

# SCHOLASTIC

NOTRE DAME'S STUDENT MAGAZINE

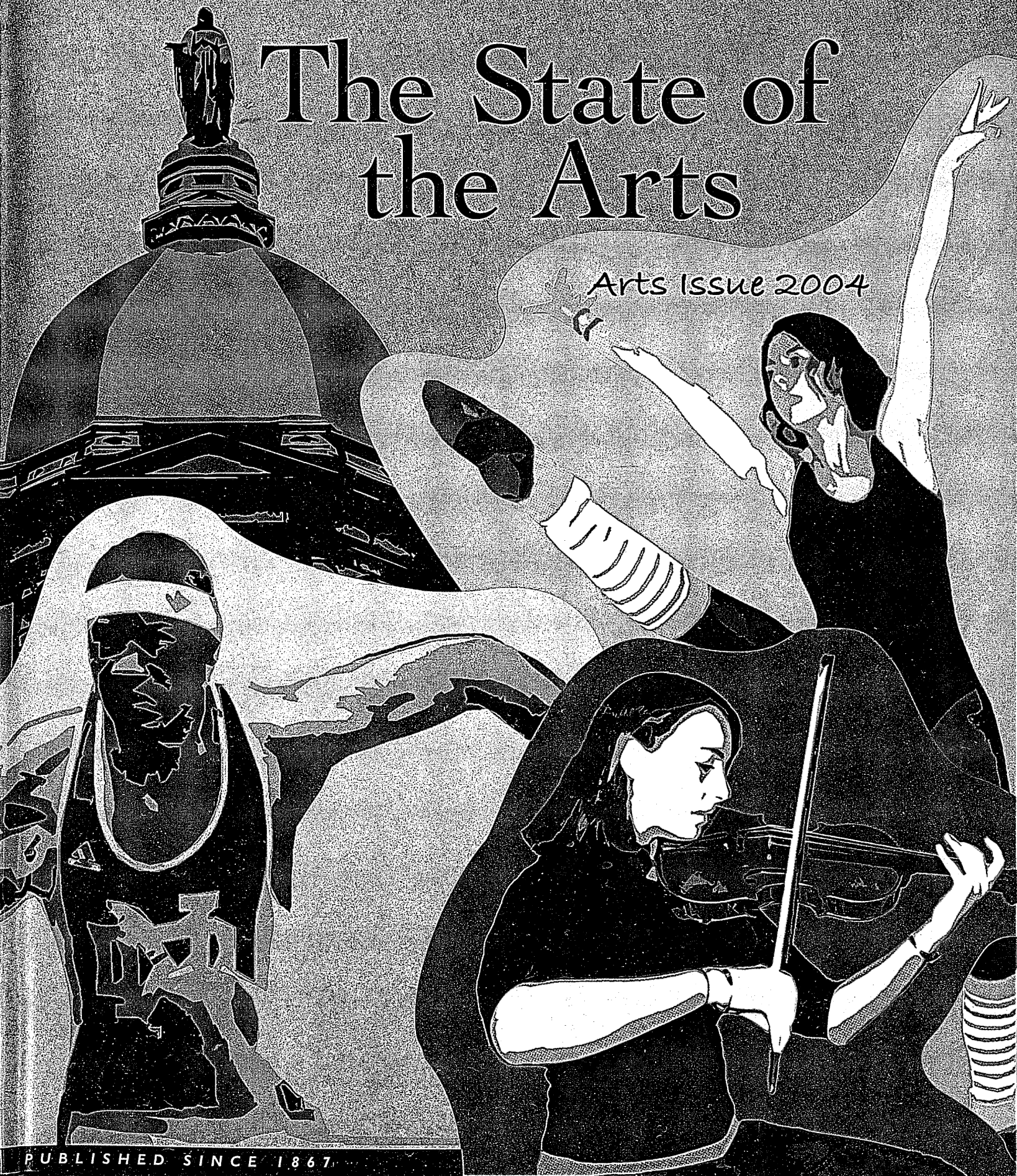
VOL 146

04

07 Oct 2004

## The State of the Arts

Arts Issue 2004



PUBLISHED SINCE 1867

Celtic traditions



Wednesday 10 pm

WSND 88.9 FM

# SCHOLASTIC

ARTS ISSUE 2004

THE SEVENTH OF OCTOBER 2004



Playing scales: How high are the arts on Notre Dame's list? For more details, see page 8.

## NEWS 04

### CUTTING THE CHORDS *Alisa Finelli*

A controversial decision to cut Notre Dame's graduate music program has faculty and students up in arms.

06

### STATE OF THE ARTS *Jennifer Osterhage*

Does a renewed commitment to the arts by the administration accompany the recently opened PAC?

08

## CAMPUS LIFE 18

### DANCIN' TO THE MUSIC *Katie Solan*

Notre Dame's new, all-inclusive dance team has all the right moves.

19

## ENTERTAINMENT 24

### BUILDING A SHOW *Nick Kolman-Mandle*

*Scholastic* takes a peek inside the best closets on campus.

26

## SPORTS 30

### AESTHETIC & ATHLETIC *Scholastic Sports Staff*

Think your schedule is hectic? Catch a glimpse of the lives of three Notre Dame student-athlete-artists.

32

## HUMOR 36

### MUSINGS OF A MISGUIDED MESSIAH *Steve Mattingly*

Notre Dame senior Steve Mattingly reflects on how the TV networks can milk the presidential debates for all they're worth.

37

From the Editor . . . . .	2
ND Notebook . . . . .	4
Making Sense . . . . .	13
Cribs . . . . .	14

Campus Watch . . . . .	16
Snapshot . . . . .	20
Being Like Mike . . . . .	38
Final Word . . . . .	40



# notes

## NOTES FROM THE EDITOR

### Notre Dame's Hidden Gem

About 12 years ago, I sat in the stale, 1950s-style gymnasium of my elementary school, taking in my first school band concert. I listened in awe as my fellow students — huffing and rosy-cheeked — belted out quarter note after quarter note without rests, phrasings or dynamics.

I took up the trumpet immediately.

I'd like to say that this was the dramatic inception of a blossoming interest in the arts, cultivated through years of work and dedication. However, more accurately, it was the beginning of an eight-year battle to force air through brass tubing. Band, for me, never became more than a social club and resume-booster.

Sadly, this nearly encompasses the extent of my childhood endeavors into the arts. During my time in high school, art was just a hobby of those who wanted to call themselves sophisticated, and I impressed my instructors by playing along. To put it another way, I was the kind of student who would look at a Picasso and ignorantly blurt out that "if I could do it, it wasn't art."

But my perceptions began to change during my senior year of high school and changed in earnest during my first year at Notre Dame.

Yes, Notre Dame — despite its obsessions with football, schoolwork and lofty career aspirations — piqued my interests in the arts.

Following my first-year writing and literature courses, I abandoned my intentions of enrolling in the business college and declared an English major instead. With the encouragement of my professors I attended a number of Mainstage and student-led theatre productions each year. The friends I made had diverse tastes in music, and I have come to enjoy a wide array of genres. Some of those same friends encouraged me to explore my interest in creative writing. While studying in London last year, I spent hours browsing art museums and viewing pieces from Rafael's *The Madonna of the Pinks* to Ives Klein's *International Klein Blue* 79.

By no means would I classify myself as an artsy person. I simply have been fortunate enough to be faced with many opportunities to cultivate an appreciation for the arts during my years at college — and I have only taken advantage of a tiny portion of what is available.

I encourage every student to make the most of what is available in the arts at Notre Dame. Our school isn't the most artistic in the land, but much of the writing, painting, photography, performance, etc. that occurs on our campus is nothing short of excellent. Unbeknownst to many students, Notre Dame is home to a small, yet productive and vibrant, arts community. I hope *Scholastic's* Arts Issue, our first ever, can bring this to light.

*Mike Borgia*

Mike Borgia  
Editor-in-Chief

Vol. 146, No. 4 • 07 OCT 2004

## SCHOLASTIC

### Editors in Chief

Mike Borgia  
Annie Robinson

Managing Editor  
Jennifer Osterhage

Executive Editor  
Meghan Gowan

Executive Design Editor  
Nick Abrams

Assistant Managing Editor  
Jim Ryan

General Manager  
Christopher Kelly

### News

Emily Paladino, editor  
Alisa Finelli, assistant  
Anna O'Connor, assistant

### Campus Life

Lauren Wilcox, editor  
Katie Solan, assistant

### Sports

Christopher Meskill, editor  
Mike Iselin, assistant

### Entertainment

Nick Kolman-Mandle, editor  
Beth Murphy, assistant

### Departments

Mike Healy, editor  
Erik Powers, assistant

### Design

Nell Ryan, assistant  
David Redenbaugh, assistant

### Photography

Phil Hall, editor  
Brenna Mannion, assistant

### Graphic Design

Christine Graham, editor

### Copy

Mo Ertel, chief  
Jennifer Wadkins, assistant  
Drew Dodge  
Diana Dolinsky  
Kate Dresser  
Bridget McFadden  
Sean Salinas  
Doug Schlarman  
Georgia Schulte  
Kelly Weaver

### Advisor

Robert Franken '69



COVER ILLUSTRATION  
NICK ABRAMS

*Disce Quasi Semper Victurus  
Vive Quasi Cras Moriturus*

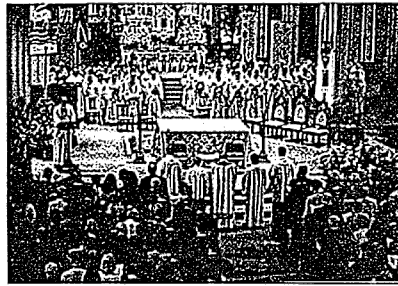
Published biweekly at the University of Notre Dame and printed at Ave Maria Press, Notre Dame, IN 46556. The entire contents of *Scholastic Magazine* is copyright 2004 University of Notre Dame. All rights reserved. No contents of this magazine, either in whole or in part, may be reproduced in any manner without written consent of the publisher. The Nalgene bottles really are coming — so stop asking. *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. 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.

look for  
**ISSUE 5**  
on  
**OCT 28**



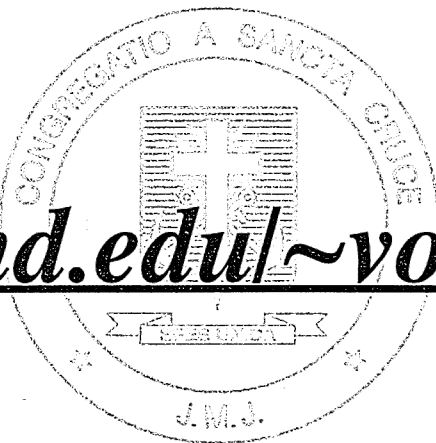
# Congregation of Holy Cross

*Friends and Brothers  
in Holy Cross*

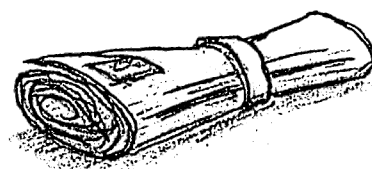


Priesthood ordination  
at the Basilica.

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



ANSWER  
THE CALL 



### Judgment Calls

Opinions and observations



#### YELLOW COFFEE CUPS AT THE HUDDLE

The jungle scene and corrugated cardboard sleeve surpass the styrofoam of old; and you can pretend to prefer Fair Trade java while actually drinking a powdered french vanilla cappuccino.



#### POLITICAL TAILGATING FLAGS

There is nothing wrong with displaying one's political beliefs in public, but something is slightly amiss with mixing pre-kickoff cocktails with "Bush-Cheney" foreign policy.



#### MARSHMALLOW FIGHT IN THE FACE OF DANGER

Congrats go out to the seniors who, with full knowledge of the potential ResLife punishment, pelted marshmallows at each other—none of which, to *Scholastic's* dismay, contained hard metal objects.



#### HANK AARON'S SPEECH AT THE PEP RALLY

While we know that you are famous and it was really cool to see you in person, we don't believe that we are the loudest crowd you have ever heard.



#### HEINOUS SMELL OF TRASH OUTSIDE OF LAFORTUNE

Trash is supposed to smell, but this trash smells like something far more rank than rotting hamburger buns and chicken nuggets.

## Gays Not Fine by Most

NDToday.com poll counters popular conception of progress

SCHOLASTIC EXECUTIVE STAFF

While some Notre Dame students recently have tried to shake the university's reputation as a school where an alternative lifestyle is not an alternative — particularly by donning "Gay? Fine by Me" t-shirts and orange arm bands — a poll conducted by NDToday.com shows that the student body is far from unanimous in its acceptance of homosexual students. Rather, when *Scholastic* went to press on Oct. 5, 80 percent of 1,387 respondents answered "NOT fine by me" to the poll

surveys, it is worth discussing that; despite its unscientific methods, the poll perhaps points out that the anti-gay problem is far from solved at Notre Dame.

Most Notre Dame students probably would be cordial to a homosexual student that they met face-to-face. But oftentimes, overt civility effectively hides underlying intolerance. The poll suggests that, under the mask of anonymity, students are more confident and willing to demonstrate their hostility to the Notre Dame population of homosexual students.

### Seriously now...gays at Notre Dame:

Fine by me ☐ 21%

NOT fine by me ☐ 80%

Total Votes: 1387

[Click To Return To The Voting Booth](#)

WWW.INDTODAY.COM

entitled "Seriously now ... gays at Notre Dame."

This is by no means a scientific poll. Voters need not be students, and while it is not an easy task, it is possible for a site visitor to vote multiple times. The percentages certainly could be skewed. But it still sends a disturbing public message — one that can be viewed by any Web surfer — that undermines any recent progress made in the acceptance of homosexual students at Notre Dame. Like the Princeton Review

Debating the finer points of Catholic doctrine and the furor over gay marriage are topics outside the scope of this poll. This posited question and its response are particularly disturbing because they reflect a passionate feeling toward the mere presence of homosexual students on Notre Dame's campus. If Notre Dame students cannot clear that hurdle, an administration-approved gay student club and a truly inclusive campus culture remain unlikely. □

# No Rest for the Weary

Architecture students can't smuggle sleepgear into Bond Hall

KATHLEEN KUDIA

Most Notre Dame students know that the life of an architecture major — or “archie” — means seeing many sunrises through the windows of Bond Hall. In order to ensure that the innumerable hours logged behind those Ionic columns are spent sketching and not snoozing, the Department of Architecture enforces a strict “no pillow policy” to prevent students from nodding off underneath their drafting tables. The “no pillow policy” means exactly that — no sleeping is allowed anywhere or anytime for the archies who call Bond Hall their “home away from home.” This is an inconvenient prohibition for students, who often pull all-nighters in the building. “I spent less time [my freshman year] in my dorm sleeping than my roommate who was a pre-med and Japanese major and played

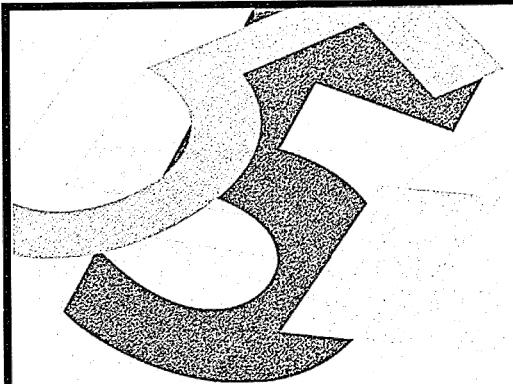
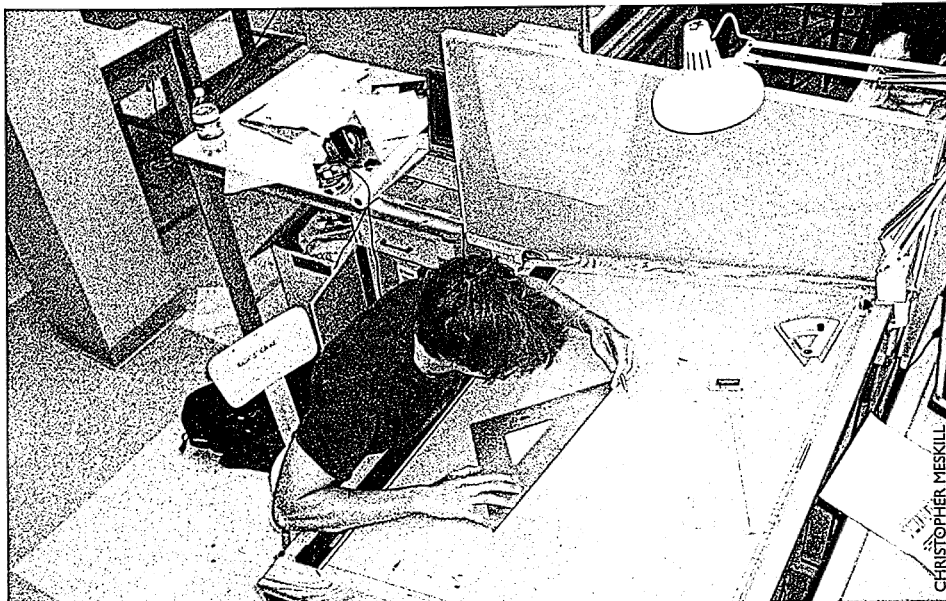
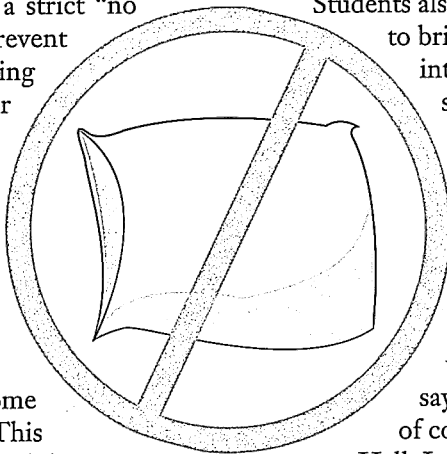
in the band,” archie senior Amelia Kirk says.

While the Bond Hall staff does not conduct backpack or body searches for the feather-filled head rests, administrators do lock the student lounge at night to prevent students from violating the “no pillow policy.”

Students also are instructed not to bring any extra furniture into the studios, but some hammocks and well-stocked refrigerators have made appearances, Kirk says.

“Our approach is, unless it's a really dangerous behavior, we won't get involved,” says Kara Kelly, director of communications at Bond Hall.

Information sessions are held at the beginning of the year to inform students about the rules of Bond Hall and to encourage them to follow the guidelines. □



## Top 5

### Unconventional Art Classes

5. **ARST 297S: Artists' Books and Papermaking**  
Everything you need to know to make a coffee-table book.
4. **ARST 243S: Metal Foundry**  
It's like high school shop class on steroids.
3. **MUS 312: Harpsichord**  
A good class if you think one level of keys just isn't enough.
2. **ARCH 481: Beginning Furniture**  
Beer-pong tables don't count.
1. **MUS 127: Gender, Race, Class, Sexuality**  
It's like a musical version of Core.



# Cutting the Chords

The university phases out the graduate music program

ALISAFINELLI



**NOTRE DAME'S LAST SYMPHONY?** Senior Ken Henisey will not be able to receive a graduate degree in music from Notre Dame. The university's final class of graduate music students entered the department this fall. The graduate department will not exist after those students graduate.

**A**midst the fanfare for and celebration of the Marie P. DeBartolo Center for the Performing Arts' grand opening, Notre Dame's Department of Music bids a much quieter farewell to its graduate programs that have produced accomplished musicians for the past 30 years.

Last May, the university informed the faculty of the Department of Music that the admissions department would no longer accept any new students into the music graduate program. This means that after this year's new students graduate, the Department of Music will no longer feature a graduate program.

The decision was made based on a report from an internal music review committee, appointed last fall by Provost Nathan Hatch to evaluate the program's performance. "There had been some difficulties in the Department of Music for a number of years," says John Affleck-Graves, executive vice president of the university, who was appointed chairman of the review committee.

Composed of five different administrators, as well as a number of faculty members, the internal review committee collected data on the undergraduate and graduate programs in the Department of Music. A primary consideration in their evaluation was how Notre Dame's graduate music program compares to peer institutions and how well it competes in national rankings.

The decision was based on evaluations

outside the university as well, Affleck-Graves says. Every five to 10 years, the university brings in evaluators to assess the graduate programs in each department. "The last three external reviews we had of the graduate [music] school were extremely critical of the program," he says.

Many graduate music programs at other universities feature either a Doctorate of Music Theory or a Master of Music Performance. Notre Dame's program, however, falls somewhere in-between, offering a Master of Music in Performance and Literature, with a curriculum that involves both theory and performance classes. The music review committee concluded that the Notre Dame Department of Music's faculty was too small — 16 members for the undergraduate school and 17 for the graduate school — and had too few students to justify the continuance both programs, especially when most performance programs have a much larger faculty to cover a full range of instruments.

"In our view as a committee, the Department of Music does not have the scale to have a competitive master of music program," Affleck-Graves says. "The question really is, 'Can we grow? Can we double or triple the faculty?' We just don't have the student base. We don't have enough music undergraduate majors." Affleck-Graves cites other Notre Dame graduate programs, such as theology, philosophy, anthropology and

psychology, in which Notre Dame is a major competitor with other peer institutions. He also believes that these graduate programs, more so than the graduate music program, deserve to fully utilize the available funding Notre Dame's graduate school provides.

