THE UNIVERSITY OF MICHIGAN SPRING 1998 VOLUME 30, NUMBER 1

Michigan Today

A CAMPUS Plan for the Ages

Painting by Jasper Francis Cropsey courtesy of the Bentley Historical Library

Michigan Today
The University of Michigan
News & Information Services
412 Maynard Street
Ann Arbor, MI 48109-1399

AN INTERVIEW WITH PROVOST NANCY CANTOR

'LET US CAST OUR NET AS WIDELY AS WE CAN'

Photos by Bob Kalmbach

Nancy Cantor moved from her post as vice provost for academic affairs - graduate studies and dean of the Horace H. Rackham School of Graduate Studies last September to become Michigan's provost and executive vice president for academic affairs.

In the University's second-highest position, Cantor directs both the academic and budgetary aspects of the University, and thus oversees functions that bring together all sides of the University community–faculty, students and staff.

Cantor received her BA from Sarah Lawrence College in 1974 and her doctorate from Stanford University in 1978. She became assistant professor of psychology at Princeton and was promoted to associate professor in 1981. From 1981-1983, she spent a sabbatical and then a visiting year at Michigan. She was appointed at Michigan in 1983 as associate professor of psychology and was named professor in 1987. She served as a research scientist in the Research Center for Group Dynamics in the Institute for Social Research in 1987-91 and was associate dean for faculty programs in the graduate school in 1989-91. She left Michigan in 1991 to teach at Princeton, where she was chair of the Department of Psychology, and returned in July 1996 to take the Rackham deanship.

Cantor was interviewed by *Michigan Today's* John Woodford in January.

Michigan Today: Experts say that being a provost of a major research university is the most demanding job in all of higher education. Did you have a good sense of what you were getting into? Do you have plans for how to put your personal stamp on the job?

Nancy Cantor: I had a lot of contact with my predecessors, so I had a good sense of the challenges of the job, but you never really know what it's like until you hit the ground running. Not only that, events occur that one can't anticipate, both exciting and tragic events.

It's important for me to bridge the gap that I think has existed between the formal, academic and intellectual life of the University and the informal life. I believe I should remind the campus that "academic affairs"–an aspect of the University that I'm officially vice president for–involves all constituencies of the campus. My job is to bring those constituencies together. The provost hears the voices of the faculty and deans, but I also feel we are in this with the students and staff. We want to symbolize the fluidity of the boundaries within the University and between the University and the outside world. It's a priority for me not to be insular or isolated in this position.

You are familiar as a student, teacher and administrator with a small private college, two private universities and a large public research university. How does this background serve you in the job you hold now?

I treasure a lot of my different experiences in different settings and contexts. I deeply love Sarah Lawrence. It taught me many lessons, and a very important one was the value of cross-disciplinary and interdisciplinary work. Another was the value of learning through action.

I developed a fondness for different kinds of talent there, because we were exposed to scholars, performers, writers–people who might not present on paper the credentials that have come to be expected of the "standard" academic in a large research university, but who were not only deeply knowledgeable and productive scholars, but tremendous teachers as well. Another piece from Sarah Lawrence is that I have a strong belief in the value of creating rich and diverse local neighborhoods in a large campus like this one. LSA, Engineering and other Schools and Colleges are doing that quite well, and I resonate to that because of my undergraduate days.

From my graduate education at Stanford and teaching at Princeton, I gained an enormous respect for laboratory science and for the collaboration of research groups. I'm committed to merging education and research, to putting faculty together with graduates and undergraduates on joint projects.

You have the key role in maintaining the excellence of the faculty–the prerequisite of any great university. What can you report in that area?

It's a tremendous challenge to keep recruiting and retaining the best faculty. At Michigan, we compete with the best, and fortunately we have many assets–this is a lively, diverse, exciting campus where there is lots of opportunity for collaboration. It's a very collegial community. There are large numbers of supportive departments that embrace young faculty and students. It's a good place to get serious work done, and that means a lot to any outstanding scholar.

You also have great budgetary responsibilities and power. Is it merely a chore to work on a large budget, however vital the purpose it may serve?

Budgeting is certainly complicated, but it is integrally tied to our academic mission. They go hand in hand. The budget is a vehicle for enhancing our academic mission. I happen to love working with budgets in such a context.

My colleagues and I are looking to use the budget to support a lot of exciting ventures. New collaborative programs and many new ventures in the arts and humanities, in technology, in dynamic programs in health-related fields and policy, in the life sciences, in the environment, in social and behavioral research, in new living-learning communities, and in bringing to the forefront some of our cultural institutions on campus.

One reads often today in journals like the *Chronicle of Higher Education* or *Lingua Franca* that higher education in our country in a period of crisis, if not multiple crises. Do you agree?

Throughout my whole career I've been hearing about crises in my field and crises in higher education, but they are both chugging along quite well, I'd say. The real challenge for flagship universities like ours is to

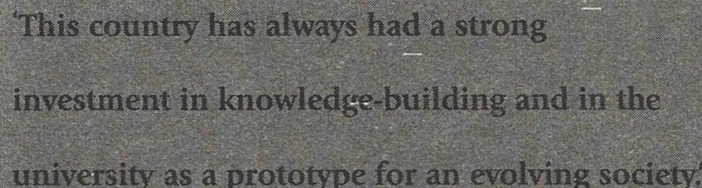
stay in the vanguard of intellectual discovery and education while remaining cost-effective and accessible, given our costs, to as broad a group of students as we can.

It's imperative that the University remain at the cutting edge in its strengths and that it continue to develop new strengths. That's hard to do when we also have to be cautious about costs. But to say that is not to say that I believe in the "crisis perspective." Different historical periods have always and will always enforce different ways of thinking about the trade-offs between efficiency and accessibility versus openness and exploration.

It is extremely important, however, that we not allow a hugely widening gap to grow between students and faculty with independent resources and those without those resources to come to our nation's institutions of higher learning.

You are the first woman to serve as provost at Michigan. Do you feel any special pride and any special pressure as a pioneer?

I think it's a terrific statement about this university. It says that we are genuine about our interest in having all voices heard. That we are open for talented people regardless of their background. I think it's great if people look at my holding this job as another example of the possibilities that exist at this school.



Do you have any distinctive approaches to leadership?

I really don't think I have one. At least I don't think about it. All I can say is, I like to see a flow of ideas from all directions, whether I'm in a leading position or not. As provost, I want my colleagues' input–the deans, directors and administrators–but I also want a flow from students, faculty and staff. And believe me, that flow is taking place. I don't need to prime the pump.

What roles do you see the alumni of the University playing in matters that affect you as provost?

They have an enormous and continuing role. In one sense the University is a bounded entity with a central life here on campus. But it is an extended and permeable entity as well. It crosses time and space in its contact with alumni. It's extremely important to keep them connected to the University as stakeholders in the University.

They should know of the current projects we have undertaken: the undergraduate initiative, interdisciplinary programs, the efforts in the affirmative action arena, and of how important we see the diversity on campus as a tremendous asset to our intellectual ventures.

The alumni are part of the Michigan family. We want them to have a voice. I have informal and formal contacts with them. They send me letters, and I also have formal contact at luncheons, meetings and various events. I just saw many at the Rose Bowl.

We might draw in alumni with particular expertise to advise us on certain projects. Each School and College has various boards and advisory committees on which alumni sit. I meet them that way, too.

Beyond the alumni community, do you think the public at large is convinced of the importance of higher education?

There is lots of public support for the idea that universities benefit society in fundamental ways. Arguably, higher education is one of the most cherished American institutions, and not just here in our country but worldwide. And not just because they are places for the production of new knowledge but also for what they are in and of themselves–placcs that bring people together in a sort of mini-laboratory for society. We are an example to society. This country has always had a strong investment in knowledge-building and in the university as a prototype for an evolving society.

I say we are a laboratory for civil society because the university has as its most cherished value that it provides a place where people can disagree thoughtfully and passionately, but with civility.

Does it disturb you to read studies that purport to show that today's students are uninterested in politics, that they are self-absorbed?

When I recently read such an article, I thought back to only a couple of days earlier when 300 students packed a room in the Union for the kickoff of our Environmental Theme Semester. Students today have different views and proclivities than some other generations, to be sure, but I saw lots of energy and excitement there. So I'm skeptical of reports that take that view of students.

As a professor of psychology and research scientist, what are some of the issues in your own academic field that still occupy your attention?

I am a social and personality psychologist, and I currently have a grant project with collaborators here and at Princeton. My project concerns the different kinds of subgroups that form on college campuses, and how they integrate with or isolate themselves from other groups. We're looking at groups of students at several Ivy League schools and at Michigan, groups such as athletes, performing arts groups, extracurricular groups of varying intensity, social groups and others.

My perspective is on how individuals adjust within their social environment and take on tasks, how people grow from the interaction with one another. We want to see what sorts of experiences promote well-being and how they do so.

President Lee C. Bollinger, you and other University leaders have been firm and outspoken in your defense of affirmative action and diversity programs. What thinking lies behind your stand?

There are many different reasons for having programs like affirmative action, but there are three highly important aspects to my commitment.

One is that higher education as a public institution is an enormously valuable opportunity for social and economic mobility in this country and abroad.

Two, undergraduates are here at an important time in their life path. On this point, my perspective is directly connected to my scholarly work. When you look at notions of intelligence, of social intelligence, you see it is actually important for the development of a healthy personality that young people be in contexts that allow for multiple, rich and diverse talents to be expressed.

You learn about yourself in part by watching others. By learning how much you have in common with people you thought of as quite different, and by learning about the thinking and experiences of people who are different, you open up possibilities for your own growth in knowledge and development. Our students are at a point on a trajectory when they are ready to be challenged in perceptions and habits, when they are ready to see different possibilities of the self. We, the University, help students achieve these goals by providing a rich environment. The scale alone of the University of Michigan fosters many dimensions of diversity.

There are some categories of life experiences in America that are extraordinarily likely to be brought to the surface when people of diverse backgrounds come together. In that sense, race matters a lot, just as many other things matter, too. Diversity is an enormous opportunity for human growth. You run into people from towns you can't imagine having grown up in. These are opportunities we owe to our students. They are very critical. We have the responsibility to create the richest educational environment we can to challenge our students and ourselves to look beyond the typical, beyond the routine. One of the deepest lessons we can learn is about the commonality of human beings.

And third, we have a responsibility to make a Michigan education contribute to the most engaged and active society we can create. We want to diffuse a Michigan education as widely throughout our society and the world as we can. We cannot afford a disengaged society. I feel we have a responsibility to cast our net as widely as we can.

What influences early in your life, growing up before college, seem to come into play as you tackle your duties?

I have a family committed to intellectual exploration and activism. My parents cared a lot about the world. My dad was a lawyer and my mother worked for city government and as an academic.

I grew up in the center of New York City. It was vibrant, diverse, active. It had hard edges and soft edges. It's had an influence on my most deeply held value, and that is the value of the multiplicity of human talent. MT

Gene Derriocotte catches it all on video.

Football history repeats itself, but the times, they have been changin'

1947's The Return of the Mad Magicians

By Karen Rutzky Back

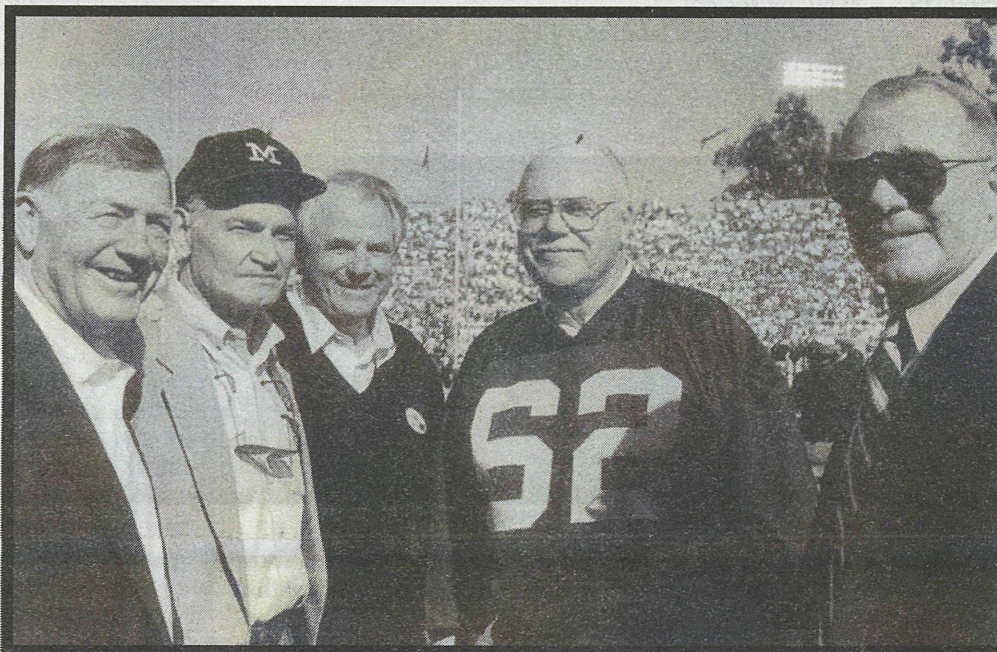
On the emerald green fields of Pasadena's Rose Bowl on January 1, a Michigan cheerleader jumped on her teammates' shoulders and held up a hand-lettered sign, "GO BLUE," to synchronize the yells of the chanting Wolverine fans: "GO BLUE!"

In section E near tunnel 17, former Wolverines Dan Dworsky (see story on page 6) and Bob Chappuis stood up and cheered. Michigan had just tied the score 7-7 in what became a hard-won 21-16 victory against Washington State, a game that crowned this year's team Rose Bowl winners and national champs, as Dworsky and Chappuis's team had been 50 years ago.

"Return of the Mad Magicians"—a banner strung across the reception desk of a Pasadena hotel proclaimed the 50th reunion of the crack 1947 team that trounced Southern California 49-0 in the 1948 Rose Bowl. A sea of rugged, gray-haired men in conservative navy blue blazers and maize-and-blue ties watched a colorized videotape of their great game together and reminisced over drinks in the hotel ballroom last December 30.

All Aboard the Super Chief

It was on an ice-cold December day in 1947 when the Big 10 champs, looking like businessmen in their suits, ties and black fedoras, boarded the Michigan Super Chief to make the two-and-a-half-day train trip to the Rose Bowl. "All we did was study on the train," jokes former defensive cornerback Wally Teninga. "Just looked out the window once in a while." His buddy, former linebacker Dan Dworsky, smiles. "Whatever Wally says." The old friends look at an album of black-and-white photos from their 1947 trip and stop at a picture of the Rose Queen and her court greeting them at the Pasadena train station.



The '48 Rose Bowl victors took the field in Pasadena this New Year's Day. In this photo are (l-r) Pete Elliott, Dick Kempthorn, Dan Dworsky, Quent Sickels and Bump Elliott.

Photos by Karen Rutzky Back

Treated like celebrities, they met actresses Marlene Dietrich and Dorothy Dandridge, toured Paramount Studios and attended Bob Hope's TV show. Brothers Chalmers (Bump) and Pete Elliott even got to play golf with Bing Crosby.

And the players behaved themselves. Teninga recalls a little old lady from Pasadena telling him, "Young man, you better watch your step, because any day now the Michigan team is going to be here and they're going to wreak havoc." He answered, "Ma'am, I'm a member of the Michigan team and we've been here three days."

Coach Fritz Crisler required his men to be gentlemen. Former defensive left halfback Bob Chappuis, 75, recalls, "Fritz said, 'When you go on the field and win the game—as you're expected to do—you don't have wild celebrations, don't tear goal posts down, don't carry coaches off the field on your shoulders. What you do is get off the field, take a shower, get dressed, go home and start getting ready for the next game.' That's what we did."

