a 42-point rout of New Hampshire. He had 24 points, 11 assists and 11 steals in that game, proving that he could make monumental offensive and defensive contributions. But throughout the rest of the season, he exhibited a streaky scoring touch. This was most evident at the beginning of February, when he tallied 32 points against Rutgers and 22 at Georgetown, then went 0 for 14 from the field against the same Rutgers team and scored only eight points against Syracuse. Nevertheless, he didn't let his shooting droughts affect his overall performance. In spite of playing the full 40 minutes almost every game, Thomas provided a seemingly boundless source of energy every night, which was vital to the team's success. He consistently sparked the offense with his passing and defense, setting the new all-time Irish record for assists in a season.

As one of the three senior tri-captains, Humphrey showed tremendous leadership in his final season. Knowing that he consistently would have to shoulder much of the scoring and rebounding load after Murphy's departure, the power forward posted 22 double-doubles in the team's 33 games. Though his free-throw shooting was less than ideal, he worked hard to improve it throughout the season and often made clutch free throws towards the end of games. As he was last year, Humphrey was a star on defense, patrolling the paint and swatting basketballs like flies. Though Humphrey only played two years at Notre Dame after transferring, he fit in immediately and gave the Irish what they needed every game.

Brey did an outstanding coaching job for the second straight year and should have removed all remaining doubt about his ability to propel the Irish men's basketball program to excellence. For the first time since the 1979-1980 season, Notre Dame won its first seven games, and their average margin of victory in the span was over 30 points. Though there were down times when nothing seemed to go the team's way, Brey made sure that his players never lost faith in themselves. After a frustrating series of three consecutive losses against perennial powers Syracuse, Kentucky and Georgetown, Brey spurred the Irish to rattle off five consecutive wins and remain near the top of the Big East. The Irish finished second in the Big East West Division and scored a resounding 20-point win over St. John's in the Big East Tournament before losing to the eventual champion Connecticut in the semifinals. Though Brey's emphasis on defense and his ingenious mix of defensive schemes was not flashy and received little notice from broadcasters and sportswriters, it was extremely effective and usually kept opponents off balance. Even on poor shooting nights, the Irish were always competitive, losing their 11 games by an average of less than 5 points per game.

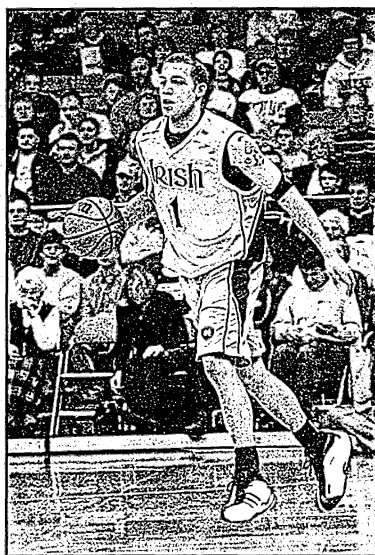
Because these three people ultimately came through for the Irish, ND earned a No. 8 seed in the NCAA Tournament. Once there, they didn't let up. The Irish played like savvy tournament veterans in the first round of the NCAA Tournament. Though they were slighted by the selection committee in being given merely an 8 seed, Brey's team handled UNC Charlotte without

much difficulty. The win against the 49ers set up a second round meeting with top-seeded Duke, the perennial college basketball juggernaut and defending national champions. Though Duke was arguably the worst draw possible for a second round game, it was also a chance for the underdog Irish to prove to the skeptical college basketball world that they could play with the best. And during the Duke game, Thomas, Humphrey, and Coach Brey all displayed during the Duke game the valuable traits which propelled the Irish to the tournament in the first place.

Much of the credit for the solid performance in the season finale should be given to Brey, who prepared his players well and designed an excellent strategy which befuddled Duke for much of the game. Most Irish fans have become accustomed to the Notre Dame offensive strategy consisting primarily of three-point attempts long-range attempts, long-range shots and put-backs following offensive rebounds. Knowing that Notre Dame could not simply rely on outside shooting as they often did this season, Brey had his players charge right into the teeth of the defense. Humphrey had several shot attempts from close range out of the low post, and outside marksmen Carroll and Graves uncharacteristically attacked the basket. Though most supposed experts predicted that the Blue Devils' defense would cause problems for Notre Dame, it was the tenacious defense of the Irish, designed by Brey, which had Duke firing numerous shot attempts from well beyond the three-point line. Notre Dame recorded 8 steals and forced 19 turnovers.

