Sink or swim: physical education negotiates the freshman swimming requirement

By Becky Wiese

You’re 18. Far from family and friends. Surrounded by virtual strangers in a landscape you barely recognize. Dressed only in a bathing suit. It’s not your ultimate bad dream—it’s the freshman swim test.

What for students can be an intimidating first step toward graduation is a similarly daunting undertaking for the physical education staff. It involves guiding some 1,390 newcomers through an orientation video, long lines, and four pool lengths in only two days. The test takes place at Rolfs Aquatic Center during the last week of August.

Sounds like chaos, but the event, organized by Brother Louis Hurcik, C.S.C., functions like a well-oiled machine, as girls in bikinis and guys in board shorts line up on the pool deck promptly at their appointed times. Under the close supervision of lifeguards and physical education staffers, some attempt Michael Phelps-like speed, some take their sweet old time, and some try valiantly to hide their panic. Each must complete four 25-meter lengths of the pool, demonstrating front and backstrokes. Those that fail (about 200 each year) are automatically registered in eight weeks of swim class. (Matt Cashore, who photographed the setting for these pages, failed the test and took the course.)

The University’s swim requirement traces its roots to World War II, when drowning was a little publicized but frequent cause of death. The U.S. Navy encouraged colleges to institute swim requirements and training, and the idea stuck particularly well at universities like Notre Dame that hosted on-campus military training.

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Freshmen in all kinds of bathing attire wait their turn for the mandatory swim test. Photo by Matt Cashore.

Though Notre Dame is one of the few that continue to require proficiency, the staff believes firmly in its relevance. Says swim instructor Skip Meyer, “It’s not students’ favorite class, but it may be their most important.”

Swim class today has less to do with future combat than with comfort and confidence. Dennis Stark, who coached the swim team for 27 years and is now welcoming his 49th freshman class, says the aim is to help students relax so they can enjoy swimming as a lifelong activity. “What’s fun is seeing them overcome their fear and finding out they can do it—it’s a great confidence-builder for a freshman starting out.” Stark must be doing something right—he receives Christmas cards from former swim students.

Meyer claims the goal is comfort in the water “for students and, though they’re not thinking this far ahead, for their children. Not knowing how to swim can really affect them as parents. This opens the door to so much.”

Meyer’s recent surveys indicate that 95 percent of students are happy with the swim requirement despite their dread of the test, and most say good instructors help put them at ease. Indeed, though Kate Dresser of San Diego claims that “none of my friends at other schools had to do this,” she says the anticipation was much worse than the test itself. Dresser, who calls herself a “good sunbather, not a good swimmer,” says, “I pictured myself floundering, but I passed—barely.” Former lifeguard Paul Romine of St. Louis believes the requirement is “an excellent idea, especially in case you fall off a boat.”

Though the test is fair game for pranksters, Hurcik can’t recall many freshmen showing up in water wings or pulling other such stunts. “When they first get here, freshmen are way too serious,” he says.

Brother Hurcik is profiled on page 2.

University to celebrate Hispanic Heritage Month

ND works staff writer

An outdoor festival and an international conference on migration and theology are among events planned during Hispanic Heritage Month Sept. 15-10, 15.

The outdoor celebration, Fiesta Del Sol, takes place Friday, Sept. 17 and launches the University’s month-long observance. The event will be between 7 p.m. and midnight on the Hesburgh Lawn.

Fiesta Del Sol is organized by LaAlianza, a University student group that fosters the blending of Hispanic and Latino interests while preserving the unique aspects of each culture. Free food and music will complement a night of salsa and merengue dance lessons.

Two dozen international experts representing such Spanish-speaking countries as Guatemala, Honduras and Mexico will make presentations Sunday, Sept. 19 through Wednesday, Sept. 22 at the conference “Migration and Theology.”

Co-sponsored by Notre Dame’s Institute for Latino Studies and the Department of Theology, the conference brings together scholars, clergy, lay workers, parishioners, migrants and social justice activists to address the plight of modern migrants, a largely unexplored theme in theology. It takes place in McKenna Hall.

Alex Rivera, a filmmaker who has documented the transnational migration of Mexicans in upstate New York, will present his film and a lecture at 7 p.m. Thursday, Sept. 30 in the Hesburgh Center Auditorium.

Rivera’s presentation is sponsored by the Multicultural Student Programs and Services (MSPS) and the Institute for Latino Studies.

On Friday, Oct. 1, the MSPS First Friday luncheon will focus on a Hispanic Heritage theme. The lunch takes place from 12:30 to 2 p.m. in LaFortune Ball Room and is open to all faculty, staff and students.