More Finesse Than Power

Dworsky, 70, remembers, "We were tremendously well-prepared for the Rose Bowl game. On defense, we knew the USC system and their plays as well as they did. On offense, our spinning full-back system just overwhelmed them. They couldn't follow the ball. They called us the Mad Magicians because of our backfield maneuvers. We didn't overpower our opponents. We finessed them."

Teninga, 70, who went on to become vice-chairman of the board of K-Mart, says he was petrified before the game "because the USC team had such an awesome reputation and it was their territory, not ours. We were outweighed by every man in the line and backfield but had determination the likes of which you've never seen. Fritz Crisler should have gotten a medal for motivation because we never let up."

Chappuis says, "We didn't have great football players, we had good football players, dedicated, focused players. We played well because we didn't want to let our teammates down and because they were friends and we liked them." The men valued loyalty. Many have marriages that have lasted over 40 years. Wally Teninga introduces his wife, Nancy, as "my bride of 46 years."

The Media Was Sweet on Sweethearts

Chappuis, who was runner-up for the Heisman trophy and voted player of the '48 game, says, "Playing in the game was important but didn't totally affect my life. The only thing that totally affected my life was when I married Ann, my college sweetheart." He and Ann were on the cover of *Look* magazine the summer of 1947.

Chappuis made the cover of *Time* on his own in November 1947. Clearly pleased by the recognition, Chappuis nevertheless feels his fame as a leader of the powerhouse single wing offense was hoopla. Today, the only remarkable thing to him about that *Time* cover today is seeing that *Time* "was only 15 cents at that time."

Chappuis was not just the team's Golden Boy. He was an Army veteran. During WWII, he'd been a waist gunner on a B-25 twin engine bomber flying missions into Italy and Yugoslavia. Shot down on his 21st mission, he bailed out over Italy's Po Valley and spent three months hiding out with the Italian underground. This native of Toledo was 23 and on the GI Bill when he came to Michigan. Out-of-state tuition was $147.

"I don't know how many million men returned from the service with nothing to do, with no source of income," Chappuis says. "The GI Bill passed under Franklin Roosevelt was hailed as one of the most important pieces of legislation ever passed." It gave college-bound vets $300 a month to pay for room, books and tuition. And returning GIs were members of the 52-20 Club. That meant that if they didn't want to go to college and couldn't find work after getting out of the service, they got $20 a week for 52 weeks. "If we didn't have that, many of us wouldn't have had anything," says Chappuis, who went on to become vice president of labor relations for Central Soya, a large agribusiness company.

The Officers Elliott

It was an earlier military program—the B12—that helped provide the Elliott brothers with an education. They enlisted in the Navy (Pete) and Marines (Bump) and were sent to school in order to get the two-year college education required to become officers. "During the war, they needed officers badly," Bump says, "so they set up these programs to make that possible."

The Navy sent Pete to U-M. The Marine Reserves sent Bump to Purdue, then to China where the newly minted second lieutenant's assignment was to mount preparations to send China's Japanese population back to Japan. This task, a political hot potato because many of the Japanese were born and raised in China, was undertaken as Mao Zedong's Communists and Chiang Kai-shek's Nationalists struggled for power. After the Marines pulled out of Nationalist-held north China, the Communists took over. "The real mission of the Marine Corps was to stall the Communists from taking over north China," says Bump, 73, who enrolled at Michigan when he returned in 1946.

Emerging from the chaos of WWII was the Marshall Plan; by pumping money into Western Europe, the US hoped to strengthen European economies and thus make them resistant to Soviet ideology. But post-war programs sent a mixed signal to working women, who had been essential to the war effort but were treated as if they were expendable now that the vets were home.

The GI Bill Was Colorblind

Racial discrimination was, like cancer, nothing new. Most Ann Arbor boarding houses refused to rent to African American students like the star halfback Gene Derricotte, so he wound up living with an elderly Black couple at 139 Hill Street while attending Michigan. He was drafted into a segregated military in 1944, into the now-famous all-Black squad, the Tuskegee Airmen. But the GI Bill was colorblind and offered Derricotte, 71, who went on to become a dentist, an opportunity to return to Michigan in 1946 to study and play football. He credits football with teaching him "there may be things you don't like in life but you try to work around them and change them and improve the situation."

The football triumph shared by Derricotte and his teammates during the 1948 Rose Bowl was a highlight in their lives. But the great game may have resonated deepest with Bump Elliott who, like a hardy perennial, flowered at the Rose Bowl for many years. Not only did he play in the 1948 game, he was head coach of Michigan's 1966 Rose Bowl team, was assistant coach when the University of Iowa played in the Rose Bowl and returned to the game annually as Iowa's athletic director. "My fondness and love for the Rose Bowl is unbelievable," he says. "I feel it's been the great experience of my life."

A cheer echoes through the hotel ballroom. The crowd watching the videotape of the game applauds a touchdown Bob Chappuis threw to Howard Yerges on January 1, 1948. Chappuis's advice to Michigan's 1998 Rose Bowl team was to follow the same advice Fritz Crisler preached to the 1948 team. Chappuis says, "If Fritz thought we were having too much fun or did something he didn't like, he sat us down and said, 'You came out here to win a football game. You didn't come out here to go to Hollywood.' He didn't let us forget why we came here."

They came. They conquered. And once again—there's a reunion every five years—the team celebrated their victory and each other, and further embellished the tales of yore. "Some of the plays—and the players—get a little better as the years go by," Chappuis observes.

Flashing on the screen was a slideshow of Ann Arbor landmarks like the Pretzel Bell, photos of dead teammates and the results of a survey that revealed that many of these football soldiers have had hip and knee replacements.

After dinner and a bout of storytelling, including one about how whenever Coach Crisler was in a tough situation, he always sucked air through his teeth, the reunion dinner ended. Michigan's triumphant '48 Rose Bowl team stood up as one. Their haunting song echoed through the ballroom:

"Sing to the colors that float in the light;

Hurrah for the Yellow and Blue!"

MT

Karen Rutzky Back '67 Ed of North Hollywood, California, is a free-lance writer and photographer who has worked on assignment for the Wall Street Journal, New York Times, Architectural Digest *and* Entertainment Weekly, *and has made films for Post-Newsweek TV and AT&T.* *This article is (c)1998. All rights reserved.*

The 1948 ROSE BOWL TEAM

Back row: Kurt Kampe, Tom Peterson, Dan Dworsky, Bob Hollway, Pete Dendrinos, Ed McNeill, Gene Derricotte 3rd row: E.K. McKinney (mgr.), Wally Teninga, DonMcClelland, Lloyd Heneveld, Jim Brieske, Dick Kempthorn, Don Hershberger, Irv Wisniewski, Len Ford 2nd row: Howard Yerges, Joe Sobeleski, Ralph Kohl, Quentin Sickels, Alvin Wistert, George Johnson, Bob Chappuis, Pete Elliott, Chalmers (Bump) Elliott, front row: Jack Weisenburger, Dick Rifenberg, Bill Pritula, Bruce Hilkene (capt.), Dom Tomasi, Bob Mann, Stu Wilkins, J. T. White.

Rose Bowl Glory

By Nicholas J. Cotsonika
Daily Sports Editor

PASADENA, Calif.—

The greatest football season in school history ended here as the rosy twilight gleamed off the San Gabriel foothills. Michigan's 118th team won the 84th Rose Bowl, 21-16, and finished No. 1. Nothing can spoil it. Not a controversy about how the game ended, with Washington State begging for one more second, one more play and one more gasp of life. Not a split decision among the voters, who awarded half of the national championship to Nebraska by a miniscule margin.

Michigan coach Lloyd Carr addressed his players after their Rose Bowl victory, saying, "You guys just won the national championship."

"I will cherish this game, this university, for the rest of my life," said senior quarterback Brian Griese, who was named the game's most valuable player. "You have opportunities in life, and those who stand out are the ones who take advantage of those opportunities. It's just sweet for us to capitalize on an opportunity to make history."

"Nobody gave us a chance to be in the Rose Bowl, let alone win the national title," said all-purpose star Charles Woodson, who this season became the first primarily defensive player to win the Heisman Trophy.

"We won all the major awards, the Heisman Trophy, coach of the year," said senior co-captain Eric Mayes. "We're undefeated, ranked No. 1 ... this may be the single greatest season ever in college football history."—*Michigan Daily,* Jan. 7, 1998.

Tai Streets gathers in one of his two TD bombs from Brian Griese.

Photos by Warren Zinn, U-M Daily

He Backs The Line

Architect Dan Dworsky drew a Blue-print for success

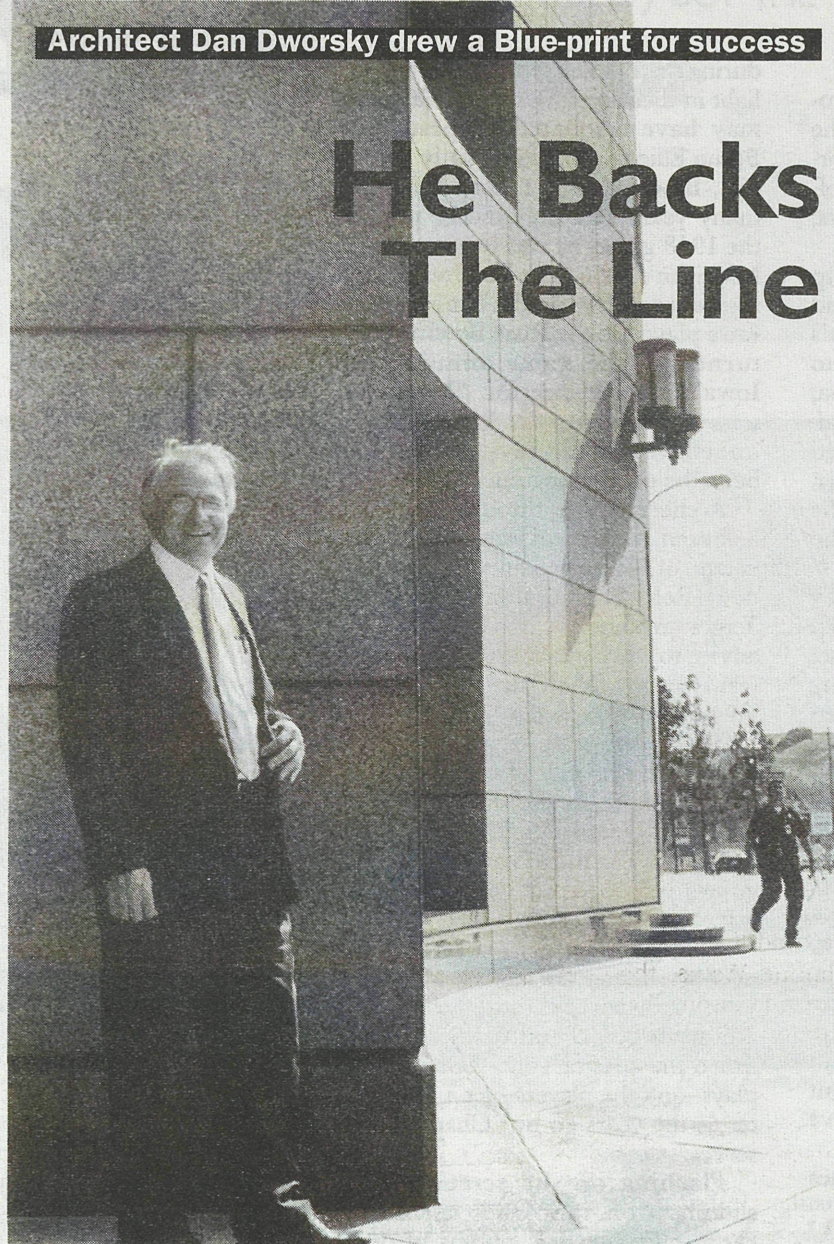
By Karen Rutzky Back

As 6-foot, 220-pound former pro football linebacker Dan Dworsky posed for photos in front of the Federal Reserve Bank in downtown Los Angeles, a security guard rushed outside to see who he was. As soon as the guard gave Dworsky's business card to his boss and it was clear this wasn't some guy researching a bank heist, the red carpet was rolled out. Dworsky is the architect who designed the dusty rose granite building in 1987. He's also chairman of the bank's architectural review board.

Sitting on a black leather Le Corbusier chair in his Los Angeles office, Dworsky, 69, wears a white button-down shirt, a muted blue and yellow tie he likes because "it doesn't make a statement" and a Zegna suit. Framed architectural awards garnered over 44 years surround a black-and-white photo from the 1946 Ohio State game featuring Dworsky looking as if he's trying to catch a pass but he wasn't.

"I was trying to make a tackle," he explains, "but was blocked–it was close to being a clip, but wasn't called–and I flew up in the air trying to reach the ball carrier. We beat Ohio State something like 56-6, just killed them in that game."

Dworsky, who attended Michigan on a football scholarship, was a defensive linebacker on the undefeated Wolverine team that followed up its thrashing of the Buckeyes by roaring to the 1948 Rose Bowl and trouncing USC 49 to 0. (See related story of that team's reunion.)



The Federal Reserve Bank in Los Angeles is one of many major structures Dworsky has designed, including Crisler Arena.

Photo by Karen Rutzky Back

In 1949, Dworsky was drafted by the Los Angeles Dons as a linebacker. When that team folded, he turned down an offer from the Pittsburgh Steelers and returned to Michigan and finished his architectural degree in 1950.

An even-tempered man who has battled asthma and stereotypes–he was a Jewish football player, and a football player who liked architecture–Dworsky is generally serious but shows flashes of humor, like the time recently when his office and a competing firm were in a conference room together, vying for the same job. A phone rang in the room, Dworsky answered it, then looked up and joked, "That was President Clinton, he likes our design better."

Near his desk, photos of two grandsons–David, 3, and Michael, 1–lean against a sculpture he made of football coach Fritz Crisler. Another Dworsky sculpture of Crisler resides in Ann Arbor's Crisler Arena, a building Dworsky designed.

"Fritz always wanted to build an arena," Dworsky recalls. "At one of our reunions, he asked if I'd be interested in being the arena's architect. I went, 'Wow. Certainly, I'd be interested.' I was a kid and he was talking to me about something like this." Dworsky got the job. The 14,000-seat multipurpose indoor arena constructed in 1968 "was well received and opened up other opportunities," he says. Dworsky was selected to do UCLA's Drake Stadium ("a proposed football stadium which wound up being a track and field stadium because of political infighting") and went on to design larger projects like the 460,000-square-foot Northrop Electronics Headquarters.

In 1994, Dworsky was awarded a Gold Medal for lifetime achievement in architecture from the LA chapter of the American Institute of Architecture (AIA). He credits his architectural success to "a deliberate and practical approach to decision-making." That's similar to the way he played football. "I didn't jump to conclusions," he says. "I tried to discover my opponent's center of gravity. If someone was running toward me and faking, I waited until I knew where that person was going, until I was sure I could make that tackle. In architecture, when I wonder if I should move a building, put a walkway here or an elevator there, I'll say, 'Where's the center of gravity of this idea? What are the real issues here?' I'll diagram those issues, make sure I'm on the right track."

His start in the business wasn't exactly storybook. With $8,500 in his pocket from playing pro ball, he came to LA after graduation to find work. Acting on a tip from John Entenza, editor of *Arts and Architecture*, Dworsky got a job as architect Raphael Soriano's assistant, "a meaningful experience because Soriano was an independent thinker." Dworsky's office was the kitchen nook in Soriano's small book-filled apartment. "I just shoved my graphic table on top of a pile of stuff and that's where I worked. The stove was right next to me. Once I spent the whole day cleaning it."