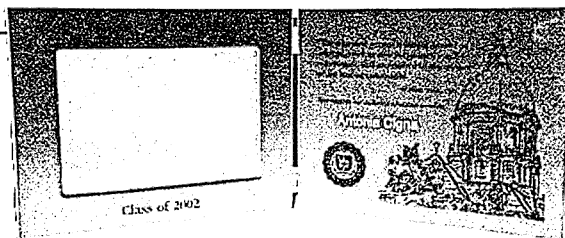
Humphrey played the defensive game of his life. He frustrated Duke's star center Carlos Boozer for most of the game, so much in fact that Boozer lost his cool and threw an elbow at Humphrey while heading to the bench in the first half. He made even Duke's potential player of the year Jason Williams think twice about driving to the basket. Protecting the key for Notre Dame as he had all season, Humphrey also recorded all of the 6 blocks Notre Dame posted. He contributed in other departments as well, scoring 15 points and grabbing 12 rebounds, including a game-high eight on the offensive glass. Thomas did not perform nearly as well as Humphrey and Brey in the final game, at least in the statistical sense. He had only 4 points, missed a key three-point attempt in the closing minutes, and turned the ball over six times. Thomas did have 9 rebounds and 7 assists, but the most important part of his involvement did not show up in the boxscore. He played with his usual fire and tenacity which fed the rest of the team. He competed with a confident swagger and never gave up. Though his shots rarely fell, his leadership over the team was evident.

This season was full of great accomplishments, yet the Irish received surprisingly little credit from the media. Despite playing with and often beating tough competition, they were never ranked in either major poll, directly contrasting last season when they won two fewer games. After the Duke game, most analysts described the contest as one in which Duke played poorly and still managed to win. Little was said about the offensive frustration and fear of losing that the Blue Devils suffered before barely overcoming the Irish. But don't let them fool you. The truth is that Notre Dame's final performance of the season, though in a losing cause, proved to the world once and for all that they had the ability to play with the best in the country. It gave them yet another stepping stone on their way to the top. □



**RISEING STAR** Point guard Chris Thomas had an incredible freshman season for the Irish.

# Senior Thank You Picture Frame



*Don't miss this unique opportunity to give something back to those who have made your ND education possible!*

**Sold on 3/27 from 7:30-9:30 p.m. and 3/28 from 2:30-4:30 in LaFortune**

The 2-sided, 4x6 **frame** includes a picture of the Dome, a quote by Monk, a brief thank-you message, and one line of name personalization. **Cost: \$25.**

Also available is a 4x6 **album** holding 24 pictures in navy with a gold ND emblem on the cover. A great gift for friends and even yourself!  
**Buy the frame and the album together for only \$30!**

**Name (first and last only, please):**

---

**School Address:**

---

**Phone:**

---

**E-mail:**

---

Please make checks payable to the ND Management Club.  
You can print an order form at [www.nd.edu/~mgtclub](http://www.nd.edu/~mgtclub) or send in  
this advertisement with your order information to:  
200 Lafortune, Notre Dame, IN 46556

*Scholastic is still accepting applications for its  
news, campus life and copy departments.  
Contact Sarah Childress at [schildre@nd.edu](mailto:schildre@nd.edu)  
or call 1-7569 for details.*



# Hold On My Heart

*OOB* could keel over any second now

It's a tough job, being lazy. My flatmates have already figured out that when I sweetly say, "Oh no, you go ahead and shower first," I really mean, "Ha! I get to go back to bed!" Sure, I can sleep in the shower, but it's just not the same.

So sometimes I have to play my trump card. Right before I came to London, I found out there's an actual medical excuse for my sluggishness: I am no longer a mere sloth. I have an underactive thyroid, or hypothyroidism — a condition that slows down your metabolism and makes you lethargic. It also makes you fat. This means I can now go forward with my plans to consume pizza intravenously, guilt free!

I'm well versed in hypothyroidism now, but I was clueless after I was first diagnosed. This is probably because my "doctor" misread my chart and thought I was three years old. First, she tried to represent the problem with a little play, starring Left Hand as my thyroid and Right Hand as my brain. Then she tried to explain it with a drawing that ended up looking like a small papaya fighting a large papaya. Both explanations were accompanied by highly technical medical terms like "Your thyroid isn't happy!" Then she told me that I'd have to be on thyroid medication for the rest of my life, but that I'd need to have a blood test every six weeks to make sure the dose is correct. When I told her I was leaving the country in a few days, she decided she would just prescribe me a six-month supply. I asked her if that was safe. She whipped out the hand puppets again. I left quickly.