Hispanic Heritage Month is built around the anniversary of independence for five Latin American countries—Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua. In addition, Mexico declared its independence on Sept. 16 and Chile on Sept. 18.

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Q: What is the Fair Labor Standards Act and will the new revisions affect Notre Dame?

A: The Fair Labor Standards Act (FLSA) is a federal law that requires most employers to pay overtime to employees at a rate of time-and-a-half for all hours worked over 40 in a workweek. Certain employees are exempt from the protections of this law based on the amount of their pay and the responsibilities of their jobs. These “exempt” employees do not receive overtime pay; “non-exempt” employees are those who qualify for overtime. Whether you are exempt or non-exempt is determined by these federal standards, not by University ruling or by employee preference.

As a result of ongoing confusion (and consequently, increased litigation) by employers and employees about how to interpret the FLSA exemptions, the law has been updated for the first time in over 40 years. While the intent of the revised law is primarily to clarify the definitions of “exempt” and “non-exempt” employees, it is likely that certain jobs will change from one category to another.

In order to comply with the new regulations at Notre Dame, the General Counsel’s office and the Office of Human Resources have teamed up to systematically review all job assignments on campus. When the review is complete, we expect some small but unpredictable number of employees to be reclassified between categories.

One common misconception about overtime pay is that “non-exempt” employees may willingly opt for “comp time” to be used in another workweek in lieu of overtime pay. The FLSA strictly prohibits this practice, even if both the employer and employee prefer the arrangement. This rule is unchanged in the new FLSA revisions. Contributed by John Whelan, director of organizational effectiveness in the Office of Human Resources.

Q: a new feature of ND Works, lets members of the Notre Dame community pose questions to the administration and to experts. If you have a question you’d like to see answered, e-mail it to ndworks@nd.edu or call 631-4314.
Note Dame employees and their families are encouraged to participate in the Notre Dame family opening of the PAC from 4 to 10 p.m. Friday, Sept. 17.

Herald the building’s opening at 4 p.m. with a procession from the Main Building, Film, Television and Theatre faculty will march to commemorate their move from Washington Hall. At 4:30 p.m., trumpeters at the PAC will commemorate their move from Notre Dame family opening of the Performing Arts Center is scheduled for Oct. 14, with the official opening at 4 p.m. with a performance by the Notre Dame Band.

By Gail Hinchion Mancini

John Haynes has directed the Marie P. DeBartolo Center for the Performing Arts (PAC) for two years. And anyone who has heard him discuss the future of the PAC has probably concluded that he’s very good at thinking big.

Charged with advancing a vision in which the PAC involves a cultural change, Haynes, Leighton Director for the Performing Arts, has repeatedly said, “I want the arts to be as pervasive in the eyes of Notre Dame students as is their engagement in athletics.”

Now, with the opening of the PAC finally here, Haynes is thinking big and thinking like a student. For example, an upcoming Shakespeare Festival—with its theatrical performances, films, Renaissance and medieval singers, and a dozen internationally renowned scholars—will also feature “MacHomer.” Haynes has booked a one-man performance artist who recites Shakespeare’s “Macbeth” in the voices of the television family the Simpsons.

Besides drawing substantial members of the faculty, staff and community to fill the seats of a broad menu of performances (see page 6), Haynes’ goal is to attract every student to least one event during the PAC’s inaugural year. The sheer number of events, especially including about six film screenings a week, makes that numerically possible, muses Haynes. “The scope of genres—classical concerts, movies, plays, Glee Club concerts, organ recitals, world music performers, jazz, —makes it also reasonably likely that every student will be attracted to at least one event during the year.”

One visit will breed familiarity, the better to build appreciation and love.

“Everyone has in their mind what they think they know about performing arts centers,” Haynes says. “I want people to understand that this is a teaching facility, that FTT (Film, Television and Theatre) is in this building, that classes are in this building. The highly professional performing spaces are also classrooms; decisions were made to make them teaching spaces.”

The historic foundations of this 151,000-square-foot facility date back to founder Rev. Edward Soin, C.S.C., whose first performance venue was running by 1846. Washington Hall, which has served as the University’s main performance venue, is 112 years old. By 1948, The Scholastic student magazine was hinting at its inadequacy by reporting administrative plans to construct an $850,000 facility to meet “pressing needs” in performance.