Getting into his tiny office wasn't always easy. "I knocked on the door sometimes–Soriano was a ladies man–and I'd have to wait in the hallway until he got his social life organized." Dworsky's next job was junior designer for Pereira and Luckman.

Influenced by Le Corbusier and Mies vander Rohe, Dworsky's distinctive, modernist style has made its mark on buildings like California State University's Theater Arts Center, UCLA's Jerry Lewis Neuromuscular Research Center and the LA County Municipal Courts Building. A generalist, he has worked on a wide variety of projects whose budgets have ranged from "very little to $120 million." Dworsky and his staff of 48 are currently working on several projects, including a $78-million, 430,000-square-foot judicial annex in Las Vegas.

At 70, Dworsky has "a certain amount of disillusionment with the complexity of life today–there's more red tape." To insure a smooth transition whenever he decides to retire, he's handing over some responsibilities to the firm's younger generation. His son, Doug, 37, an architect in his firm, may one day take over the business. Dworsky and his wife of 40 years, Sylvia, who attended Ohio State, also have two daughters–Laurie, 35, a free-lance graphic designer, and Nancy, 31, a writer and singer.

Born in Minnesota, Dworsky moved to South Dakota with his family when he was 15 after his dad, whose Minnesota lighting business failed, opened an Army thrift store in Sioux Falls. A man who loves peanut butter sandwiches, Dworsky "doesn't need to go to fancy restaurants or travel around the world to find happiness or excitement." He enjoys playing piano, keeps trim by playing tennis twice a week and attends reunions of his Wolverine squad every five years.

Anticipating the reunion of the 1948 University of Michigan Rose Bowl team in Pasadena, Dworsky said, "I hope Michigan comes to the Rose Bowl this year. It would make our reunion perfect." And, like quarterback Brian Griese on this year's champions, Dworsky's wish came to pass. MT

Karen Rutzky Back '67 is a film-maker and free-lance writer based in Los Angeles. She has written for the Wall Street Journal, New York Times *and many other publications.*

around campus

The generosity of '31E

Fanfare for a Scholarship

By Debra Lynn Sills

Sophomore Louise Ganiard was one of two Louises living in the Alpha Chi Omega sorority house in 1930. The "other Louise" was quite popular with the men on campus, and as the military ball approached, ROTC Cadet Lawton Johnson, widely admired on campus for his trumpet-playing, decided to invite the other Louise as his date.

Lawton did not know the young woman's last name, but he did know her sorority affiliation. When he went to the house and asked for Louise, the only Louise upstairs came down to accept his invitation. Not until he came to pick her up for the ball did he discover that there were two Louises and that his date for the ball, Louise Ganiard, was the "wrong" one.

When they went to the ball, Lawton disappeared, and Louise thought that he must have run out on her in disappointment. Soon, however, she was relieved to see her date up on stage playing his trumpet with the band. Or at least somewhat relieved, says Janine Weins, the daughter of Lawton and Louise Johnson, "because my mother felt as though she was being stood up for a trumpet."

If so, that was the last time Lawton stood Louise up. They married in 1932, a year after their graduation, and enjoyed 54 years together until Lawton Johnson's death in 1986. And the trumpet that sparked a moment of jealousy remained "a part of his life," Weins says. It created traditions within the family, like her father's playing 'Taps' every Fourth of July. At other gatherings he'd toot some of his favorite songs, like "Far Above Cayuga's Waters."

The trumpet accompanied Johnson almost everywhere he went as an engineer, soldier, salesman for a division of US Steel and finally as an executive in a research and management consulting firm. Weins says her father always advised young people to select smaller instruments like the trumpet "because they are easier to take along on planes and trains."

When the trumpet came out, Louise would always "think about Michigan and her time there." With thoughts of Michigan in mind, the Johnsons established in 1986 the Louise G. and Lawton Johnson Engineering Class of 1931 scholarship, one of 76 '31E scholarships granted since the class began awarding them in 1982. Recipients must have a 3.5 GPA to qualify, and they may retain the award for four years if they maintain at least a 3.25 GPA.

When Louise Johnson and her daughter, both of whom live in New Hampshire, learned in 1995 that freshman scholarship candidate Tristan Pruss of Goodells, Michigan, was also a trumpeter, they were happy to recommend him for the award. At the awards banquet that fall, Weins told Pruss that she and her mother also wanted to present him with Johnson's trumpet.

"My jaw just about hit the floor," says Pruss, who played in the Campus Band for several years. "But my mom prodded me and said something along the lines of, 'I think there is only one answer to an offer like that.'"

Pruss received the fully reconditioned, silver-plated Conn Limited trumpet a few months later, and he played "The Victors" on it at the '31E awards banquet last October.

The scholarship and trumpet have also connected him with other members of the Engineering Class of '31. "The word generous cannot even describe the good-hearted and wonderful nature of the people in this group," he says.

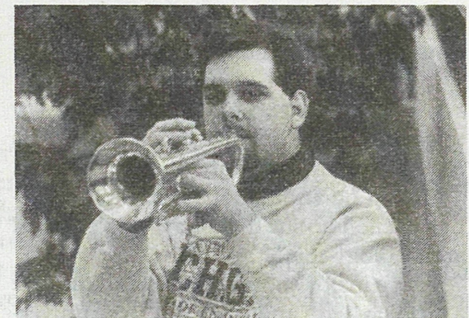


Photo by Bob Kalmbach

Tristan Pruss, a computer engineering major, with the Lawton and Louise Johnson trumpet.

Pruss says he intends to pass the instrument on to another U-M trumpeter in the hope of establishing a tradition.

Debra Lynn Sills '98 of Queens, New York, is a U-M News and Information Services work-study student.

Reading the Future

By Jean M. Muscat

"These kids make it such a fun challenge. It's so fulfilling when they laugh and enjoy it and want to be with me," says Kim Augenstein, a U-M junior from Pittsburgh who tutors in the AmericaReads Challenge literacy program.

The nationwide AmReads program, which the federal government introduced in 1996, gives Augenstein and 84 other University students a chance to help area youngsters improve their ability to read.

She says her job "combines all the elements I feel passionately about: early childhood literacy, service to the community and working with college students. AmericaReads has given me the opportunity to develop a new program which has the potential for having sustainable impact on the community and young children in particular."

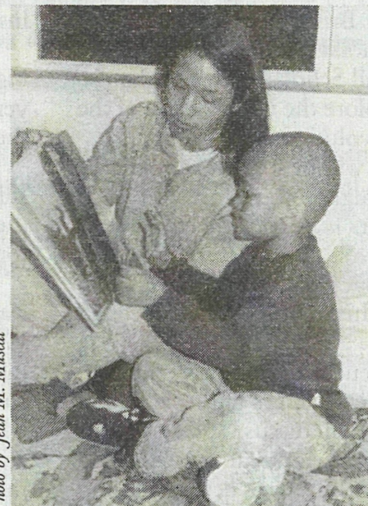


Photo by Jean M. Muscat

Shannon Lambric '00 and tutee Patrick.

"A lot of these kids don't get the chance to read at home," Augenstein says. "They come from single-parent families, or both parents work and don't have a lot of time to read with their kids. The best part of the program is that I feel like I can't really do anything wrong; what I'm doing is only helping the kids."

Statistics say that unless a child reads well by the end of third grade, he or she is unlikely to ever catch up, is more likely to drop out of school and often faces lifelong disadvantages. Forty percent of America's fourth graders cannot read as well as they should. An important aim of the program is to help more children read well and independently before they reach fourth grade.

Augenstein and other U-M undergraduates are tutoring 165 preschool, kindergarten and first-grade students in seven area schools. She tutors two 3-year-olds for two hours twice a week at the Perry Nursery School in Ann Arbor.

The tutors, who are paid through federal work-study awards, attend nine hours of orientation and training sessions at U-M School of Education before being placed at a school.

Carolyn Schrodel coordinates the AmericaReads program for the University within the Center for Learning Through Community Service.

Jean M. Muscat '97 is on the staff of Ross Roy Communications in Bloomfield Hills, Michigan.

A Rose is a Rhodes...

By Paula Saha
News and Information Services

When she gets to Oxford University this fall, Rhodes Scholar Fiona Rose '98 is looking forward to more than her studies.

"I can be anonymous if I want to be–I'm excited about that," says the classical archaeology major and Ann Arborite.

Only major-sport athletes tend to have a problem with anonymity at large universities, but Rose is known throughout the campus. She is former president of the Michigan Student Assembly, spent a summer at an archaeological dig in Pompeii, has been invited to the White House, was named one of *Glamour* magazine's outstanding college women of the year and, most recently, topped off her undergraduate career by being named a Rhodes Scholar.

Now she gets to breathe. But only for a moment before resuming her archaeological studies in England. There, the woman who spent her undergraduate career in the campus public eye hopes to fade from view–but just for a little while. Planning a future in public education and administration, this thoughtful 22-year-old may become well-known at the national level one day.

As Rose put it in her personal statement for the Rhodes selection committee, "Before I move on to a career in the modern civic world, I want a firm rooting in its ancient antecedents."

In many ways, Rose has already started to gain that foundation. First attracted to archaeology her freshman year after a course in Greek civilization, she spent last summer in Pompeii, excavating a second-century BC house with a British research team. Her senior honors thesis, a study of the conflicting roles of children in Roman art and law, connects her modern-day political convictions with her academic interests. In studying history, she has learned that "the literary record alone is not accurate–those were privileged people who could read and write. Archaeologists tell stories of ordinary people."

It is ordinary people that Rose is interested in working for and with. Having spent the early part of her life in public housing and on public assistance, she developed a passion for helping those in need. She volunteered on her first political campaign at 12. By 17, she was a full-time paid coordinator for a US Senate campaign.

Photo courtesy of Fiona Rose

Fiona Rose (center) and fellow archaeology students at the Anglo-American Field School in Pompeii, Italy, sort through organic debris from a first-century BC excavation of a stable.

Her freshman year at U-M, Rose ran for a student assembly seat, and by sophomore year, she was elected president. "I thought the assembly needed to do a better job of addressing real students' needs," she says. On that note, she lobbied heavily for increased child care support for student parents. Her efforts led to the establishment of a $200,000 child care scholarship program.

Her drive to establish the program was rooted in her own history. "I grew up in student child care–at 22, my mother was a struggling college student with two kids. I know how hard it is for student parents. As a part of Student Assembly, I had a position from which I could make a difference."

In September, *Glamour*'s named her one of the outstanding college women of the year, an honor that included a scholarship and a photo shoot and glossy spread in the magazine.

"I thought a lot about being in a fashion magazine," Rose says. "I finally decided that the opportunity was great because of the scholarship. But once I met the women behind the magazine, I was really impressed with the feminist threads that run throughout the organization and think it's about as noble as a fashion magazine can get.

"And as great as it is to be a Rhodes scholar," she adds, smiling, "there are no free lipstick samples!"

Now she looks forward to exploring "a different Fiona Rose."

"I need to re-evaluate who I am," she says. "It's very easy to talk about being a humanist–but if I don't apply that in my day-to-day activities, it doesn't mean a thing."

Fiona Rose seems likely to meet many of the standards she sets for herself. But will she achieve anonymity at Oxford? That remains to be seen.

Marshall Scholars and the Information Revolution:

The View From Midstream

Six years after the 1947 Marshall Plan that supported the recovery of Western Europe after World War II, the British government financed the Marshall Scholarship Program in gratitude to the people of the United States. The scholarships cover tuition, books, travel and living expenses for about 40 American students for two years' study in the United Kingdom.

Marshall Scholarships are generous and highly competitive, U-M Regent Philip H. Power of Ann Arbor notes, "yet they are relatively unknown, especially when compared with the deservedly famous Rhodes scholarships."

To bring more recognition to the program, Power and several British and American colleagues have organized the Marshall Symposium to be held on campus May 29-31. The symposium, "The Information Revolution: The View From Midstream," will bring together leading American and British practitioners and preeminent scholars, many of whom are former Marshall Scholars, to consider the impact and explore the implications of the information revolution.

"I believe it will be a most remarkable gathering for high-powered people, each of whose careers is hugely affected by the information revolution, to come together, understand what goes on and have an effect on how this revolution proceeds," Power said.

The entrepreneurs, journalists, publishers, public policy makers and scholars at the symposium will discuss such issues as First Amendment rights and intellectual property, law and public policy, media and popular culture, economic activity and entrepreneurship, the impact on traditional universities and new forms of educational institutions.

Power said the symposium will also highlight "the special position of the University of Michigan at the confluence of the information revolution."

"We have a newly named School of Information," he noted, "which is leading the nation in training people to use the information revolution.

"We have a School of Law which is specially competent in issues called up by the Web–intellectual property rights, libel and the entire range of First Amendment issues. In fact, our president, Lee Bollinger, who is a leading authority on the First Amendment and on constitutional issues raised by the new information technology, will chair the panel on law and public policy.

"We have a Business School which is moving ever rapidly in the area of entrepreneurial training. And last, the University has, still, a distinguished journalistic tradition that has opportunity for expression in the Internet and the World Wide Web."

Power also stands personally at the confluence of the major streams of the information revolution. In addition to being a U-M Regent, he is a newspaper publisher and a 1961–62 Marshall scholar.

The symposium is open to the public. Registration is $150. For more information visit the symposium Web site at www.si.umich.edu/Marshall/. E-mail: Marshall.Symposium@umich.edu. Mail inquiries to Katharine B. Soper, Assistant Associate Provost, University of Michigan, 3052 Fleming Administration Building, Ann Arbor, MI 48109–1340.

OPERA MAJOR

By Davi Napoleon

They are exceptional actors, with glorious voices. Students who take the stage in Michigan operas sing in perfect Italian one semester, in credible French the next, and always in character. They come to Michigan to study voice, and they are auditioned for their vocal strength and range, not for acting ability. Indeed, some of them have never spoken on stage before.

There is no opera major at Michigan. But there is Joshua Major, and many believe that voice students are giving sterling acting performances thanks to him. His degree from the University of Ottawa is in English, but the Toronto-born director was exposed to theater early on. His father, Leon Major, is a stage director and now runs the opera department at the University of Maryland.

Major directed theater, too, but only until he was 23, when he was invited to stage Rossini's *La Cenerentola* for Opera Omaha. "I absolutely loved it," he recalls. And since that 1985 production, companies from the Anchorage Opera to the New Orleans Opera, from Minnesota to Miami, have retained him. He has also worked in Israel, Mexico and throughout Canada. Before Michigan recruited him five years ago, he had never taught, but he had already earned a reputation for working well with young professionals.

He and his wife, Elizabeth, a soprano who teaches voice at Albion College, were happy to leave New York for Ann Arbor with their daughters, who are now 6 and 3 years old.

Today, Major runs the School of Music Opera Workshop, an intense class in which students analyze and perform scenes. And since he arrived, he has directed University productions of Donizetti's *L'Elisir d'Amore* and *Il Campanello*, Puccini's *Gianni Schicchi*, Humperdinck's *Hansel and Gretel*, Poulenc's *Dialogues of the Carmelites*, and Mozart's, *The Magic Flute* and *The Marriage of Figaro*.

Major's theater background informs his approach to opera. Influenced by Peter Brook, who has brought today's audiences closer to Shakespeare's plays by finding contemporary meanings in them instead of copying production styles favored in earlier times, Major says he is a humanist rather than an authenticist. "I'm interested in illuminating the human dilemma, the human world, in whatever I do," he says.

He helps students find "their own natural understanding" of a work. When they do, he says, a performance is different and interesting. "The idea is to look within yourself and to respond naturally to a given situation," he says. Students can think about their experiences without sharing them. "I do not need to know about their first sexual experiences," Major says, separating himself from an intrusive breed of acting teachers, who demand that students explore emotional memories in class.