I started taking the pills, but I also did some Internet research. Endocrinologist.com provided me with a delightful cartoon representation of what I will look like if the dose I'm taking is too high. If it is, I'll display symptoms of hyperthyroidism, which is the opposite of hypothyroidism. These include shaking, nervousness, bulging eyes, rapid heartbeat or palpitations and, if this cartoon is to be believed, generally looking like Fester Addams on crack.

Of course, in order to find out whether or not my dose is correct, I have to find a place to get a blood test here in Britain, which is a foreign country that is not the United States. And like I have enough energy for that. I have a *condition*,

people! So I've learned to live with the fact that my heart could explode at any minute.

Still, I wish people here would be more considerate of my fragile state. For starters, they could stop putting scary, heart-accelerating things in seemingly normal places without the slightest public notice. For example, the other day I was returning some books to the University of London library, and decided to take a peek into nearby University College (which is actually an institution of higher learning, despite its name). There, casually placed among the classrooms stands a giant wooden cabinet with JEREMY BENTHAM stenciled in gold letters across the top.



Jeremy Bentham was a 19th century philosopher famous for his works on Utilitarianism, but apparently he's more famous for this cabinet. Inside it is Bentham's "Auto-Icon," which in Latin means "dead body." It consists of his real skeleton, his real clothes and a wax head. He's just sitting there in a chair staring at you. (You can see a picture of it and get more information, if you dare, at [www.ucl.ac.uk/Bentham-Project/info/jb.htm](http://www.ucl.ac.uk/Bentham-Project/info/jb.htm)). Bentham is considered University College's "spiritual father," and asked that his body be preserved this way in his will. He originally requested that his real head be displayed, but when the process of preserving it went horribly awry, they replaced it with a wax one. For a while they kept the real head (complete with glass eyes) on the floor between Bentham's legs. Story

goes it was finally removed after it was discovered being used by students for football practice on the front quad. To top it off, this guy's preservation was *way* too well documented. You can see them stuffing his clothes with straw in the photo gallery next to the cabinet. Clearly not the type of thing someone in my condition needs to be exposed to. I smell a lawsuit.

So next time you're gallivanting across God Quad, thank your lucky stars that old Sorin is only immortalized in statue form. Bless his heart. I'd better stay here and recover from my run-in with Mr. Bentham by doing what I do best: laying around and sleeping. □

O U T O F  
B O U N D S

BY CRISTIN FENZEL

# Better Luck Next Time

Traveling can be a turbulent experience

DANICASKEOCH

It is my firm belief that everyone in life is born with a certain amount of luck, which, if parceled out correctly can last for the rest of your life.

While most people use it to select which soda bottle will net them a "free 20 oz." at the Huddle, others win the lottery. I personally wasted my life's allotment of luck on winning a stuffed basketball from 7-UP when I was 10 and a blue Chevy Cavalier Station-Wagon — the "Turbo" — upon my graduation from high school.

Don't get me wrong. The Turbo is probably the best thing that has ever happened to me. My real gripe is that my luck won't hold when I really need it. Normally, the ill effects of Depleted Luck Syndrome are pretty easy to handle, but when it comes to traveling, it's the curse of the ages.

First, there's luggage trauma. My luggage has either been lost or destroyed on nearly every flight I have taken. One rare time when my luggage arrived at the same time as I did, it seems the baggage handlers had gone out of their way to wreck the moment. They had ripped the handle off of my duffel bag. This is, of course, to say nothing of the broken zippers, bent handles, missing wheels, and the huge black stain in the middle of my big suitcase. (You might be interested to know that the latter suitcase was decommissioned after an unfortunate run-in with cat pee — in a hotel room. How cat pee got on the hotel's in-room luggage rack I will never know.)

Missing luggage is just the half of it. There is also my choice of inopportune time to travel. Over fall break my friend and I drove — that's right, drove — though the tornadoes that ravaged the toll

road. Over this last spring break I was stranded in Detroit for two hours as a raging wind storm shut down the airport. It is difficult to decide what was more of a pain: being grounded in the storm or flying between South Bend and Detroit in the middle of the storm. That plane was shaking like Katherine Hepburn in an earthquake. It was even too turbulent for the flight attendants to distribute tiny packages of pretzels.

Part of my traveling misfortune is my own fault, indulging my particular peccadillo that I prefer to sit on the aisle seat on the off chance that I have to use the

for the duration of the flight, Lord hear our prayer.

