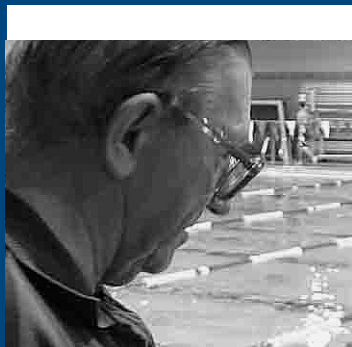
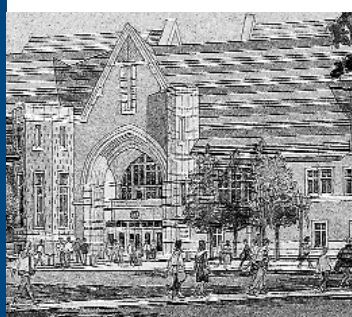


## IN THE WORKS



Saving swimmers, skiers and computers

...page 2



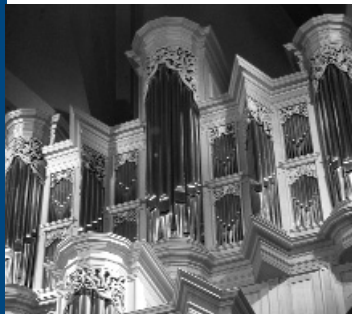
Welcome to the performing arts center

...page 3



Summary of 2004-05 performances

...page 5



The future of sacred music

...page 6



A home for a ghost story

...page 8



# 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 1,990 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.



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 waterwings 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-Oct. 15.

The outdoor celebration, Fiesta Del Sol, takes place Friday, Sept. 17 and launches the University's month-long observation. The event will be between 7 p.m. and midnight on the Fieldhouse Mall.

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 meringue 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 anniversaries 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.



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



Whelan

**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 reassigned 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](mailto:ndworks@nd.edu) or call 631-4314.**

## Alumna Shields to deliver Hofman Lecture

Dr. Carol Lally Shields, an ocular oncologist, will deliver the 12th annual Emil T. Hofman Lecture at 10 a.m. Saturday in the DeBartolo Hall auditorium. She will discuss “The Hidden Threat of Eye Cancer.”

Shields is associate director of the oncology service at Wills Eye Hospital and professor of ophthalmology at Thomas Jefferson University in Philadelphia. A 1979 graduate of Notre Dame and three-time captain of the basketball team, Shields earned her medical degree from the University of Pittsburgh. She completed her residency in ophthalmology at Wills in 1987 and subsequently did fellowship training in ocular oncology, oculoplastic surgery and ophthalmic pathology.

## Brother Lou to the rescue

By Becky Wiese

Brother Louis Hurcik, C.S.C., is one swim instructor who rarely stops to take a breath.

Though he didn’t learn to swim until adulthood, he became a lifeguarding and swim instructor in 1956, launching a lifetime of safety service.

Since joining the physical education staff in 1970, Hurcik has assumed almost any responsibility related to saving someone, or something. In addition to undergraduate instruction, he organizes the freshman swim test and develops physical education orientation videos. He offers faculty and staff classes in CPR and first aid in conjunction with the University Health Center. Come winter, Hurcik shuttles freshmen to ski lessons at Swiss Valley in Jones, Mich., where he also volunteers as part of the National Ski Patrol.

An experienced emergency medical technician, Hurcik spends his autumn weekends coordinating medical teams at home football games. One night a week, he volunteers in the emergency room at St. Joseph Regional Medical Center, and in his free time, teaches, trains instructors, and serves on the technology committee for the local Red Cross chapter.

For someone who had entered adulthood by the Eisenhower administration, Hurcik has admirable technological savvy. He worked with the registrar’s office to develop a new electronic registration process for physical education, and helps colleagues with computer problems and replacements.

Hurcik has also been a lifesaver for the University Health Center, where he helped institute a new electronic medical records database. Clearly a person for whom service is second nature, Hurcik seems to enjoy his fast-paced days. “I’m making a lot of friends and hopefully doing a lot of good,” he says.