Some faculty members from the Department of Music, who spoke to *Scholastic* on the condition of anonymity, question the review committee's procedure for evaluating the graduate music program. The professors claim that the committee focused too heavily on rankings and national standings with competitive institutions, rather than assessing the quality of Notre Dame's programs. They also feel that when it came to evaluating the program's graduates, the committee members analyzed them with a limited, narrow understanding of a successful program.

William Cherny, now a professor emeritus in the Department of Music, started the master of Music in Performance and Literature program in 1974 and worked for the Department of Music for 27 years, serving as chairman for nine years. He believes that in order to truly understand the dynamic of the program and its effectiveness, musicians should have been placed on the review committee. An anonymous graduate music student agrees, saying that the committee members "don't understand how the music world works."

Affleck-Graves explains that no mu-

sicians from the faculty were used to ensure that the committee was neutral. "The department is very fragmented on the theory-performance issue," he says. Calvin Bower, a music history professor in the Department of Music and director of undergraduate studies for the Medieval Institute, believes this division between focusing on theory or performance was a likely cause of the graduate program's difficulties. "One reason the graduate program was removed was because it couldn't decide what it wanted to be," he says. "There were no common goals."

Two anonymous professors from the Department of Music believe, though, that these problems were rectifiable. In their opinion, despite its small size, the graduate school had talented students who contributed greatly to enhancing music at Notre Dame.

While Affleck-Graves ensures the undergraduate music program will not be endangered, the loss of the graduate program will have an undeniable impact on undergraduate students in the Department of Music.

Since the beginning of the graduate music program, its students have been a valuable resource for undergraduates, serving as models of a higher level of performance talent and experience. Cherny had this vision in mind when he began the master's program. One of the major intentions of the graduate program, he says, was to help enhance the undergraduates' learning experience.

Graduate students do this in several ways — by collaborating with undergraduates in ensembles, providing accompaniment for undergraduates, teaching lessons, and participating in the orchestra, choral groups, and bands. Both music faculty and undergraduate students attest to the fact that graduate students bring a higher level of musical talent to the university, which creates a greater pool of talent to draw from for ensembles, recitals and musical accompaniment. They have more time to devote to the department than undergraduates, who are busy with an undergraduate course load.

Noelle Thorn, a senior cello performance music major, has played with graduate student ensembles since her freshman year. She says that playing in these ensembles has been her most challenging and rewarding experience as a music student at Notre Dame.

Additionally, she has always relied on graduate students to provide her with accompaniment.

Though he acknowledges the advantages of having graduate students in the Department of Music, Affleck-Graves believes there are also disadvantages. He thinks competition from graduate students may potentially jeopardize undergraduate students' performance opportunities. Some undergraduate students, however, disagree that competition is ever a concern for them. "I never felt that I wasn't getting to play because we have graduate students," Thorn says.

Paul Appleby, a senior voice performance music major, thinks competition can only help undergraduates to excel. "It's an advantage to me if I'm in a competitive pool — it's more of a drive for me to succeed," he says. Facing more talented musicians or singers is "the nature of music performance," he adds.

Once the graduate students are no longer present in the Department of Music, adjunct faculty members will be hired to teach lessons that previously had been taught by graduate students. But some students say that adjunct faculty members, will in no way, compare to having graduate students as teachers. Ricky Leal, a senior oboe performance major, agrees. "When you just have adjunct faculty teaching lessons, it's difficult for undergraduates to grasp on to a mentor and have a high-quality mentor available all the time," he says. "They just aren't as accessible as the graduate students are."

Don Crafton, who just began his first year as chairman of the Department of Music, says the undergraduate program will now receive more attention. Mark Roche, Dean of the College of Arts and Letters, "has begun something he called the 'Decade of the Arts' initiative," which "won't get anywhere if we don't have a strong Department of Music," Crafton says. He also says the Department of Music is planning to review the current curriculum to create a major in music that requires

fewer credit hours that he hopes will appeal to more students. "The undergraduate program won't be diminished. In many ways, it will be strengthened," Crafton says.

In addition to increased focus on the undergraduate program, the university has also established a sacred music graduate program through the Department of Theology, rather than through the Department of Music. Bower, though, is critical of this new program. He believes the program would be better suited in the Department of Music. But, the Department of Music voted several years ago not to add a sacred music program at the graduate level.

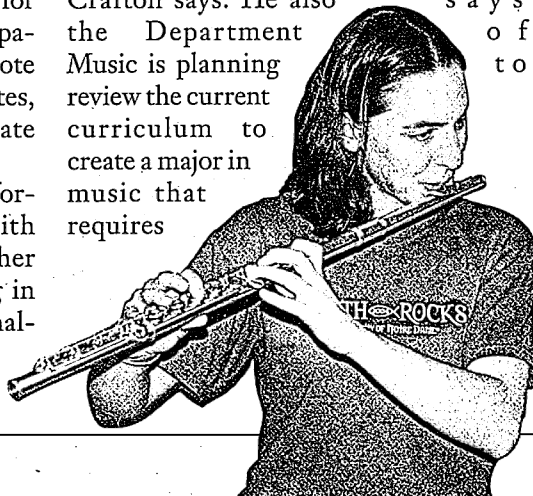
Facilities available to undergraduate students are also a concern for some. No individual practice rooms or classrooms for the Department of Music were created in the PAC, although, there is rehearsal space for music ensembles, and organists can practice and perform in the organ and choral hall. Crowley Hall, whose practice spaces are small and outdated with little soundproofing, will still be the department's home. "You can't practice in Crowley without hearing ten other people practicing," says an anonymous graduate student. The student also explains that, due to poor heating control in Crowley, pianos frequently go out of tune and certain instruments cannot safely be stored there without being damaged by humidity.

Cherny questions why the review committee focused so heavily on the graduate program's ability to compete with other institutions when the administration has not, he claims, made an effort to build competitive facilities.

Leal agrees: "The administration doesn't give the Department of Music the resources to work with, but still expects results," he says. "They expect to raise the standard of operations, but the resources aren't given to be able to do that."

Affleck-Graves says, while there are no immediate plans to construct a new music building, the Strategic Planning for the next 10 years for the Department of Music says a new music building is a No. 1 priority.

Some students, like Thorn, remain optimistic about the department's future: "The huge pro of this department is that it is small and has great teachers. Everyone gets a ton of time to play and attention." □



# The State of the Arts at Notre Dame

A state-of-the-art performance facility begins Notre Dame's "Decade of the Arts"



JENNIFER OSTERHAGE

**W**ith the construction and dedication of the \$64 million Marie P. DeBartolo Center for the Performing Arts, the University of Notre Dame has initiated a "Decade of the Arts," to improve the state of the arts on campus in accordance with a 10-year strategic plan.

Administrators recognize that a lack of coordinated programming, publicity and funding have limited the growth and prominence of the arts on campus. But, as the 10-year plan states, they believe that the number and diversity of current arts-related activities indicates "an emerging arts agenda that—if nurtured and managed

carefully—will add immeasurably to the university's prestige, to the educational and spiritual growth of our students and faculty, and to the quality of life in our community."

Though the new space will undoubtedly improve Notre Dame's capabilities in the performing arts, administrators, professors and students agree that the state of the arts at Notre Dame is improving, but is not yet ideal.

The PAC houses five performance spaces, as well as the offices for the Department of Film, Television and Theatre. A 350-seat mainstage theatre, a 900-seat concert hall, a studio theatre,

a THX-certified cinema, and an organ and choral hall comprise most of the building's 150,000 square feet. In addition to the FTT offices, three faculty members from the Department of Music have their offices in the PAC, but most of the music faculty offices are still in Crowley Hall. The department of the visual arts — known collectively as the Department of Art, Art History and Design — remain in Riley Hall, a building that the burgeoning department has outgrown. Likewise, the Snite Museum of Art is pressed for space.

As put forth by the 10-year strategic plan, "[P]lanning should begin immedi-



ately for the eventual construction of an 'arts district' that will provide the Snite Museum, the [Department of Music] and the Department of Art, Art History and Design with the facilities they need to help ensure Notre Dame's emergence as one of the world's great universities."

### Music

In an attempt to increase the musical facilities on campus, the PAC was designed with adequate space for the university's ensembles, such as the Glee Club, Collegium Musicum, the Notre Dame Symphony, Chorale and the Notre Dame jazz program. However, one concern raised by Professor Jones — a fine arts professor whose name has been changed — is that individual music students have no practice space in the PAC. Professor Smith, who also chooses to remain anonymous, agrees: "[The practice rooms in Crowley] are pretty miserable, and there are not many of them; they're not soundproof; they're too small; they have terrible climate control." Or, as senior music minor Ben Ellison puts it: "It's like a musical submarine: small rooms, narrow hallways and no privacy."

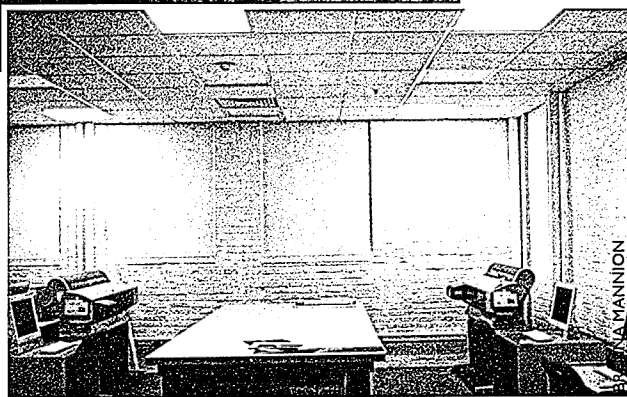
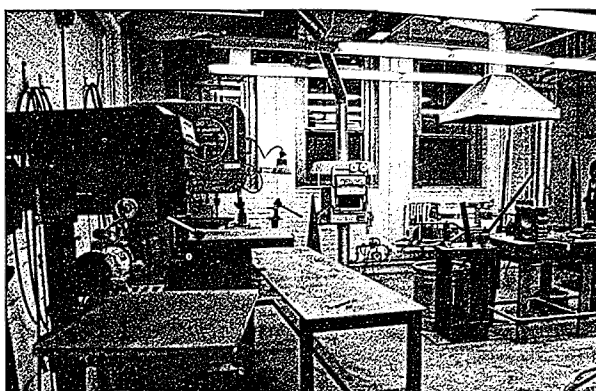
The university has attempted to amend the lack of individual practice space by placing sound-proof music modules in various residence halls and in the Band Building, as well as by converting some rooms in dorms to practice spaces. But university Provost Nathan Hatch says there were early discussions of making the PAC home to both the music department and FTT.

While some are disappointed that not all of the university's fine arts needs were addressed, John Haynes, director for the performing arts and executive director of the PAC, says there was not enough space or funding to satisfy every department's needs. He says, "Ideally, I think the building could have been 300,000 square feet and the music department would be here; too ... but at some point you've got to make some compromises." However, doubling the size of the current structure would have resulted in unsustainable costs.

The Department of FTT moved to the PAC "because the stages are their classrooms," Haynes says. "It's not just a place to present what they do. It's where

they teach ... so it's important to get the faculty close to their tools." Such tools include the scene and costume shops, high-quality film production equipment and the stage itself.

Some feel a greater effort should have been made to place all of the performing arts students in one centralized location. "We learn from being together," Jones says. While the Department of FTT, which was formerly spread across campus, is now in one place, the music department remains scattered among Crowley, the Band Building and the PAC.



The Department of Music will undergo a seemingly retrograde change in the "arts decade," as Notre Dame has decided to discontinue its graduate music program. A committee recommended the elimination of the program due to what it saw as a lack of faculty strength. Because Notre Dame is competing with degree programs at the University of Michigan, Northwestern University and Indiana University — all located in or near major cities — Hatch says that it is difficult for Notre Dame to draw the same caliber of faculty members. Music professors of the highest distinction rarely choose to teach in small cities like South Bend. "It's hard for us to have that kind of faculty like you do in a metropolitan area," Hatch says.

The university has to look at what it can realistically do as well as what it can do well," Hatch says. But there are

consequences to such a move. Graduate students typically teach individual music lessons and play in ensembles with undergraduates. But with the discontinuance of the graduate music program, "We're going to lose some tremendous [leaders for] ... the undergrads," Jones says.

For some, the fate of Notre Dame's music program as a whole is at stake. "[The changes prove] that they're certainly not expanding, possibly maintaining and, with the elimination of the graduate program, maybe even scaling back [the Department of Music]," Ellison says. (See story on page 6.)

### Art, Art History and Design

Faculty in all three arts departments, however, are excited about the PAC and what it means for the state of the arts at Notre Dame. As Dennis Doordan, chairperson of the Department of Art, Art History and Design, says, "More can be done. I don't think there is a department here [that cannot improve]." And now that the PAC has been built, he is optimistic about the future of the visual and performing arts at Notre Dame.

Like the Department of Music, the visual arts program has experienced difficulties in finding adequate space. "The visual arts at Notre Dame are healthier and bigger than the buildings they're housed in," Doordan says. The Snite has been in the same building for 10 years, and its collection keeps growing. The students and faculty who work in Riley Hall also are pinched for space. To ameliorate these problems, the strategic plan calls for an arts district that will place all of the resources for the visual arts, including the Snite, on DeBartolo Quad.

Aside from space problems, the visual arts department has several assets. Doordan points to the graduate program as the strongest aspect of his department, referring to its successes in preparing students for their own art exhibitions, teaching and design careers. A new digital imaging studio on the main floor of Riley Hall has improved facilities for students in the visual arts. The lab is a resource for art students and faculty to do professional-quality printing on a variety of papers. The studio charges for printing to cover the cost of ink and other supplies. Open to

# Fine Arts Students

1994

2004

## Art, Art History and Design:

Studio Design and Art History Majors:	103	175
Art History Minors:	unknown	14
Graduate Students:	28	21

<b>FTT:</b> Majors:	unknown	180
---------------------	---------	-----

<b>Music:</b> Majors:	20	42
Minors:	approx. 5	23

Sources: Departments of Art, Art History and Design, Music, FTT

art students 53 hours a week for most of the semester, the lab will open to all students and faculty in the College of Arts and Letters this spring.

### Decisions

Since Notre Dame has not built a performing arts facility in over 100 years (Washington Hall was built in 1881), many have said the addition of the PAC is long overdue. However, creating a building with the size and technical capabilities of the PAC involved making a number of difficult, time-consuming decisions.

Haynes says that many universities would have built a large, multi-purpose space capable of serving many needs "pretty well." But Notre Dame opted to design "a number of moderately-sized spaces, each of which will serve its need brilliantly," he says. A large, multi-purpose space, is not ideal for anyone because the qualities that make a great concert hall are not the same as those necessary for a state-of-the-art theatre.

For example, the Judd and Mary Lou Leighton Concert Hall has no proscenium arch and no fly space above it — two characteristics of a theatre — because, if a musician played in such a hall, the music would be lost as the sound rose. Likewise, while it is possible for theatre professionals to perform in a large, 1,500-seat auditorium, such a space would not be ideal for student productions, Haynes says, "because when you're 18, you just don't have a 30-year-old voice."

Ellen Kennedy, senior English and theatre major, says that although the

Patria George Decio Mainstage Theatre is smaller than Washington Hall, a smaller theatre is advantageous. Now a Mainstage production may sell out, something she says has never happened.

Haynes says the PAC is ideal programmatically because a university community has multiple interests that are sometimes narrowly defined. "So it makes some sense," he says, "to have a performing arts center that allows you to have a splendid organ concert, a great movie, a great play in a traditional theatre, a great play in a non-traditional theatre and a concert of absolutely any kind you want from solo violinist all the way up to full symphony orchestra."

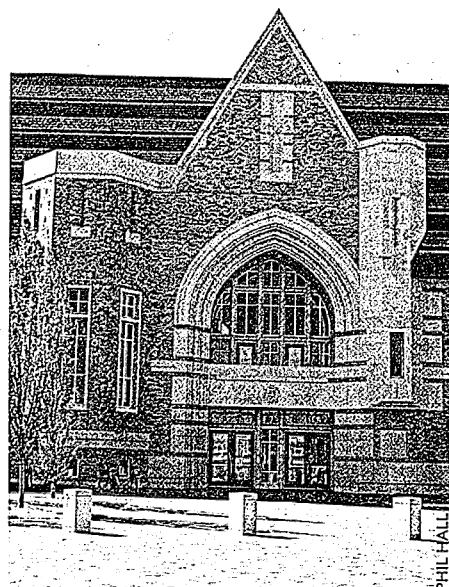
"It's serving very different kinds of audiences with very different tastes," he says, which eliminates the competition that might normally occur among different groups for one multi-purpose space. Haynes refers to a recent harpsichord concert that approximately 100 people attended; in a 1,500-seat house, the sound would have been lost. And, Haynes adds, with only one large auditorium, there would be a need to schedule

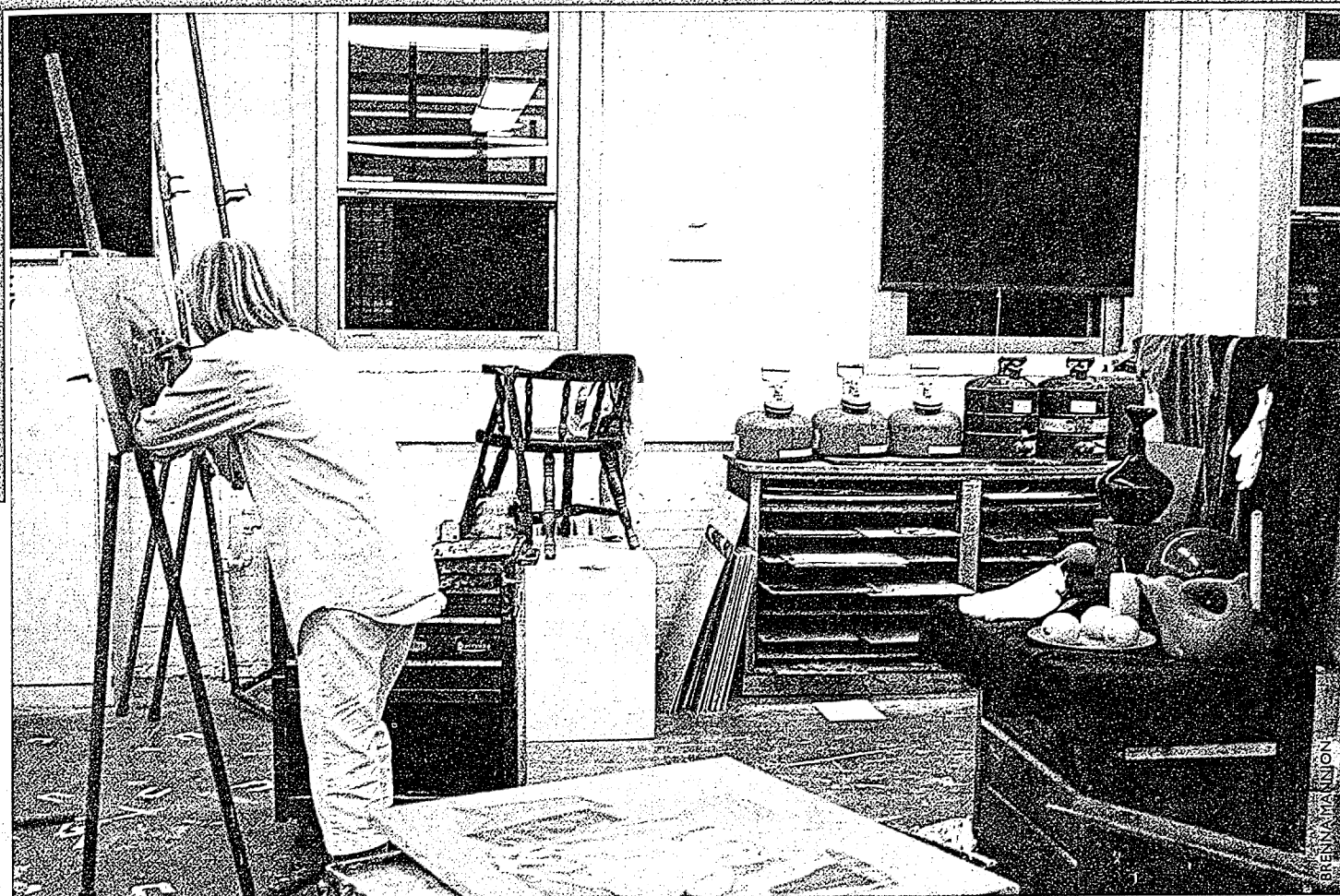
performers that would appeal to more general audiences to benefit the greatest number of people. Less popular performances — like a harpsichord recital — would not be so feasible.

### Student Use

Despite the variety of performance possibilities in the PAC, some students say they have experienced difficulty in being able to use the new facility. Although the PAC does contain rehearsal space, AnaMarie Ortiz, a senior theatre and English major, says the new building does not have enough. Haynes says the PAC was not built as a rehearsal hall. "A 900-seat concert hall with a \$100,000 Steinway on the stage is not what you use for students rehearsing," he says.

Kennedy says that the limited time students can spend using the PAC is "frustrating for seniors because we're





only able to use this building for one year, and we've been waiting for three years. Maybe in five years it will be the building it can be."