- For the plane, that it may not hit a pocket of turbulence which drops the plane 100 feet, leaving me to watch my ginger ale shoot out of the cup and hit the overhead compartment, Lord hear our prayer.

- For the affectionate couple sitting in the seats next to me, that they may be able to control their PDAs for the duration of the flight, Lord hear our prayer.

- For my neck, that it is strong enough to support my sleeping head so that I don't develop whiplash from intermittently doz-

It is difficult to decide what was more of a pain: being grounded in the storm or flying between South Bend and Detroit in the middle of the storm. That plane was shaking like Katherine Hepburn in an earthquake. It was even too turbulent for the flight attendants to distribute tiny packages of pretzels.

restroom. Instead, I become intimately acquainted with every passenger and flight attendant that hits me with their carry-ons while boarding, and their butts while traipsing up and down the aisle.

If spending all this time tracking down luggage, eating pretzels and white-knuckling though turbulence has done anything for me, it has made me far more religious. In honor of this new found piety I have constructed "the traveler's list of intercessions" to be prayed immediately before boarding a plane:

- For the passengers that all may reach their destination safely, Lord hear our prayer.

- For the infant sitting in the row ahead of me, that his ears will not plug up and pop, prompting him to shriek incessantly

ing, Lord hear our prayer.

- For the strange-smelling man with Tourette's who is sitting next to me, that he may fall asleep quickly (but not on my shoulder), Lord hear our prayer.

- For my luggage, that I may be reunited with it soon, Lord hear our prayer.

- For the in-flight meal, that it may be something edible, Lord hear our prayer.

- For all the other things which I have not thought of, and which are out of my control, Lord hear our prayer.

Of course, not every travel experience is miserable. Sure, whenever I fly somewhere that I want to go, I am delayed and luggage-less. But when I'm on, say, the return flight to South Bend, it's not only on time, it's *early*. So glad to be back. □

# THINK YOU'RE FUNNY?

Submit an 800-word story for Week in Distortion. E-mail us at [scholast@nd.edu](mailto:scholast@nd.edu).



# Mar. 21 - Apr. 10

## COMING DISTRACTIONS

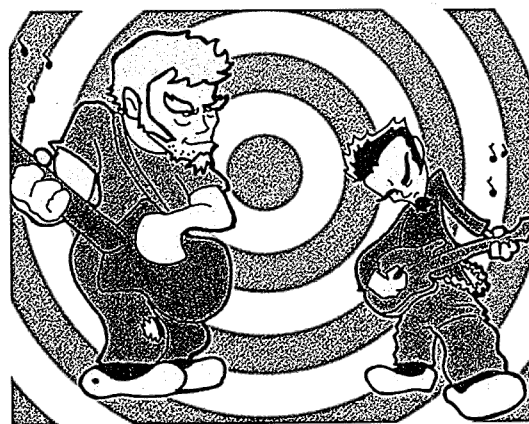
COMPILED BY JENNIFER OSTERHAGE

### EDITOR'S CHOICE

## Singin' in the Snow

Hope the end of break finds everyone rested and ready to work ... at least for a couple of weeks. Coming Distractions has the dish on the music scene. Don't miss the Glee Club Spring Concert. Tickets are free if you can make it tonight. Tickets for tomorrow night can be bought at the LaFortune Info Desk for \$3.

If you're free Tuesday night and in the mood for a road trip, head to Plymouth, Ind. (about 40 minutes away) to hear the Push Stars. The band, hailing from Boston, draws the fans of such bands as Train, Third Eye Blind, Vertical Horizon and Better Than Ezra. Their



music has been heard in such blockbuster films and soundtracks as *There's Something About Mary*, *Me, Myself & Irene*, *Gun Shy* and *Say It Isn't So*. Their music also has gained air time on such TV shows as *ER*, *Malcolm In The Middle*, *Popular*, *The Real World* and *All My Children*. For directions and more information, e-mail Dan Delgado, '97 (see the Mid-

weeker).

Be sure to check out Battle of the Bands, the Electronic Music concert and the upcoming recitals.