Hurcik

## Engineers’ network could stop soggy basements

By Bill Gilroy

If you’ve found yourself ankle deep in basement water this summer after some of our nastier rainstorms, you’ll appreciate a new project being led by Notre Dame engineers.

A research team headed by Jeffrey Talley, assistant professor of engineering and geological sciences, will help the cities of South Bend, Mishawaka and Elkhart install electronic sensors to control the flow of rain runoff during and after torrential downpours. The technology stands to aid more than 700 cities in the United States, who are experiencing environmental problems as a result of sewer system overflow.

By this time next fall, South Bend residents in the North Shore triangle, the Corby-Edison-Rockne Drive neighborhood, the Sunnymede area and a few neighborhoods off Portage may begin to benefit from this experiment, according to Gary Gilot, South Bend city engineer.

These are neighborhoods where storm and sanitary sewers are connected. Under normal circumstances, wastewater traveling through the combined systems is diverted to sewage treatment plants at a given point along the system, while storm water continues on for discharge into streams and rivers.

During major storms the systems often become overloaded, causing storm water and raw sewage to mix together. Sometimes the mix backs into basements; other times, municipalities direct the excess sewage into open streams or rivers. Either way, a serious public health issue arises.

Working with a \$1 million grant from the Indiana 21st Century Research and Technology Fund, Talley and a team of University and business representatives will develop an embedded wireless sensor network (EmNet) that monitors sewers from a computerized command center at each city’s wastewater treatment plant. The networks consist of a series of small, playing card-size sensors controlled by embedded micro-processors and run by solar energy. Attached to the sensors are antennas that enable them to exchange information over a wireless communication network.

Talley is working with Michael Lemmon, associate professor of electrical engineering; Patricia Maurice, professor of civil engineering and geological sciences; Lloyd Ketchum, associate professor of civil engineering and geological sciences, and Agnes Ostafin, assistant professor of chemical engineering. Two Purdue University faculty and two businesses also are part of the project. As the solution is adapted across the country, Indiana will potentially be positioned as a national leader on combined sewer overflow solutions.

During rapid rainfall, treatment plant specialists will use data from the sensors to identify and prevent the point at which rainfall overwhelms the system, sending water either into basements or into the streets and nearby streams. A series of “smart valves” will divert combined sewage into holding reservoirs along the system until water levels return to normal and the system can once again safely separate sewage from storm water. Talley’s team is developing, deploying and testing embedded sensors and communication networks in a tributary of South Bend’s St. Joseph River called Clyde Creek Basin and in Elkhart’s combined sewer Constructed Wetland.

“This active control allows for the reduction of combined sewer overflow events while making only minor modifications to existing sewer infrastructure,” Talley says.

In addition to providing hard-pressed municipalities with a cost-effective means of meeting EPA mandates, Talley’s approach offers other benefits. The networks will be helpful even before sewers become full, by allowing wastewater managers to manipulate where rising water is stored. “It’s about finessing the storage,” says Gilot. “This technology could provide a quantum leap in the cost-effective use of rainwater storage and control. It will allow us to make better use of the assets we have.”

Karl Kopec of Mishawaka’s wastewater treatment facility shares Gilot’s enthusiasm. “A critical element of this plan is to convey the maximum amount of flow to the treatment plant. Mishawaka anticipates that embedded sensor technology will become a means to fine-tune flow distribution in the collection system; minimizing combined sewer overflows,” he says.

The cost-saving issue is an essential one to cities with combined sewer systems, who are under federal mandate to take corrective action. Separating the combined sewer systems of South Bend may cost as much as \$200 million and many years of construction, Gilot says. More than 770 U.S. cities face similar mandates.

“Market analysis estimates that this approach could bring over \$14 million and 300 new jobs to Indiana per year and position the state as the national CSO and related environmental solutions leader,” Talley says.



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**Celebrate!**

**DeBartolo performing arts center opens new world to students, faculty**

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 invokes 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 at 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.



Haynes

"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 Sorin, 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 a 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 creative discussion 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 at all 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."

Notre 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 summon all who gather to enter the facility.