Student-run groups like Harmonia, Pasquerilla East Musical Company and St. Edward's Hall Players cannot perform in the PAC, but they have triple the amount of access to Washington Hall that they previously had, Haynes says. They used to compete with FTT and the music department for performance times, but now Washington Hall is operated almost exclusively for their benefit. Student groups, however, say that they are still having trouble scheduling performance times. Ortiz, who is the president of the Not-So-Royal Shakespeare Company, says her group has been able to schedule only one of its three shows in Washington Hall.

Haynes compares the limited availability of the PAC to students to pick-up football games on campus, pointing out that none of those teams can play in Notre Dame Stadium. The Snite is not a museum where anyone can hang his or her own artwork on the wall. "[The PAC] is curated in the same way that a museum

is curated," Haynes says. "We have a programmatic function, not just a facility management function." Students will perform in the PAC, but it will be only in the context of academic or university activities, not club-related activities.

#### Competition

The state-of-the-art performance facility may have an effect on the type of students Notre Dame can attract. Historically recognized as a school with storied athletic tradition, Notre Dame has taken a step in a new direction with its intent to foster a "Decade of the Arts."

With a large number of theatre students graduating last year, Kennedy says the university needs to actively recruit students with both talent and interests in the arts; they will thrive with the new facilities and equipment. "Admissions looks for intelligent, athletic, service-oriented students," she says. "The arts must be included also."

"[Notre Dame] is for those looking for a broad liberal arts education in a university environment," Dan Saracino, assistant provost of enrollment, says, "but we still get students who want that in a university with first-rate facilities."

Hatch says: "[Notre Dame] is never going to compete with Juilliard or someplace like Oberlin, although we may occasionally recruit a student who is a world-class violin player."

According to Saracino, Notre Dame looks for students with special talents, and the PAC will enhance Notre Dame's ability to draw students with artistic talents. This will make Notre Dame more competitive with schools that are known historically for the arts, such as Northwestern, he says. "We've always competed very well with Northwestern. For students thinking of theatre, we're now on a level playing field," Saracino says. While students have never come to Notre Dame for its location, the opportunities now available and the university's proximity to Chicago will encourage students to look twice at Notre Dame.

According to administrators, prospective faculty members will also be attracted to Notre Dame because they will see it as a place where the arts can flourish. "I think we've had some terrific artists here, and we continue to have faculty in both the music and FTT programs who are absolutely world class, but they didn't



have adequate facilities in which to work," Haynes says. Hatch adds that, in all departments, "We try to recruit people that are better than ourselves. We would not have the business school we have today; we never would have recruited Dean Carolyn Woo; we would never have recruited a number of distinguished people had we not built [the Mendoza College of Business] that sort of said, 'Wow, we're serious about this.'"

John Klein, a senior film and television and Russian major, says, "The faculty has a new-found enthusiasm for using equipment as an educational tool and to reach out to more students than just majors ... I haven't met an unenthusiastic faculty member."

### The Goals of the PAC

The PAC is not intended just for the benefit of performing arts majors, but for the benefit of all students and faculty, as well as the local community, administrators say. According to the 10-year plan, "Notre Dame can and should be regarded as a model for the cultivation of the whole person, a vocation in which the arts are indispensable."

A major goal of the university is to integrate the arts into all aspects of its academic life and culture. Professors university-wide are planning to link their courses to the arts. The curriculum of the freshman university seminar, for example, will incorporate activities at the PAC, Haynes says.

Other plans for the arts include interdisciplinary collaboration. Next spring the PAC, FTT, the John A. Kaneb Center for Teaching and Learning and the Department of Mathematics are coproducing *Arcadia*, a play by Tom Stoppard. The comedy involves romantic poetry, Fermat's Last Theorem, chaos theory and English landscaping.

Additionally, three festivals involving FTT and the music department are planned for this school year, the first of which—a Shakespeare Festival—will be held in November. This event will feature a film festival, three stage productions, an international conference and two concerts, Peter Holland, chairperson of the Department of FTT, says.

Along with these new initiatives, Notre Dame plans to continue holding film series as well as sponsoring performances by the Actors From the London Stage and Summer Shakespeare, among

# Notable Alumni

## in the Arts

**Tony Bill** - 1962, film producer

**Jimmy Brogan** - 1970, comedian and writer for the *Tonight Show*

**Don Criqui** - 1962, television sportscaster

**Casey Dame** - 1992, motion picture animator

**Phil Donahue** - 1957, former television talk show host

**Sandra Hodge** - 1984, filmmaker

**Bill Hurd** - 1969, jazz saxophonist

**Ted Leo** - 1994, indie musician

**William Mapother** - 1987, actor

**Terry O'Neil** - 1971, television producer

**Don Ohlmeyer** - 1966, television producer

**Regis Philbin** - 1953, television personality

**Hannah Storm** - 1983, CBS *Early Show* anchor

**Anne Thompson** - 1979, NBC *Nightly News* correspondent



Source: University of Notre Dame Web site

others.

### What's Next

The new building alone is not enough to make Notre Dame more arts-oriented, Ortiz says. "Now, the focus has to shift from money and building buildings to, 'Let's get students using what we have,'" she says.

Haynes says the amount of activity at the PAC itself could constitute an entire decade of the arts. Though the arts have always been a part of Notre Dame, he says, "I don't think that it's ever been collected and coordinated in a way that's caused you to say Notre Dame has a cultural agenda." Prior to this year, FTT may have opened a play the same night that the orchestra performed a concert, simply because the departments were not communicating. Coordinating the scheduling of performances will be important in eliminating the competition for audiences between the departments.

Even those whose needs were not fully satisfied by the PAC are behind the effort to make the arts a priority at Notre Dame. "It's tremendous to have ... the

be im-  
portant at Notre  
Dame," Smith says.

Haynes realizes there will always be people who are not satisfied by a project. "But this was built to serve ... as many people as possible, as well as possible," he says. Klein calls it the beginning of a trend. "The student body is largely unaware of the opportunities [in the arts]," he says. "There hasn't been a lot to get them excited, but this really could."

Even if the next decade is not devoted solely to the arts, the PAC marks a threshold and represents what Doordan calls "our commitment to the arts as an important part of student life, an important part of the community." He says, "There is no reason why Notre Dame cannot be one of the leading universities in the visual and performing arts. The talent is here; the potential to collect resources is here." Over the next few years, many will be interested to see just how well Notre Dame uses those talents and resources to devote this decade to the arts. □

# A Fair Fight

## Why America needs the draft

RICH McIVER



All-Volunteer Army.” When President Bush uttered those three simple words during the Sept. 30 presidential debate, upper-class homes and prestigious universities across our nation breathed a collective sigh of relief.

With legislation pending in Congress that would reinstate the draft, millions of young Americans silently have feared that they might be called to serve in the war in Iraq. However, Bush’s comment during the first debate and the current unpopularity of the measure seem to have turned the tide — at least temporarily — against the legislation.

Much of America’s distaste for the draft is due to the residual memory of its implementation in the Vietnam War. In theory, the draft was supposed to proportionately represent people from every social and economic class. In practice, certain clauses allowed some college students to defer. Other clauses allowed influential individuals to enter the National Guard. This meant that the draftees tended to be poorer and less educated.

In comparison, the proposal currently in Congress eliminates some of the elite-biased exclusions (such as college deferment), which worries some of the members of the middle and upper classes who could be drafted. But before college students decide that the idea is entirely bad, it might be helpful to discuss its potential ramifications.

Evidence shows that America may have overstated the potential danger of weapons of mass destruction in Iraq, and many — regardless of political affiliation — say that the war might have

been avoided if America had been more judicious in its use of force.

It seems that if the military included — and thereby endangered — more individuals from powerful families, there would exist a stronger influence to ensure that heading to war is pursued as a last resort. Furthermore, I contend that if more wealthy or politically-influential individuals were in danger of dying in

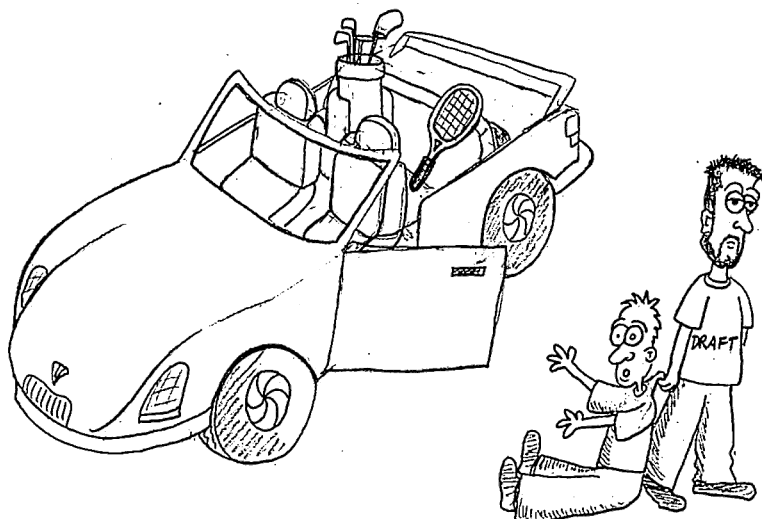
things like bulletproof armor more expeditiously. However, it seems that if more children of powerful families were fighting, the question of the safety of our troops — not the cost of equipping them — would be at the forefront of all military discussions.

The argument for implementing a draft certainly has its limitations, including the difficulty of motivating troops who do not choose to join. Nonetheless, the argument is important because it encourages us to question whether or not the motivations of our political leaders might be different if our military included individuals close to their hearts.

Representative Ike Skelton of Missouri has pointed out that 43.5 percent of soldiers killed in Iraq came from rural towns of less than 20,000 people; minorities account for over 30 percent of the military; and the aver-

age family-income for a white enlistee is almost 25 percent lower than that of the average white family.

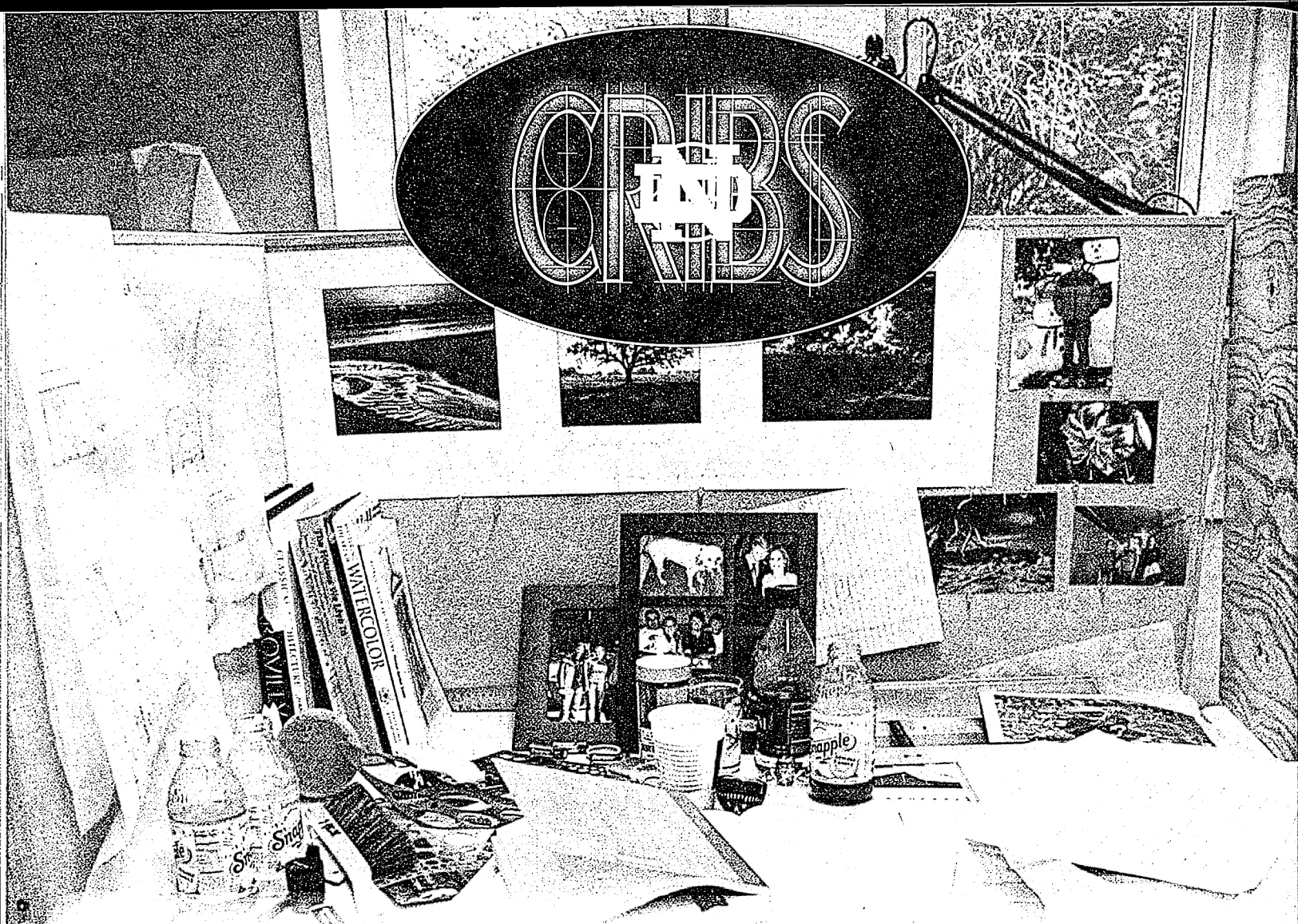
These statistics indicate that our military is not representative of our population as a whole. The obvious response from the current system’s defenders is that our military has always provided an avenue for the lower and middle classes to move up the social scale. While this is a legitimate point, it skirts questions of political motivation. By allowing the military to virtually exclude people at the top of the economic and political ladder, are our leaders more likely to play hard and fast with the lives of Americans? If the lives of their own children were on the line, would they not be a little more careful? □



NICK CATELLA

America’s conflicts, politicians would be more inclined to ensure that our military endeavors were as expeditious and casualty-free as possible. These two conclusions are based on my belief that when influential people exercise their political muscle, politicians who rely on them for reelection will listen.

A military comprised of individuals from all social and economic classes that does not offer exemptions for members of influential families has the capability not only to alter our outlook on the necessity of war, but also the way in which we conduct war when it is deemed necessary. It might be presumptuous to assume that if Kerry and Bush had their own daughters on the front lines, our soldiers would be provided



## Bound to Bond

For many architecture majors, Bond Hall becomes a second (or first) crib

ANNAO'CONNOR

**W**alk into any of the architecture studios in Bond Hall, and you will see students hard at work drawing huge buildings, designing apartments on computers, and even sleeping on their desks.

Architecture majors spend an inordinate amount of time working inside the studios of Bond Hall, leaving them little time for much else — even sleeping in their own beds. To these students, the studio becomes more of a residence than their dorm rooms, making Bond Hall their “crib.”

“My roommate says I don’t really live with her anymore,” says sophomore Jennifer Heller. “Besides the four-hour studio class we have to go to on Monday, Wednesday and Friday, I probably spend at least four hours a night on weeknights here. On weekends I might stay here eight hours. On football Saturdays, I come here before the game and when I hear the band play outside, then I go to the game.”

Because she spends so much time at her desk in Bond Hall, Heller covered the wall next to her desk with posters and pictures. A large poster of U2, her favorite band, and pictures of her boyfriend stand out among the other decorations and

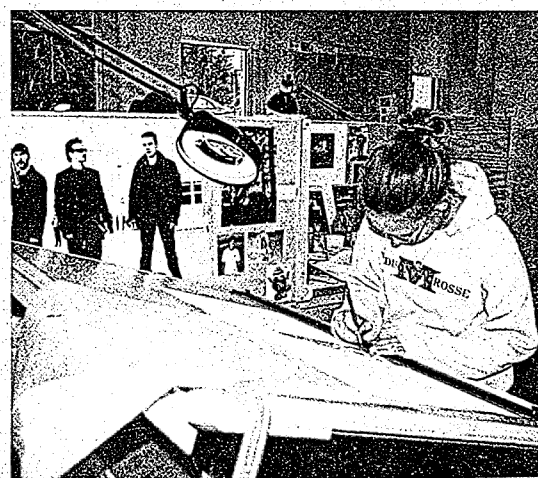
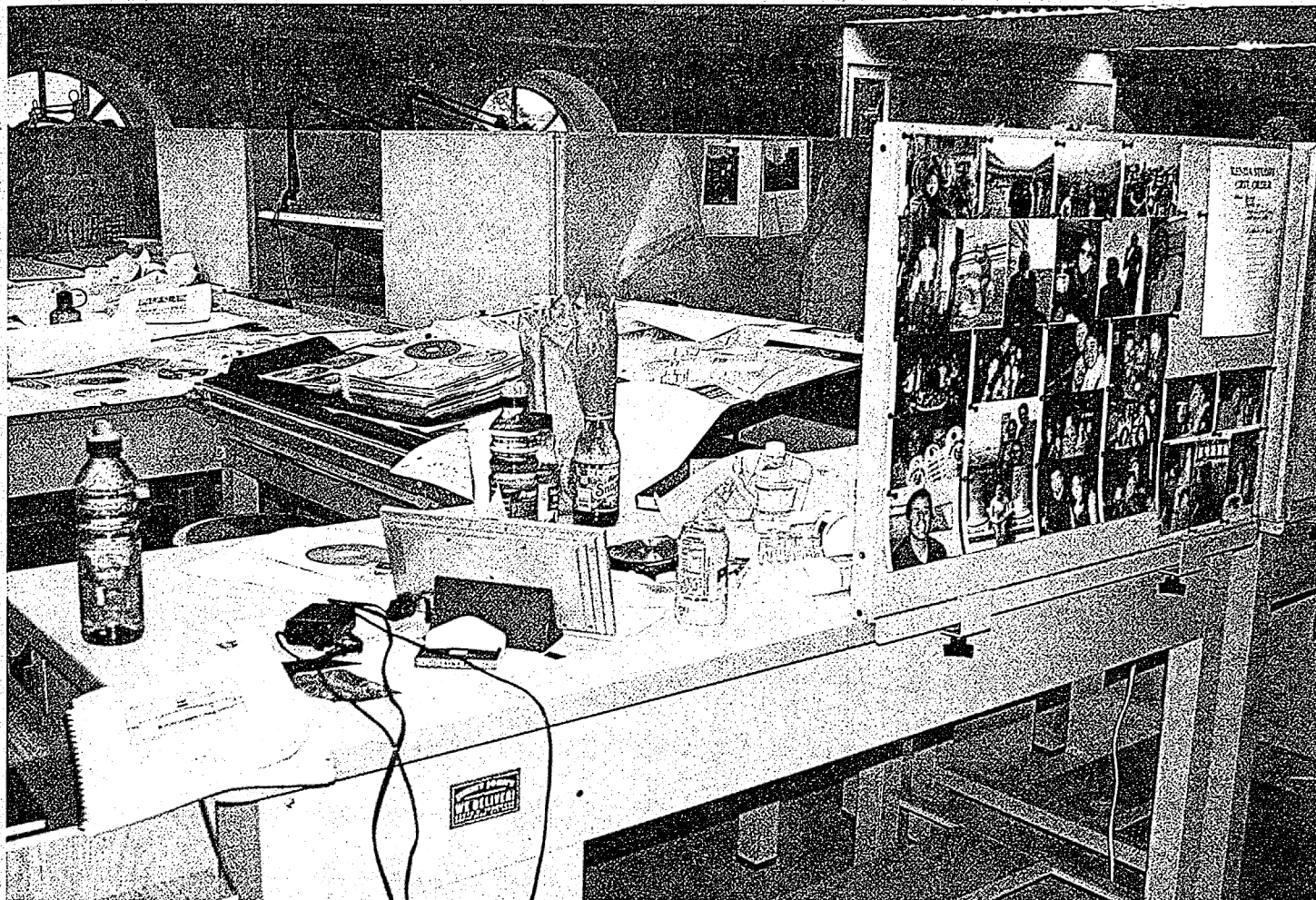
supplies that cover her desk. “I needed to make it feel like home,” she says.

Senior Glenda Matute also personalized her space. Her decorations include pictures of friends, prints of buildings, and a colorful scroll with her name written in large letters. Matute bought the scroll from a street vendor when she studied in Rome last year.

Despite the incalculable number of hours she has spent in the studio, Matute keeps a positive attitude about the work. “We have become sort of like a family,” she says, describing her fellow architecture students. “We work together, we eat together, we go out together, and we spent the year abroad together. You know a lot of people and you have a lot of friends.”

So while Bond Hall may not be everyone’s idea of a place to spend endless hours, for many students in the architecture program, it has become a second home — a place to decorate, hang out with friends, and even sneak a nap. □





### BOND, SWEET BOND

Senior Glenda Matute (left) and sophomore Jennifer Heller (above) are two of the many architecture students who spend so much time working on projects at Bond Hall that they decorate their desk space with personal affects. Students display posters, photographs, prints of buildings, etc. to give their work spaces a touch of home.

# THE GIPPER



TIP: THE GIPP, GIPPER@ND.EDU

**W**e meet again, faithful readers. Sadly, this is the last time you'll be showered by Gipp's love before your fall break. Maybe the Gipper could develop a GippBlog so you can stay in touch with him wherever you may be. Stay tuned for that. Luckily, for those of you who prefer the farts to the arts, this column will break from the theme of this issue and give you some bread-and-butter Gipp tips.