Allen Schrott, a doctoral student and recent Figaro, says questions are at the center of Major's workshops. "He asks what you are doing and why, as opposed to

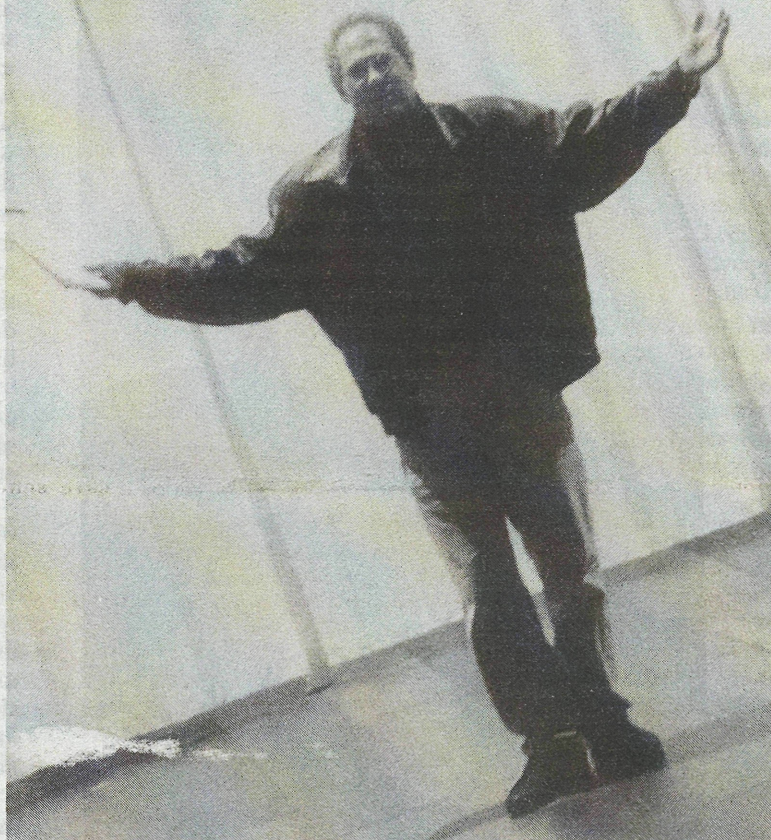


Photo by David Smith

As the opera world enters the 21st century, it is 'still struggling with a 19th-century point of view,' says opera director Joshua Major. He emphasizes the dramatic elements that make opera meaningful to today's audiences.

'Do this or do that.' Acting is something you locate in yourself and do very naturally." Major let Schrott sing an emotional aria to himself, while the other Figaro in the double-cast production preferred to sing it to the audience and draw them in. "Both approaches worked," Schrott says, "and Josh was happy to allow us the freedom to explore our choices."

Major's goal is to find the internal life of a scene. Pleasing an audience with gimmicks won't get him there. "If you're always pleasing everybody, you must be doing, I don't know, mall opera," he says. Nevertheless, he does try to dazzle audiences with honesty. "There was nothing affected about Joshua Major's staging," *Opera News* said of his *Magic Flute* at Opera Columbus in Ohio. "The singers presented their roles with arrestingly unselfconscious naturalness." And of his *Don Pasquale* in California, the *Sacramento Union* raved: "Without sacrificing voice projection, Major gives us so much variety of movement that one is tempted to forget this is an opera. He takes any stodginess that may be lurking in the art form and cancels it out with a bushel of stage business."

What distinguishes Major's work is just this ability to give dimension to a libretto without sacrificing the score. "A lot of times a director will decide what he wants to do and he jams the music into a prearranged concept," notes Martin Katz, Artur Schnabel Collegiate Professor of Music in Piano, who has conducted several operas Major has staged. "But Josh always includes the music in his plans. When one of the kids says, 'When should I get the glass of water?' he tells her to listen to the music. I don't know what else a conductor could wish for in a director. Add to that he's a jolly human being and a good cook and keeps rehearsals light and moving along."

Graduate Student Kate Fitzpatrick enrolled in Major's workshop for three years and says Major helped her stretch. "He gave me Cherubino as a workshop role, even though he's supposed to be a mezzo soprano and I'm supposed to be singing high coloratura roles. For me that was a great opportunity. Usually, because of size or ethnicity or vocal range, you get pigeonholed." Armed with the new acting skills that develop from experimenting with a variety of roles, Fitzpatrick sang Cherubino in *Figaro* last spring.

Major's willingness to question his own work impresses those who have collaborated with him. The emotionally shattering finale of *Dialogues of the Carmelites*, in which the members of a convent are beheaded, proved tricky to stage, Martin Katz recalls. "There were all kinds of spatial considerations–such as, when does the blade hit the neck?"

It was a formidable problem in timing as well as space. The nuns, singing in single file, deliberately climb a flight of stairs, walk down a ramp and march slowly offstage to the awaiting guillotine.

"The trick," Major explains, "was to have the blade sound, which is in Poulenc's score, happen after they'd been offstage just the right number of seconds. If it's too early, it sounds silly. If too late, you lose the connection between the nun and her death. We had to determine the exact number of measures each nun would start up the stairs before she would reach her guillotine stroke. If one was late, it meant all following would be late. Even a moment's slip-up would ruin the audience's feeling of the profound moment the nuns were in."

Katz says that "the night before the opening, Josh restaged it for the third time, until he had the effect he wanted. He's always willing to go the extra mile." MT

Davi Napoleon '66, '68 MA is a contributing editor of Theater Crafts International, *an editor and columnist for* In Theater, *and author of* Chelsea on the Edge: The Adventures of an American Theater.

THE VOICE OF Verrett

By Whitley Setrakian

Shirley Verrett always knew she would sing. From childhood, the dream was strong and unswerving. She knew her goal: to command the stage at the world's greatest opera houses, to embody opera's greatest heroines: Carmen, Norma, Azucena, Lady Macbeth, Aida, Adalgisa, Dalila, Tosca . . . . But she knew another thing, as well.

"I knew I would *never* teach!" Verrett says with a smile, sitting in her cozy, brick-walled studio in the School of Music's Earl V. Moore Building on North Campus. She says this with the bemusement of one who seems genuinely glad to be going back on earlier convictions. For Verrett (pronounced Verr-ETT), one of the most acclaimed dramatic singers of our time, has thrown herself into a new role with the passion of a diva. In 1996, she joined the Michigan faculty as a professor of voice and has been busy nurturing new talent. How has an artist who has performed around the world with every major opera company, including 23 years at New York's Metropolitan Opera, adapted to this new endeavor in a small Midwestern city?

"I've been here a year," says Verrett, settling back on her studio couch on a rainy morning. "I knew that I would be a good teacher, because after gradutating from the Juilliard School of Music I became my own teacher. I never wanted to teach because I'm a very much outdoors, traveling, moving-about type of person. My career was a very busy one. I was brought up in the music world with hands-on teaching. Sometimes some of the teachers were absent a great deal because they traveled a lot, but I was very lucky that my voice teacher, Madame [Szekely] Freschl, had had a career and had been teaching for many years before I studied with her. Before that, I had studied with a teacher in Hollywood, Anna Fitziu. She is one of the opera singers in the hard-to-find biography, *The American Singer*. She felt that if you weren't really interested in a career, no matter how beautiful the voice or how otherwise talented., she wouldn't take you as a student. She loved my voice when she heard me sing and asked me how serious I was. I answered, 'Very serious.' 'You want to have a career?' I answered, 'That's why I'm here.'"

Soprano Shirley Verrett is featured on approximately 40 recordings.

The career happened, of course. At the Met, Verrett performed a wide variety of classic roles in Milan, London, New York, Paris and beyond. Her performance of both Dido and Cassandra in the Metropolitan's 1973 production of Berlioz's *Les Troyens* was hailed by the *New Yorker* as a "landmark in American operatic history." She sang the first Tosca of her career with Luciano Pavarotti at the Met in a performance directed by Tito Gobbi and telecast throughout the nation in PBS's *Live from Lincoln Center* series. Verrett has twice performed at the White House, and holds honorary doctorates and France's top artistic accolades.

A star-encrusted career like this one yields a teacher who sees beyond the highly important development of superb vocal technique. Verrett sees her role through a more global lens. Her job, she says, is "to teach the students all, everything that I ever knew, all that I have learned, that I went through myself. About the business. About movement on-stage, and diction. About comportment, about how to dress for auditions, about how one presents oneself to the world. That one does not go to an audition to learn; you go to an audition to win. That's my idea. You don't go there to say, 'Oh, I'll go to get this experience.' Don't waste your time, because you're also wasting the judges' time. Because next time you go, they will remember it if you were not prepared really very well. If you sang well, or if you played well and just didn't win, people will remember that with, 'Oh, that was a very good performer. Maybe a little more seasoning, a bit more preparation in the studio. . .' but don't go to an auditon to practice on the judges! That's one thing that I do teach my students. You go there to win. If you don't win, then fix whatever caused you not to win that time, OK?"

Verrett believes that above all, singing is communication. She sees that many singers ignore some of the most basic principles of communication, and she has set out to remedy this with her students.

"As a performer, I always related to the word. Always. And this is what I hope that I'm bringing to my students here. I tell them, 'Please don't stand on the stage and bore me! I don't mean they should run helter-skelter with arms all over the place, no, no, no! The thought, the mind, has to be connected with the heart. They have to work together. You must know what you're singing about, talking about. The poet, the librettist, did not write this work to be muddled with words that are not understandable!"

Verrett holds singers to the standards of clarity demanded in everyday speech. "I cannot stand to hear people with very beautiful voices who stand on the stage and one understands one out of 50 words. I'm a very, very harsh judge when it comes to that, and so this is something that I'm bringing to my students."

In 1994, Verrett took a step that many divas would shy away from. She accepted the role of Nettie Fowler in the revival of Rodgers and Hammerstein's *Carousel* at Lincoln Center in New York. During her one-year engagement, the production won five Tony Awards.

"It was not that I wanted to do Broadway musical theater," she explains. "The prime reason was that I wanted the critics to see me in another venue. Not as the opera singer, but someone who's doing something else now. It was a good experience. I love Broadway. In fact, people tried to get me to go into that area when I first arrived in New York to go to Juilliard. Well, my whole focus was on classical music from the time I was a very, very young child, and so I said I had to follow my first star."

Verrett was born in Louisiana, one of six children of Elvira and Leon Verrett. The whole family sang. "My

'As a performer, I always related to the word. Always. And this is what I hope that I'm bringing to my students here. ...The thought, the mind, has to be connected with the heart. They have to work together. You must know what you're singing about, talking about.'

mother has a gorgeous, untrained soprano voice. I heard singing from a young age–there was always singing around the house." When Verrett was 12, the family moved to California, where her father, a general contractor, built many houses. She's married to the artist Louis LoMonaco, an associate professor in the U-M School of Art and Design, and the author of a recent book on the history and processes of etching. Their daughter Francesca lives and works in New York City.

The School of Music still seems a bit dazed to count Verrett among its company. Her arrival on the faculty is the work of George I. Shirley, the tenor who in the 1960s became the first African American to perform the role of Romeo and is now the Joseph Edgar Maddy Distinguished University Professor of Music. Verrett and Shirley first met when they did *Carmen* together in 1962 and 1964 in New York and Spoleto. They also collaborated on a recording of *Oedipus Rex* directed by Stravinsky. From time to time, Shirley would try to talk her into the move, Verrett says. At first, she thought she'd limit herself to giving some master classes, but one night, at a dinner party, Shirley again urged her to join the faculty. "I looked at him and said, 'I might think about it. That's a possibility.' And that's how it happened."

She keeps her U-M schedule at three days a week because, "as wonderful and as beautiful a situation as it is here, I could not bear to be here five days a week. I need the time off because I'm also pursuing another career. I never stop. My dad always told us never to retire. You retire from one endeavor, and then you begin another one or two."

Verrett's cryptic when asked about that new career. "I don't want to speak too much about that other life yet," she says, "except that it will be in the acting area–a complete departure."

'What do your vocal cords look like? Do you know?'

Wishbones and Giggles

When Shirley Verrett's student enters, her focus fastens immediately and totally onto her young charge. She asks Allison Denny, a sophomore performance major from Chicago, how upcoming projects and life in general are going. And then, down to business.

"I want to speak a little bit this morning," Verrett begins, "on something I began to speak about last year and then thought it was a little too soon. It's about when air escapes through the vocal cords too quickly. Remember that exercise I gave: 'ee-ee-ee-ee-eeee'–that thing. I want to go a little bit farther with that and ask you a question. When you think of the vocal cords–you know I don't talk too much about the cords in my class because I don't want to bring too much anatomy into the situation; you can know every bone in your body, every muscle in your throat and still not be able to sing!–a lot of those things work involuntarily–but having said that (the mind is so fabulous, like a computer!), I want to ask you, what do your vocal cords look like? Do you know?"

"Basically," Denny says.

"The vocal cords have that adjoining–sort of like this," Verrett says, demonstrating with her hands. "I always think of it as being like a wishbone of a chicken."

And what follows is a terribly technical discussion of cords and air and breath, and the tongue, and all manner of vowels. Denny begins to sing simple scales, following Verrett's exhortations to mentally picture her vocal chords opening and closing, regulating the flow of air. Her teacher keeps coming back to the brain. "The brain is so fabulous! Even though you say, 'Oh, that's involuntary,' but you know, you think about it and it happens! You think about your soft palate going up and all of a sudden, you feel a lift inside! It's incredible what can be done with the mind!"

Playing along at the grand piano, Verrett takes her student higher and higher through a series of scales with Italian words. Denny then tackles a series of arpeggiating "Alleluias" and gets so stratospherically high, she dissolves into giggles and they both laugh together. For a moment.

"Do it again, Miss Allison!" MT

Whitley Setrakian '79 BFA is a choreographer who also writes about the arts. She is the public relations coordinator at the U-M Museum of Art.

Photos by David Smith

Verrett takes sophomore Allison Denny higher and higher up her vocal range, until 'allelulias' dissolve into giggles.

VENTURI SCOTT BROWN AND ASSOCIATES EMBRACE THE WANDERING CAMPUS

MASTER ARCHITECTS/MASTER PLAN

By Grace Shackman

"Lee Bollinger is prepared to think the unthinkable," says Denise Scott Brown of Venturi, Scott Brown Associates (VSBA), the Philadelphia-based architectural firm, speaking on why she and her partner, Robert Venturi, agreed to develop a master plan for the University of Michigan. "We want to be able to come up with what look like stupid ideas because we know they often lead to good ideas."

"They have the spark of genius. I'm continually surprised by the innovative way they conceive of space and problems of organization," says U-M President Bollinger, returning the compliment.

Bollinger became acquainted with Venturi and Scott Brown, both professionally and personally, when he was provost at Dartmouth. Part of his duties were to oversee their work there, which consisted of designing a library and devising a plan for an area made available when the medical center moved out of town. Their plan included a set of principles for future architects to follow that envisaged ways to meld Dartmouth's old Georgian buildings but with modern sensibilities.

Why should there be such a grand project at Michigan, a campus that has seen a lot of construction and renovation over the last dozen years? "We've had no master plan, really, in the last 40 years," Bollinger explains. Instead, he says, construction has gone forth "as if the campus is composed of discrete areas–North Campus and the medical sector, with Huron Street as the Maginot line."

Returning to Ann Arbor to take the presidency after a three-year absence (he was a member of the U-M law faculty from 1973-1987 and then dean until 1994), he found campus sprawl had oozed out to two additional campuses, to East Campus (medical and research facilities northwest of the city, across Highway 23) and to Briarwood facilities (administrative offices and a medical clinic in a mall area on the town's south edge along State Street). When added to the original Central Campus and to the Medical Campus, the North Campus and South Campus (athletic buildings), the segments total six campuses.