Throughout the evening, performances will be ongoing in each of the five venues, featuring:

- Notre Dame Chamber Players**
- Liturgical Choir**
- Symphonic Winds**
- Chorale**
- Symphonic Band**
- Glee Club**
- Faculty musicians**
- Women's Choir**
- Notre Dame Symphony Orchestra**
- A brass ensemble**
- Folk Choir**
- Jazz Band**
- Student Actors**

**It's named the DeBartolo, but it has a Phillips heart**

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.

"I revere him," adds John Haynes, Leighton Director of Performing Arts, who watched Phillips' day-to-day contributions, which were measured with patience and always astute.

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 contribution as such: "I was the eyes and ears of the University on this project."

"He saved us countless dollars in quality control issues," elaborates Marsh. "He would see something, stop it, bringing it to the attention of the architects and construction crews. It meant immeasurable savings."

Phillips is nothing if not precise, and so he describes his work on the PAC as beginning on Nov. 5, 2001. A construction administrator can roll out architectural drawings and visualize the finished product. When Phillips did that, he concluded: "It's huge. And complex."

The foundations of most new University buildings are made of steel beams. The PAC's foundation is concrete—and often cantilevered. In fact, the roofs are comprised of preformed concrete panels to create the perfect sound environment.

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, "Everything went real well for the size and complexity of the building." In spring, he had his construction trailer moved to the site of the Jordan Hall of Science, where he again serves as construction administrator.

Still, details bring him back to the PAC. The arrival in late spring of the organ for the Reyes Organ and Choral Hall proved a memorable point. "I didn't know what to expect, but it exceeded my expectations," he says. The instrument had been disassembled until every piece could fit through a door three-foot wide. Each of the 2,550 pipes was individually wrapped.

Today, Phillips is acclimated enough to the instrument that he has his favorite performer. "I enjoy listening to (music professor) Craig Cramer. He really makes it happen."

In late August, Phillips took his mother and father, both in their 80s, for a private tour of the building. "My father was a carpenter. It meant a lot to him."

Will it be hard to let the PAC go? "I don't know. I haven't done it yet," he says.



Phillips

# It's their baby

One way to view the intricacies of the Marie P. DeBartolo Center for the Performing Arts (PAC) is from the vantage of staff who have or will tend to the building on a day-to-day basis. Six staff members give as many different views, but demonstrate a common love for a challenge.

## 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 Volt 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 treks 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/noise problems.” He is the keeper of the temperature and humidity levels, making sure that all who come here—performers, students and audience members—are comfortable. Since the PAC’s ceilings boast a Gothic pitch (one venue is said to be nine stories high), Durand must deal in what essentially are different temperate zones within a single room.

The ceiling-hugging ductwork of Durand’s previous posting, the Rolfs Sports 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 acoustics in the five main venues.

Through 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 “blowing 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.

By Dar Cutrona

## 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 with an international theater consulting firm and she moonlighted as a lighting designer in a city some call theater mecca. She made her husband what she considered an “empty” promise to see if she, too, could find interesting work here.

By January, Prince had honed in on the job of technical director of the PAC, a role that succeeds in being interesting, and then some. Though she was familiar with state-of-the-art lighting, audio and stagecraft equipment, she had never seen them all installed in one building.

The Judd and Mary Lou Leighton Concert Hall presents a stunning array of equipment. “That room, for me, is the most amazing. There’s all kinds of movable acoustical panels and 21 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



Durand, left, with Robinson

acoustics to respond to the sound challenges. “We’ll still need to tweak it,” she says of what essentially is a speed-dial system that can shift the acoustical arrangement from a presidential debate to a glee 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. Marsalis?” to the visiting jazz artist and his band. After that, she’s bracing for a year of learning curves as PAC begins a typical schedule of constant performances in many venues.

## Larry Robinson – Relishing a new oasis

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

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

Robinson 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.