## Front Row Spot

We've all heard the oft-expressed frustrations over the availability of on-campus parking. Those students who have escaped the bubble have found that, every year, it seems to be more difficult to find a parking spot. To make matters worse, it appears — judging by the ever-so-classy inflatable gorilla on Edison Rd. — that the JACC parking lot will double as a used-car lot this year. But why wouldn't we make students' lives less comfortable in exchange for a few extra bucks? What do you think we are, an *academic* institution? On most days, the Gipper finds that it's easier to bike-it than to drive, then walk 28 minutes to class. Plus, it's not good for your GPA when the closest parking spot is at the Linebacker Lounge. We all know, "American Literature II" really can't compare to an 11 a.m. brew.

Since the university cares about off-campus students as much as it does about non-donating parents, no solution seems to be in sight. So you have Gipp's permission to park wherever you damned well please. That's right, your classroom in

DeBart will only be a short jaunt from your new parking spot in the middle of DeBartolo quad's graciously green grass. Let's make it a photo-entry contest: Funniest on-on-campus parking location wins. The Gipper has no idea how to get a car into the end zone of Notre Dame Stadium or the lobby of the Basilica, but you don't really love Notre Dame if you don't either do it or die trying. So grab your camera and keys and get to work.

Note: The lawyers at *Scholastic* want to remind you that during your potential trip to ResLife, the Gipper's identity will remain anonymous but yours definitely will not. To clarify, the Gipper would never promote illegal activity of any kind.

## You Gotta Hide It Somewhere

One day, a few overachievers were attempting to do a dorm activity they call "24 in 12." Unlike their architecture-major friends, they weren't aiming for 24 hours of sleep in 12 months, but rather 24 brewskies in 12 hours. Our lead, who we'll call "Ian," got a little hot-tempered during an argument and, as our tipster noted, "broke one of his Corona bottles on his sink to persuade others to see his side of the issue more clearly." Well, that tactic seems to work in the movies, at least. The commotion caused by this uprising quickly drew the attention of the hall staff. When Ian learned that an assistant rector was approaching, he attempted to hide in one of the room's closets. This proved futile, as his figure was only partially blocked by a few articles of clothing. Convinced that his clever idea left him

completely invisible, he assumed the dorm staffer's calls for him to come out were simply a ruse. This forced the AR to drag Ian out of the closet (since we all know it's usually hard to come out of it at ND). Then, we're told, the AR was forced to "dislodge a bottle of Captain Morgan's, which [Ian]

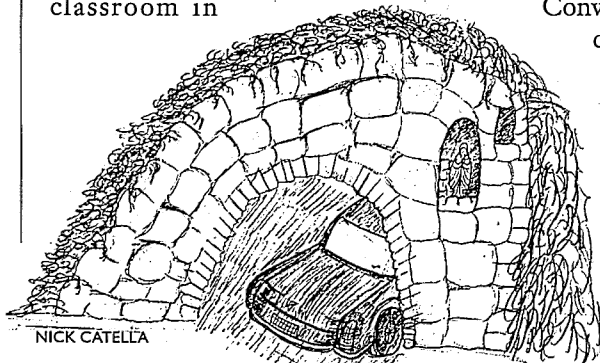
had apparently been sitting on." No word on whether the bottle cap was on or off. Frankly, the Gipper doesn't even want to know.

## Maybe He Should Switch to O'Doul's

No one's an angel while intoxicated, but Gipp's attention has been brought to a scholar who still can't seem to find the appropriate level of moderation. Recently, on the subject's 21st birthday, he celebrated his entrance to manhood by blacking out in the women's restroom at a local Stately nightclub. He eventually was awoken by a female friend and made it back to his domicile, where he had to try out the beds of a few strangers before deciding to stick with his own. Later that night, he confused a radiator for a toilet. This must have been a trick he picked up in the ladies room in that nightclub, where apparently the gals do things a bit differently.

His bodily fluid disposal problems continued a week later. After a night of yachting, he went home to get some sweat-drenched Z's. Our tipster — his roommate — noted that our friend fell out of bed around 5 a.m. and realized he needed to find a lavatory. The roommate later was awoken by someone tapping on his bedroom window: The drunkard was locked out of the dorm. He had been wandering around shirtless outside of South Dining Hall, looking for his dorm's bathroom. Son, the Gipper's seen a lot of things outside of South, but a Dillon bathroom is not one of them.

That's a wrap, folks. (By the way, did anyone else notice that Gipp managed to write a whole column without turning the nicknames of our next two football opponents into perverted jokes about wood and seamen?) We'll see you in a few weeks. And, please, don't take any shots in Keenan anytime soon. □



NICK CATELLA

# YOUR NOTRE DAME FAMILY OF SHOPS

**HUDDLEMart**

*Buen  
Provecho!*



**HUDDLE**  
FOOD COURT

**SUBWAY**



**nodfas**  
NOTRE DAME FOOD SERVICES

**Burger King**

Monday - Friday  
8:30 am - 8:00 pm

Saturday - Sunday  
11:00 am - 8:00 pm

**Huddle Video**

Open for rentals and returns  
after 2:00 pm daily

All movies are \$2.99 and  
must be returned the next  
day no later than midnight

\$4.00 late fee per day

Cash or Credit Card or  
Domer Dollars only

**Buen Provecho**

Monday - Friday  
10:30 am - 2:00 pm

Saturday - Sunday  
CLOSED

**Huddle Mart**

Monday - Wednesday  
7:30 am - 4:00 am

Thursday - Friday  
7:30 am - 2:00 am

Saturday  
9:30 am - 2:00 am

Sunday  
9:30 am - 4:00 am

**Starbucks**

Monday - Friday  
7:30 am - 2:00 am

Saturday - Sunday  
9:30 am - 2:00 am

**Sbarro**

Delivery  
6:00 pm - 1:00 am daily  
call 631.2924

Monday - Wednesday  
11:00 am - 2:00 am

Thursday - Friday  
11:00 am - 4:00 am

Saturday  
6:00 pm - 4:00 am

Sunday  
6:00 pm - 2:00 am

**Subway**

For party subs, call 631.6902

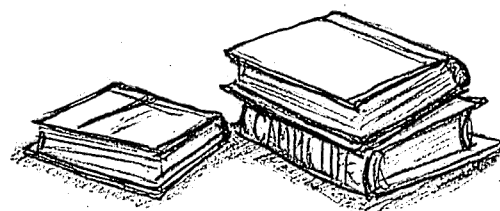
Monday - Friday  
9:30 am - 1:00 am

Saturday - Sunday  
11:00 am - 1:00 am



# CAMPUS LIFE

WHAT'S GOING DOWN ON THE GROUNDS

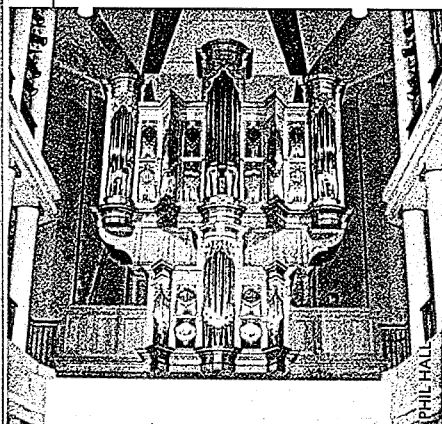


## DomeLights

COMPILED BY JENNIFER OSTERHAGE

### At Least All That Tuition is Being Put to Good Use

Source: PAC World Premiere literature



3,000+	Total workers employed in the PAC's completion
2,551	Pipes in the handcrafted Baroque Fritts organ
84	Shades of paint
384	Doors
177	Rooms
1 foot	Thickness of concert/organ hall roofs
6 stories	Highest point inside the PAC — found in the Decio Mainstage Theatre fly tower
14,000	Cubic yards of concrete used in PAC
0 to 4.5 seconds	Range of adjustable sound persistence in the theatres

## D-Hall Tip

### Puppy Chow

- Chocolate chips from ice cream toppings
- Peanut butter
- Crispix cereal
- Powdered sugar from waffle line



Microwave chocolate chips and peanut butter until melted. Blend well. Add cereal and stir until evenly coated. Mix in powdered sugar. For an interesting variation, substitute a different cereal: Frosted Flakes, Golden Grahams or even granola.

—Alisa Finelli

submit your own dish to [scholast@nd.edu](mailto:scholast@nd.edu)

## Q & A

With student rapper



### Da Natural

*You may have seen him testing out raps at the dining hall, or performing at Legends or the Keenan Revue. This week Scholastic*

*catches up with sophomore Jeff Stephens — aka Da Natural — Notre Dame's resident rapper. He has one non-studio CD under his belt and a studio CD slated for release in late April, which will be produced on his own record label, Poetic Productions.*

**How did you come up with your name, "Da Natural"?**

It was in the middle of writing a rap ... I was rhyming something and went, "Call

me The Natural." I thought about it, and was like, "Wait, I *am* a natural." Originally, it was *The Natural*, but I wanted to get a jersey from Eastbay with my name on the back, and "the" wouldn't fit. So I changed it to "da."

**How long have you been rapping?**

Since I was eight. As kids, we did midnight concerts for my grandma; then my sister and I decided to write our own raps.

**Where did you grow up, and has that influenced you?**

I grew up in Chicago — in the 'hood, the projects. Being here, a lot of people wouldn't think that. With a lot of things I see ... sometimes that's how you have to live [to get by]. I didn't want to live that way, but where you grow up ... it's an inspiration.

**Who are your musical influences?**

Mos Def, Tupac, The Roots ... and I do like Eminem.

**How do you define your rap style?**

I'm just natural ... I don't try to be like anyone; I keep it real. I try to stay away from all that mainstream commercial stuff.

**Where do you get your ideas for lyrics?**

From things that I see, what's around me, society, what I grew up watching, sometimes things that I want to change. Of course, sometimes there might be a girl in there.

**Who do you look up to as a rap artist?**

Kanye West. He grew up not too far from me, and he made it to college, too. He dropped out, but I'm trying to stay.

**What do you like best about rapping?**

The best thing is when people start to repeat my songs, when they know the lyrics. It happened at the Keenan Revue. People in the crowd knew the words, and you know they're feeling it. Of course, the girls aren't bad either.

—Katie Solan



# Dancin' to the Music



**A DIFFERENT DANCE** The Dance Company of Notre Dame seeks to distinguish itself from the Pom Squad and other performance groups on campus.

PHIL HALL

KATIESOLAN

**F**rom the Notre Dame Bagpipe Band to the Texas Club, the hundreds of student groups on-campus encompass a plethora of interests. Junior Sarah Tarighi, however, found one of her passions unrepresented and, in response, started her own club, the Dance Company of Notre Dame.

Tarighi, who transferred into Notre Dame last year, loves to dance. "It's my passion," she says. When Tarighi arrived at Notre Dame, she could not find quite the right outlet for her favorite activity. Pom Squad — a dance group that often performs at pep rallies and basketball halftimes — was "too cheerleader-ish," says Tarighi. And the ballet and jazz classes offered through RecSports were not challenging enough, nor did they offer a chance to perform. For Tarighi, performance is crucial. "When I took RecSports classes, practicing and not performing [was] torture," she says. Tarighi saw the need to create a non-exclusive dance club at Notre Dame that emphasizes a final performance.

Last spring, Tarighi began the process of forming the Dance Company by filling out numerous forms through the Student Activities Office and by holding an informational meeting to assess interest. The Dance Company was approved last April as a probationary club, and Tarighi brought together women who shared her dance interests to serve as officers. Jessica Runyon, vice president, Tina Brinck-Lund, secretary, and Christy Hentges, treasurer, had all taken dance classes through RecSports with Tarighi, who serves as president. Dance Company tryouts were held early this semester

— not for Tarighi to make cuts, but to evaluate skill-level.

"I didn't want to be exclusive," Tarighi says. "Everyone who wanted to dance could."

After tryouts, the dancers were organized according to skill level and dance-style interest, such as ballet or jazz.

The 38 women that now comprise the Dance Company practice an average of five hours per week in order to prepare for their final performance at the end of the semester, which will showcase a variety of dance styles, including jazz, modern, ballet, lyrical and hip-hop. The performance will feature an opening dance to Outkast's "Hey Ya." "I hope it'll make people laugh," says Tarighi of the opening piece. "It's a wake-up-and-pay-attention number." The show will also feature jazz dances to Britney Spears' "Toxic" and Christina Aguilera's "Come on Over." Classics have a place, too, as a lyrical piece will be performed to Frank Sinatra's "The Summer Wind." The final performance in November will feature 10 dances, eight choreographed by Tarighi. The other two dances, choreographed by Brinck-Lund, are ballet numbers.

The women who joined the Dance Company have a variety of dance backgrounds, but they come together with a love of dance. According to freshman Maria Iuppa, her intermediate-level group practices once a week, and she wishes she could practice more. Freshman Marti Mirandola Mullen says that the idea behind the Dance Company is "neat, because I knew I wasn't going to

get cut. I just wanted to dance."

Along with performance, Tarighi seeks to promote interactions between the Dance Company, the school and the local community. The Dance Company plans to host a dance workshop later in the semester, and hopes to put some spice in the step of Notre Dame community members. The group also will participate in a fundraiser with the Junior Class Council and will put on a Christmas show for the residents of St. Joseph Care Center.

Next semester all but one of the officers of the fledgling club will no longer hold office, as one will graduate and two will study abroad. Runyon will take over as president, and new officers for the second semester will be elected in December. Tarighi, however, plans to resume her presidential duties after her spring semester in Rome and sees the future of the Dance Company as bright. Aside from immediate success at their semester-end show, Tarighi hopes to return to Notre Dame in 10 years and still see girls performing in the Dance Company. "I want it to not fade out," she says.

The scene in the Dance Company's warm and brightly-lit practice studio on a chilly fall night is full of energy and friendship — girls laughing, talking, trickling in early to go over difficult dance moves. Tarighi pauses her stretching to jump in and help a small group of girls work on choreography. When the short piece is perfected, the girls hold their pose with satisfaction, rosy-cheeked and smiling. Says club member Mirandola Mullen, "You not only get to dance but you meet some great people. Everyone here is helpful and supportive." □

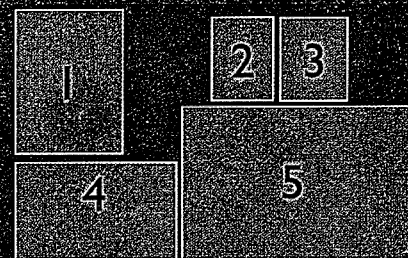


*Josam Scott* plays an eclectic mix of cover and original songs influenced by Lynyrd Skynyrd, Dire Straits and The Who. Vocalist sophomore Don Greiwe, keyboardist freshman Ben Gunty, bassist senior Andrew Henebry, drummer sophomore Karl Kadon, guitarist graduate student Andrew Kostyal, guitarist sophomore Mike Maloof and saxophonist sophomore James Weicher make up the year-old band and are all current or former Siegfried residents. Hear them on Oct. 8 at a party on East Cripe St., or listen to clips at <http://www.nd.edu/~akostyal/josam.htm>.

*The Heroes We Thought We Had to Be* is a Bruce Springsteen cover band, with Marc Coughlan on sax, Reid Rector on guitar, Erling Wu-Bower on drums, "Big Fat" Paul Appleby on keyboard and lead vocals, Megan Rackish on the violin, Mike McNamara on harmonica and backup vocals and Dan Block on maracas and backup vocals. All members are seniors except for Rackish, a sophomore. Catch them at the Boat Club on Oct. 8 at 11:30 p.m.

*Cracker Barrel* is a jam band with jazz and R&B roots. Percussionist senior Ben Ellison, saxophonist and keyboardist junior Andrij Hlabse, bassist senior Paul Kellner, guitarist and keyboardist junior Matt Marchona and percussionist junior Ben Wilson formed the quintet a year and a half ago. They have since played gigs at both the up-scale Club LaSalle and on-campus SYRs. See them perform on Nov. 4 at Legends.



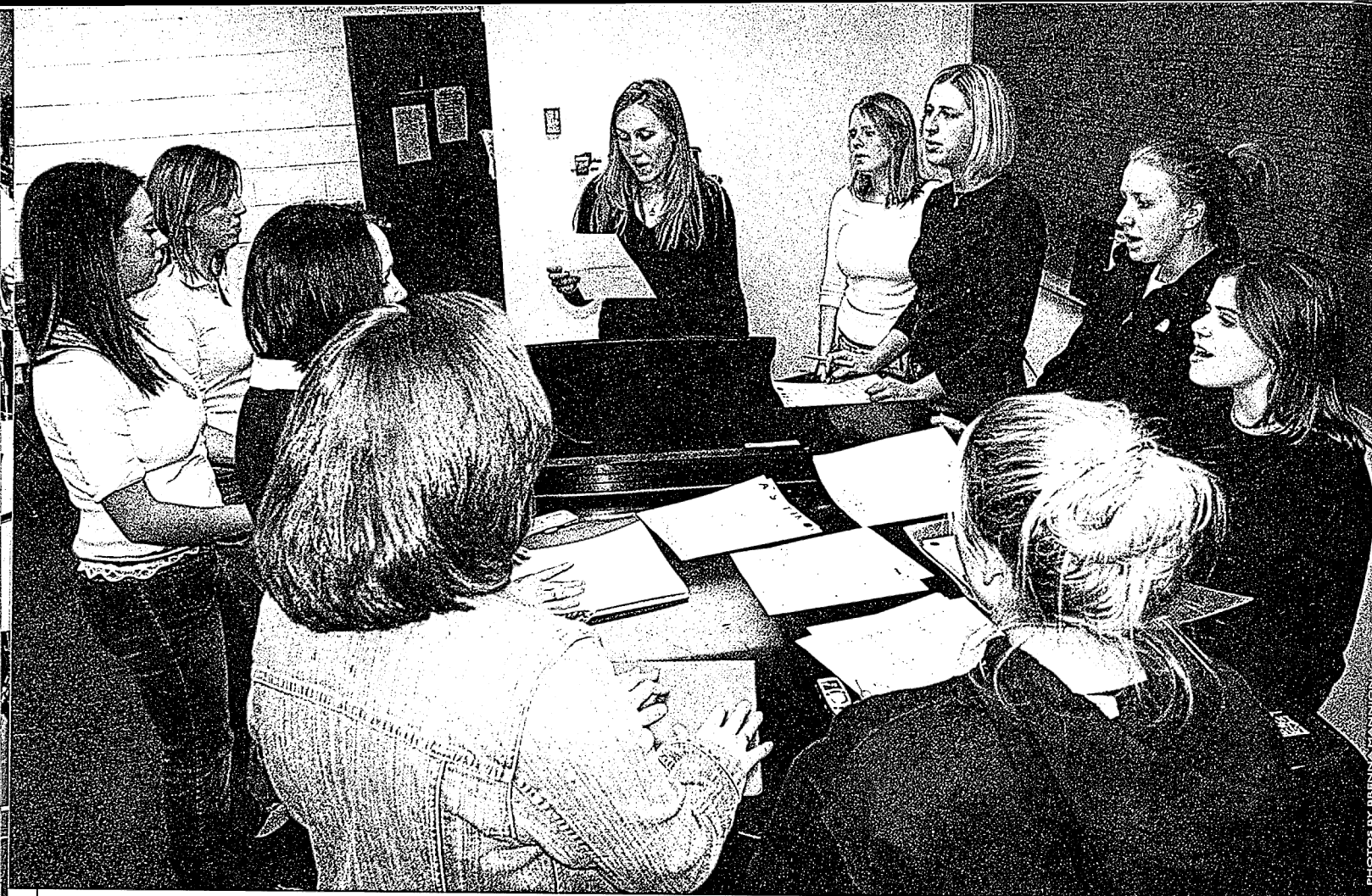


- 1 - HEROES: REID RECTOR ON GUITAR
- 2 - JOSAM SCOTT: ANDREW KOSTYAL AND MIKE MALOOF ON GUITARS
- 3 - HEROES: "BIG FAT" PAUL APPLEBY ON KEYBOARD AND VOCALS
- 4 - JOSAM SCOTT: ANDREW HENEERY ON BASS AND DON GREIWE ON VOCALS
- 5 - CRACKER BARREL: BEN WILSON ON PERCUSSION AND ANDI HLASSE ON SAXOPHONE



PHOTOS BY PHIL HALL





# The Notre Dame She Club

Harmonia, an all-female a capella group, gains prominence in its fourth year

LAUREN WILCOX

The same force that in 2001 inspired four McGlinn Hall residents to found Harmonia, Notre Dame's all-female a capella group, still drives the group's members today. That force is a passion for singing.

Danielle Rinaldi, Jessica Rinaldi, Brooke Phillips and Shawna Monson — the Notre Dame student creators of Harmonia — had a lot in common. They lived in the same section of McGlinn, shared a love of singing and were disappointed that there was no female equivalent to the Under-tones — Notre Dame's all-male a capella group. They pooled their talents into Harmonia, now in its fourth year. The group offers female students at Notre Dame

and St. Mary's College an alternative to the more structured choir groups that are available on-campus, senior Kelly Nelson, Harmonia co-president, says.

Members pick their own songs, decide where to perform and market the group to line up future venues. Along with various performances throughout the year for university events, Harmo-

Kroeger, Harmonia secretary, says.