In the 17-year presidency of Rev. Edward A. Malloy, C.S.C., and the concurrent tenure of Provost Nathan Hatch, almost every year has included some step toward the PAC’s inaugural year, whether it involved a planning committee, a crucial donor gift or the arrival of a faculty member like renowned Shakespeare scholar Peter Holland, McMeel Professor of Shakespeare Studies.

The quest is compatible with, if not key to, the University’s unique mission. “Art is a privileged way in which humanity learns to express itself, to innovate, and to engage in creativity,” says Mark W. Roche, dean of the College of Arts and Letters, who associates the University’s commitment to the arts with the Catholic church’s historic commitment as a patron of the arts and source of artistic inspiration.

In the two years since Haynes’ arrival, faculty aspirations for more art-conscious academic experience have taken root. It’s worth watching to see how quickly the PAC will elbow out other facilities to become the physical, if not spiritual, center of multidisciplinary instruction.

The many events planned for the November Shakespeare Festival will demonstrate how a subject can be viewed across performance experiences. In spring, a conference built around the Tom Stoppard play “Arcadia” will demonstrate how one work can energize collaboration across disciplines to explore themes such as the social impact of scientific advancement.

Haynes hopes the PAC will host one such special festival each semester, using performance to advance a unity of knowledge across disciplines. “I think about the tremendous change that this is going to mean to the student experience at Notre Dame, and not just for theater students and music students, but for all students who will be here as audience. In some way, this building will touch and change their lives.”

By Gail Hinchion Mancini

There is one man without whom, it is said, the Marie P. DeBartolo Center for the Performing Arts could not have been built. And his name is,. Phillips. Ray Phillips.

“His contribution is immeasurable,” says University Architect Doug Marsh of Phillips, who joined the University as a construction administrator three years ago. He says, “I have no idea how the PAC would have been built without Ray. He’s just a terrific guy.”

Phillips is fun to shower with compliments because he’s got that gosh-gee attitude about not liking too much praise. Dry in his delivery, he describes his work on the PAC in terms that, he concluded: “It’s huge. And complex.”

Phillips says he was unfamiliar with the lengths to which the designers would go to establish unique acoustics for each of the five performance venues. He began reading everything he could to be sure the University was getting what it ordered.

A veteran of higher education construction jobs before joining Notre Dame (he helped convert Grace and Flanner halls from dorms to offices), Phillips says, “I can’t think of a more dynamic building.”

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Joe Durand – Master of ductwork

mazes and mechanics

Joe Durand needs only four keys, three tools and a walkie-talkie as he makes his rounds of the six mechanical rooms in the PAC. The keys unlock all 384 doors, and the Visk Tick, pliers and screwdriver enable him to make quick repairs on anything from electrical outlets to thermostats. The mechanical rooms are located from basement to roof; his daily trek among them average five miles.

As senior maintenance technician, Durand is the “first response to any type of trouble—be that lighting, heating/cooling, or leaking/leaking systems.” He is the keeper of the temperature and humidity levels, making sure that all who come here—performers, students and audience members—are comfortable. So the PAC’s ceilings boast a Gothic pitch (one venue is said to be nine stories high). Durand must deal with a astonishing variety of temperate zones within a single room.

The ceiling-hugging ductwork of Durand’s previous posting, the Fields Sport Recreation Center, doesn’t approach the unique challenge presented by the PAC’s 14 air handlers and the oversized, insulated ductwork that allows for extraordinary acoustic freedom in the five main venues.

Thru a maze of filters, belts, coils, gears and ducts, air is circulated and kept at precise temperature and humidity levels throughout the building. The system operates on a 24-hour clock. Joe reads gauges, checks air temperature and listens for noises “wandering through” the vents. It’s tedious, repetitive work, but essential to keeping the systems running efficiently, economically—and most important—quietly.

Checking and replacing air filters is a major part of Durand’s job. “A dirty filter is similar to a stuffy nose, or like breathing through a thin mask. It won’t stop you from breathing, but it makes you work harder,” he says. Hauling filters (by rope) to the maintenance rooms on the roof presents his toughest challenge.

Joe dreams of a private concert in the Main Stage Hall, if he had run of the center. “I’d sit back and listen to my wife play the piano with me being the audience,” he smiles.

Sarah Prince – Wanted: “interesting” job

Sarah Prince’s husband wanted to move from Minneapolis to become Mishawaka’s city planner. Prince already had a great job as a lighting designer in a city some call theater mecca. She made the move to Mishawaka’s city planner. Prince already had a great job as a lighting designer in a city some call theater mecca. She made the move to Mishawaka’s city planner. Prince already had a great job as a lighting designer in a city some call theater mecca. She made the move to Mishawaka’s city planner.