“When I first started, it seemed big and I got lost,” he 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, Robinson says the vacuuming isn’t bad; there are so many other pleasures. Seeming poetry, for example, is the joy of buffing the rounded stainless steel restroom sinks into a shine after years 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 dust from the new organ, with its intricate carvings, handcrafted pipes and 400-year-old wood, no oils 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,” he 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 place when she realized that the venue had not yet hosted the level of performances it was built to support. Her custodial crews had yet to face the first sprinkle of popcorn on the floor of the Michael Browning Family Cinema, much less the detritus 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...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 mechanical chaos at bay while three shifts of housekeeping staff make everything sparkle. But there’s a lot of building here.

In late August, Sanford’s thoughts focused on the external periphery. She is particularly concerned about student safety.

“Washington Hall was in the heart of campus. Now we’re on the edge of campus. We’re more public, and more accessible.”

Sanford has met with students to review safety issues, encouraging them to travel in groups and to rely heavily on the University’s escort service. Students can gain entry to the building at any time through a swipe card system, so they can do their work at any hour. If they don’t run into other students,



Sanford

they’ll at least have the company of the on-duty housekeeping crew.

Were Sanford allowed free run the place, she’d probably have little problem digging up people to fulfill her fantasy: “If I could have this place to myself, I’d have a water gun fight. I used to love that as a kid.” That fantasy is a nightmare to Larry Robinson, day-shift custodian. “Oh—that would just mess up the walls!” he says.

## Andy Tripp – Unlocking the PAC’s puzzles

For Andy Tripp, University locksmith, the PAC has been the Mount Everest 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 where (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 theatre 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, Michigan. Thursdays through Mondays, Vickers and his wife, Jennifer, fire up the projector to show foreign and 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 couples sound equipment with acoustical specifications to maximize, or standardize, a film’s sound experience. As a teaching tool, it allows students to experience sound as directors intended. If the director himself hasn’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. “They can’t overcome the room,” Vickers says.

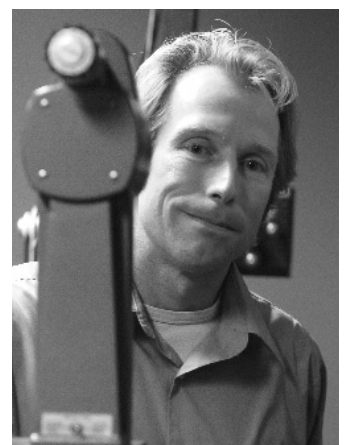
Once ambient noise is reduced, the speaker systems do their jobs. “They send the sound directly to where it’s supposed to be,” he says.

Vickers’ first screening in the new facility was Lucas’s “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.”



Tripp



Vickers

# Performances for every interest

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 Fusion); Concert Hall; \$35/\$15.
- Wednesday Oct. 13—Maritza (Portuguese Fado singer); \$30/\$15.
- Thursday, Oct. 14—Academy of Saint Martin in the Fields (chamber music); Concert Hall; \$60/\$25.
- Friday, Oct. 22—Second City Comedy, Mainstage; \$25/\$15.
- Thursday-Friday, Nov. 4-5—“MacHomer” (performing artist uses the voices of “The Simpsons” to perform “Macbeth”); Mainstage; \$30/\$15.
- 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 (internationally acclaimed Irish folk group); Concert Hall; \$50/\$25.
- Thursday, Feb. 3—New York Philharmonic; Concert Hall.
- Wednesday, Feb. 9—The Siti Company’s “Score” (theatrical performance about composer Leonard Bernstein and his work); Mainstage; \$35/\$15.
- Sunday, Feb. 27—Simon Shaheen and Qantra; (traditional Middle Eastern music); Concert Hall; \$30/\$15.
- Friday, March 18—Emanuel Ax and Yefim Bronfman (classical pianists); Concert Hall; \$50/\$25.
- Sunday, March 20—Ladysmith Black Mambazo (African a capella folk group); Concert Hall; \$35/\$15.
- Friday, April 8—Natalie McMaster (Canadian fiddler with a Celtic sound); Concert Hall; \$35/\$15.

- Friday, April 15—Altan (traditional Irish music); Concert Hall; \$35/\$15.
- Saturday, April 16—Emerson String Quartet (renown chamber musicians); Concert Hall; \$35/\$15.