Harmonia's co-presidents, seniors Nelson and Colleen Traeger, both have been involved in the group since its inception. Traeger also serves as the director and, along with some of the other members who play piano, teaches voice parts in weekly section practices.

I think this is what people are looking for, since there hasn't been a girls' group with this sustained role ever before.

—Colleen Traeger, Harmonia co-president

nia hopes to perform its repertoire at Washington Hall or Reckers.

"We sing fun music, songs that people recognize and love," senior Molly

In addition to the section practices, Harmonia practices twice a week as an entire ensemble in order to put all the section song-parts together and add vocal dynamics.

This year, approximately 40 women auditioned for eight open spots. The group caps its membership at 16, with four members in each of the group's four sections: so-



prano one and soprano two, which are the higher parts, as well as alto one and alto two, which are the lower parts.

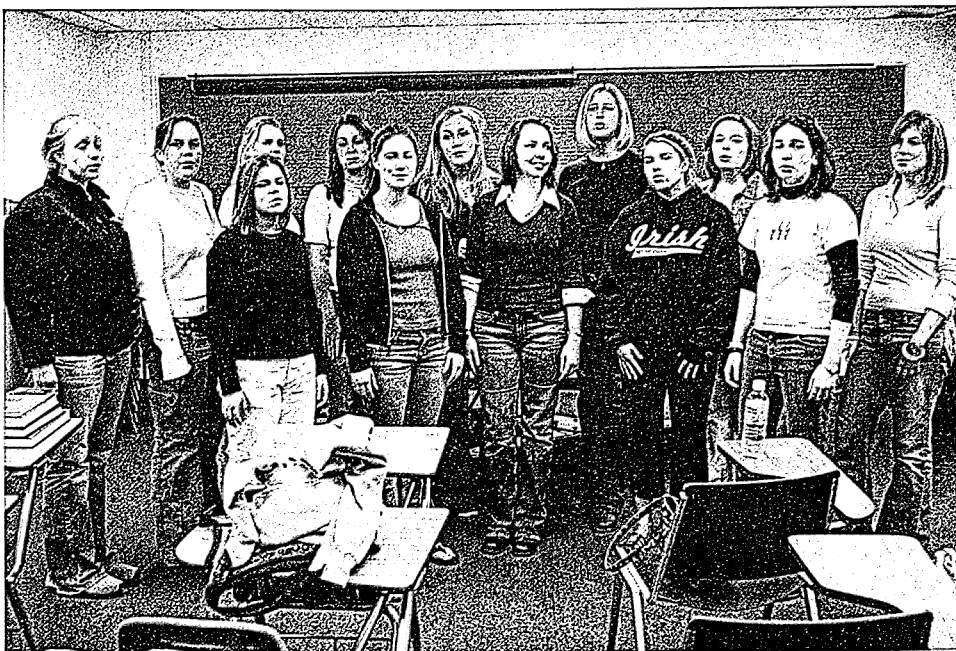
Nelson says that as a sponsored club, Harmonia receives a fair budget from the university every year. The university has provided the group with an official practice space and frequent performance opportunities around campus.

Once only heard at dorm events, such as bonfires and Christmas parties, Harmonia has recently been asked to perform at both off- and on-campus events. The group sang the national anthem at Relay for Life and have performed at past Junior Parent Weekend events.

Harmonia's members hope that by performing at these higher-profile events, the group will establish its own recognition, distinct from that of the better-known Undertones.

Harmonia and the Undertones teamed up for performances during the spring semester of both the 2002 and 2003 school-years. Harmonia opened for the Undertones in 2002 and co-headlined in 2003. Nelson says that the Undertones decided to perform alone last year, so Harmonia performed their own concert at Reckers. "I don't feel overshadowed by the Undertones," Traeger says. "I feel like they have really earned their position, since they have been around far longer than we have. I feel like we are still building a name for ourselves."

Kroeger adds: "The Undertones have been around much longer and are more established, so it is a little intimidating, but we know we have a lot of room



**A HOME FOR REHEARSAL** Once relegated to the McGlinn chapel, Harmonia has been granted practice space at Crowley Hall of Music.

to grow and are looking forward to some day being in the same light as the Undertones."

"Our support group and fans have grown over the four years," Traeger says. "Even though our group is young, there are groups of students and faculty members that really know about us and ask us to perform more and more."

On Oct. 7, Harmonia will perform at the Summit Club in the City Center in downtown South Bend for the Notre Dame Estate and Tax Planning Institute dinner. Because of its well-received performance at Relay for Life,

Harmonia was also recently asked

by the Hammes Notre Dame Bookstore to sing before football games. They will be joining the Undertones, who also typically perform at the bookstore before home football games.

"It wasn't until this year that people heard us sing at Relay for Life that they invited us to sing at the bookstore. People sometimes dismiss us because we are so new," Nelson says.

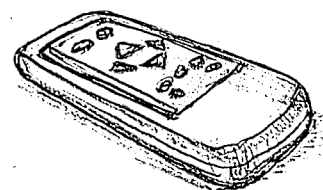
Traeger adds: "I think this is what people are looking for, since there hasn't been a girls' group with this sustained role ever before. I'm hoping for the bookstore performance opportunities [before home football games] because I think these are really important for graduates of the university. Visitors really love to hear talented musicians."

Harmonia began work on its first CD last February. It is currently in production, and the group's members hope to have it on sale in the bookstore either late this semester or early next semester.

"I had been singing all my life, but I was never attracted to church or classical music," Kroeger says. "When I found out about Harmonia at Activities Night, they promised a fun variety of music. And they came through." □



Officers (from left): Seniors Kelly Nelson, Colleen Traeger, Molly Kroeger and Kristin Marcuccilli



## Eyes is a Prize

Burned Mind lights up college scene

BJ STREW

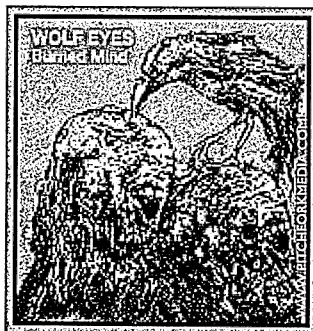


CD REVIEW

One supernova of pop-genius is beginning to outshine the other stars of the cramped college-rock firmament, and the British music press has identified this supernova as Wolf Eyes. Their latest release, *Burned Mind*, is a perfumed love-letter to the awkward vagaries of high-school alliances and dalliances. What does it sound like? Blend the relaxed glitter of John Mayer with the bookish, often cerebral, gravity of Jack Johnson, add a dash of Merzbow, and you get Wolf Eyes.

Track after track, lead singer Nate Young's songwriting is first-rate. *Burned Mind* evokes the memory of bittersweet days when lacrosse practice

and Friday nights at the neighborhood cinema were the norm. Young's mellow, sunny meditations recall lazy summer afternoons. Listeners will find songs in praise of bodyboarding and jam sessions redolent of Dave Matthews in their intricacy, as well as the unique, but inspired, prominence of the intercom.



Sparse musical arrangements complement the inventive lyrics. In the track "Ancient Delay," Young gracefully balances being both charmingly self-deprecating and almost offensively patriotic. In the title track, Young describes his inability to navigate Manhattan, and how only a new girlfriend helped to orient him. Speaking in nautical metaphors, Young

captures the wounded adolescent feeling of being stood up at the mall in "Dead in a Boat."

Attentive ears will spot the influence of O.A.R. on this album. For better or worse, echoes of reggae remain faint. And while Young occasionally walks the snaking path of jam band, catchy, acoustic guitar-driven pop is the name of the game. Albums like John Mayer's *Room for Squares* or O.A.R.'s *In Between Now & Then* simply cannot match the variety of Wolf Eyes.

The French philosopher Diderot said that while the signs of music are fleeting and formless compared with those of painting or literature, their emotional impact upon our senses is more profound. *Burned Mind* is proof. □

Listen to Bf Strew at <http://wvfi.nd.edu> Wednesdays, 6 p.m. - 8 p.m.

## Race over to Bistro



For a nice lunch or a pricier dinner, Bistro on the Race is a contemporary option.

NICK KOLMAN-MANDLE

For students on a limited budget, *Scholastic* recommends heading to Bistro on the Race for a slightly upper-crust lunch that won't break the bank.

Lunch entrees range from \$5.50 to \$10, and the atmosphere alone makes the experience worth the cost. Bistro is decorated simply but comfortably. Dark-toned walls and hardwood floors give the restaurant a modern feel. Warmness to complement modernity is missing from most urban bistros, but not from Bistro on the Race. During peak dining hours, the restaurant can

be noisy with a fleet of servers treading the hardwood floors, diners clanking flatware, and poor acoustics failing to absorb loud conversations. Still, the boisterous air only adds to the authenticity of Bistro's atmosphere. And while you may have to raise your voice to be heard, chances are the folks at the next table still cannot hear your conversation.

As for food, the spicy shrimp appetizer is very good. The shrimp are tender with a kick created by cilantro, chili peppers and imported Spanish peppers. But the spices are not too hot,

so the faint-of-palate can order without fear. Still have your doubts? For a tamer starter, try some of the best New England clam chowder west of Cape Cod.

Bistro also serves up a large, delicious greens and gorgonzola salad with honey-mustard dressing. The gorgonzola accentuates the flavor of the dressing and overall serves to complement — rather than to overpower — the salad.

For lunch, the grilled salmon BLT is a decent choice but is as greasy as a Steak 'N Shake patty melt. The BLT is served with chips made from potatoes, carrots and other vegetables.

# Must See ND

## SEE THE TERMINAL, FEATURING TOM HANKS AND CATHERINE ZETA-JONES, PLAYING IN DEBARTOLO HALL, OCT. 7-9:

Every Thursday at 10 p.m., and every Friday and Saturday night at 8 p.m. and 10:30 p.m., SUB shows a movie in room 101 DeBartolo for only \$3. In this week's film, Tom Hanks plays an immigrant who lives in an airport terminal and falls in love with a flight attendant, played by the beautiful Catherine Zeta-Jones. Don't miss this drama/comedy, directed by Steven Spielberg.

## LEARN ABOUT THE 9/11 COMMISSION WITH TIMOTHY ROEMER:

Those curious about U.S. intelligence regarding September 11th should attend this lecture given by Timothy Roemer, the former 3rd-District congressman of Indiana and recent 9/11 Commission member. Roemer will speak on Thu, Oct. 7, from 7 p.m. - 9:30 p.m., in the Jordan Auditorium at the Mendoza College of Business.

## LISTEN TO PEERS WAX COMEDIC:

If you like a good laugh, you're in for a treat! There will be a live stand-up comedy show provided by Notre Dame's own student comedians at Legends on Thu, Oct. 14. The show starts at 10 p.m., no charge, and remember to bring your student ID. Visit [www.legendsnotredame.org](http://www.legendsnotredame.org) for more information on upcoming shows.

## VISIT THE COLLEGE FOOTBALL HALL OF FAME IN DOWNTOWN SOUTH BEND:

The College Football Hall of Fame is a haven for the avid college football fan. Quiz yourself on football trivia, take a knee and listen in at the strategy theater exhibit, or just walk around at your leisure. The Hall of Fame is open year-round from 10 a.m. - 5 p.m. daily. Check [www.collegefootball.org](http://www.collegefootball.org) for admission prices and more details.

## TAKE A TASTY TOUR OF THE SOUTH BEND CHOCOLATE COMPANY:

Hey, chocoholics: When you were a kid and watched *Willy Wonka and the Chocolate Factory*, did you ever wish a real chocolate factory like Wonka's existed? Well, one does! The South Bend Chocolate Company provides tours of the factory, and even has a chocolate museum. Basic 20-minute tours are free, but for \$4 you can join the "Inside Scoop" for a behind-the-scenes look and free samples. Call (574) 233-2577 for tour times and to make appointments.

## GET PUMPED ON FOOTBALL FRIDAYS AND PARTY ON THE PLAZA IN DOWNTOWN SOUTH BEND:

Start cheering for the Fighting Irish on Friday nights before football games. The new plaza, north of South Bend Chocolate Cafe in downtown South Bend, is full of ND fans supporting the football team. There's live entertainment, spirit beads, t-shirts and more. Best of all, it's free. Join in the fun from 7 p.m. - 10 p.m. on football Fridays.

## SEARCH FOR THE PERFECT HALLOWEEN COSTUME AT FUN F/X, INC.:

If you are looking for the perfect accessory to complete your Halloween costume, or if you haven't even started putting together an outfit, look no further than Fun F/X, Inc. This costume shop is located in the Indiana Ridge Plaza on Grape Road, and is next to T.J. Maxx. They have everything from wigs to props to decorations and more! Check out [www.funfx.com/store.asp](http://www.funfx.com/store.asp), and look for some compelling costume ideas.

—Compiled by Dana Ergas

The lunch menu also features a simple burger — the cheapest thing on the menu — or an upgrade, called the Bistro burger, made with filet mignon, veal and caramelized onions. A number of sandwiches and wraps also are available.

If you would like to try Bistro for dinner, be prepared to pay a great deal more for your meal. Babyback ribs cost

\$24, and a dry-aged New York strip costs \$36. Less-expensive choices include the Bistro pot roast or the herb-roasted chicken, both priced at \$16.

Bistro also has patio seating for those who would like to dine outdoors on a nice day.

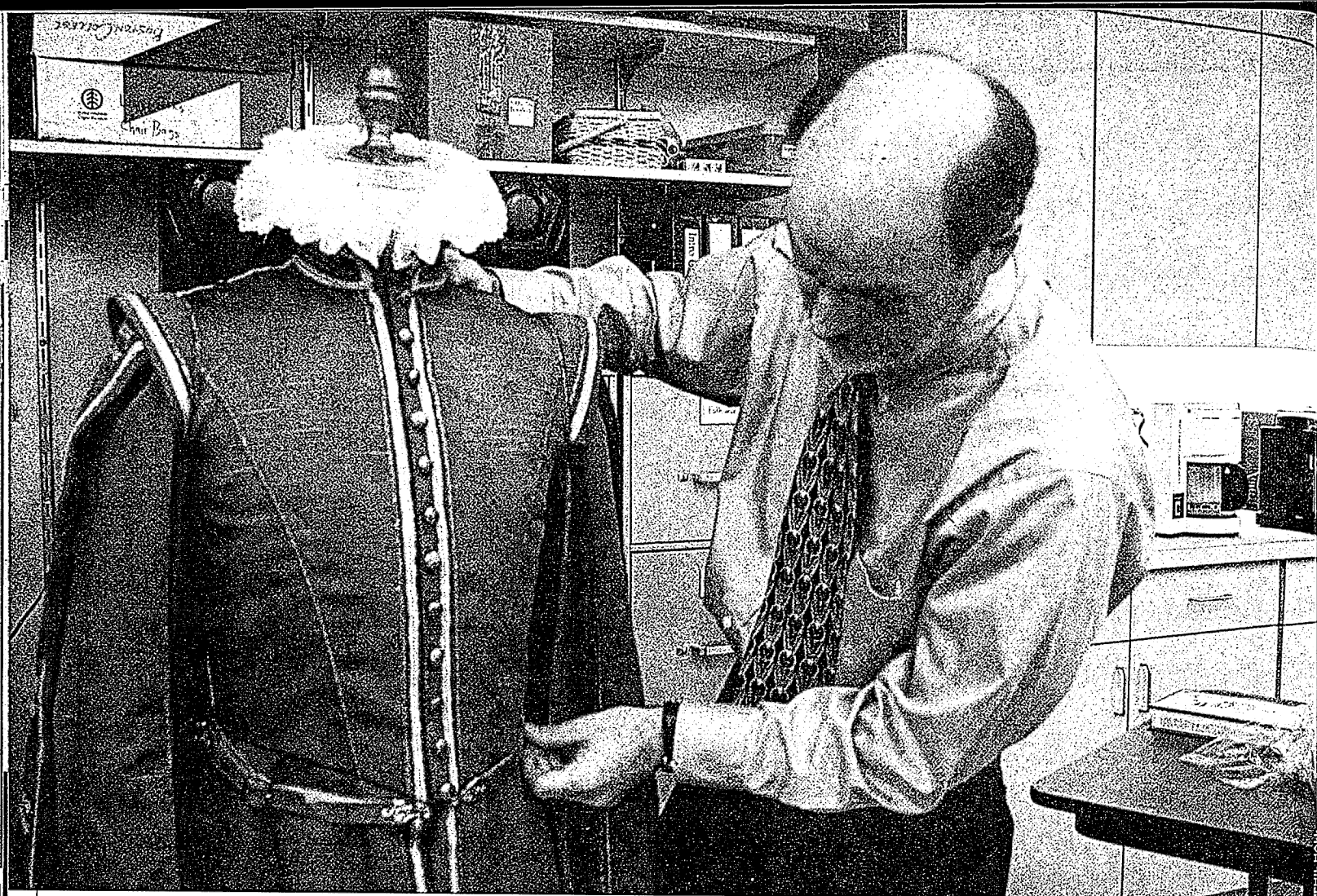
As a lunch spot, Bistro is a good choice if you're looking for quality food and are willing to pay a little

more. Dinner also appears appetizing, but costs more than most college students can afford on a day-to-day basis. □



**Location:** 501 N. Niles Ave., South Bend (next to Madison Center)  
**Phone #:** (574) 233-5000  
**Lunch prices:** Entrees range from \$5.50 to \$10, appetizers from \$4 to \$8.  
**Dinner prices:** Entrees range from \$16 to \$36, appetizers from \$4 to \$13.  
**Lunch Hours:** Mon - Fri, 11 a.m. - 2 p.m.  
**Dinner Hours:** Mon - Thu, 5 p.m. - 10 p.m., Fri - Sat, 5 p.m. - 11 p.m.





**ATTENTION TO DETAIL** Professor Richard Donnelly, FTT's costume designer, is in charge of outfitting actors for productions at the PAC.

# Building a Show

The people and places behind the actors

NICK KOLMAN-MANDLE

Many European theatres have a penchant for nudity. Any conceivable opportunity for an actor or actress to shed his or her clothing is met with such gusto that an American audience member might wonder where that European carefree spirit got lost when crossing the Atlantic. In most people's minds, the only shows in the United States incorporating such a level of nakedness requires a minimum age of 18 for entrance.

Actors on the American stage, particularly the University of Notre Dame's stage, tend to remain clothed.

All the better for Notre Dame's costume department.

In the basement of the Marie P. DeBartolo Center for the Performing Arts is a room whose most basic purpose is to create, or "build," attire for stage performers. The Film, Television and Theatre

costume shop is rarely seen by audience members, yet its staff plays a critical role in all FTT performances.

Costuming often is taken for granted. After all, an audience member watching a play with an 18th-century setting expects to see characters dressed in 18th-century clothing. So when it comes to producing a play, the costume department is laden with planning and labor.

FTT's costume designer, professor Richard Donnelly, describes the costume shop as "a working laboratory for students to learn how costumes are put together for production." While the costume lab may not be scientific in the traditional sense, it is equipped so that a builder can construct the most Frankensteinian of costumes. Clean, white work tables, each with a sewing machine, fill the lab. A fabric cutting table sits next to several industrial-strength irons. In the back room, next to several washing machines,

is a giant metal cauldron for dyeing clothes. "The goal," explains Donnelly, "is that, since this is an educational lab, we want to show students how it is done [professionally]."

The costume shop in the PAC is six to 10 times larger than its predecessor in Washington Hall, Donnelly says. The lab is scrupulously organized, with floor-to-ceiling shelves stacked with boxes filled with such costume ingredients as buttons, clasps and scarves. Each actor for the upcoming production of *Fortinbras* has a box with his or her particular costume essentials. Sitting on a nearby table are several long cardboard boxes, recent arrivals, full of imported Chinese silk. Nine of *Fortinbras*' characters will be wearing 42 yards of it — each.

*Fortinbras*, a comedy set to immediately follow the action of Shakespeare's *Hamlet*, opens with a group of bodies lying dead on the ground — *Hamlet*'s final scene.



The play tells the story of the ascension of Fortinbras to the throne of Denmark. Hamlet, Polonius and other ghosts — each wrapped in a costume of silk that, if laid out, would extend nearly half a football field in length — make frequent appearances.

Costuming a character begins with taking measurements of each actor for clothing sizes. Then the costume is tailored to each actor's exact dimensions. At times, costumes are recycled: After each production, they are put into storage and archived so that they can be pulled out when needed in the future. Costumes that will have little stage exposure — such as those on the dead *Hamlet* characters at the very beginning of *Fortinbras* — or have very complex designs may be rented.

Donnelly traveled to Stratford, Canada — the site of a well-known Shakespeare festival — to rent medieval clothing that would otherwise be too time-consuming and expensive to build. The characters will be seen in those costumes for only the first 10 minutes of the play; they will don their ghost costumes afterward.

Fittings and tailoring begin as soon as an actor is cast for a role — often three months before production — but the entire planning process for each play begins about nine months earlier because of the numerous, and often elaborate, costumes frequently required. *The Heidi Chronicles*, for example, has a setting which spans from the 1960s through the 1990s, with very fast costume changes and period clothing required for each actor.

While Donnelly and his team work on costumes, FTT's technical director, professor Ken Cole, and the rest of the scene shop will be constructing the *Fortinbras* set. Simply put, "The job of the scene shop is to take the designs of

the scene designer and create them full-scale," Cole says.