Though she was director of the PAC, a role that succeeds in being interesting, and as a lighting designer in a city some call theater mecca. She made the move to Mishawaka’s city planner.

“When I first started, it seemed big and I got lost,” she said. “Now that I know my way around, I don’t know why, but it seems small.”

For all the square feet in the PAC, Roberson says an vacuuming isn’t there; there are so many other pleasures. Seemingly poetic, for example, is the joy of buffing the rarefied stainless steel restroom sinks into a shine after a day of buffing boxy porcelain. “I love cleaning the piano,” he says, revealing that his mind wanders to memories of entertainment greats like Ray Charles.

If he has a chance to shake off dirt from the new organ, with its intricate carvings, handcrafted pipes and 400-year-old wood, no oil or cleaning products are present.

“I just want to make sure everything looks good. It’s so nice, and I don’t want it to go down,” she says. “Sometimes when I work I forget to eat lunch.”

Kelly Sanford – More space, more challenges, more safety issues

“Call me in a year…or even six months,” laughs Kelly Sanford, the PAC’s operations manager.

In late August, she had been musing over the challenge of running the PAC when she realized that the venue had not yet hosted the level of performance building was to support. Her crew had yet to face the first sprinkle of popcorn on the floor of the Michael Browning Family Cinema, much less the next left behind after a performance in the 900-seat Judd and Mary Lou Leighton Concert Hall.

The former technical director of Washington Hall describes her new venue in terms of more…more. In her first month, a pedometer on her waistband told her she was walking 3 1/2 miles a day inside the building.

Among Sanford’s staff, a full-time member of the preventive maintenance crew keeps watch for any unusual noise. “The building is different with different motors hidden in the ceilings that move it all, and a hidden computer. It’s completely user-friendly. All I have to do is stand on the stage and operate a remote control.”

In spring, Prince stood by the control board as a series of acts took the stage. As each group performed, Prince programmed the acoustics to respond to the sound challenges. “We’ll still need to break it,” she says of what essentially is a speed-dial system that can shift the acoustical arrangement from a presidential debate to a club performance with the push of a button.

Faculty have been trained to use this equipment and they, in turn, will reveal these tools of the trade to students. But Prince is where the buck stops if any of it isn’t working, and she’s the professional on duty as a vast array of performers lights up the PAC. One of the joys of her job will be to be on hand to meet and work with the artists.

So Sept. 19 will see Prince saying, “How’s that sound, Mr. Machine?” to the visiting stage artist and his band before she’s tracing for a year of learning curves as PAC begins a typical schedule of constant performances in many venues.

Larry Roberson – Relishing a new oasis

“This is like paradise to me,” says Larry Roberson, custodian on the day shift at the PAC.

These are the words of someone who found an unexpected heaven in a diverse new building.

Roberson had been assigned to McKenna Hall when he was approached to join the custodial staff of the PAC. During the construction phase, he could only circle the outside of the building, wondering what the massive structure held.

“It’s like paradise to me,” says Larry Roberson, custodian on the day shift at the PAC.

The PAC has been the Mount Everett of locksmith challenges. “It’s not an average building by any stretch of the imagination,” he insists.

First there’s the challenge of gathering minute details about who needs to be here (and conversely, who does not need access to certain venues). There’s the challenge of putting locks into the 384 doors, and collating and distributing an inestimable number of keys. The front doors are accessed by an ID card swipe system, so individual card numbers must be manually programmed into the corresponding computer.

But for Tripp, the real challenge is satisfying all those people who want to get to dozens of different places, and wish they could get there using just one key. “We tried to make sure people didn’t have to go around with a big ring of keys. We just had to say it can’t be done,” nodding apologies to faculty like Kevin Dreyer of the theatre program, who carries 16 keys and may need more.

The multipurpose nature of the building presents quite the logistical puzzle. It’s a public building which will welcome thousands of visitors to professional performances, but must keep them out of classrooms, set and costume shops, and catwalks. Those areas, and performance venues not in use, must be locked.

Second, the building is not organized by academic department, with common areas in one zone, film in another. “A number of groups are on three floors, and spread out from east to west,” he says.

Tripp says his crew begins their work as construction is ending, but before the building’s finishing touches are applied. “I know every nook and cranny of that building. But when I see it it’s an empty hulk. I’d like to go through it all over again now.”

Jon Vickers – Loving film in a new way

Nine years ago, Jon Vickers’ love of cinema prompted him to open The Vickers Theatre in Three Oaks. Thursdays through Mondays, Vickers and his wife, Jennifer, fire up the projector to show independent films.