— Jennifer Osterhage

### SPORTS

- **Sat 23** Softball: ND vs. Rutgers, 12:00 PM and 2:00 PM, Ivy Field.
- **Sat 23** Lacrosse: ND Men vs. Hofstra, 1:00 PM, Moose Krause Field.
- **Sun 24** Softball: ND vs. Villanova, 11:00 AM and 1:00 PM, Ivy Field.
- **Tue 26** Lacrosse: ND Women vs. Delaware, 4:00 PM, Moose Krause Field.
- **Wed 27** Tennis: ND Women vs. Illinois, 3:30 PM, Eck Tennis Pavilion.
- **Sat 30** Lacrosse: ND Women vs. Virginia Tech, 1:00 PM, Moose Krause Field.
- **Mon 01** Baseball: ND vs. BYU, 1:05 PM, Frank Eck Stadium.
- **Tue 02** Softball: ND vs. Valparaiso, 3:00 PM and 5:00 PM, Ivy Field.
- **Tue 02** Baseball: ND vs. BYU, 6:05 PM, Frank Eck Stadium.
- **Wed 03** Lacrosse: ND Women vs. Syracuse, 4:00 PM, Moose Krause Field.
- **Wed 03** Baseball: ND vs. Valparaiso, 6:05 PM, Frank Eck Stadium.
- **Thu 04** Softball: ND vs. UIC, 5:30 PM, Ivy Field.
- **Sat 06** Track and Field: Spring Opener, 10:00 AM, Moose Krause Field.
- **Sat 06** Tennis: ND Women vs. Northwestern, 11:00 AM, Eck Tennis Pavilion.
- **Sat 06** Baseball: ND vs. St. John's, 12:05 PM, Frank Eck Stadium.
- **Sat 06** Tennis: ND Men vs. SMU, 1:00 PM, Eck Tennis Pavilion.

### THE MIDWEEKER

**What:** Push Stars concert

**When:** Tuesday, March 26 at 9:00 PM

**Where:** Wright's Landing, 116 LaPorte Street, Plymouth, Ind. (must be 21 to enter)

**Cost:** \$5

For more information, e-mail Dan Delgado at [irishtradition@hotmail.com](mailto:irishtradition@hotmail.com) or call Wright's Landing at (574) 935-5514.

### LECTURES

- **Fri 22** Breandán Óbuachalla, "1766 and All That," 3:00 PM, 1125 Flanner Hall.
- **Thu 04** John Mearsheimer, "Why International Politics is a Nasty and Brutish Business," 6:30 PM, 102 DeBartolo.
- **Fri 05** John Mearsheimer, "Why America's Strategy for Fighting Terrorism is Likely to Fail," 12:00 PM, C-104-105 Hesburgh Center.
- **Fri 05** Joseph Buttigieg, "Secularism and Modernity in Joyce," 3:00 PM, 1125 Flanner Hall.

### CINEMA

- **Thu 21** *Ghost World*, 7:00 PM, Hesburgh Library Auditorium.
- **Tue 26** International Film Series: *Calendar* (Armenia), 7:00 PM and 9:00 PM, Montgomery Theatre, LaFortune Student Center.
- **Tue 02** International Film Series: *Memories of Underdevelopment* (Cuba), 7:00 PM and 9:00 PM, Montgomery Theatre, LaFortune Student Center.
- **Thu 04** *George Washington*, 7:00 PM, Hesburgh Library Auditorium.
- **Tue 09** International Film Series: *Come and See* (Russia), 7:00 PM and 9:00 PM, Montgomery Theatre, LaFortune Student Center.

### THE ARTS

- **Thu 21 and Fri 22** Glee Club Spring Concert, 8:00 PM, Washington Hall.
- **Fri 22** Battle of the Bands, 8:00 PM, Alumni Senior Club.
- **Sun 24** Faculty Artist Series: Maria Stäblein, piano, 2:00 PM, Annenberg Auditorium, Snite Museum.
- **Tue 26** Student Electronic Music Concert, 8:00 PM, Hesburgh Library Auditorium.
- **Wed 10** ND Schola Musicorum Concert, 9:30 PM, Basilica of the Sacred Heart.

Post your event in *Scholastic's* Coming Distractions.

Get the recognition your event deserves. E-mail your submissions to Jennifer Osterhage at [josterha@nd.edu](mailto:josterha@nd.edu).

\*All submissions are subject to *Scholastic* approval.

# Unity Brings Change

by Brooke Norton

**W**e do have a voice. In fact, I believe that the collective voice of the students is the most powerful voice on this campus — we just have to use it. Now is the perfect time for us to unite, stand together and prove that we love this university. As integral members of the Notre Dame family, our voices must be heard.

There is no doubt in my mind that the student body respects and treasures all that Notre Dame has given to us. Every day when we greet each other on the quad, participate in campus service, comfort a trouble friend or organize a section dinner, we are defining our community. Inasmuch as we are the past, present and future of Our Lady's university, the student body, alumni and all the people who call this university home have created the history, spirit and tradition that is Notre Dame.