"If we want to have interdisciplinary education, how does the way we organize space help or hurt?" Bollinger asks. He mentions as specific dislikes "Siberian, wind-swept bare plazas" and "the Fleming Building and environs."

"Too many times," he adds, "Michigan has settled for the pedestrian in its physical planning."

VSBA have often been controversial but never pedestrian. Bob Venturi, who trained at Princeton and American Academy in Rome, wrote one of architecture's modern classics in 1966, *Complexity and Contradiction in Architecture*. In that book he forcefully argued the case for a mixture of styles from classic to pop. "I prefer 'both-and' to 'either-or,'" he wrote, summarizing his view. Reflecting on Venturi's book three decades later, architectural writer Martin Filler remarked in *The New York Review of Books* last October 23 that Venturi "has a keen intelligence in transforming the lessons of history to contemporary purposes" and that his book "affirmed that recent as well as older styles were admissible."

Denise Scott Brown, born in Zambia and educated in South Africa, studied architecture and urban planning in Africa, Europe and America, where she became grounded in the idea of community architecture that fits with its surroundings. She met Venturi when she joined the faculty at the University of Pennsylvania, where he was also a new teacher. They have been collaborating since 1960, and after their marriage in 1967, she officially joined the firm.

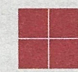
Venturi joined Scott Brown and Steven Izenour, a partner in their firm, in writing a second classic in 1972, *Learning from Las Vegas: The Forgotten Symbolism in Architectural Form*, which most historians agree changed the way we look at modern architecture. "The book argues for an understanding of the everyday landscape in our own backyard, even if it is ugly or ordinary," explains Scott Brown.

VSBA's buildings demonstrate their philosophy by combining a variety of styles, but in a harmonious and logical way, so they fit with their surroundings. Designing campus structures (Princeton, Harvard, University of Pennsylvania, among others) they have learned from traditional "Collegiate Gothic" architecture that simple and generous structures allow for flexibility. They usually design a basic modern building, but allude to historic styles by defining its purpose and symbolic importance through decoration, such as brick patterns.

Their most famous recent project is the Sainsbury Wing of the National Gallery in London. They were hired in 1987 when it came up to be redesigned after Prince Charles called the original plan "a monstrous carbuncle on the face of a much-loved and elegant friend." VSBA made the wing with the original 1838 building by using the same material, Portland limestone, and the same cornice height, but created a clearly modern structure. "We borrowed details from the existing building but reinterpreted it with more syncopated rhythm appropriate for the 20th century," Scott Brown says.

They've also designed a number of museums in this country (Seattle, La Jolla and Houston). Concurrent with designing projects, Venturi and Scott Brown have worked on master plans during their whole careers. Since both have taught, they know the challenges firsthand "of relating educational strategies to physical development." And each university poses its own set of challenges. At Dartmouth, the medical school had moved out of town, which Scott Brown said "was as if the lake dried up in Chicago." At Penn, they solved the problem of an overcrowded student union by rehabbing old buildings nearby and putting in a plaza to create what Scott Brown calls a "student precinct."

VSBA started work last fall on the University of Michigan Master Plan. They are in the first phase, which Scott Brown calls "once round lightly," basically fact finding. They are gathering all the information they consider relevant, such as topography of the land, transportation routes, building uses, and talking to a wide range of people on and off the campus (environmental specialists, community leaders) as well as corresponding by e-mail. They then put information on computer-generated maps to see what patterns emerge.



It is too early to tell what VSBA will come up with, but in an interview in December they shared some of their first impressions. Scott Brown, her South African background discernible in her speech, has a no-nonsense demeanor that was reinforced by her style of dress, a simple gray suit, and short hair. Bob Venturi wore a professorial blue blazer and brown corduroy trousers. Scott Brown did more of the talking, although they obviously agree with each other and can finish each other's sentences even when it involves completing a complicated analogy.

Asked how they can create a master plan when most of the buildings are already in place, Scott Brown replies, "A plan is not just buildings, it's systems, open space, roads, campus activities, residence halls–or even subsystems such as dining as a subsystem of the residential hall system. And buildings are subject to change. The old ones have had various lives depending on uses, philosophy of education, lifestyle and other demands, and this will continue in the foreseeable future."

Venturi says that he is encouraged by the fact that Central Campus buildings have escaped what he sees as perils of modernism. "Central campus has generic loft-like buildings with interiors that are not too specific," he says. "Modernism's emphasis on designing for specific interior functions creates problems." Scott Brown further explains, "It's like a glove versus a mitten. A mitten is open inside, the hand can grow and move around within it, or it can be used by different hands. The glove's form places more limits on its use and adaptability."

Integrating North Campus with a Central Campus almost two miles away is one of the most challenging possibilities VSBA have been asked to consider. Many students hesitate to enroll in classes on both campuses because of the time entailed in walking, biking or riding the free U-M shuttle buses back and forth. The steep bluff up to Central Campus can be particularly daunting on hot or icy days. Scott Browns calls the short jaunt "a real problem exasperated by the difficulty of conceptuality." Venturi adds, "Why, in Venice, will people walk the equivalent distance and it doesn't seem onerous?"

Scott Brown cites the example of the London Underground: "Although you couldn't walk it, you can conceive it. Maybe the walk to North Campus needs points along the way that people can conceive of." Other suggestions include a covered walkway, and making the transportation more attractive than the "ugly smelly buses" now doing the job, although she warns that the most exciting alternative, a monorail, may be prohibitively expensive and that smaller buses, that would be "quainter and more friendly," would have higher labor costs to operate.

Another problem with North Campus is that students who live there often feel cut off from the social life of Central Campus, or as Scott Brown puts it, "They feel rusticated. The architects feel this particularly, although others on North Campus may be happier."

She contends that the North Campus's new, technologically sophisticated Media Union, although meant to be "the yeast that leads to a blending of the North Campus constituencies," is not yet doing the job of "building vitality on North Campus." She wonders whether it would be possible to create smaller, more welcoming spaces within North Campus's main public areas and would like to encourage retail shops to locate there.

Other initial thoughts include increasing pedestrian access to the Medical Center to lessen the effect of its being, in Scott Brown's words, like a "walled city," because it is separated from part of the University by a steep grade. She has also pondered whether at some point the University should rent office space close to the center of town, bringing some administrative functions closer to other University offices and at the same time improving town/gown relations by putting the properties back on the tax rolls.

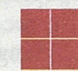
VSBA are concerned that the Huron River flood plain be taken into account and suggest that it is not a good spot for locating buildings or parking structures.

Not all of VSBA's observations are negative. "The campus image is not fully separate from the town," Venturi says approvingly. "It's similar to Europe, where the town and the institutions meld. You come out of class in a European university and go to a café right across the street." They cite the café-rich South State and North University area as a perfect example of what they are talking about. They like the way a tower (Burton Tower), rather than a gate, defines the University, showing in a symbolic way how the town and gown are interconnected.

While praising Central Campus they add that its assets reflect one of the serious problems with North and Medical campuses–the lack of enough nearby commercial businesses.

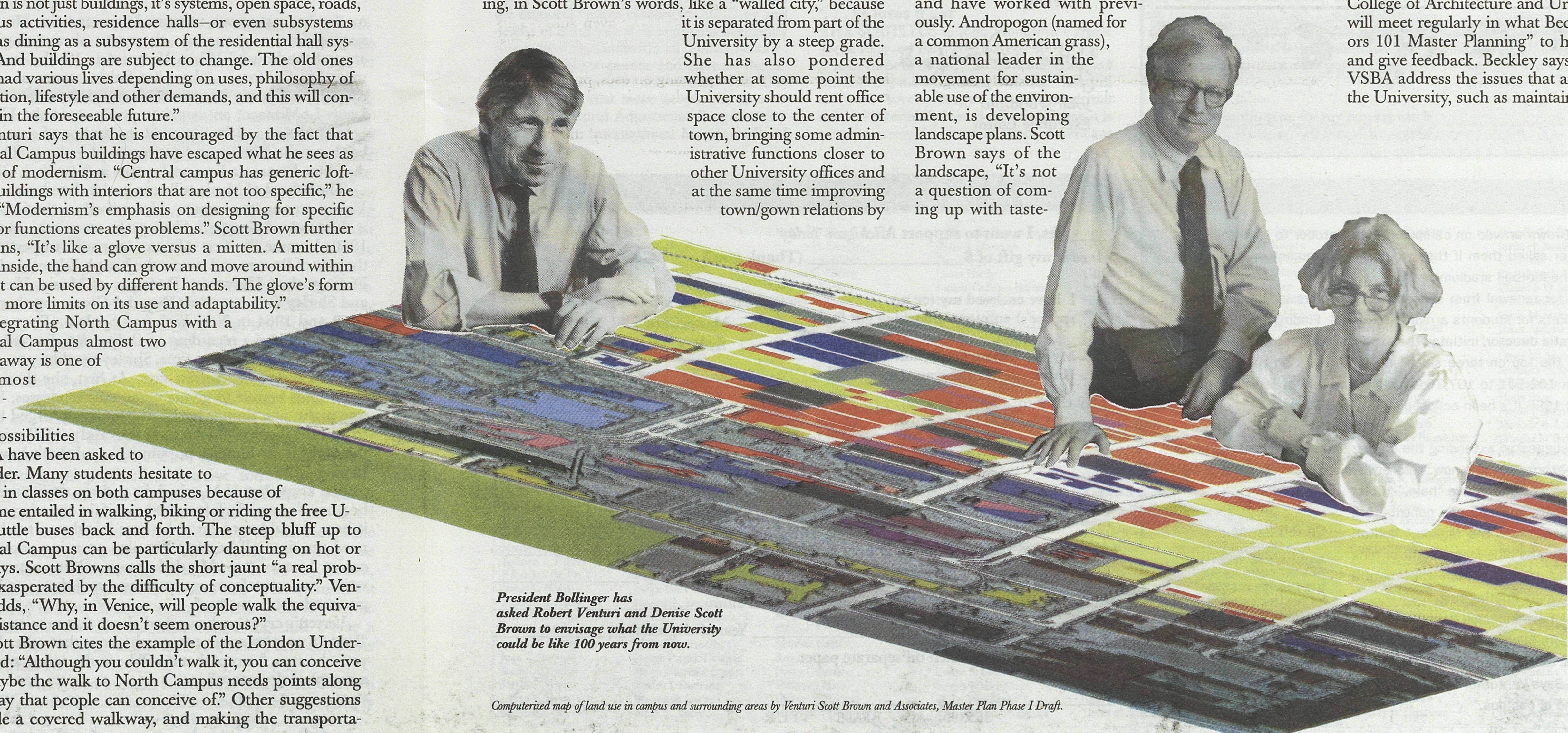
To work on landscape and transportation, VSBA have brought in consultants whom they think highly of and have worked with previously. Andropogon (named for a common American grass), a national leader in the movement for sustainable use of the environment, is developing landscape plans. Scott Brown says of the landscape, "It's not a question of coming up with tastefully matching patterns, but of understanding the ancient topography, of making natural and urban systems work together." Venturi adds, "Its not just prettification, although pretty is valid."

For transportation, they've enlisted consultant Robert Morris of Bethesda, Maryland. Scott Brown explains, "It's a question of how best to use today's natural systems. Instead of planners who tackle problems by running highways through delicate areas, I prefer the darners and menders." She defines transportation as a "set of systems, one of the most important of which is the pedestrian system. Snowplows, wheelchairs and bicycles, must be considered as important as cars and trucks."



VSBA work will be informed and supported by a Campus Plan Advisory Committee chaired by Robert M. Beckley, professor of architecture and former dean of the College of Architecture and Urban Planning. The group will meet regularly in what Beckley jokingly calls "Honors 101 Master Planning" to hear what VSBA is doing and give feedback. Beckley says the committee will "help VSBA address the issues that are particularly relevant to the University, such as maintaining the highest academic

Continued on page 14



President Bollinger has asked Robert Venturi and Denise Scott Brown to envisage what the University could be like 100 years from now.

UNIVERSITY OF MICHIGAN
UM Academics
UM Administration
UM Alumni
UM Athletics
UM Facilities
UM Libraries
UM Medical
UM Museums
UM Performing Arts
UM Student Housing
UM Sciences
UM Student Services

OTHER LAND USES
Entertainment
Cemeteries
Corporate Properties
Corporate Complexes, Research & Development Offices
Housing
Industrial
Institutional
Medical
Multi-Unit Housing
Offices
Other Colleges and Universities
Parking Lots
Parking Garages
Private Land
Public Open Space
Retail
Water

Computerized map of land use in campus and surrounding areas by Venturi Scott Brown and Associates, Master Plan Phase I Draft.

MASTER PLAN continued from page 13

goals and values. The plan should provide a way to ensure that the physical character of the University supports those values."

VSBA is not the first nationally prominent architectural firm to work on a University plan. Predecessors include such notables as Alexander Davis, the Olmsted firm, Eero Saarinen, and Johnson, Johnson and Roy. But VSBA is the first to be asked to deal with all six campuses at once and come up with a unifying concept that also will take into account the surrounding community.

In addition, Bollinger has asked VSBA to look at the future, "to take a long view, to consider what our University Campus might be like, what its character should be, one hundred years from now."

Asked if this is possible, Scott Brown replies, "We don't claim to have a crystal ball. We don't know what will happen 100 years from now, but what we build now will be there 100 years from now. Much of what any plan calls for is likely to be abrogated in 20 years time, but the first built increment of such a plan can last centuries, so it should be planned as a beautiful and appropriate contribution to the campus for today, but one that leaves options open for the future."

As to the immediate future, the plan is to finish the first phase of the report about the middle of May. After that Bollinger says "We'll step back and see what is next."

Grace Shackman '65, '68 M Ed., of Ann Arbor writes and teaches about local history. She reports that VSBA is featured in the February issue of Architectural Record.

Stadium Concept

When Venturi and Scott Brown arrived on campus in late October to take their first official look around, Bollinger asked them if they would also comment on plans then being developed to expand the football stadium seating.

An all-time high demand for renewal from season ticket holders in the spring had resulted in a shortage of tickets for students arriving in the fall. Finding this unacceptable, Tom Goss, the new athletic director, initiated the expansion project. His plan called for adding five rows around the top on three sides and three rows on the east side, bringing the total seats from 102,501 to 107,701, making the U-M stadium again the biggest in the nation. (Since 1996 it's been eclipsed by Neyland Stadium at the University of Tennessee.)

Venturi and Scott Brown suggested extending the steel-frame structure of the previous expansion and leaving it exposed as it is now. They envisioned the steel parapet wall rimming the top of the stadium as a decorative "halo." "Color and pattern applied to this metal surface can contribute a decorative and symbolic dimension to the façade," Venturi says. The design concept indicates blue icons, eight or nine feet high, mounted on a maize ground, "which will create a kind of perpetual halo, a seemingly floating ring."

Suggestions for blue icons have included helmets, names of historic players and lines from Michigan songs. VSBA have been researching other ideas as well, such as old University seals at the Bentley Library. Says Venturi of the plan, "It will give a gala quality at that end of campus."

On Our Cover

Jasper Francis Cropsey received $25 from the U-M Regents in 1855 for two landscapes of the school's original 40 acres and early buildings. Our post-modern insertion of VSBA's stadium expansion is an electronic meld of the old and the new.

LETTERS

Dear Readers:

We thank all of our Charter Members of The Friends of Michigan Today, and publish their names in this issue. Their generous contributions will help us keep Michigan graduates and non-alumni friends of the University in touch with campus life today.

We will continue our new thrice-yearly, 24-page format for the time being. We're introducing a better grade of paper this issue and hope our readers find it a welcome improvement.