Recently hired as full-time manager of the Michael Browning Family Cinema, Vickers is experiencing a labor of love all over again as the coordinator of films shown with a 35mm projector in a THX environment.

THX is a technology developed by filmmaker George Lucas that copies sound equipment with acoustical specifications to maximize, or standardize, a film’s sound experience. As a technician, it allows students to experience sound as directors intended. If the director himself hadn’t included THX settings (Lucas does, of course), THX guidelines may, on a scale of 1 to 10.

“The space absorbs sound more than any other space that I have ever been in,” Vickers says.

Clap your hands together, and the sound just falls dead. When the theater is used as a lecture hall, instructors must wear microphones. “THX is a game changer,” says Vickers.

Once ambient noise is reduced, the speakers system do their jobs. “They send the sound directly to where it’s supposed to be,” he says.

Vickers’ first screening in the new facility was Lucass Star Wars: Episode II” (THX setting: seven). “It was very humbling going back to our theater in Three Oaks, he says.

If he had the PAC to himself for one night, Vickers says he would bring in a favorite concert tape, such as Neil Young’s “Year of the Horse,” and crank up the volume “…to 11.”

Larry Roberson – Custodian on the day shift at the PAC.

Joe Durand, left, with Robinson.
The University is celebrating the inaugural year of the Marie P. DeBartolo Center for the Performing Arts with a series of world-class performers and performances.

Watch The Observer, ND Works and the performing arts Web site, http://performingarts.nd.edu, for schedule updates. Ticket prices are provided when possible, listing faculty/staff prices followed by student prices. The children of faculty and staff qualify for student ticket prices.

The PAC Presents

Sunday, Sept. 19—Wynton Marsalis and the Lincoln Center Jazz Orchestra; Concert Hall; $60/$25.
Friday, Sept. 24—Marcus Roberts Trio (jazz); Concert Hall; $30/15.
Friday, Oct. 1—Here Come The Irish (alumni performers), Concert Hall; $15/$10.
Friday, Oct. 8—Eileen Ivers and Immigrant Soul (Celtic music); Concert Hall; $15/$10.
Friday, Oct. 15—Altan (traditional Irish music); Concert Hall; $30/$15.
Friday, Oct. 22—Second City Comedy, Mainstage; $35/15.
Wednesday-Friday, Nov. 3-5—“A Midsummer’s Night Dream” (adapted from the film of the same name); Phibbin Studio Theatre.
Friday-Saturday, Nov. 4-5—“MacHomer” (performing artist uses the voices of “The Simpsons” to perform “Macbeth”); Phibbin Studio Theatre. Mainstage; $30/15.
Sunday, Nov. 6—Kings Singers (vocal ensemble, Kings College, Cambridge, U.K.); Concert Hall; $35/15.
Friday, Nov. 12—The Chieftains (internationally acclaimed Irish folk group); Concert Hall; $35/15.
Tuesday, Nov. 16—Maritza (Portuguese Fado singer); Concert Hall; $35/15.
Friday, Nov. 18—Emanuel Ax and Yefim Bronfman (classical pianists); Concert Hall; $50/25.
Sunday, Nov. 27—The Laramie Project (how the city of Laramie, Wy., responds to the murder of Matthew Shepard); Mainstage.
Sunday-Tuesday, Feb. 27-March 1—“The Laramie Project” (how the city of Laramie, Wy., responds to the murder of Matthew Shepard); Mainstage.
Thursday, Sept. 29—Chamber music; Concert Hall; $60/25.
Friday, Oct. 2—Here Come the Irish (alumni performers); Concert Hall; $15/$10.
Sunday, Nov. 7—Kings Singers (vocal ensemble, Kings College, Cambridge, U.K.); Concert Hall; $35/15.
Friday, Dec. 10—Empire Brass (Christmas concert); Concert Hall; $35/15.
Sunday, Jan. 30—The Chieftains, as well as for public speakers. As a teaching venue, its variable spatial relationship between actors and audience is completely flexible. It will be used primarily for concerts, including big-name groups like Wynton Marsalis and the Lincoln Center Jazz Orchestra, as well as for public speakers. As a teaching venue, its variable spatial relationship between actors and audience is completely flexible.

The PAC includes five professional performance halls designed to support academic instruction:

• The 900-seat Judd and Mary Lou Leighton Concert Hall will be used primarily for concerts, including big-name groups like Wynton Marsalis and The Chieftains, as well as for public speakers. As a teaching venue, its variable acoustics will allow student performers to hear and adjust to the voices and instruments of their colleagues.