We must take advantage of the privilege and responsibility that comes with being students at such a university. I truly believe that this — the best student body in the world — contributes dynamically to the indescribable mystique that makes Notre Dame so unique. Our convictions must be heard. We cannot afford to be apathetic. We must unite and work for student rights in a way that confirms our integrity and respect for all that is Notre Dame.

In reflecting on my experiences this year, I must say

In my mind, the recent decision to tighten the alcohol policy is not so much about alcohol as it is about students' rights, residentiality and safety.

*Brooke Norton, a government major with a concentration in journalism, is the current student-body president.*

that we already have a voice in many aspects of student life. This year we actually have seen a large increase in the number of university departments that actively seek out student opinion. For example, students are currently working directly with the Office of Information Technologies to ensure that the student voice is heard as the office considers making changes to Webmail and the current printer allotment, looks into the feasibility of campus cable, the introduction of wireless technology to campus and laptop computers as a part of tuition.

Last year, the student Report to the Board of Trustees and the Student Senate Survey on the Student Center reported the need for increased student space on campus. As improvements to social space begin, students are having their voices heard in the renovations of LaFortune basement, the second floor of South Dining Hall and Alumni Senior Club, as well as in the adaptation of the newly purchased Creek House. When they are finished, those buildings will have a students' touch. I commend Student Activities for that.

Food Services also has been receptive to student inquiries about changes in LaFortune and dining hall food

offerings. They have included students in taste tests, presented their plans to the Senate, surveyed students in regard to food issues and have continued to read every suggestion left in the dining hall. Recently, they also pledged their willingness to create another meal plan option for students. They have shown their belief in the student body.

This winter, the student Report to the Board of Trustees was extremely receptive to student concerns regarding an increase in funding for the First Year Orientation Program. During the student presentation, they unanimously voted to begin working on student recommendations immediately. They listened.

Individual students can effect change. In response to student concerns about the fair labor practices associated with the paper and coffee used on campus, the Anti-Sweatshop Task Force pledged to sell fair trade coffee in the new Starbucks facility and also decided to look for a new paper provider for the entire campus. Students spoke up about issues that concerned them and they saw action.

However, there still is an incredible need for students to band together in a unified group to voice their opinions. We do care. We are responsible. We can work together to make this campus a better place. We must be a part of defining the community that we treasure so much.

In my mind, the recent decision to tighten the alcohol policy is not so much about alcohol as it is about students' rights, residentiality and safety. The administration has conducted focus groups on alcohol use and abuse, but students were not included in formulating the actual three-point solution, and that is what concerns me. I have already seen apathy in the student body, apathy rooted in the belief that the individual student voice does not matter. If we allow this decision to compound and multiply that apathy, then we will be discrediting the importance of our voice and our insight to the Notre Dame community.

This is our time to enrich the Notre Dame community and to stand up for student rights across the board. It is the time to unite as a student body and to ensure that all students are accepted and included, regardless of race, ethnicity or sexual orientation. In order to ensure that the voices of students are heard, we must find our collective energy and spirit. That will only be found in inclusiveness and support for one another. This is the time to listen to one another and to define our community using our valuable experiences as students.

I know that each and every one of us can leave a mark on this university and change it for the better. What are you passionate about? What can you do to make a difference? Let's work together. Unity, support, passion, energy — these are the ways to have a collective voice. □

*Annie vs. the statue  
Versailles, France*



*Liesl Marx*



# YOUR GUIDE TO SUB'S ULTRA-COOL WEEKEND

## NAZZ

friday, march 22  
8:00 pm

alumni senior club  
\$5 pre-sale at  
lafun info desk  
\$7 at the door

special guest host  
jason mewes  
(mallrats, clerks,  
jay and silent bob  
strike back)

## MOVIES

ocean's eleven | 101 debartolo | \$3  
swingers | 155 debartolo | \$2

thursday | 10:00

friday & saturday | 7:30 & 10:00

## PAT

## MC GEE BAND

## CONCERT

friday, april 19  
stepan center  
students-only show  
\$10 pre-sale  
details coming soon

## ACOUSTICAFE

thursday | 10 - midnight  
lafortune huddle | free!

[WWW.ND.EDU/~SUB](http://WWW.ND.EDU/~SUB)

IM: NDSUBINFO



Try...

# wvfi.nd.edu

Notre Dame student radio

**Global Internet Radio  
for Hepcats**

**...tonight!**