First, the set designer envisions and constructs an aesthetic model for how the set should look. Once the model is deemed acceptable by the set designer, the plans fall into the hands of Cole, the technical director, whose job is to determine how the scenery should be built. What materials will be used? Will it be safe? Will the set last through production? "There's a lot of engineering in what I do," Cole says, "The set can't fall down." After a good deal of planning and drafting, mostly accomplished with computers, materials are ordered and the construction process moves into the PAC's scene shop, located near the Regis Philbin Studio Theatre and the Decio Mainstage Theatre.

The scene shop is massive, especially when compared to its old site under the stage of Washington Hall. "It's fabulous. I mean, it's fabulous," Cole says. The scene shop's old, seven-foot high ceiling in Washington Hall has been replaced by the 26-foot high ceiling of its new location, and towering, vault-like sliding doors allow scenery to be shuttled easily into Decio's backstage or the Philbin Theatre. Tables and machines are built on rollers allowing them to slide against the walls, creating an enormous open area for construction. A huge, caged room contains tools and materials, and above that sits the prop attic. Cole's student team, in addition to building scenery, is responsible for creating characters' props, as well as moveable set pieces, like tables and chairs.

A good deal of research is involved in finding the right props, says Cole, using an 18th-century-style chair as an example. The trick, he says, is to find furniture that can span a number of years. Chairs and tables must look period-appropriate, but at the same time must be able to be used in a different production that is set 10 years earlier or later. As with costuming, recycling of set materials is key. "There's a saying that wood doesn't get thrown away," Cole says, "It just gets shorter."

Though the costume and scene shops are located on different floors of the PAC, the two departments, along with the show's director, work very closely from the early planning stages onward. Even a matter as seemingly insignificant as the steepness of a



**A DRESS TO IMPRESS** Manager Jane Zusman examines a costume at the PAC costume shop. Each costume is custom-designed for the actor or actress who will wear it.

constructed set of steps must be examined by all groups.

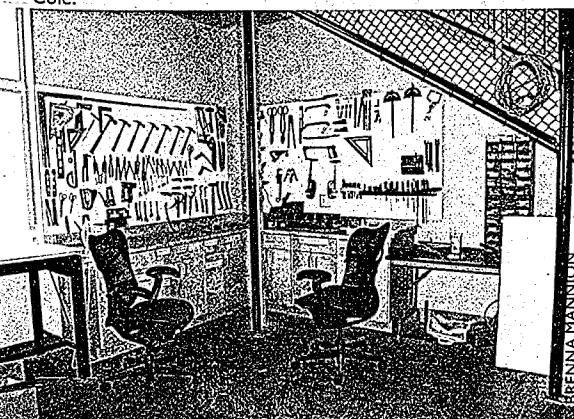
"Sometimes it's as silly as if you put an actor in a wig and hat," Donnelly says, "Will they fit through the door?" That door may have to be widened slightly by Cole, or Donnelly may have to tone down the girth of his character.

The costumes and set of *Fortinbras* make their debut (with the actors, of course) on Nov. 3 at 7:30 p.m. in the Philbin Studio Theatre. While *Fortinbras* will keep the scene and costume shops busy for the fall semester, the spring promises two more FTT plays, *The Laramie Project* and *Arctadia*, that also will utilize Donnelly and Cole's expertise.

Cole, in his second year at Notre Dame, previously worked at Indiana University South Bend and as the assistant technical director for Virginia's Arlington County theatres. He proudly says that his present scene shop at Notre Dame is the best he has ever had.

Donnelly has been at Notre Dame since 1988, and works alongside his colleague, shop manager Jane Zusman. "We've worked with a lot of great students here," Donnelly says. "It's a lot of fun, and we love our jobs." □

**SCENES BEHIND THE SCENES** The sets and props for productions at the PAC are constructed at the scene shop, which is headed by FTT's technical director, professor Ken Cole.





PHOTOS BY PHIL HALL

## Beyond Crowley

Alumni making their names in music

BETH MURPHY

**R**egis Philbin and Condoleezza Rice are not the only Notre Dame graduates to have made a name for themselves. Notre Dame also has produced some fine singers, songwriters, guitarists, pianists, flautists and more. Just last week, a concert at the Marie P. DeBartolo Center for the Performing Arts — called “Here Come the Irish” — showcased several alumni who have made careers in the arts. *Scholastic* met with three alumni musical groups who have maintained strong ties with Notre Dame. One got its start in the raucous Keenan Revue, one in the basement of LaFortune Student Center and another with Notre Dame’s Folk Choir.

### The O’Neill Brothers

Tim (’94) and Ryan (’97) O’Neill began taking piano lessons when they were six years old, but it was not until they were both at Notre Dame that they began playing together. During Tim’s senior year and Ryan’s freshman year, they thought it would be fun to do a show together. They made their musical duo

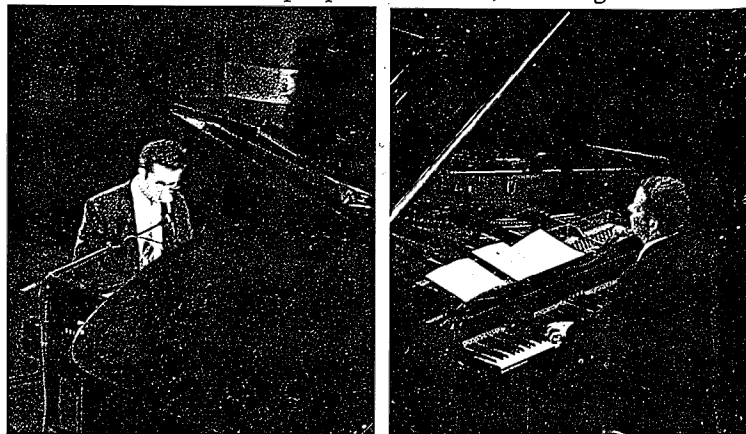
debut at the Keenan Revue in 1994. “Being together at ND brought about a nice environment, allowing us to share our music and get it out there,” Tim says. Ryan adds: “People responded well to our Billy Joel/Elton John style of music. Playing on two pianos was very well accepted.”

Surprisingly, neither Tim nor Ryan majored in music at Notre Dame. Tim was a marketing major and Ryan studied German. They joke that their musical talents must have been “a gift from God.” Tim explains: “You don’t need a music degree to earn a career in music.”

True to his marketing background, Tim understands the business aspect of show business. “In my opinion,” he says, “it’s really only one-third show and two-thirds business.” Ryan agrees: “Sure, getting a music degree is a good idea because you surround yourself with great performers. But

for both of us, the important thing was realizing that truly successful musicians have to work hard to get their music out there. That’s the real integral part of the business.”

With 18 CDs under their belts, it seems that business is doing fine. Their music consists of familiar songs, and each CD represents such different themes as Broadway songs, wedding songs, movies and lullabies. “In general,” Ryan says, “each CD is one hour of relaxing songs. We want people to sit back, have a glass of



**TWO OF A KIND** Tim (’94, left) and Ryan (’97) O’Neill perform together at “Here Come The Irish.” The brothers have collaborated to produce 18 CDs.

wine and enjoy it."

Perhaps the brothers' most popular CDs — at least on campus — are their two Notre Dame-inspired albums: *Here Come the Irish* and *The Notre Dame Experience*. "*Here Come the Irish* was inspired to go along with *The Shirt*," Tim explains, "whereas we made *The Notre Dame Experience* so that people could listen to something when they came back from home football games."

Most students probably have heard the O'Neill Brothers' music while browsing the Hammes Notre Dame Bookstore, where it is played constantly.

"People love it," Melanie Willamowski, the assistant to the director of the bookstore says. "At least once a day someone asks what we're playing on the speakers and where they can find it in the store."

Hedge Harridge, the bookstore's event and community relations manager, says, "It speaks of Notre Dame to everyone that comes in. In that respect, we feel honored that the O'Neill Brothers have the relationship they do with us. We have a lot of fans that come in specifically looking for their music."

The O'Neill Brothers will perform on national television on Sun, Oct. 10 on the QVC network, 2 p.m. – 4 p.m. CST. They performed on QVC last July and sold over 75,000 CDs within 30 minutes. "That's the day we sold our millionth CD. It was fun, and we're looking forward to doing it again," Ryan says.

When asked what they miss most about Notre Dame, Ryan says, "I miss the student environment. At Notre Dame, people are from a lot of similar yet diverse backgrounds. I miss the real meaningful Catholic masses, particularly the dorm masses where the priests give great homilies." Tim says, "I miss the food from North Dining Hall."

*More information can be found on their website, [www.pianobrothers.com](http://www.pianobrothers.com), or by calling their music hotline, 1-888-966-3455.*

## Kennedy's Kitchen

Kennedy's Kitchen plays heart-thumping Irish music that is bound to get listeners on their feet. Bandleader John Kennedy graduated from Notre Dame in 1979 with a degree in psychology and returned for his doctorate in economics in 1991. He also worked as the director of the Arts and Letters Computing Of-

fice for 10 years: "When I started there, there were 30 computers. When I left, there were 700."

Bob Harke, another member of the band, got his master's degree in biology from Notre Dame in 1971.

Kennedy admits he didn't even pick up a guitar until after college, when he joined the Peace Corps. When he returned to Notre Dame for graduate school, he began playing in The Nazz, the former name of the 24-hour space in the basement of LaFortune. The Nazz provided an open-mic night for students six days a week and was a "crucial development" in the evolution of Kennedy's musical career. "I played there at least once every two weeks," he says. "Had I not had that opportunity, I'm not sure I'd be playing music today."

Kennedy's Kitchen is composed of six members, who have been playing together since 1998. They use a variety of instruments, including the guitar, fiddle, violin, whistle and banjo. The band released its first CD, *Kennedy's Kitchen*, in July 2003, and finished its second, *Music in the Glen*, last month.

Kennedy's Kitchen often can be found playing locally at Fiddler's Hearth, and will be playing there again on Oct. 8 and Oct. 30.

*For more information, check out the band's website, [www.kennedyskitchen.com](http://www.kennedyskitchen.com).*

## Danielle Rose

Danielle Rose ('02) is a self-proclaimed Catholic music missionary. "I share my faith through my music," she explains. "Whenever someone asks me to come, I go, whether it be churches, schools, retreats, whatever. It's so much fun, and it's different every time."

Rose is on the road most of the year, but she doesn't mind. "No matter where I am, I make sure I get to daily mass. That's how I'm able to do this. I don't think I could do it on my own strength." Rose also traveled through much of Europe this past year, visiting various Notre Dame study abroad programs to help lead music on retreats. While at Notre Dame, Rose majored in theology and music.

"There's not enough you can say about Danielle Rose," says Lenny DeLorenzo,

director of ND Vision — a summer program held on-campus that is designed to foster a sense of vocation among young people. ND Vision just celebrated its third anniversary this past summer, and Rose has been an important part of the team each year. "She has introduced young people to the rosary through her music and personal faith story in a way no one else can," DeLorenzo says.

"She is a person of deep faith and extraordinary theological intelligence," he adds.

"She communicates some of the deepest mysteries of the Catholic faith in an accessible way that speaks directly to people's souls," DeLorenzo says. Rose's theology degree has certainly been instrumental to her musical career. "The community she found here and helped to create

here has been, and continues to be, an essential support system for her."

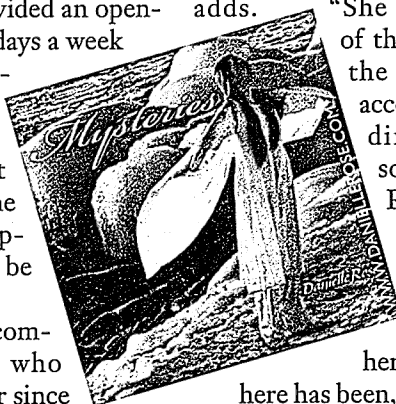
Rose admits that she considered going to a more musically focused institution instead of Notre Dame. "I considered it," she says. "I could have gone to a music conservatory or something like that, but I knew I wanted to go somewhere where I could be growing in my faith. Notre Dame is such an amazing place, and it gives you endless opportunities to do exactly that."

Rose took advantage of the many opportunities offered at Notre Dame, including the Folk Choir. "I joined the Folk Choir the first week after my freshman year. That experience for me was crucial to understanding that the Eucharist is the center of our faith. That changed my whole life. I knew right away that I wanted the Eucharist to become the center of my life," she says.

"I always knew I wanted to use my gifts for God, but in terms of falling in love with Catholicism, I came to fall in love with my Catholic faith at Notre Dame. The more I learned, the more I fell in love with it and the more I became prepared to evangelize."

Rose currently has two CDs available for purchase. She recorded her first CD, *Defining Beauty*, during her junior year of college, and she released a double CD, *Mysteries*, in November 2003.

*Go to [www.daniellerose.com](http://www.daniellerose.com) for more information.*



# SPORTS

SPLINTERS FROM THE PRESSBOX



## Did That Just Happen?

Wild games from around the nation

CHRISTOPHER MESKILL

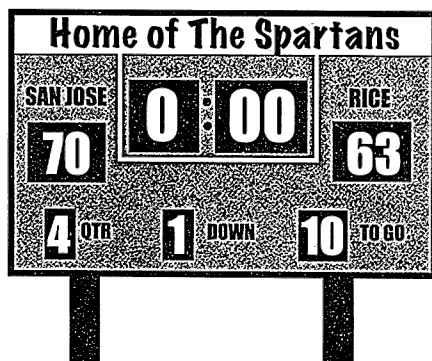
**S**hocked? I know I was. Last weekend, Purdue successfully knocked the wind out of the Irish in two plays: a 100-yard kick-off return by Jerome Brooks and a 97-yard touchdown reception by Taylor Stubblefield. On the bright side, Brady Quinn had one of the best performances of any quarterback in Notre Dame history. He passed for 432 yards and had no interceptions; unfortunately, he had only one touchdown pass. Quinn's performance was upstaged by visiting Heisman-winner-in-the-making, Kyle Orton, who systematically embarrassed the Irish secondary with a "brilliant" game plan. After the devastating loss, I could find solace only in the misfortune of others. Here are some of my favorite "unfortunate" events of the weekend.

### San Jose State 70, Rice 63

After trailing for the entire game, host San

Jose State tied Rice at 63 with less than three minutes left to play. On Rice's next drive, San Jose State's Brian Nunez intercepted Rice quarterback Greg Henderson's pass and returned it for a 28-yard touchdown. With a final combined total of 133 points, this

is the highest scoring game in Division-I football history. In addition, Rice set a new school record for rushing yards with 634. Unfortunately, only 4,000 people attended this game, compared to the 80,000+ who attended the Notre Dame vs. Purdue match-up.



### Northwestern 33, No. 6 Ohio State 27

This game looked like an automatic victory for the Ohio State Buckeyes, who had not lost at conference rival Northwestern in 46 years. In addition to history, OSU had place-kicker Mike Nugent's golden toe on their side. Nugent—a candidate for the Lou Groza award—has helped lead OSU to a

number of victories, including a nail-biter against Marshall. In this game, however, Nugent missed a key field goal in overtime. Now all Northwestern needed for the victory was a field goal; instead, they scored a touchdown. The Northwestern students stormed the field in celebration of their biggest victory in over four years.

### No. 9 Auburn 34, No. 8 Tennessee 10

Tennessee quarterback Erik Ainge—who had the best passer rating in the SEC—started for the first time against Auburn. But Ainge had a rude welcoming into the world of college football, as he threw four interceptions and fumbled the ball once. Meanwhile, Auburn quarterback Jason Campbell showed the poise of a pro, passing for 252 yards and two touchdowns. Tennessee's loss could be a good omen for the Irish; it shows they are beatable, even at home.

On a side note, I had the pleasure of meeting former Notre Dame head coach Gerry Faust at the Purdue game. Meeting him was one of the greatest thrills of my life. Coach Faust is an intelligent and honorable man with a great passion for football and the university. □

## STATZONE

John Everett brings you ...

### ALL THE STATS

you need to know



**Football (3-2):** While the loss to No. 9 Purdue was ugly, a few players performed well. Sophomore Brady Quinn showed the poise of a veteran quarterback, completing 26 of 46 passes for 432 yards and one touchdown. Juniors Anthony Fasano and Rhema McKnight were also the first duo of Irish players to each gain over 100 receiving yards in the same game since the 1977 match-up with Purdue. With

losses to BYU and Purdue book-ending a three-game winning streak, many students are questioning how the Irish will fare against Stanford on Oct. 9. Earlier this year, many thought this would be a guaranteed victory for the Irish. However, Stanford showed they could play with the best of them two weeks ago, when they lost to No. 1 USC by a last-minute field goal.



# IRIS HEYESON

GREG  
DALBY



PHOTO COURTESY OF SPORTS INFO

This year, midfielder sophomore Greg Dalby has been an integral part of the men's soccer team's best start in 16 years. The Poway, Calif., native was named an All-American by *Soccer America* last year, after tallying assists in 20 of Notre Dame's 23 games. Dalby has started every game this season and is becoming one of the team's key players. The six-foot midfielder is enrolled in the College of Arts and Letters and is a theology and Film, Television and Theatre major.

## *What are your goals for this season?*

Our main goal, obviously, is to win a national championship, and I'd say that our second goal behind that is to win the Big East. Our team sees it as really important to win the league. Last year we won the Big East tournament, which is an automatic bid to the NCAA tournament. Winning the league represents day-in and day-out beating teams and playing well, and so that would be huge to win.

## *When did you start playing soccer?*

I started playing soccer when I was about four years old, and I have been playing ever since. I played a lot of sports when I was younger and then, as I got older, I started to focus more on soccer.

## *What brought you to Notre Dame?*

A lot of things did. The education obviously brought me here. The soccer team. The coach. When I came here to visit I really liked the guys on the team, and I seemed to fit in real well. Just the combination of the team, the coach, the environment, the school, the education; it all just kind of felt right.

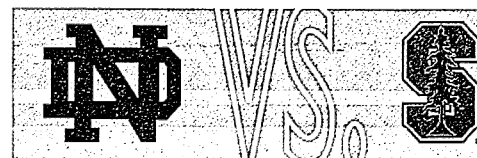
## *How do you prepare yourself for a game?*

Before the game, our whole team goes to our coach's house and we have pancakes, fruit and yogurt — kind of like a pregame meal. So I guess for home games that's our ritual. We just go there and relax. I don't have any ritual. I just relax and try to prepare myself for the game.

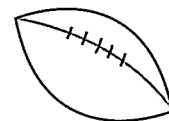
## *What are you most looking forward to this season?*

We have a lot of good players that left last year and some other good players who are going to leave us the year after that. If you are at a good program, you are always going to lose good players every year. So I am looking forward to the challenge of being a team that a lot of people expect to struggle. The challenge of a new year and new goals, I'm excited about that.

— Christopher Meskill



## Our Calls Football



**OPPONENT:** STANFORD

**WHERE:** NOTRE DAME STADIUM

**WHEN:** SATURDAY, OCT. 9, 1:30 P.M.

Even during the loss to Purdue last weekend, Notre Dame's offense performed very well. Look for Brady Quinn to pass for more than 300 yards and throw three touchdown passes. Stanford is better than most people think, but it doesn't make a difference. The Irish take this one in convincing fashion, 31-20.

CHRISTOPHER MESKILL  
SPORTS EDITOR

After a tough loss last week, Notre Dame realizes that Stanford has a much better team than most people know. The Irish are able to find a balance between the run and the pass, and they put enough points on the board to win. Notre Dame 27, Stanford 17.

MIKEISELIN  
ASSISTANT SPORTS EDITOR

## KEY TO THE GAME:

### Taking it one game at a time

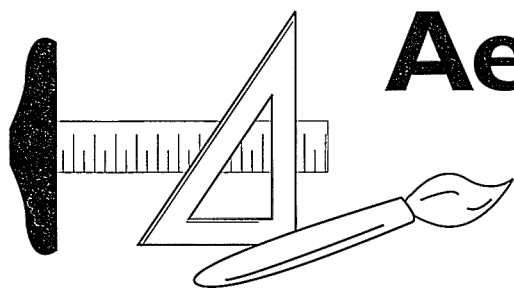
Notre Dame has to stay focused on the task at hand. After losing by a field goal to No. 1 USC two weeks ago and demolishing Washington last weekend, Stanford has proven that they are not a pushover. If Notre Dame does not take the Cardinal seriously, they could find themselves in another BYU situation.

**Women's Soccer (11-0-0):** The women's soccer team remained perfect over the weekend, defeating No. 20 West Virginia, 3-1. Senior Melissa Tancredi was named the Big East Conference Defender of the Week for the third time this season, and junior Katie Thorlakson scored her 10th goal of the season against West Virginia, making her the second-

leading scorer in the country. The team looks to continue its dominance as it takes on Big East rivals Villanova, Georgetown and Boston College. The next game for the Irish is Fri, Oct. 8, at Villanova.