## Films

- Presented in the 200-seat Browning Cinema; \$5/\$3. Advanced purchase recommended.
- Thursday, Sept. 23 —“Bon Voyage,” French.
- Thursday, Sept. 30—“Outfoxed,” documentary.
- Thursday, Oct. 14—“Art of Amalia” (Fado Music Documentary).
- Friday, Oct. 15—Richard Linklater film.
- Thursday, Oct. 28—“Nosferatu.”
- Saturday, Oct. 30—All the President’s Films, a festival of



movies on U.S. presidents and presidential elections.

Thursday-Sunday, Nov. 4-7—Shakespeare film festival.

ND Cinema continues Thursdays, Fridays and Saturdays through the academic year. A spring 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); Philbin Studio Theatre.
- Wednesday-Saturday, Nov. 3-6—“A

- Midsummer’s Night Dream” (Actors from the London Stage); Concert Hall.
- Friday-Saturday, Feb. 11-12—“Othello” (Actors from the London Stage); Concert Hall.
- Feb. 22-March 3—“The Laramie Project” (how the city of Laramie, Wyo. responds to the murder of Matthew Shepherd); Mainstage.
- Sunday-Tuesday, Feb. 27-March 1—“Dead Man Walking,” (adapted from the film of the same name); Philbin Studio Theatre.
- 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.



Clockwise: Natalie McMaster, The Lincoln Center Jazz Orchestra with Wynton Marsalis and Ladysmith Black Mambazo.



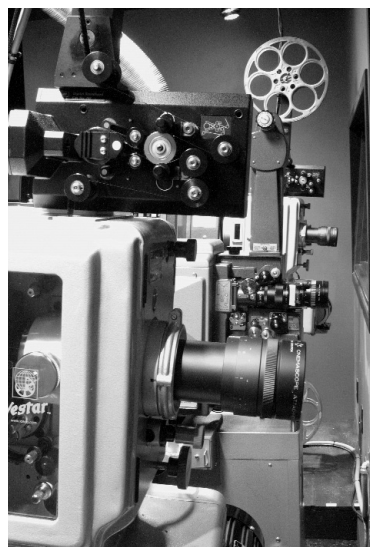
# The best labs on campus

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



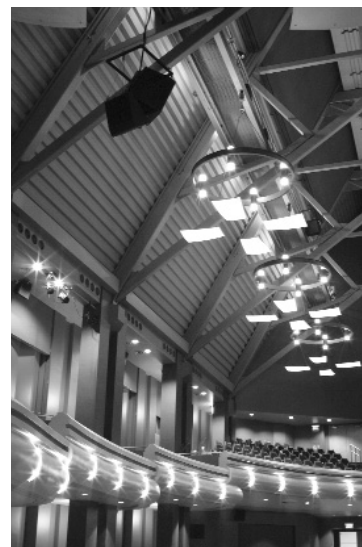
Judd and Mary Lou Leighton Concert Hall.



Projectors in the Michael Browning Family Cinema.



Catwalks in the Regis Philbin Studio Theatre.



Seating in the Patricia George Decio Mainstage Theatre.

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 theater, touring theater 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 Philbin 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 carvings on the Fritts Organ tell a story that everything that breathes praises God, from sea creatures to indigenous Indiana fauna and wildlife. The carvings were executed by Judy Fritts, sister of organ builder Paul Fritts. The organ is a gift of Marjorie O'Malley. **Photo by Patrick Ryan.**

# 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.

Poised 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. DBartolo Center for the Performing Arts. Handcrafted from 400-year-old, flawless Douglas fir and featuring some



Cramer

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 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



Having assembled the organ in his Washington State workshop, Paul Fritts, right, begins reinstalling it in the Reyes Organ and Choral Hall in early summer. Hand-molded pipes and hand-crafted stops are delicately placed by one of Fritts’ assistants. **Photos by Matt Cashore.**

## What to know about performing arts tickets

The official ticket office for performing arts events is immediately inside the entrance of the Marie P. DeBartolo Center for the Performing Arts (PAC).