Patricia George Decio Mainstage Theatre seats 350 and will be a home for undergraduate theatre, touring theatre companies, and Shakespeare at Notre Dame. It can be used for lectures and dance. A large professional stage and accompanying lighting and rigging equipment allow students to experiment with any staging challenge.

Regis Phibbin Studio Theatre is a stageless “black box” where the spatial relationship between actors and audience is completely flexible. Primarily an undergraduate theater facility, it will host such FTT performances as “Dead Man Walking,” actor Tim Robbins’ stage adaptation of the movie. It can seat up to 100.

Michael Browning Family Cinema is a 200-seat facility with 35mm projectors and the most advanced sound environment available. Students in all disciplines will see films the way they were meant to be seen.

Chris and Ann Reyes Organ and Choral Hall is designed to seat 100 guests and will serve Notre Dame’s sacred music program. Its dominant feature is a handcrafted organ with 2,551 pipes.

The best labs on campus

Performances for every interest

Friday, April 5—Alanis (traditional Irish music); Concert Hall; $35/15.
Saturday, April 16—Emerson String Quartet (renowned chamber musicians); Concert Hall; $35/15.
Friday, April 15—Alanis (traditional Irish music); Concert Hall; $35/15.
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FILMS

Advanced purchase recommended.
Thursday, Sept. 23—“Box Voyage;” French
Thursday, Sept. 30—“Outfished;” documentary.
Thursday, Oct. 14—“Art of Amalai” (Fado Music Documentary).
Friday, Oct. 15—Richard Linklater film.
Thursday, Oct. 28—“Noferatu.”
Saturday, Oct. 30—All the President’s Films, a festival of movies on U.S. presidents and presidential elections.

Friday-Sunday, Nov. 4-7—Shakespeare festival Feb. 24-27 will feature films on the theme “Tolerance and Reconciliation.”

THEATRE

Nov. 3-13—“Fortinbras” (contemporary play picks up where Shakespeare’s “Hamlet” ends); Phibbin Studio Theatre.
Tuesday-Sunday, Nov. 4-7—Shakespeare festival Feb. 24-27 will feature films on the theme “Tolerance and Reconciliation.”

Friday-Saturday, Feb. 11-12—“Othello” (Actors from the London Stage); Concert Hall.
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April 12-22—“Arcadia” (Tom Stoppard play to provide foundation for multidisciplinary discussions); Mainstage.

Music

Student and faculty group and solo performances are scheduled throughout the academic year.

The University is celebrating the inaugural year of the Marie P. DeBartolo Center for the Performing Arts with a series of world-class performers and performances.

The best labs on campus

The PAC includes five professional performance halls designed to support academic instruction:

• The 900-seat Judd and Mary Lou Leighton Concert Hall will be used primarily for concerts, including big-name groups like Wynton Marsalis and The Chieftains, as well as for public speakers. As a teaching venue, its variable spatial relationship between actors and audience is completely flexible.

Primarily an undergraduate theater facility, it will host such FTT performances as “Dead Man Walking,” actor Tim Robbins’ stage adaptation of the movie. It can seat up to 100.

Michael Browning Family Cinema is a 200-seat facility with 35mm projectors and the most advanced sound environment available. Students in all disciplines will see films the way they were meant to be seen.

Chris and Ann Reyes Organ and Choral Hall is designed to seat 100 guests and will serve Notre Dame’s sacred music program. Its dominant feature is a handcrafted organ with 2,551 pipes.
The Sound of (Sacred) Music

By Julie Flory

Notre Dame has long been considered “the place where the Church does its thinking.” Thanks to a new initiative, its reputation soon will be enhanced as the place where the Church also does its singing, performing, designing and creating.

Posed and set to launch in fall 2005, Notre Dame’s Initiative in the Sacred Arts will offer graduate students the opportunity to pursue master’s degrees in sacred music and other creative disciplines such as art, architecture, and film, television and theatre (FTT). Courses will primarily be taught by liturgy faculty in the Department of Theology and interested faculty members in the Department of Music.

“We hope that this will be the first program in what will eventually be an institute for liturgy and the arts,” said Craig Cramer, professor of organ in the Department of Music. “Notre Dame, as the most visible denominational university in the United States, would appear to be the most natural place for flourishing programs in sacred music.”