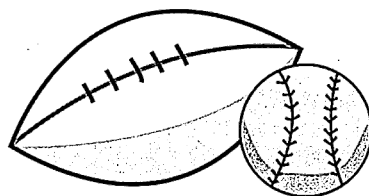
**Men's Soccer (6-1-2):** After a 1-0 overtime victory against No. 12 Boston College on Fri, Oct. 1, the No. 14 Notre

Dame men's soccer team is in contention for the conference title for the second straight year. Sophomore Justin McGeeney scored the game-winning goal against the BC Eagles. The previous week, McGeeney was named Big East Offensive Player of the Week. At 7 p.m. on Thu, Oct. 7, the team plays Pittsburgh at Alumni Field. □



# Aesthetic and Athletic

Scholastic takes a look at three Notre Dame athletes who have a passion for both sports and the arts



CHRISTOPHER MESKILL

The University of Notre Dame is a school that constantly has redefined itself. Established in 1842 by the Rev. Edward Sorin, C.S.C. and the Congregation of the Holy Cross, the university's founding mission was to deliver a quality, higher-level education to young, Catholic men. By 1887, Notre Dame had found its niche as an athletic school. That year, Notre Dame opened its first sports programs and played its first football game against Michigan. Another redefinition occurred in 1972 when the university became coeducational, after which Notre Dame took steps to initiate its first women's athletic teams.

With both athletic and academic standards improving, the time came for the university to redefine itself in yet another way, and that has happened this year with the revitalization of Notre Dame's art programs and departments.

This year, Notre Dame's art and design programs did not make it into the top national rankings, as published by *U.S. News & World Report*, National Doctoral Survey Program and the Gourman Report. With the addition of the Marie P. DeBartolo Center for the Performing Arts, Notre Dame hopes to improve future rankings. The university hopes to compete for prospective art students against such

ments. However, many believe that arts and athletics can coexist and thrive. "I don't think that sports and arts necessarily hinder each other, even though many people who are in the arts aren't exactly athletic people," sophomore Mike Peterson a Film, Television, and Theatre major and NDTV producer, says. "I think it would be easier for the university to be specialized in one field, but it's great

All the time, people ask me, "Why do you do this?"

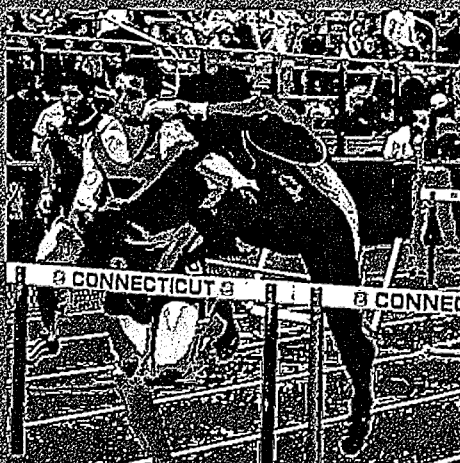
—Lisa Lombardi, fourth-year architecture student and member of the women's lacrosse team

recognized programs as those at Northwestern University.

As Notre Dame continues to improve and expand its arts programs, a new challenge arises; the university must find a way to balance the two seemingly opposite programs of arts and athletics. Some may question the feasibility of sustaining two strong, though conflicting, depart-

that Notre Dame has the ability to excel in so many ways. I think it's pretty much true of the people I know in FTT and NDTV that we are interested in the arts, but are as hardcore as anyone about Notre Dame sports."

Peterson is not the only student excited about both the arts and athletics; many others share this dual interest. Among those interested are several student-athletes who are succeeding in both varsity athletics and artistic concentrations. In fact, there are few sports teams that do



not have at least one member pursuing an art degree.

Forest Walton ('04) was one student who successfully balanced arts and athletics as an architecture major and member of the Notre Dame fencing team. After spending his junior year studying in Rome, Walton returned to Notre Dame and won a national cham-

pionship in fencing, while earning All-American honors.

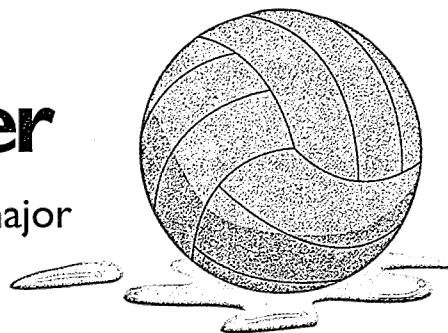
Junior Erika Bohn is both the goalie for the women's soccer team and a design major. She performs well both on and off the field; her high grade-point average earned Bohn Academic All-American consideration, and last month she led her team to a No. 1 ranking.

The following pages will highlight other students who are successfully balancing art and athletics.

The university hopes that new facilities like the PAC will not only draw more artistically-inclined students to Notre Dame, but also will foster in current students an appreciation for the arts that rivals their love of athletics. □

# Blueprints and Blue Water

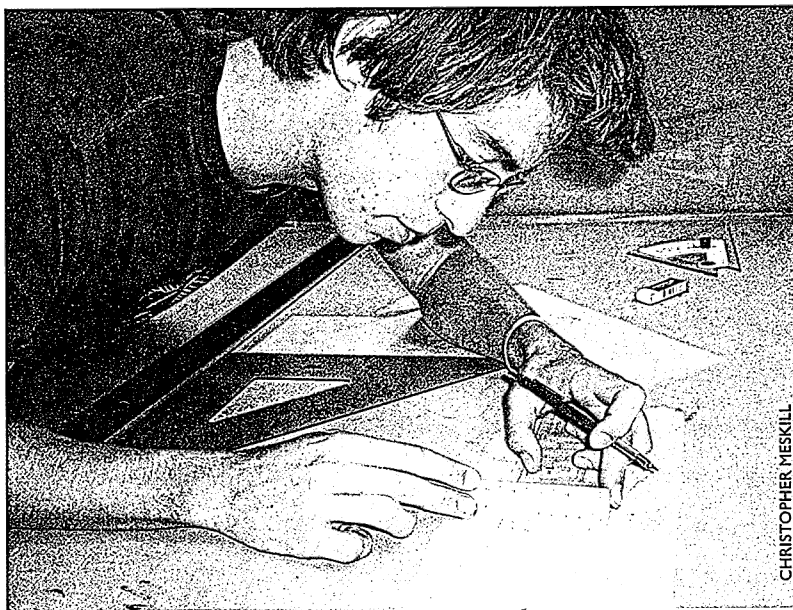
Jon Kelly balances water polo and an architecture major



MIKE COYNE

Being a student at Notre Dame is no easy task. Being a student-athlete and being enrolled in one of the university's most rigorous majors is a daunting task. Sophomore Jon Kelly eagerly takes on this challenge. Kelly plays water polo and is a student in the university's challenging five-year architecture program. Kelly has known since he was seven years old that he wanted to study architecture. He recalls that he enjoyed drawing pictures of futuristic buildings, space ships and roller coasters. Kelly also admits, "Legos helped the process." While architecture at Notre Dame is a bit more complicated than kids' toys, Kelly's skills and desire to be an architect have been strengthened by the challenge.

A large part of the architecture schedule involves studying architectural history, and Kelly, like all architecture majors, will spend his entire junior year in Rome studying the city's classic works of architecture. He looks forward to going and believes that "classical architecture in its proper setting will offer so much to our education as classical architects in the modern world." As a sixth-grader in California, Kelly was



**TWOTYPES OF PRACTICE** Kelly spends hours drafting each week in addition to training for the water polo team.

has already had projects that have taken 50-70 hours to complete. He adds, "Most of us [architecture students] wind up pulling more all-nighters than we can recount."

Almost everyone at Notre Dame must manage extra-curricular activities and school work, and Kelly feels that his situation is no different than that of anyone else. He acknowledges that, for many — including himself — sleep sometimes takes third place to school work and extra-curriculars.

Kelly's advice for other

students is to prioritize. "Make sure that academics comes first, but there is definitely a way to do both [athletics and school work] and have plenty of free time to enjoy all that college is about," he says. "Notre Dame is a great university to be involved in, so do not limit yourself to academics and athletics. Do not be afraid to get out and help the community and be involved in dorm events. I do not think that there is a limit to what this university can offer an individual." □

introduced to water polo, a sport with which many people are unfamiliar. In California, however, water polo is a very popular sport, and Kelly thrived in the competitive environment. It will be difficult for him to continue playing while he is busy studying abroad, but he hopes to join a club team in Rome. This fall, Kelly will practice more than eight hours every week and will have tournaments every other weekend. His workload is also heavy in architecture. He

# A Dashing Designer

Olympic trialist Selim Nurudeem is passionate about his industrial design major

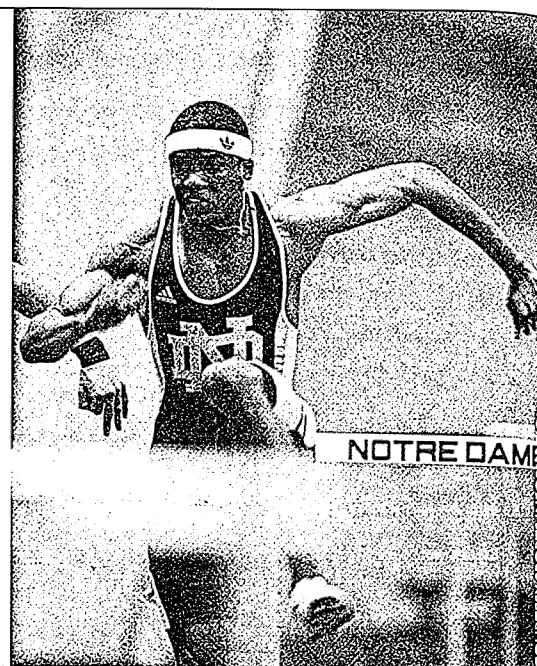
MIKEISELIN

**T**he track is not the only place where hurdler senior Selim Nurudeem has excelled. He is also an extremely talented industrial design major.

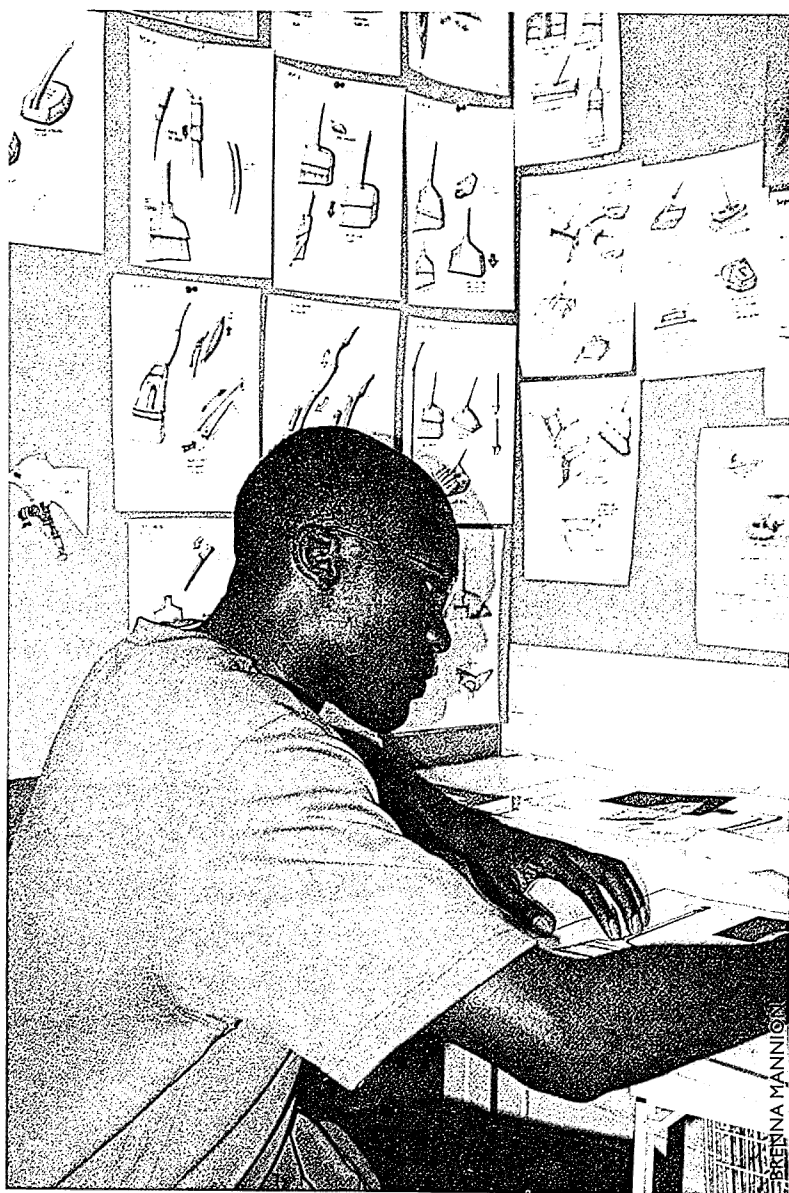
As a freshman, Nurudeem began taking classes toward a pre-professional degree with the aim of continuing on to

medical school. Nurudeem says, "I came in thinking I was going to go pre-med. And the only reason I went pre-med was because my older sister is in med school and my dad is a doctor, so I felt like I had to do that."

He says he didn't know industrial design was an option until his sophomore



**NO HURDLE TOO HIGH** Nurudeem has succeeded both as a hurdler and an industrial designer at Notre Dame.



**QUICK SKETCHES** Nurudeem works in his studio space in Riley Hall.

year. But it was not until his junior year that Nurudeem declared the industrial design major. In the short time since then, he has had a lot of success. Nurudeem says he decided to make the switch because "one of my passions is drawing. When I come up with the shape of something, and then I have to put it on paper, that's the part that I really enjoy."

While many believe industrial design is part of the engineering major, it is actually an art major. Nurudeem describes it as "everything designed except for architecture." This can include designing everything from household products — such as brooms and refrigerators — to clothing to cars and even video game characters.

Because it encompasses such a broad range of design, industrial design boasts a myriad of career options. Currently, Nurudeem's primary interests are in designing athletic apparel and video game characters. However, Nurudeem is unsure of what career path he will follow after he graduates in May.

Nurudeem also has considered becoming a professional athlete after he graduates from Notre Dame. As a member of the men's track and field team, he has met much success.

In the past three years, Nurudeem has excelled in the 110-meter hurdles during the outdoor season, as well as both the 4x400-meter relay and the 60-meter hurdles during the indoor season. Nurudeem has won two consecutive Big East



titles in the 110-meter hurdles.

Notably, Nurudeem also competed in this event at the 2004 Olympic Trials and placed 24th. Nurudeem felt he was not as prepared as he could have been for the event because he was notified only two or three weeks prior to the trials that he would be competing. Nonetheless, Nurudeem believes he gained some invaluable

experience at the meet.

Balancing his major and his athletic involvement has been difficult. Nurudeem says he spends 10-15 hours a week at practice; 10-15 hours a week in the studio; and 12-15 hours a week in class. With this schedule, time management is important for Nurudeem. "I am really passionate about track and about my major,

so the hardest thing is not the workload; it's just dividing my passion between the two," he says. "Sometimes I want to be a hurdler. I want to be a really good hurdler. Other times I want to be really good at industrial design. So sometimes I feel like one is taking away from the other, and it makes it really hard to put 100 percent into both." □

## From a Little Rubber Ball to Bond Hall

Fourth-year architecture major Lisa Lombardi is a member of the women's lacrosse team

CHRISTOPHERMESKILL

Senior Lisa Lombardi, a midfielder for the women's lacrosse team, red-shirted last year to study in Rome with Notre Dame's architecture program. After spending the year working under the shadow of the Pantheon, Lombardi returned to an almost entirely new team; two classes of athletes had entered Notre Dame since the last game Lombardi had played.

Although it was difficult to return to a changed team, her year away from lacrosse seems to have served Lombardi well. The year abroad gave Lombardi the chance to bond with her studio-mates. She was unable to do so during her freshman and sophomore years, when

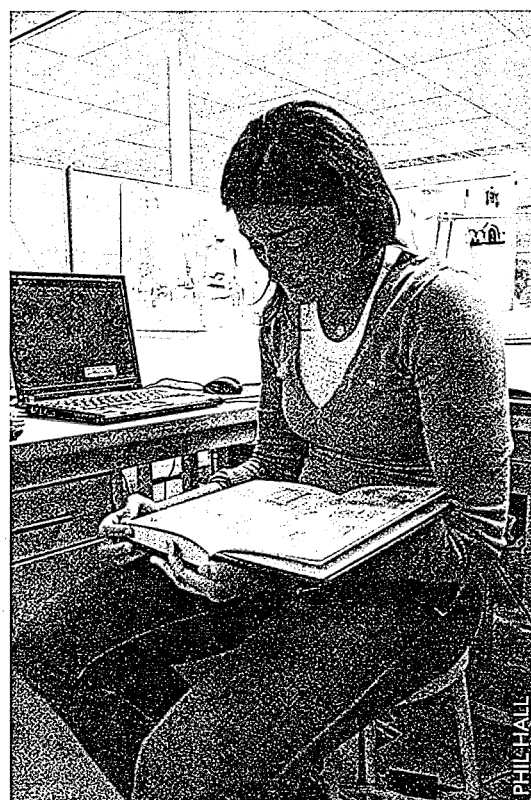
she spent more time shuttling between practice and studio than establishing friendships. "In Rome, everyone really got to know me. Before that, I was really just known as 'lacrosse girl,'" she says.

The year in Rome also solidified Lombardi's career choice. "If I didn't know for sure that this was what I want to do, I would probably not still be doing it," she says. "Rome really was proof that I have the best of both worlds. For a year, I really got the chance to focus on school and got immersed in a different culture and got to see things that we only got to see in slides before. It really was the best year of my life."

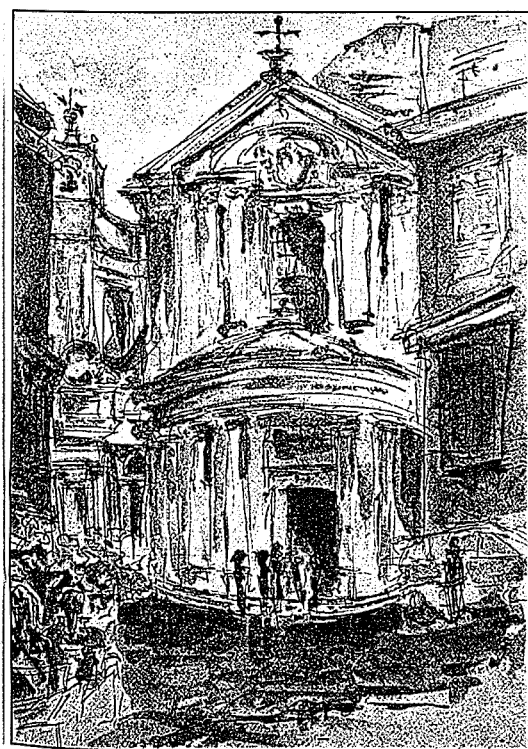
While in Rome, Lombardi worked on a number of urban-development projects, including one in the small Italian town of Orvieto. Lombardi collaborated with her classmates to design a parking lot for an Orvieto business that reflected the town's architectural scheme.

Lombardi returned to Notre Dame this fall not only as a fourth-year architecture student, but also as a key figure on the women's lacrosse team. Consequently, she had to re-adjust to balancing arts and athletics. Always flexible, though, Lombardi seems to have had no trouble getting back into the swing of things. "You feel like you really never left," she says.

In order to fulfill her responsibilities to both her team and her demanding major, Lombardi often has to take her workload on the road. Because fourth-year architecture students are allowed to draft on computers, Lombardi brings her laptop to away games to draft while away from the studio, which lightens the amount of work she must do in Bond Hall. Sometimes unavoidable conflicts arise in



**ANYTHING BUT "LAX"** When not practicing, Lombardi spends much of her time working in Bond Hall.



**AN IMAGE OF ITALY** Lombardi painted this watercolor of the Santa Maria della Pace church while studying in Rome.

# humor

THE BEST OF THE JEST



## LISTENING

"Who doesn't enjoy a good man-spooning?"

— overheard student

"Lawns just turn me on like nothing else."

— sociology professor

"There's a kind of libidinal energy that can't be held down. No pun intended."

— literature professor

"Dude, I think there's something wrong with me. I can't feel balance."

— student waking up  
after partying all day

"I defy you, Purdue! You and your 41 points! I defy you!"

— lone ND student cheering  
during a lull in the Purdue game

## 58 Years Ago

### A Building Half-a-Century in the Making?

The June 21, 1946 commencement issue of *Scholastic* published the university's plans for several future campus structures, including a proposed fine arts building to address the "pressing need for a larger, more up-to-date auditorium." It sounds like, even then, Washington Hall — an edifice from the late 19th century — was small and outdated.

*Rockne once said at the completion of a football season which saw the Irish named the national champions, that he certainly didn't intend to rest on his laurels but would continue to progress, to move forward, for unless that is done, he said, what then occurs can be only retrogression. That same spirit of progress, that same realization of the necessity of future planning that Rockne felt has not been weakened or diminished at Notre Dame since his death. The immense and ambitiously conceived building program of the University is a plan thoroughly in keeping with that spirit.*

The same issue said that the new "spacious auditorium" would be "capable of seating the entire student body . . . with a mothering instinct for fledgling actors to come." Hopefully, the Marie P. DeBartolo Center for the Performing Arts will live up to its age-old expectations.

—Jennifer Osterbage

### The Game Wasn't Really That Bad, Was It?

With few opportunities to push up students during the Purdue game, band members sent a tuba skyward instead.