We need continual help from our readers, however, and ask new contributors to join our Friends group with a gift of $50, $25, $10 or whatever you feel you can give. Please fill out the form below and send your tax-deductible donation to Michigan Today. We thank you for your assistance and, as always, welcome your views about Michigan Today via mail at the address below, phone at (734) 647-1838, fax at (734) 764-7084 or e-mail at johnwood@umich.edu.

Sincerely,

John Woodford

John Woodford
Executive Editor

Friends of Michigan Today Form

_____Yes, I want to support *Michigan Today*
Here is my gift of $_______________ (Thank you!)

☐ **I have enclosed my (or my spouse's) employer matching gift form.**

☐ **My check is made payable to the University of Michigan.**

Mail check to: *Michigan Today*
412 Maynard St.
Ann Arbor MI
48109-1399

☐ **Charge my gift to**
☐ **MasterCard** ☐ **VISA**
☐ **AMEX** ☐ **Discover**

Account Number

Expiration Date

Signature

Name:

Address:

City: State Zip:

Alumnus/Alumna Non-alum

U-M School(s)/College(s): Year of degree(s)

Comments? Please attach on separate paper.

365399 AG BFA98 VPUR

The Beast Awakens

THANKS FOR the review of *The Beast Awakens*, a book about fascism written by Martin A. Lee. Though I haven't read the book, I'd like to comment on Mr. Lee's answer to *Michigan Today's* question, "What are the biggest threats internationally from the reawakened beast?" It was reported that he felt that the laxness in punishing "thugs and the section of the police who feel an affinity to them," especially in Germany, was a major threat. He also cited a case where a cab driver who gave a ride to undocumented foreigners without checking their papers received a more severe sentence than skinheads who had attacked pregnant women or who had even murdered people. Presumably those incidents are far from rare, and they certainly are indications of the reawakening, but they're symptoms, not cause.

It seems to me that the root cause of the awakening is the expansion of capitalism through neoliberal policies that have made possible the penetration of markets in every country on Earth. The protection of the rights of capital is being made at the expense of the human rights of people, all of which are spelled out in the UN Declaration of Human Rights which was signed in January 1948 and ignored to this day.

Scapegoating of immigrants, the homeless, the unemployed, racial and ethnic minorities and other targeted sectors in order to obscure the immoral system causing the suffering and deaths of hundreds of thousands is absolutely necessary if the multinational capitalist entities are to be able to pursue and increase the accumulation of profits and wealth. One UN agency states that more people die as a result of Structural Adjustment Programs imposed by the International Monetary Fund and World Bank than die in wars.

Young people all over the world who cannot look forward to a full-time, life-sustaining job with benefits and a pension, and who cannot make enough money to support themselves and their children, or even provide them with health care and an education, are justifiably angry and are looking for people to blame. They are encouraged by corporations and elected officials who are at the disposal of those corporations to push through legislation that blames and punishes the least powerful people in society (Props 209 and 187 in California) and exonerate the real cause of injustice, an economic system that measures success by the ability to destroy one's competitors and to accumulate wealth at the expense of literally billions of people. Currently, 358 billionaires worldwide have more wealth than 2.4 billion people at the low end of the economic pole.

Globalization and neoliberalism can be counted upon to create despair among the growing number of poverty-stricken people, which in turn makes them susceptible to fascists bearing simplistic solutions. We can look forward to more alienation and the growth of many more fascists if we just blame thugs, skinheads or police, and not the system that is creating them.

Al Traugott '47
San Jose, California

'. . . he loves it not'

THE SUBTITLE to John Woodford's article about *Porgy and Bess* ["We Love(s) You, Porgy—at least most of us do," Fall '97 issue] confused me, leaving me wondering who the "most of us" who "love(s) Porgy" are. Although the musical is certainly historically significant, it is a very narrow depiction of Black Americans and perpetuates more negative stereotypes than positive ones. If "most of us" love the musical, why is it that *most* of the Black voices referenced in the article (including W.E.B. DuBois, Duke Ellington, Harry Belafonte, and Sidney Poitier) only offer negative criticism of it?

The writer clearly intends to establish that these prominent Black voices are too narrow-minded to accept that a "White Southerner and two Jewish New Yorkers" can tell a story about Black people better than Blacks can themselves. Prof. Harold Cruse's comments take on new light when cast against the "ambivalence" offered by the Black entertainers who will appear in Prof. Standifer's documentary.

Porgy and Bess is entertaining, controversial, colorful and spiritual. However, it was accepted *specifically* because its characters are not professional, articulate, intellectual or influential. They are what White Americans in the '30s found comforting, and what all Americans in the '90s should find appalling. "Most of us" should be more critical of the work, rather than blandly accepting it as a masterpiece.

Gerald Tate '89
Atlanta

Since Porgy is widely described as America's greatest opera, it seemed accurate to indicate that a majority of its audiences love it. Wishing, however, to be fair in representing the views of those who dislike it, I emphasized the negative in the selecting the quotations you cite. I could easily have selected—as you and other viewers and readers of Professor Standifer's documentary and his booklet for the PBS series may discover—numerous instances of Black musicians and performers who have praised the work.—JW.

I CAME in this p.m. for my Sunday catch-up and read *Michigan Today*, said to myself, whoa, that is *really* fine, particularly "We Loves You Porgy." The whole publication is just so well done, I said in my head, I must write an E-mail. Congratulations on a really fine publication, this issue in particular.

Jayne H. Spencer
Editor, Indiana University Home Pages
Bloomington

Affirmative and Negative

PROF. CARL Cohen and I have shared over the decades in the struggles of many of the same social justice causes ("Outspoken, Outraged and Outrageous," Fall 1997). But I must take issue with his version of his commitment "to equality and fairness" in regard to race as a consideration for admission to U. of M.

Many of us, especially white males, confess to the evils of slavery, segregation and white racism; but we don't want our confession to include any degree of penance, redress or reparations. We simply want to say "We're sorry!" and go on as if history has no connection with the present or future.

I for one applaud the University's multiple criteria in its admission standards including race as it did gender many years ago. An education at Michigan is not an end in itself, but rather a preparation for working and serving in a new world—a world in which whites are a minority and whose day of making the rules is rapidly fading.

Professor Cohen's doctrine of "equality and fairness" would be ethically appropriate if we were building upon a perfect past and were living in a just society. Realism must be an essential factor in any ethical system.

The Rev. Dr. Keith I. Pohl '56
Winchester, Tennessee

Friends of Michigan Today—Charter Members

William K. Ahrens
Brian Dana Akers
Yukio Amano
Charlotte K. Anderson
Krista S. Anderson
Mary Lee Anderson
William A. Anderson
Klara Andersons
Lori K. Anschuetz
Martin E. Appel
Mary M. Appelt
Miss Annette Appleby
Evart W. Ardis
I. Kaufman Arenberg
Jacqueline B. Aronwits
Jean Constance Baker
Carroll G. Barber
Bernard Barth
Eugene H. Beach, Sr.
Virginia W. Beauchamp
Judith C. Bender
Victoria Leland Bennett
Edward S. Bernreuter
Maxine S. Besosa
Kathryn S. Bignall
J. Randall Birndorf
James L. Bixler
Emerson B. Blair
Joan Hunter Blair
Bryce C. Boothby
James M. Bourg
Joan T. Breitmeyer
Rachel J. Brodie
David S. Brown
Jeffrey L. Bryant
Richard L. Buckles
[illegible]
Patri[illegible]
[illegible]
[illegible] B.
Carlson
Clara Cartwright
Janet E. Cassebaum
Catherwood Family
Julie K. Chautin
Quen Y. Chin
Marion Church
Richard J. Clauss
Margaret A. Collins
Fred M. Comar
Barbara Cranham Cook
James T. Corden
E. Lingle Craig
David D. Crane
Lilly E. Crane
Hazel Crofoot
James R. Davidson
Robert W. Davis
Margaret E. Day
Carla M. Dehmlow
Malcolm L. Denise
Jacqueline C. De Rose
Murray L. Deutsch
Robert W. Dickerman, Sr.
Ruth S. Donaldson
C. M. Dotterer, Jr.
Joseph Patrick Dowling
Marie Diamond Drelles
Shirley J. Durance
Warren R. Dwyer
Frank R. Eager
Deborah O'Boyle Eason
[illegible]rt H. Edwards
[illegible]n L. Eisele
[illegible]rthur C. Elfring
Mary R. English
Harold E. Evans
Lynn R. Evans
Joseph M. Faust
Dorothy Gittleman Feldman
Mildred Loraine Bos Feldman
Shirley M. Fihn
Robert C. Finkbeiner
Nancy W. Fischer
Lt. Col. Ronald E. Fisher
John H. Flickinger
William S. Folz
Mary M. Foran
Joan B. Ford
Dale F. Friend
Arthur P. Gallagher
Jacqueline Harbeson Garrett
Maurice F. Gartner, Jr.
Betty Ann Gauss
Patricia R. Gillespie
Mark S. Giroux
John B. Gmeiner
Howard F. Goeckel
Lydia D. Goldman
Penelope Pietras Goldstein
Clifford E. Granger
Maurice Griffel
Roy O. Gross
Harry Guttman
Wolfgang Haas
George F. Hackett
Maurice S. Hahn
Marguerite Hammersmith
James S. Hannum
David G. Hardy
Laura Hardy
Pamela Colburn Haron
Linda G. Harris
Franklin J. Harte
Carolyn Green Hartnett
Georgia Campbell Haugh
T. Stephen Hauser
Kathleen A. Hayes
Emily Bates Haynes
Monna Heath
Phyllis Heilbronner
William Bo Heltz
H. Cullen Henshaw
William Heyden, Jr.
Helen A. Heyn
Mary F. Hodge
Jack W. Hodges
Robert Ward Holland
Celestine Howard
Ann K. Irish
Mr. Richard Ives
Joseph S. Jacob
Esther Jane Johnson
Carla H. Kaatz
Stanley Kalikoff
Elizabeth D. Kausch
George E. Kellenberger
Martha R. Keller
Alice H. Kempf
Evelyn S. Kennedy
Joseph W. Kennicott
Glenn W. Kilgren
Kindy-Decker Properties
Arthur F. Kohn
William L. Kopp
Lawrence A. LaFontaine
Garfield H. Laity
Susan A. Lamothe
James L. Lamse
Howard W. Larsen
Jean M. Lawrence
Leo William Leary
Ruth Ann Leppala
William J. Levinson
John R. Lewis, Jr
Herman Lieberman
Gerhard A. Liedholz
Hubert G. Locke
C. Robert Lomneth
Jean L. Loup
C. William Lovejoy
David Burton Loveland
Anthony S. Luchek
Albert A. MacPhail
Louise G. Magoon
Richard S. Makino
Hugh Mallick
Emily M. Manlove
Carrie M. Manning
Arthur Manoli II
June B. Martin
Richard G. Martin
Marilyn L. Mason
Walter C. Mason
Charles J. Maynard
David McCalmont
Harold W. McCaughrin
Edgar L. McCormick
Dores M. McCree
William L. McGarry
John J. McKinney
Linda S. McPherson
Michael B. Mercier
John C. Meyer
Brian A. Michalkow
Gordon H. Miller
Harvey Miller
John C. Miller
William M. Moldoff
Joan S. Moore
Richard D. Moore
Horace L. Mourer, Jr.
David S. Movsky
F. E. Mueller
Wilbur J. Myers
Anne M. Naymik
Lyle Emerson Nelson
Linda L. Nervis
John C. Newberg
David E. Newton
Walter Dean Noon
Edward D. North
Grace E. Olsen
Kathryn Zahn O'Neill
Elaine B. Oxman
Robert A. Palmatier
Foster M. Palmer
Edward C. Parker
Susan O. Parker
Howard E. Parr
Roger J. Pasionek
David L. Paul
Elizabeth Lee Payant
George R. Petrie
Wilbur K. Pierpont
Dolores L. Plunkett
Keith I. Pohl
Michael J. Polaski
Ethel K. Potts
Ruth M. Priestley
Robert J. Primeau
Helen C. Radke
Nancy Larkin Reed
Lucille Pavan Reeves
Neva L. Reifsnyder
Kenneth L. Repola
Arthur A. Rezny
William C. Rice
Allan T. Ricketts, Jr.
Arthur I. Roberts
Robins Family Foundation, Inc.
James S. Rodgers
Elizabeth A. Rodriguiz
Jane E. Rogers
Mark J. Rogers
Pascal M. Romano
Newton Rosenzweig
Jean E. Rowell
Prentice U. Ryan
Helen Schwarz Schaefer
Linda W. Scheffler
Martin D. Schroeder
Eldon A. Scott
Norman C. Semrock
Norman C. Seurinck
Richard S. Shafer
Bruce S. Shannon
George F. Shepard
Robert A. Shetler
Murray B. Silverman
Dorothy M. Skillings
Justin H. Smalley
Courtland C. Smith, Jr.
Carol Magda Sparhawk
Elizabeth O. Spaulding
Janet Ruth Spiegelman
Gayla M. Stafford
James Andrew Stamos
David O. Stewart
David W. Stewart
Frederick N. Stoliker
J. Bertram Strickland
Harry Stutz
Joseph J. Sullivan
Marjorie A. Letzgus Sutton
Douglas D. Swift
Calvin Byron Talhelm
Ernest K. Tanzer
Mark W. Thiel
Shirley Pipes Thomas
Barbara Stieler Thompson
Wilma F. Thoms
Susan E. Thrasher
Robin M. Throne
Karen L. Tringali
John Thomas Twiggs
Susan J. Udell
Wyman F. Uhl
Linda F. Ulager
Margaret E. Underwood
William R. Upthegrove
G.V. VanDeWalker
Jean Vanloan
Mildred M. Vannorsdall
Cecilia A. Trizna Vargo
Philip A. Ventura
Dorothea Vergeer
Carolyn S. Voight
Robert B. Vokac
Edward H. Voorhees
Sanford A. Waldon
Raymond J. Warzynski
Albert G. Webber III
Carolyn Jean Weigle
Marshall M. Weinberg
Joy L. Wezelman
Nelson G. Williams
Wilfred Williams Family Foundation
Eleanor E. Wilson
Mary M. Wilson
Mary Anne Wilson
Robert S. Wilson
Henry N. Wochholz
Raol A. Wolf
William T. Woodell
Hackley E. Woodford
Helen Worth
C. Bradford Wright
The Xerox Foundation
Betty E. Yonkers
Walter B. Young
Paul F. Youngdahl
Louise C. Youtie
Alexander H. Zerban
George J. Zissis

EVEN IN this age of victims and litigants, affirmative action opponents are easily outdoing everyone in pursuit of the Poor Me Prize. Look at the lawsuits. Reading about some unselected rich white guy suing to get into a top law school, it's hard not to imagine Dave Barry-like parenthetical WHINE interjections every few words.

Such suits are sophistry and victim-whining raised to near art form. Give us a break. Don't our overloaded courts have enough to do?

Affirmative action is a sincere, human and imperfect attempt at righting some centuries-old wrongs, at allowing all, regardless of background or gender, to participate in our system. Academic grades and standardized tests are sincere, human and imperfect attempts at screening college applicants.

Why should one imperfect attempt–grading and scoring–take precedence over, have more validity than, another imperfect attempt, equalizing opportunity for all?

Rather than the current either/or approach, both imperfect attempts should be factored in as equally as possible, with some look at the overall social consequences of admission decisions.

Admissions offices know going into the selection process that, on average, certain ethnic groups will have lower grade and score numbers. How fair and honest is it to emphasize these factors? To do so has led some so-called experts to make premature and unfounded claims about some groups' inherent inferiority and, in the process, to overlook noninherent factors, such as culture and language, and imposed factors, such as racial prejudice, especially the unconscious expectations of prejudger and prejudged.