- For now, tickets can be ordered by telephone at 631-2800, or in person at the ticket office. By October 1, faculty and staff will be able to purchase tickets online through the University’s Web portal, [inside.nd.edu](http://inside.nd.edu). Watch ND Works or the performing arts Web site, <http://performingarts.nd.edu>, for future announcements about online purchasing.

- Tickets to NDCinema screenings are \$5 for faculty, \$3 for students. They will be available at the PAC ticket office beginning on Monday of the week of any screening; advanced purchases advised.

- Faculty and staff will receive a discount of approximately 20 percent on tickets for PAC-sponsored guest artists. Their children who are students—grade school, high school or college—qualify for an even more generous student discount. **Discounted tickets during the inaugural year are being underwritten by the PAC.** There will be a limited number of discounted student tickets available for each event.

- Members of the University community will be given about a three-day lead to purchase tickets before they go on sale to the public, according to Tom Barkes, PAC director of audience development.

- The ticket office window will be open noon to 6 p.m., six days a week when classes are in session and until a half-hour after curtain for most events. Bring employee identification to qualify for your discount.

- The LaFortune Student Center ticket office now will carry tickets only for events in Washington Hall such as productions by student clubs and dorms. Sometime this year, a computer kiosk in LaFortune will begin selling tickets for PAC Events.

- Again this year, Notre Dame will sponsor *ND Presents: Live at the Morris*, a series of performances in the Morris Performing Arts Center. Those tickets will be sold through the Morris box office at 235-9190 or at [www.MorrisCenter.org](http://www.MorrisCenter.org).



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 visitor onslaught makes their lives hectic) with an annual picnic last Friday. This year, director Gary Shumaker arranged for everyone to receive The Shirt. Proudly displaying their gifts are, from left, Donna Collins, Kim Eldridge, Carol Horton, Jasmina Penic, Karen Horvath, Mary Heller and Nga Nguyen.

## FYI

### 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 year does a chemist become publicly poetic.

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 theme 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 poets, or of saints; 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. All told this academic year, 278 Notre Dame students are the children of faculty and staff; another 35 students at Saint Mary's are enjoying the free- or reduced-tuition plan. The children of employees who have worked at Notre Dame for 10 years or more enjoy tuition support; Notre Dame is underwriting tuition

expenses for 200 students at other universities.

### Intelligentsia welcomes the tailgate crowd

How do great minds think? You can get firsthand insight during the Saturday Scholar Series. Three-and-a-half hours before each home game kickoff, distinguished members of the College of Arts and Letters faculty talk about their work. Most lectures will be in the Hesburgh Center for International Studies auditorium. Here's the roster:

**Sept. 11** – James VanderKam, Rev. John A. O'Brien Professor of 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 controversial bestselling novel "The DaVinci Code."

**Oct. 2** – Donald Crafton, professor of film, television and theatre, talks about Kennedy family patriarch Joseph Kennedy's days as a movie mogul. *This lecture will take place in the Marie P. DeBartolo Center for the Performing Arts.*

**Oct. 9** – "Another Kind of Founding Father: Jonathan Edwards and the American Heritage," with George Marsden, Francis A. McAnaney Professor of History and award-winning biographer of Jonathan Edwards, will discuss the life and impact of the controversial 18th-century Protestant theologian and author.

**Oct. 23** – "America's Largest Private School System: A Look Inside Catholic Schools," with Maureen Hallinan, William P. and Hazel B. White Professor of Sociology. She will discuss recent research on Catholic schools and examine the "Catholic school advantage."

**Nov. 13** – E. Mark Cummings, Notre Dame Chair in Psychology, will discuss the impact of marital conflict on children's emotional security and the factors that affect the emotional relationship between parents and children.

### 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 Dobbins and written by distributed support engineer Roger Woodbury, 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, Dobbins suggests, all Notre Dame computer users could benefit from downloading TakeCharge. "Running TakeCharge takes a few minutes, a far better option," says Dobbins, "than risking the loss of hours and dollars associated with cleaning up from a major virus hit, or rebuilding a compromised machine."

*Unless otherwise noted, register for the following Human Resources*

programs at <http://iLearn.nd.edu> or 631-5777.