Email Listening-In quotes,  
letters to the editor, or  
other comments to:

SCHOLAST@ND.EDU

# Musings of a Misguided Messiah

## Debater Strategy

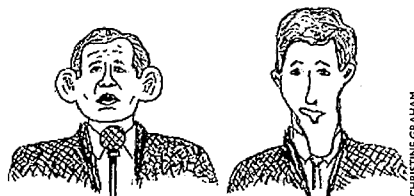
A few suggestions for spicing up future presidential debates

STEVE MATTINGLY



**B**efore Bush and Kerry faced off in their debate last Thursday, their lawyers had established a 32-page set-of-rules that encompassed every conceivable detail of the event. Specifications included establishing an exact temperature for the auditorium — presumably to ensure that Kerry's face would not melt or freeze — and an exact location for the candidates' families to sit — probably to keep a certain ex-president from being close enough to whisper answers to his son.

But in seeking to dramatize the debate as much as possible, the television networks ignored many of these rules, showing candidate-reaction shots, among other prohibited things. This spiced up the debate for television viewers, but it didn't make it as engaging as it could have been. If the TV stations are going to break the rules, why not go even further and make the debate really exciting?



To that end, I present the following list of ideas of how to make TV coverage of this Friday's debate in St. Louis more enticing than a Mike Tyson vs. Michael Jackson celebrity boxing match. Network execs, take note:

- The shots of Bush scowling and pouting last week were good, but more can be done with them. Implement a "George W. Bush Chimpanzee Watch" to capture both outstanding still-shots and brief video-clips of the many instances when the President bears a remarkable resemblance to our closest relative in the animal kingdom, *Pan troglodytes*. The photos and clips can then be shown during the most boring stretches of Kerry-speak with voice-overs from a prominent zoologist or paleontologist who explains, as the chimp-like images flash across the screen, how we humans share up to 99 percent of our DNA with chimpanzees, but Mr. Bush may share even more.
- In the interest of impartiality, implement the "Kerry Face-Melting Botox-Watch." Fix a powerful zoom-lens on Senator Kerry's face in order to observe how portions of his face actually thaw, melt and resetttle throughout the course of the debate. Hire famed football commentator John Madden to use a telestrator to point out this remarkable phenomenon and make insightful comments like, "Now here's a guy who, when he sweats, looks like he's made out of the same stuff as Stretch Armstrong!"
- Prior to the debate, ask the Kerry campaign for permission to film several brief clips of the candidate, decked out in Sylvester Stallone's *Rambo* gear, sprinting through a jungle and firing off rounds of machine gun ammo, all the while looking as tough as possible. It won't be difficult to obtain the consent

of Kerry's team, which — according to anonymous sources — wishes it had concocted this idea before the Democratic Convention. These film clips can then be shown whenever Kerry is speaking about his service in Vietnam. The juxtaposition of Kerry's voice with the image of him shirtless, snarling and toting a machine gun should be quite dramatic.

- Install a secret camera to monitor both candidates' notepads. This will give the viewer an unprecedented glimpse into the thought processes of the candidates and will allow everyone to find out, once and for all, whether Bush is actually taking notes, or if he is simply drawing blue ducks and writing things like, "Kerry = flip-flopping butthead," and, "My daddy could kick your daddy's ass!"

- Assemble an in-studio choral group to sing catchy tunes and jingles. The possibilities for this chorus are endless, but I have a couple of simple suggestions. Whenever Bush calls Kerry a "flip-flopper," have the group immediately sing a chorus of, "He's a flip-flopping, flip-flopping fool!" Whenever Kerry says, "I learned in Vietnam . . .," have the tenors and altos immediately chirp, "In Vietnam! In Vietnam!" This will add a lively musical spirit to the debate that was missing from last week's coverage, and it will lend even greater emphasis to those points that the candidates are already ramming down everyone's throats.

- Everyone knows about "Bushisms" — those curious little mistakes our president often makes while speaking in his native Texan tongue. But only on television can the collection be updated in real-time, with live analysis of the blunders. Start a new segment entitled "The George W. Bush Word of the Day" to highlight whatever new word Bush learns from his advisors, which he will promptly mispronounce and use incorrectly. Have an English teacher immediately comment on the mistake and explain how the word should be used properly. This segment will appeal to grammar teachers all over the country, who will require their students to watch your network's coverage. Last week's debate, for example, would have served as an excellent teaching tool for illustrating how an enemy cannot "fight vociferously."

- Lobby to have the podiums moved closer to each other, in order to increase the probability of a Bush-Kerry brawl. Both sets of advisors could agree to this, since they will both be confident in their candidate's ability to physically dominate his foe. It should be a great fight, and the result will likely determine which way the vote will swing, garnering substantial publicity for your network.

That's all I have for now. I hope everyone enjoys the debate on Friday. Until then, I'll be "fighting vociferously" to ensure that some network utilizes my ideas to make the debate all it can be. □

# Enjoying the Finer Things in Life

As long as those things don't suck

MIKE HEALY



While I'm sure many of you view me simply as a cigar-chomping, brawling, womanizing hero to the common man, I also have another, more sensitive side that many are not aware of. Just know, however, that when I say "sensitive," I don't mean it in the way you would use to describe the kid who sits by himself at recess; I'm referring to the kind of sensitivity that makes girls want to hook up with you.

Yes, I possess many unexpected, emotional, almost effeminate interests. I own two Boyz II Men CDs and several collared shirts, and I often pretend I'm interested in what others have to say. These burgeoning traits of compassion did not appear magically, but have been fostered lovingly over the years by an above-casual, almost semi-passionate interest in the Arts.

Please note that I use the word "Arts" with a capital "A." This is because I am referring to the Arts proper, a cornucopia of expressive delights. For many of us, the term "art" is too narrowly defined. It was not until recently that I came to understand that art is much more than fancy paintings and black and white pictures of naked girls.

Too often, the public at large erroneously restricts its perception of art to only a few mediums. Little do they realize that true beauty can be found in nearly every avenue of human expression. If one looks closely enough, the exquisite splendor of a Van Gogh masterpiece can effortlessly be matched by a harmoniously composed symphony, or a tortured cinematic sequence featuring a naked woman, provided that it is in black and white.

Art even can be found in the world around us, such as in the dignified determination of an old man as he stoically trudges through an unrelenting snowstorm, or in the anguished tears of that same old man after I pelt him in the side of the head with a snowball. (Don't judge me, I'm an artist.)

That being said, I do believe that there are many unnecessary excesses (the *worst* kind of excesses) undertaken in the name of art. Too often, senseless acts are performed in an extravagant fashion and termed as "art" in an effort to justify unwarranted consumption of time and valuable resources.

I do not say this as an indictment of true artists who labor meticulously to bring a beautiful respite from our insipid, drab

little lives, but instead offer this as a condemnation of those who feel that just because something is out-of-the-ordinary, it is art. Usually, the perpetrators of this offense are sad, insecure people with strange, made-up names, like Pons or Kenton. But every so often, a sizeable portion of the general public is fooled by a grand ruse of this order.

The most glaring example of this "simply-stupid-but-considered-art-for-some-reason" phenomenon that comes to mind is the commercial success of the jam band Phish. I must confess, I was unaware of the true nature of the "gift" lead singer/grand prophet Trey Anastasio gave to the world until last year, when I became friends with a certain Andrew J. Astuno. Astuno was so kind as to subject me to Phish's supposed masterpiece: the rock opera known simply as "Gamehenge."

For those fortunate people unfamiliar with the life-changing experience known as "Gamehenge," allow me to give you a brief synopsis: The "opera" opens with the members of the band screeching the name "Wil-son" into their microphones for roughly three minutes. This is followed by Mr. Anastasio's spoken-word performance about a peaceful people called the "Lizzards," who live in the woods and lead their lives as directed by a magical book — that is, until a man named Wilson arrives, tricks the Lizzards, steals the book and locks it in the highest tower in the land.

From there, things become truly bizarre, focusing — as far as I can gather — upon an executioner robot known as "AC/DC Bag" (I'm serious). AC/DC Bag must tie a magical hummingbird to a pole using nothing more than glue and rubber bands. Thankfully, Mr. Anastasio informs us that the mystical land in which all this occurred still exists, and is known today as Prussia (I apologize if I have misrepresented any aspect of "Gamehenge," as I've only been able to sit through it once).

Now, I am not writing this to discredit Mr. Anastasio, insult Phish's fans or destroy the morale of the ND Ultimate Frisbee Team. I am only trying to illustrate that, while some unconventional things may indeed be construed as art, there are other things that are, in fact, just plain stupid.

Of course, all this should be taken with a grain of salt, because, unlike a topless Elizabeth Hurley, the definition of art is not something that can be seen in black and white. □



© niels van iperen

HTTP://HOME.HAWAII.RR.COM





## EILEEN IVERS AND IMMIGRANT SOUL



**Friday, October 8 at 9 p.m.  
Leighton Concert Hall**

The fiery fiddler, formerly of "Riverdance," brings her passion for musical exploration to Notre Dame.

"the Jimi Hendrix of the violin" — *New York Times*

Tickets \$44 General Public,  
\$35 ND/SMC/HC Fac/Staff, \$15 All Students



MARIE P. DEBARTOLO  
CENTER FOR THE PERFORMING ARTS

For a list of upcoming events, visit  
<http://performingarts.nd.edu>

Once there, you may sign up  
for our mailing list to receive  
updates to our schedule and  
for advance ticket sales.

Call 574-631-2800 to order tickets.

## MARIZA



**Wednesday, October 13 at 8 p.m.  
Leighton Concert Hall**

Fado is "the blues" of Portugal, and Mariza is the epitome of Fado. Mariza is a diva in the best sense of the word and when she puts her personal, indelible stamp on a song, she leaves audiences spellbound and breathless.

Tickets \$37 General Public,  
\$30 ND/SMC/HC Fac/Staff, \$15 All Students

**The International Studies Program would like to remind students of an upcoming deadline.  
On November 15, 2004, applications are due for the following programs:**

**All year long programs for 2005-2006**

**All Fall 2005 programs**

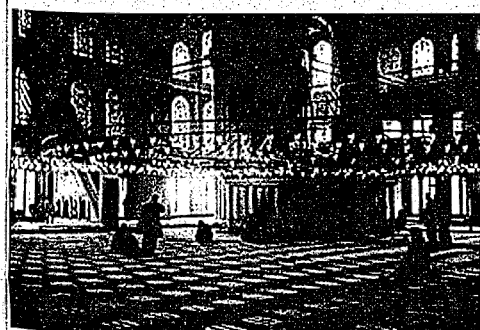
**Angers, Dublin, Fremantle, Rome and Toledo: Spring 2006 programs**

**London: Spring, Fall, and All-Year programs**

**Washington: Fall and Spring programs**

**Berlin: All-Year program**

**Trinity College Dublin**



**(You may still apply to early acceptance for all Spring programs by this deadline.)**

# Why Art Matters

by Liz McCorry

A few days ago an English-major friend and I were lamenting our heavy workloads when she turned to me and shrugged, "Yeah, but at least your work is, like, fun." As an art major, I get this a lot. My friends mention it jovially or longingly, as if to remind me how lucky I am not to be writing essays or taking exams — both of which I do. There's a more derisive version of the comment, though, in which "fun" sneakily morphs into "worthless," just by a trick of tone. "What's your major?" "Art studio." (pause) "Oh. Fun." I don't even hear the "What are you going to do with *that*?" question much — I think people assume it's a dead-end inquiry.

My second major, French, gets a little more respect, but there's certainly not much money or prestige in that either. So, I worry that the scholarly disregard for the arts that pervades our primary and secondary schools — where arts funding is consistently the first to be cut from tight budgets — also exists at the university level, particularly at Notre Dame, which is, justifiably, not known for its arts

programs. It's hard to shake the misconception that art students aren't doing work that is as valuable as that of engineers, theologians or pre-professionals.

If the learning goals set forth by Notre Dame in its mission statement

apply to artistic study, this misconception should not persist. (In fact, while the goals do apply quite aptly, I'd argue their irrelevance would signify a need for revisions in the goals themselves rather than in artistic study.) These goals ask students to "pursue knowledge and evaluate its consequences; think critically, abstractly and logically to evaluate and solve problems; integrate new information to formulate principles and theories and display an openness to different viewpoints; and share the desire for intellectual creativity and the acquisition of knowledge." Art students desire, work toward and meet these goals.

If it's hard to imagine such "intellectual" objectives having a connection with the arts, you do not yet need to erase the mental image of a sloppy painter holding a palette and sporting a beret.

(Please believe me, though; it's got to go at some point.) We in the art department do spend a lot of time dirtying our clothes with chemicals, dyes, clay and paint. Our primary work is not reading, writing or 'rithmetic, as with most students. The misconception is simply that our sketches, photographs, designs, furnishings, portraits, etc., don't function as well as equations, novels or data analyses to form us into wiser, more knowledgeable, more curious individuals. This is what you can take to the curb.

Never before in history have people been so bombarded with images; television, film, photographs and computer graphics are everywhere we turn. At the same time, the majority of us go through school without learning how to process or value such images. Our art professors provide us with tools to bridge this huge gap. We learn to be critical of what we see, whether it be a mosaic on a 12th-century cathedral or a presidential debate on TV. The value of art lies not just in its ability to help us understand what we see, but to change *how* we see.

The artist's gift is the ability to use the visual to understand and expose beauty, truth and wisdom — which can present itself in the gruesome, the sparse, the silly, the bold, the intimate, the grand, the deformed, the geometric, the hidden. Students in all fields can apply their particular study to this rather idealistic end. I am not calling for an elevation of the value of the arts above all other academic pursuits, but rather the recognition that its value is on a par with them.

Contemporary artistic study places a profound emphasis on process as opposed to product. This is sort of the mathematical equivalent of having the wrong answer and getting points for showing correct work, or writing several drafts of the same essay. The work of artists at Notre Dame is a work in progress. It is consistently better than it was 10 years ago, and is capable of continuing to mature with dedication and support from faculty, students and staff. We have a new performing arts center and an incredible opportunity to develop all of our arts programs. Facilities alone don't make much difference, though. Support the arts by learning their value for yourself. When you put together your spring schedule, consider adding a fine arts elective to it. You'll be amazed. It's more than "fun." It's vital. □

---

**It's hard to shake the misconception that art students aren't doing work that is as valuable as that of engineers, theologians or pre-professionals.**

---

*Liz McCorry is a senior at Notre Dame, and a studio art and French double major. She hopes to pursue a career in film or art after graduation.*

# October @ Legends

Thursday, 7th	10pm	The Royal They - ND Student Band ("recognizable but not overplayed")
	Midnight	Brew & View - Clerks
Friday, 8th	Midnight	Nightclub w/Live DJ
Saturday 9th	Midnight	Nightclub w/Live DJ

Thursday, 14 <sup>th</sup>	10pm	Last Comic Standing Competition
	Midnight	Brew & View - The Usual Suspects
Friday, 8th	Midnight	Nightclub w/Live DJ
Saturday 9th	Midnight	Nightclub w/Live DJ

Thursday, 28 <sup>th</sup>	10pm	Ha!ND - Improv Comedy
	Midnight	Brew & View - The Blair Witch Project
Friday, 29 <sup>th</sup>	10pm	Dueling Pianos - Howl at the Moon
	Midnight	Nightclub w/Live DJ
Saturday 30 <sup>th</sup>	10pm	Live Band Karaoke
	Midnight	Nightclub w/Live DJ

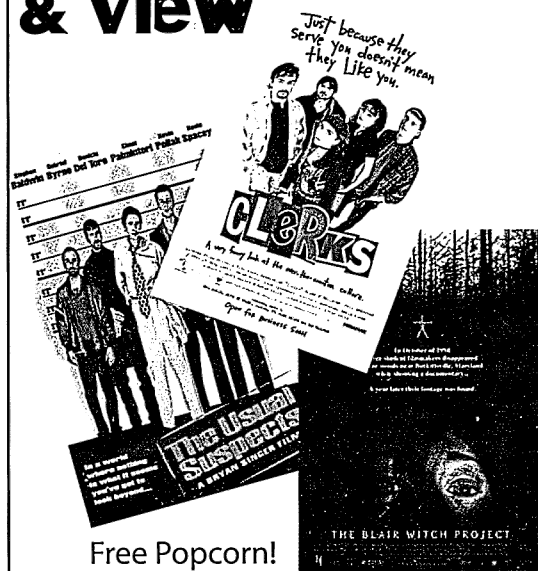
**Senior Night**  
EVERY THURSDAY NIGHT



No Cover | ND, SMC, HCC ID Required | [www.legendsofnotredame.org](http://www.legendsofnotredame.org)

**Brew & View**

Thursdays @ Midnight



**Nightclub**  
@Legends

Nightclub dancing every  
**FRIDAY and SATURDAY**  
12-4am

LIVE DJ showcasing state-of-the-art sound,  
music, and intelligent lighting.

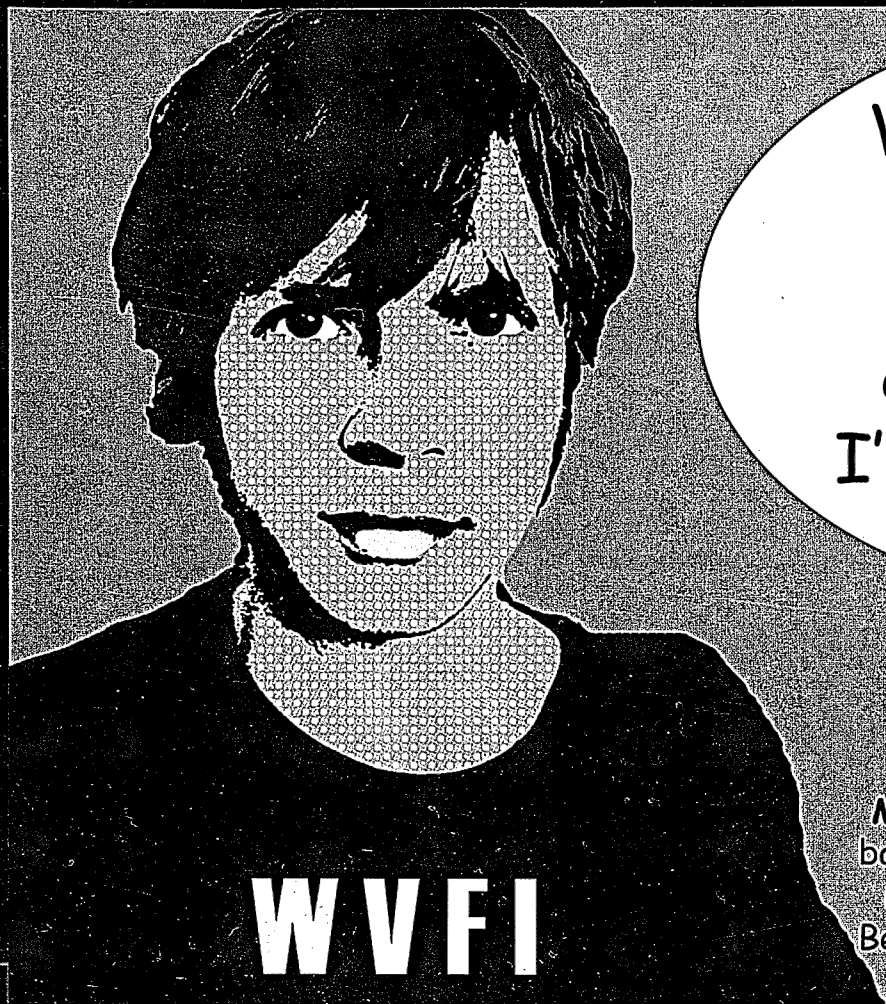
Look for future themed nights,  
giveaways, and special events.

No Cover.

Valid ND, SMC, HCC ID required.  
[www.legendsofnotredame.org](http://www.legendsofnotredame.org)







Word is that the  
**MINDSET**  
print version is  
coming out soon.  
I'm pretty pumped.

**MINDSET** has album reviews, concert reviews, band interviews, sweet art, and other cool things related to music. You should be as pumped as Beck. Check out [www.nd.edu/~mindset](http://www.nd.edu/~mindset) for the release date and take a look around.



The Student Union Board brings you...

## FALL 2004 SUB MOVIES

Oct 7-9 *The Terminal*  
Oct 28-30 *Spiderman 2*  
Nov 4-6 *Anchorman*  
Nov 11-13 *Manchurian Candidate*  
Nov 18-20 *Bourne Supremacy*  
Dec 2-4 *Collateral*

## SUB movies

this week's movie...

*The Terminal*

DeBartolo 101  
\$3.00  
TH 10:00  
FR & SAT 8:00 & 10:30 PM



## AcoustiCafe

Every Thursday in LaFortune Basement

10:00 PM-12:00 AM

all musicians, poets, singers welcome

to sign up contact Mike Tallarico

[Michael.V.Tallarico.1@nd.edu](mailto:Michael.V.Tallarico.1@nd.edu)

## best of AcoustiCafe

Every third Thursday of the month

at Legends

10:00 PM-12:00 AM

check out [SUB.ND.EDU](http://SUB.ND.EDU)  
for other great SUB events!  
brought to you by the student union board.

## GIDEON YAGO

A major on-air presence at MTV,

Gideon Yago is the face of current events to millions of young adults.

As a news correspondent, he writes and delivers the network's daily

"10-to-the-hour"



## GIDEON YAG

SUNDAY, OCTOBER 10TH  
WASHINGTON HALL  
7:30 PM

Tickets on sale at LaFortune Box Office  
Students \$2/ Faculty & Staff \$5  
Notre Dame Students Only