Since affirmative action was instituted in 1964, US law school admission offices have admitted a fair number of African Americans who have done as well as other students and who are today practicing law quite well. Now, though, some schools have dropped affirmative action, and the number of black students in these schools has dropped to near zero. More, possibly all, schools will follow suit.

A diploma from these schools, of course, is a ticket to practice law. With it, blacks can compete for clients and against other lawyers in court. To disproportionately hold back some group from access to this ticket is, in effect, guildism, which most free market advocates strongly oppose, perhaps more so than they oppose affirmative action. In fact, large corporations tend to be for affirmative action.

Just one person suing because he or she wasn't admitted to a school is closing that school door for many who would otherwise be using their exceptional skills in serving clients who might not otherwise have representation. This, of course, also applies to other professions, such as mine, social work.

Jim Lein
Minot, North Dakota

WHILE I don't agree with everything the Outspoken, Outraged and Outrageous Carl Cohen says and what he has done he is dead right insofar as his opposition to affirmative action is concerned. His logic is flawless.

President Lee Bollinger's politically correct but unreasonable and unfair defense of the discriminatory practice of affirmative action is most disappointing. His statement as quoted in [Fall 1997] *Michigan Today* can only be described as the pedantic shibboleth of academia. It doesn't make me proud of my alma mater.

G. M. Freeman '50 Rackham
Candler, North Carolina

AS DIRECTOR of the Residential College (RC) at the University of Michigan I welcome intellectual diversity on the part of our faculty and students, and I encourage the expression of diverse views on issues of public interest as well as on matters of scholarly analysis. In this context, I fully respect the right of my RC colleague, Prof. Carl Cohen, to criticize the University's affirmative action policies and to support the lawsuit recently filed against the University's admission policies.

I wish to state unequivocally, however, that I do not share Prof. Cohen's views on these matters and that these views do not reflect the policy of the Residential College. I believe that affirmative action–in the form of preferences in admission policies for groups of students whose common group identity exposes them to disadvantageous treatment–is both morally right and in the best interest of educational institutions.

Admission to the University of Michigan should not simply be a reward for the achievement of high grade point averages or high standardized test scores. Instead, admission should be based on the potential to make use of a university education to develop one's talents and abilities to a high level of accomplishment by the time of graduation and to enhance the well-being of society in one's post-graduate career.

It is an undeniable fact that people of color in the United States still face disadvantages in their opportunities and life chances simply because of how others respond to their color. As a consequence, it takes more talent and/or more resourcefulness on the part of people of color to reach any given level of educational achievement (as conventionally measured). In order to estimate the true potential of students applying for admission to a college or university, one must therefore give greater credit than reflected in grades and test scores to students of color, to recognize the extent to which they have had to apply greater talent and resourcefulness to overcome the obstacles they have confronted. Color-blind admission policies, far from being fair and just, actually discriminate against students of color.

When color truly makes little difference to one's life chances in this country, the University of Michigan should dispense with affirmative action and adopt color-blind admission policies. Until then, we should neither be surprised nor upset to discover that the average grades and test scores of admitted students of color are lower than the average for white students. Such observations do not alter the reality that these students of color have just as much potential for high levels of achievement and are no less qualified members of our University community than their white fellow students.

Thomas E. Weisskopf,
Director, U-M Residential College
Professor of Economics

WE GET our information about U-M in small doses here on the West Coast although publications such as *Michigan Today, Michigan Engineer, Michigan Alumnus* and the *Wolverine* are generally excellent. Thus, finding the hidden agendas regarding the firing of Steve Fisher is difficult: is he guilty of more than was acknowledged, is Tom Goss a hired gun/loose cannon or was the series of hiring, firing and promotion just another example of U-M's political correctness?

While pondering these possibilities I read the summary of the current lawsuit and our admissions policies and the article about Carl Cohen. I was not surprised that the U-M has put itself in such an indefensible position, but I was equally impressed that Prof. Cohen, with what could be labeled as a "liberal mentality," very astutely sees this issue for what it really is–another attempt by the politically correct to legislate the answer to a difficult problem.

Although equal opportunity must be enforced and affirmative action in preparing less advantaged students for college is an obligation, Affirmative Action in terms of quotas and the admission of individuals based on gender and ethnicity is self defeating. Many of us mentor and tutor high school students of different ethnic backgrounds who are highly intelligent but are disadvantaged in one or more ways. They will provide diversity in college enrollments without discrimination against the majority.

U-M should be working hard to prepare these individuals for college rather than promoting a policy which merely uses "underrepresented racial or ethnic minority identity or education" as an excuse for conscience salving political correctness.

The ends do not justify the means and represent in this case an easy politically correct solution to a difficult problem which would be better solved by more activism in college preparation programs. U-M does not need to apologize for it's efforts in admitting women and minorities, it just needs to work harder to qualify more students for admission to what hopefully will be an institution with a vision of ever higher standards and a proactive stance on true equal opportunity rather than just being a tool for social engineering.

D.F. Reeves
Rancho Palos Verdes, California

MY doctorate was from the School of Education. I have read much of what the University sends me and find that much of it is in error, based on my analysis. I can begin with your piece on [President Lee C. Bollinger's] Inauguration Day 1997 and the president's declaration that one should have the capacity to suspend "one's own beliefs." Have you and your staff done this? You discuss democracy, and yet if you read Plato's *Republic*, an old requirement in the social sciences, one would learn that democracy as such does not work. Here in America, for various reasons, some of which I approve, the majority is forced to comply as our freedoms are eroded.

The University preaches diversity in admissions but does not understand that it cannot work in the long run. The problems it has created are known to you, and they will get worse. Our evolving society will prove this regardless of what a few individuals would prefer it to be.

Martin Levine
Roanoke, Virginia

Dr. Levine refers interested readers to his book Compassion Reconsidered, *Carlton Press, New York.–Editor.*

Lyle E. Nelson 'Alive and Well'

WE REGRET to report to you that Lyle E. Nelson '50, of Honolulu, who met and wrote about philosopher John Dewey, is, as they say, alive and well.

Unfortunately death has taken my friend Lyle M. Nelson, retired professor at Stanford, University of Oregon graduate, and former vice president of University Relations at the University of Michigan. Last saw him when we had lunch at the Stanford Faculty club in 1994, the day after I ran the San Francisco Marathon. We had been introduced in 1960 at the U-M administration building by then-Vice President James Lewis.

Lyle E. Nelson '50
Honolulu

We are happy to report that news of Lyle E. Nelson's regret is greatly exaggerated.–Ed.

I WOULD guess that by now Lyle E. Nelson has notified *Michigan Today* of its error in reporting his death in an editor's note in the fall issue. The mistake is understandable. There are two Lyle Nelsons with U-M backgrounds.

Lyle E. Nelson, who grew up in Ann Arbor, was one of my students when I was on the Journalism faculty in 1949-50. Upon graduation from the University he wrote both Honolulu newspapers for a job, was advised there were no openings and promptly showed up in Hawaii. The *Star-Bulletin*, admiring his audacity, found a spot for him, and for nearly half a century he has been the U-M's No. 1 booster in Hawaii.

The other Lyle Nelson, also age 79, did die this year. He was the U-M vice-president for University Relations before leaving for the West Coast and a distinguished career in journalism education. With me at the *Ann Arbor News* and officers of the Exchange Club, Nelson helped found the Southeastern Michigan Science Fair, inspired by the Russian success with Sputnik.

Arthur Gallagher '35
Ann Arbor

John Dewey at Michigan

I LOVE *Michigan Today*. Part of the fun of reading it is spotting your infrequent gaffes. On page 17 of the Fall 1997 issue, for instance, we learn that John Dewey, in addition to his many other accomplishments, invented Alley Oop's time machine. How else to explain his second period in Ann Arbor was 1889-1884? Pragmatism has taken on a new meaning!

Ben Ebling '56 MA
Saugatuck, Michigan

THE SHOCK waves that John Dewey's family life sent through the faculty community during his years at Michigan were many years subsiding. The following story was told to me in 1927 or '28 by Mrs. Rankin, wife of Professor Rankin of the English Department when I was director of Alumnae House and she was on the board of directors.

Dewey was in his first-floor study one day when water began dripping from the ceiling. Absorbed in his work, he was unaware of it until it became a steady stream. Rushing up-

stairs, he stood silent with amazement when he found his son playing Noah's flood in the bathtub. The child was the first to speak: "Don't say anything, John," he ordered. "Get the mop."

Frances Broene Rogers '18
Hood River, Oregon

We thank Elaine Fletcher '60 Ed of Grand Rapids for also reporting this anecdote–Ed.

YOUR COVERAGE is excellent and your writers enviable. I grew up on John Dewey's ideas in Peyton Jacob, Sr. (*The Behavior Cycle: An Interpretation of behavior from the standpoint of and educationist.* Ann Arbor, Edward's Brothers, 1954). My father's book (condensed) was the "centerfold" of my shrink book, *The Behavior Cycle as a Framework for Dynamic Psychotherapy* (Gardner Press, Lake Worth, FL, 1996). A pragmatic view of psychodynamics enlightens any therapist's efforts, especially if too buried in Freud's look alone.

All of your articles are exciting–the coverage on Dewey recalls tales my father used to tell.

Joe S. Jacob

THE SECOND installment of John Dewey's years at Michigan was inspiring in showing the influence that an obscure young orphan woman from a small Michigan town could exert on the development of American psychology. I don't understand the correction about Alice Dewey's sister: her name was indeed Augusta Maria Chipman, as can be seen in the 1870 US census for Fenton, p. 85, and in the book *Born Strangers*, written by her daughter, Helen Topping Miller. Alice did have an aunt by the name of Esther Riggs, however.

Alice Chipman is not the only link between Fenton and U-M. Dr. Isaac Wixom served at one time in the state House of Representatives on the House Committee on Education, which, according to one biography, was involved in establishing the University. In addition, Horace H. Rackham married a Fenton girl, Mame Horton. And one last link: when I was in the Marching Band in the 1950s, Than Chestnut, a Fenton native, attended the home games and always brought a bushel of apples for the band.

Eugene F. Gray, '60 BSE, '68 PhD
East Lansing, Michigan

THANKS FOR the interesting article about John Dewey. I can remember vividly the many stories told by my father, William A. Frayer, Professor of History from about 1909 to 1929, about Professor Dewey and the way the Dewey children were raised. I gather the stories were numerous. Some of them were probably true!

One small correction. The sketch of Dewey done by Wilfred Bryon Shaw is correctly attributed but Mr. Shaw's title is incorrect. Wilfred B. Shaw, my late father-in-law, was for many years Director of Alumni Relations at the U of M and also Editor of the *Michigan Alumni Quarterly Review.* It was for this magazine that he often did pen and ink sketches similar to the one of Professor Dewey. He was the originator of the idea that the University might be of some service to alumni. I don't know if the Alumni University which grew out of this idea still exists. "Bunk" Shaw, as he was often called, was a popular man on campus, though not a professor of art. His story would perhaps be worth an article in your paper.

William C. Frayer '45 M
Philadelphia

I READ with great interest the second John Dewey article, in which you mention a Mildred Hinsdale. I was privileged to have her as a teacher at Grand Rapids Junior College (now Grand Rapids Community College) for a course titled Modern Europe. This course, because of the date in the '30s, specialized in World War I. Mildred Hinsdale's sister, Dr. Mary, taught American Government at the same school using her book on *The American Cabinet.* Their other sister taught at Mt. Holyoke.

One day in class, Mildred Hinsdale compared the idea of neighbors by using countries of Europe and city areas. She told us of her neighbor in Ann Arbor, the John Deweys.

James J. Christensen '30
Grand Rapids, Michigan

Photo Correction

Photo by Linda Walker

This apartment house at 315 Packard is the last Ann Arbor residence of John Dewey still standing. He boarded there in 1885-86.The lead photograph of John Dewey in John Dewey at Michigan, Part II, in our Fall 1997 issue was miscredited to the Bentley Hitorical Library. The photograph was provided to MT by the John Dewey Photograph Collection, Special Collection/Morris Library, Southern Illinois University at Carbondale. Karen Dupell Drickamer, curator of manuscripts at the Morris Library, provided the print and graciously waived the fee. Students raised funds for the portrait as a gift to Dewey when he left U-M for the University of Chicago in 1984. We apologize for the error.

We also failed to credit Ann Arbor historian Wystan Stevens for his photograph of the Dewey residence at Forest St. and South University (p. 17, lower right). The house burned down in 1973–Ed.

No Complaints

I HAVE enjoyed *Michigan Today* very much; I have learned so many things from it, and I especially enjoy your articles on things like the portrait of James Burrill Angell, and other items that we would never have known about. Someone on the staff is doing a lot of digging. Keep the paper the way it is–I don't need another slick magazine.

Eleanor Wilson '43, '64 MS
School of Information
Wooster, Ohio

An Appeal to Grads

FOR SEVERAL years I have enjoyed *MT*'s informative, enjoyable and entertaining features. I must confess that, a la undoubted thousands of fellow alumni/ae, the first portion I seek out is the Letters section. Nothing stirs nostalgia like sharing experience–which I would otherwise be denied in a tiny, rural-ish 'burb in upstate New York.

The last few issues' Letters, however, have been somewhat less than uplifting for primarily two reasons. The prevailing outlook of what seems a majority of respondents was reflected in a letter from Mr. Michael Pekala, '79, '83 MBA, in which he expressed outrage over the Steve Fisher debacle (and its handling), as well as academic decline. Not to disagree; while his letter may have painted a somewhat exaggerated picture, decline in standards, academic and athletic, are to at least some extent undeniable. But does U-M have any monopoly over such diminution? It pervades throughout American society! Nothing is as it was: academics (look at SATs and other high school barometers, while you're at it), crime rates, the economy (pulled your 401 (k) Portfolio or sent a child out into the job market lately?), etc., etc. a.i., a.n.

Perhaps we cannot influence an overwhelming portion of society as a whole, but as U-M's living legacy, as well as one of its largest source of endowment, we grads can act in the interest of a renewed "world class" university. We need to address our concerns, anxieties–and suggestions–to our present leadership (or as many feel, lack thereof). At least some of them will listen. And hopefully act. But we must make ourselves heard.

And it might not be an atrocious idea to *start* with that E-mail letter you were about to wire to *MT*, the one which relates instead to those infinitely abuseable *address labels.* Enough is enough!! My copies come addressed to "Mr. and Mrs. Michael Polaski," and my wife did not attend U-M. It would faze me not a micro-iota if they all came addressed to namesake Count Casimir–so long as they continued to come!! Getting this refreshing publication in a timely fashion to the planet's largest alumni/ae body (in addition to numerous friends) is certainly good enough in my book: Attaboy, guys! Attagal, ladies! Keep up the fine work!

Michael J. Polaski '73
Spencerport, New York

Maintaining Material Evidence

A RECENT article ["Chasing the Orphan Angell," by Annette Hodesh, Fall '97] reminds us once again of our University's customary neglect of its history and traditions. The splendid portrait of President Angell, a major work by one of America's greatest painters, has for years been mistreated and nearly destroyed.

For those of us concerned, this is only the latest of such incidents, and I urge you to do what you can to see that some agency, perhaps the Museum of Art, be given authority to assume custody of objects of artistic importance on campus.

But I also hope that you can move to persuade the University community to remember its proud place in our nation's educational history and to respect and maintain the material evidences of that history.

Robert Iglehart, Professor Emeritus
Ann Arbor

Nike Relationship 'Grubby'

SO ACCUSTOMED to the Nike logo on all U-M athletic personnel and for-sale items like jackets, caps and toilet seats, I expected to find it even on the letter requesting support from alumni in the annual donation campaign. It was not there, and I wonder why. If the University can compromise its ideals in order to shill for an international sports equipment company in one area, why not in all? Why not "Just do it" as Nike says?