A handful of Notre Dame undergraduates currently are pursuing bachelor’s degrees in music with a concentration in sacred music, with numerous graduates already working in the field in leadership positions at churches across the country and overseas. But the new initiative aims to kick the University’s efforts in the field into high gear.

“Our phenomenal record of placing students in the field of church music already speaks for itself, but we hope to build upon our excellent record of recruiting, educating and placing the next generation of parish and cathedral musicians,” Cramer said.

Enhancing Notre Dame’s burgeoning reputation in the sacred arts is the world-class organ newly installed in the Reyes Organ and Choral Hall in the University’s new Marie P. DeBartolo Center for the Performing Arts. Handcrafted from 400-year-old, flawless Douglas fir and featuring some 2,550 hand-poured steel pipes, the organ’s reputation, Cramer says, already has served as a recruiting tool for at least four prospective students, two of who are from Europe.

“This instrument is designed to mainly play the great organ literature of the 17th and 18th centuries, although it will also play admirably a lot of the 19th and 20th century and, we hope and assume, 21st century organ literature,” he said. “In this way, this organ is deliberately designed to contrast with the organ in the Basilica of the Sacred Heart, which has as its orientation mainly 19th- and 20th-century music. So what we have tried to do with these two instruments is cover a wide range of literature in a stylistically appropriate way.”

Hoping for a marriage of program – including a new, spectacular organ and choral facility – and Notre Dame’s Catholic character, faculty in both music and theology are highly optimistic that the initiative will elevate Notre Dame’s status in the sacred arts even beyond its current level.

“There is no more appropriate institution to foster the study of sacred music than Notre Dame,” said Rev. Michael Driscoll, associate professor of theology. “The Initiative in the Sacred Arts springs from a need to cultivate interdisciplinary opportunities and a desire to carve out a distinctive niche for Notre Dame as a Catholic university. This intersection of religion and art would benefit Notre Dame, allow us to serve others, and bring us...
A poetic opening
At the beginning of every academic year, freshman are oriented, the Marching Band marches, the University has a picnic threatened by bad weather. But not every day does chemistry become public poetry.

The following invocation, expressed during the Aug. 24 faculty convocation, is by Seth Brown, associate professor of chemistry and president of the Faculty Senate. Although it speaks specifically to faculty, its central thesis serves us all.

As we begin this academic year, let us strive to cut through the cacophony of the everyday demands on our attention, in order to listen. Let us listen to the voices of our subjects. These may be the literal voices of people past or present: the writings of philosophers, or of farm workers. They may be metaphorical voices: of an artist expressing herself by dancing on a stage, or of molecules expressing themselves by dancing in a test tube. These are the voices that spoke to our hearts and persuaded us to become scholars in our fields, let us remain faithful to what they are saying.

Let us listen to the voices of other scholars: to the voices of our colleagues, who do love to talk, so much so that it is easy to forget that they usually are well worth listening to; and to the voices of more distant colleagues, whose writings preserved in the books and journals in our libraries allow us to forge connections across time and space. Finally, let us listen to the voices of our students: to their questions and problems; of course, but also to their insights that come from fresh approaches to old issues.

If we can listen with care, and then speak of what we hear with precision, and with passion, then we will fulfill our goals as scholars and as teachers in the coming year.

More stats on this year’s freshmen
Fifty-four members of this year’s freshman class are the children of faculty or staff. Their numbers represent 2.7 percent of first-year students. Their numbers are new to the University or not, you should download a new security system for your PC called TakeCharge. The suite of computer configuration and security tools helps automate the security of Windows-based computers against viruses and other malicious programs. Conceived by OIT security director Gary Dobbs and written by distributed support engineer Roger Woottrys, TakeCharge is available on the Web at http://oit.nd.edu/takecharge. TakeCharge does its most dazzling work with unregistered computers. It turns on the built-in Windows firewall, scans for and installs specific Windows updates and installs McAfee antivirus software. With all these advantages, Dobbs suggests, all Notre Dame computer users could benefit from downloading TakeCharge. “Running TakeCharge takes a few minutes, a far better option,” says Dobbs, “than risking the loss of hours and dollars associated with cleaning up from a major virus hit, or rebuilding a compromised machine.”

Secure your PC
Whether you and your desktop are new to the University or not, you should download a new security system for your PC called TakeCharge. The suite of computer configuration and security tools helps automate the security of Windows-based computers against viruses and other malicious programs. Conceived by OIT security director Gary Dobbs and written by distributed support engineer Roger Woottrys, TakeCharge is available on the Web at http://oit.nd.edu/takecharge.