### Wow them on paper and in person

If your resume doesn't quite convey your groundbreaking achievements, sign up for **Writing a Resume that Reflects Your Best**. The class will demonstrate how to recognize what employers are looking for, and capture your experience accurately and professionally in resumes and cover letters (Tuesday, Oct. 19, 8 to 10:30 a.m., 234 Grace Hall). And who among us couldn't use a little image makeover?

**Presenting a Professional Image** can help you improve your first impression, use vocal techniques for better communication, refine body language, and perfect your work environment (Wednesday, Oct. 20, 8:30 a.m. to noon, 234 Grace Hall; \$19).

### 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 1:30 p.m., 234 Grace Hall). **Flexible Spending Accounts: How They Can Save You Money** explains how this pretax payroll deduction benefit works for your pocketbook (Thursday, Oct. 14, 9 to 11 a.m., 234 Grace Hall).

### One-on-one retirement counseling

Throughout the year, representatives come to campus to conduct **individual retirement counseling** discussions. Hosting upcoming sessions: Fidelity Investments on Thursday, Sept. 23 and Thursday, Nov. 11 (800-642-7131); TIAA-CREF on Wednesdays-Thursdays, Sept. 22-23, Oct. 6, 7, 20 and 21, and Nov. 3 and 4 (877-267-4507 or [www.tiaa-cref.org/moc](http://www.tiaa-cref.org/moc)); and the Vanguard Group on Wednesday, Sept. 15 and Tuesday, Oct. 12 (800/662-0106 x14500 or [www.meet-vanguard.com](http://www.meet-vanguard.com)).

### 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).

### Health gets a shot in the arm

Last year they were in short supply, so don't hesitate to take advantage when University Health Services offers **flu shots** Tuesday-Thursday, Oct. 5-7, 9 a.m. to 4 p.m., LaFortune Student Center or Hesburgh Library Concourse. Bring your ID card and wear short sleeves. And if you can spare an extra five minutes on Wednesday, Oct. 6, have your blood pressure and body fat screened. These free **wellness assessments** will be conducted from 11:30 a.m. to 1 p.m. in Grace Hall lobby.

### Bookstore has novel new menu

Add the café in the Hammes Bookstore to your luncheon options. Food Services has taken over the coffee shop, previously Seattle's Best, and is adding focaccia sandwiches, wraps and salads. Hot, cold and creamy Starbucks-brand products also will be featured, and desserts will remain available. The new name: **The Bookstore Café**. Domer Dollars, Flex Points, and department account numbers will be accepted. The Bookstore Café will also participate in the campus coffee credit program.

### Apologies

Apologies to Wendy Settle, whose name was omitted from the August ND Works list of employees celebrating 15 years with the University. Settle and her husband, Leonard Hickman, joined University Counseling Services at the same time.

## FROM THE ARCHIVES



For the official opening of the 1948-49 academic year, scholars marched in robes, as seen here in a procession near the Basilica of the Sacred Heart. **University archives photo provided by Charles Lamb.**

# BACK STORY



Emily Phillips reviews set design concept with production manager Jeff Szymanowski.



Peter Flaherty works on video of a Studebaker assembly line, to be projected during performances of "Avanti." Flaherty is a contributing video artist with Builders Association, which is co-producing the production. *Photo by Matt Cashore.*



The primitive essence of the Deluxe Sheet Metal factory is apparent in this shot of a production crew meeting. *Photos by Matt Cashore.*

## 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 unstylish 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>. "Avanti" is the opening production of FTT 2004-5 theatre season.

*Robin Slutsky contributed to this story.*

## WHAT THEY WERE DOING



At the annual coaches carwash, personnel from the men's and women's basketball teams prove height is handy when lathering an SUV rooftop. The carwash Sept. 2 officially ushered in United Way campaign season, but there are many more activities planned during the Oct. 4-Nov. 4 campaign cycle. Campaign coordinator Barbara Villarosa is urging you to identify your departmental facilitator before a kickoff lunch at noon Monday, Sept. 13. Villarosa can be reached at 631-6161 or [villarosa.2@nd.edu](mailto:villarosa.2@nd.edu). **ND Works staff photo.**