One-on-one retirement counseling
Throughout the year, representatives come to campus to conduct individual retirement counseling. Hosting upcoming sessions: Fidelity Investments on Thursday, Sept. 23 and Thursday, Nov. 11 (800-642-7131); TIAA-CREF on Wednesdays—Thursday, Sept. 22-23, Oct. 6, 7, 20 and Nov. 3 and 4 (877-267-4507 or www.tiaa-cref.org/mmac) and the Vanguard Group on Wednesday, Oct. 5 and Wednesday, Oct. 12 (800-662-0106 614500 or www.mert-vanguard.com).

How they influence us
The Sea Scrolls can help us understand the Philistines, the Odyssey, the Dead Sea Scrolls can help us understand the Old and New Testaments. Sept. 25—A panel of faculty from theology, English and art history analyze the controversy surrounding novel “The DaVinci Code.”

Theology, discusses how the Dead Sea Scrolls can help us understand the Old and New Testaments. Sept. 25—A panel of faculty from theology, English and art history analyze the controversy surrounding novel “The DaVinci Code.”

A penny saved…
Though if you’re aiming for a bit more than that, two financial education sessions should help. How Much to Save for Retirement? is designed to help beginners set savings goals, find the money, and learn about the University’s Tax-Deferred Annuity Plan (Wednesday, Oct. 6, noon to 1 p.m., 234 Grace Hall). Flexible Spending Accounts: How They Can Save You Money explains how this pre-tax payroll deduction benefit works for your pocketbook (Thursday, Oct. 14, 9 to 11 a.m., 234 Grace Hall).

Leading the charge
You’re the one in charge—now start acting like it! Strategic Planning is designed to help directors, managers, and supervisors learn to develop strategic plans that will create value, and just as important, will get approved and adopted (Friday, Oct. 8, 9 to 11 a.m., 234 Grace Hall). Getting to Know You: Your Role As Supervisor suggests ways to boost productivity, morale and quality of work (Wednesday, Oct. 13, 8 a.m. to noon, 234 Grace Hall; $129).

Medical savings plan
At the beginning of every year’s freshmen, scholars marched in robes, as seen here in a procession near the Basilica of the Sacred Heart. University archives photo provided by Charles Lamb.

Members of facilities operations—the people who keep the buildings and grounds in great shape—celebrated the close of an arduous summer (the summer schedule of construction and the summer onslaught makes that true) with an annual picnic last Friday. This year, director Gary Sumaker arranged for everyone to receive The Shirt. Prouly displaying their gifts are, from left, Donna Collins, Kim Edlund, Carol Horton, Jaesmina Pensi, Karen Hurviah, Mary Heiler and Nga Nguyen.
**A fitting home for a ghost story**

ND Works staff writer

Here’s irony for you: The luxury car called the Avanti was stylishly futuristic. The multimedia theater presentation “Avanti: A Post-industrial Ghost Story” will be performed in a location that is decidedly un-stylish and anachronistic.

Turning the former Deluxe Sheet Metal factory into a setting for “Avanti,” by Jessica Chalmers, assistant professor of film, television and theatre (FTT), has occupied Notre Dame theater faculty such as Kevin Dreyer, associate professor of FTT and a lighting expert, and Emily Phillips, assistant professor of FTT and a set designer, for most of late summer. The show opens Sept. 24.

“When we saw the accumulated years of dirt and grime on the walls, and the old wooden office tables and chairs, complete with a retro 1960s style clock hanging from a crumbling support beam, we knew we had found a home for ‘Avanti,’” Chalmers says. “We want the audience to feel the tension between the past and the present.”

“Avanti” depicts the final days of the giant automaker Studebaker in 1963. A member of a demolition crew assigned to the decaying Studebaker site is sucked into its last days, where he witnesses the closing that brought the city of South Bend to the brink of economic ruin. Throughout the production, the shadowy figure of the pension-loser—a symbol of the workers who faced personal ruin when their jobs and, for some, their pensions disappeared—haunts the stage.

Actors included members of the professional company The Builders Association of New York, whose director, Marianne Weems, and Chalmers are collaborations.

Adapting Deluxe Sheet Metal is involving more than dressing up a tired old factory, according to Phillips. It has meant building some of the set components around the work of the performers. “It’s set by what happens in rehearsal; that informs how it’s going to look.”

Nine performances are planned between Sept. 24 and Oct. 3. Information about times and ticket prices is available at [http://avanti.nd.edu](http://avanti.nd.edu). “Avanti” is the opening production of FTT 2004-5 theater season.

Robin Slutsky contributed to this story.