How can a public institution, inconspicuous or prestigious, endorse publicly and commercial product in or free enterprise society? What if the article is made by child labor in an unsanitary and dangerous environment? In such a contract, where is the respect for U.S. labor, especially union labor?

Apparently none of the above was important to the Administration and Regents as they approved the Nike deal. Indeed, the same motivation apparently guided them in employing an outside agency, at great expense, to investigate NCAA concerns about rule violations in the basketball program. Who paid for this? Any public, tuition or donation money?

Enough questions. Send in the money. Hope for an end to the grubby relationship. Maize and blue, only, please.

Lawrence Niblett '49 AB, MA
Farmington Hills, Michigan

Correction

In our Fall 1997 issue, the anthropology vignette "Survival Kit for the Field" by doctoral candidate Gina Ulysse on p. 22 contained editorial errors. The paragraph beginning: "Again, I encountered resistance from certain mentors. I was told the region was neither Western nor native enough for anthropology and its pursuit of the 'other.'" should have contained no reference to mentors.

The paragraph should read: "Although the Caribbean has not been incarcerated by "gatekeeping concepts," the region is still plagued by simple and derogatory perceptions as [a] tourist destination, [by] US invasions and [by] 'third-worldism'. Images of blue sea, all-inclusive flamingo-painted hotels, Rastafarians, spliffs and reggae, Black people fleeing macoutes in makeshift boats, and banana-leaf-covered shacks tend to cloud outsiders' opinions of the region. The images invoked by the categories I mentioned earlier are not at all exclusive; some are more prominent than others depending on the specific country. The fact is, as a field site the region is, according to anthropologist Michel Rolph-Trouillot, 'neither Western nor native enough' for anthropology and its pursuit of the 'other.'"

ARCHIVISTS STRUGGLE TO KEEP ELECTRONIC TABS ON PAPERLESS DOCUMENTS

WIRING HISTORY

By Mary Jean Babic

In the expansive storage rooms at the University's Bentley Historical Library, the notecards of LBJ's Great Society speech and the original typewritten manuscript of Ernest Hemingway's *The Snows of Kilimanjaro* are among the treasures that live on for future generations, protected by heavy cardboard boxes, plastic sheaths and strict handling rules.

While the preservation of information has always been the archivist's charge, today archivists are struggling to find the best ways to maintain the historical record in the electronic age–and to find those ways quickly enough to prevent the loss of valuable information.

Every day, many of the countless documents created on University and government computers vanish into the ether before U-M archivists have an opportunity to inspect them for interest to posterity. Which doesn't cancel out the seemingly opposite problem of bulk, with records often stored on a computer disk in no standard filing system. A folder named "Stuff" may contain one or two important public documents tucked into hundreds of "don't forget to pick up the kids" E-mails. Only a time-consuming search sifts them out. Even when a document is recovered, it may be a final, polished version, lacking handwritten comments that put a human face on policy because they show the debate that preceded the document's formal, completed state.

Add into the equation constantly changing computers and the software run on them, and you can see that archivists are facing a serious challenge. Because much computer software and hardware becomes obsolete within a few years, the National Archives now stores information only in formats that are independent of any specific software or hardware.

'We're behind the curve'

"We're behind the curve" in responding to changing concepts of information, says Margaret Hedstrom, an associate professor at U-M's School of Information who has worked 20 years in the field of archives and preservation of digital information. "We don't have tools to readily identify what's worth keeping."

Hedstrom saw the loss of important information when she worked at the New York state archives before coming to U-M. For example, a statewide study to gather extensive data on at-risk children was delivered to the archives on a phased-out computer system. Information gone. She's currently researching how much has slipped away from the historical record. She believes it's a lot. "What survives, it's almost accidental in a way," she says. Someone just happened to be looking.

Which is not to say electronic records are a scourge. Certainly, storing information digitally saves money and space. And in some regards, electronic mail has been a godsend to archivists, says Bentley Director Francis X.

Photo by Bob Kalmbach

Bentley Library Director Francis X. Blouin says poring over original texts offers pleasures and inspiration that electronic data can't match.

Blouin. For a hundred years, telephone conversations siphoned information from the historical record. With E-mail now replacing telephone calls in many instances, the information at least becomes capturable, he says.

But archivists don't want to keep everything that's captured; they never do, whether the records are paper or electronic. In the paper world, though, people often keep distinct personal and official files, so it's easier and faster to judge what's valuable just by looking.

"Once we've gotten over the euphoria of having E-mail documents, we're wrestling with how to get the minuscule amount that's of interest," Blouin says. And, as it happens, there has been disagreement over what's of interest and what's a public record. Last May, the Bentley Library and the U-M's office of the provost for academic affairs issued a guide to help employees determine which electronic records they should save. A rule of thumb: anything that would have been filed in paper form should be filed in electronic form.

"I assume that anything I write on E-mail can be seen by someone," Blouin says. Most E-mail messages Bentley receives from U-M employees are printouts of the digital form. Printing E-mail messages is a common practice across governments and academic institutions, Hedstrom says, but it is becoming increasingly unworkable with the rise of multimedia technology. You can't exactly print out a document that has an audio or video file attached to it and hope to preserve the document's full sense.

In the early days, many regarded E-mail as casual, off-the-record exchanges. But as E-mail use grew, particularly among public officials, it became recognized as a way governmental bodies do a significant amount of business. That raised concerns that E-mail conversations could violate the Open Meetings Act, which requires public bodies to deliberate at public meetings, open to any citizen.

There's a general consensus now that E-mail can constitute a public record, says David A. Wallace, an assistant professor at U-M's School of Information. That feeling stems in part from a high-profile eight-year lawsuit known as the PROFS case, in which the federal government was ordered to release electronic records.

A private group of journalists and researchers had sued for the release of electronic files (created on a software package whose acronym is PROFS) from the Reagan administration.

'Societal Upheaval'

Despite the government's argument that printouts were sufficient, the US District Court ruled that printouts did not adequately replicate electronic files. Wallace maintains that the case reflects the "societal upheaval" over computerization and the fact that "mental acceptance of electronic records generally does not exist."

What is being lost in the shift to electronic everything? The Great Society three-by-five-inch note cards in University archives are the very ones President Johnson held and read from the podium at the 1964 U-M commencement. LBJ autographed the back of the last card. The yellowed sheets of *The Snows of Kilimanjaro*, published in the August 1936 *Esquire*, are marked with edits from Arnold Gingrich, a U-M alum who was *Esquire's* first editor.

These are tactile connections to history. Fifty years from now, will inserting a disk and calling up a text of President Clinton's second inaugural address produce the same thrill as holding a sheet of paper Hemingway himself rolled into his typewriter? (Anyone requesting the Hemingway manuscript actually would receive a photocopy, in order to prevent damage to the original. Still, the original exists on campus.)

It's hard to imagine feeling the same connection to history by holding a computer disk Clinton might have touched. But, Bentley Assistant Director Bill Wallach says, you never can tell. The digital environment won't replace the intermixture of intellectual and physical pleasure of reading a book, he says, but "we shouldn't assume someone will not find an artifactual value in disks." MT

Mary Jean Babic is a free-lance writer from Ann Arbor.

See related story on the Information Revolution on page 8.

A PREVIEW OF THE LIBRARY OF THE FUTURE

THE MAKING OF AMERICA

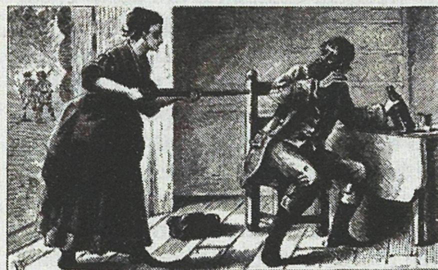
By Nancy Ross-Flanigan
U-M News and Information Services

Out in Spokane, Washington, a Boeing aircraft inspector with a passion for early photography was searching for references to the daguerreotype–a type of photograph produced on metal plates in the 1800s. In Santa Clara, California, a historian needed a few more examples to include in his book on the origins of hobbies.

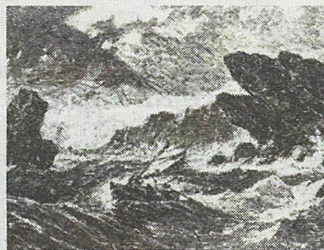
Although they live more than 2,000 miles from Ann Arbor, both men turned to a Michigan resource–the Making of America project–to aid their research. With the first phase of the project complete, some 1,600 books and 50,000 articles from the latter part of the 19th century–especially works on education, psychology, American history, sociology, religion, science and technology–are now available on the World Wide Web in searchable form. Already, this rich resource, produced through the collaborative efforts of the U-M Digital Library Initiatives, Cornell University and the Andrew W. Mellon Foundation, is getting rave reviews from its users.

Instead of spending days prowling library stacks, thumbing through brittle pages or scanning reel after reel of microfilm until eyestrain sets in, users can simply point and click their ways into writings on slavery, temperance, women's rights, Darwinism, overland travel and other issues of the day. They can search the online materials (accessed at **http://www.umdl.umich.edu/moa/**) by entering an author's last name, a title, a subject heading or a specific year. But more–they can search for words or combinations of words throughout the more than 600,000 pages of text. What appears on the screen is a scanned image of an actual page from the 19th century volume. A few volumes also been converted to electronic text, which can be organized in ways that help users zero in on specific chapters or sections.

"This is the most exciting thing I have seen in research since I first discovered Xerox machines in 1967 and realized I did not have to take notes anymore," says Steven M. Gelber, chair of the history department at Santa Clara University. In his research on the origins of hobbies, Gelber turned up "a treasure trove of data in a matter of a couple of days." It would have taken months to find the same material using traditional methods, he says.



A Kentucky housewife arrests a thief, from **Woman on the American Frontier** *by William Worthington Fowler (1877).*



Battling icy seas, from An Arctic Journey *by I.I. Hayes (1871).*

Gelber found "a section in an etiquette book on how to behave at fancy-fairs [forerunners of church bazaars] that was wonderfully useful, which I never would have uncovered otherwise." The Making of America (MOA) resource, he says, "is what I assumed the future of libraries would be. But to be quite honest, I never believed I would live to see so much of the past put online in such an accessible form–a genuine electronic library, or at least an electronic archive. The ability to search and then read the originals is quite magical."

Part of the magic for Gary W. Ewer of Spokane, Washington, is not having to drive 300 miles to Seattle when he wants to do research on early photography. Ewer, who has been fascinated with daguerreotypes for 15 years, started out collecting the old photographic plates. But as collecting became more costly, his interest turned to scholarship. As secretary of the 850-member Daguerreian Society, he produces an electronic newsletter and contributes to the society's annual scholarly publication, The Daguerreian Annual. He also built and maintains the society's website (http://www.austinc.edu/dag).

When another early photography buff told Ewer about the MOA website, he "immediately went right to the site, plugged in the word 'daguerreotype,' and came up with 366 matches." Although he's just begun to work his way through the list, he's already struck gold–an 1857 book called *Arctic Explorations* that describes an effort to use a daguerreotype in the Arctic. Ewer said that he had never before read any account of Arctic explorers even taking a daguerreotype camera with them.

Ewer adds that it is also much easier to copy materials online than it is at a library, where you "just sit there and read things or you beg and cajole and bribe the librarian" to get photocopies.

It was people like Ewer and Gelber that Michigan's MOA developers had in mind when they sought to make historic materials more accessible to a broad range of users. In deciding what to include, U-M librarians Judith Avery and Jean Loup looked for books and articles that showed "what it was like to be an American at that time," Avery says. That's why the collection focuses more on diaries, first-person travel accounts and popular magazines than on military histories and political tomes.

The result is a resource that isn't just for professional historians and researchers. Teachers, students and anyone with an interest in the nation's past can easily use it to look up specific events, people and issues or just to browse through the collection.

"It has stimulated a kind of research that just couldn't be done before," making it easier to trace the evolution of ideas and customs that shaped American culture, says Wendy Lougee, assistant director of the University Library. Lougee oversees the Digital Library Initiatives program, which is supported by the School of Information, the University Library, and the Information Technology Division, and is working to create a comprehensive, networked set of research tools and resources.

As librarians worked on MOA, they came to appreciate even more the project's potential for preserving books and journals that are too fragile to withstand repeated handling.

"One thing that became apparent was that some kind of preservation was needed for these materials," says Avery, British and American Studies Librarian for the University Library. "All of them are brittle. After I'd work my way through a cart of them, my floor would be littered with little scraps of paper that had broken off."

Powerful foes of slavery in Horace Greeley's **The American Conflict: a history of the great rebellion** *(1866).*

To keep that from happening to other books, project developers plan to convert more volumes in the U-M's brittle books program into online-searchable form. The cost of preserving printed materials this way is comparable to that of converting them to microfilm. Other goals are to make more volumes available as both original page images and electronic text, as funds become available for that costly and time-consuming process, and to integrate the U-M Making of America collection with similar materials at Cornell.

Clearly, the project will continue to grow, and as it does, so will its usefulness. Gelber predicts, "historians who deal with printed sources will never work the same way again." MT

Expert on dengue fever reports bad news from the front

The Mosquito War

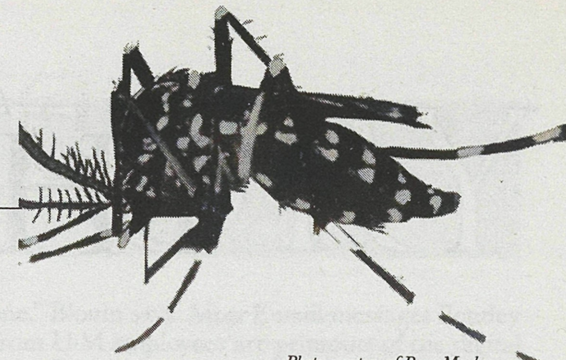


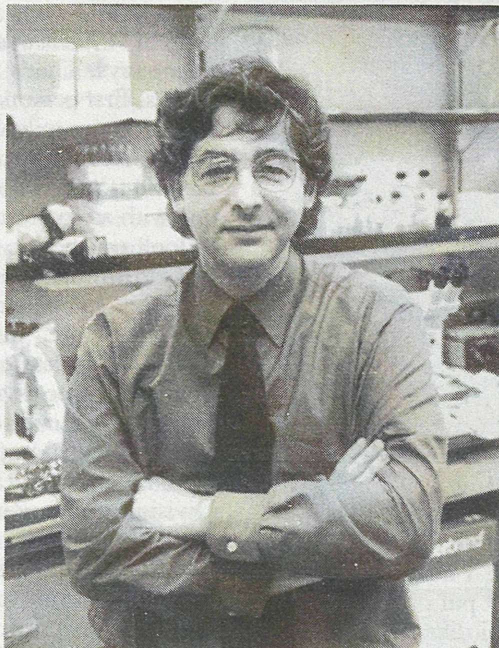
Photo courtesy of Rory Marks

The female mosquito **Aedes. albopictus** *(aka 'Asian tiger'), whose saliva spreads dengue fever. The mosquito is well-entrenched in Puerto Rico and has made inroads in Texas. Experts think it journeyed to the Americas in tires containing stagnant water.*

By Dave Wilkins and John Woodford

The mosquito-borne dengue virus, which usually causes a severe flu-like illness called dengue fever, is infecting 50 million people annually, mostly children, and is a potential threat to 2.5 billion more–40% of Earth's population.

But despite advances in medical science in other areas, dengue fever (pronounced DEN-ghee, from Swahili *ki-dinga*) is likely to become an even worse scourge, according to Michigan researcher Rory M. Marks MD, an assistant professor of internal medicine at the U-M Medical School.



Dr. Rory Marks *Photo by Bob Kalmbach*

"Programs to control dengue infection have historically focused on killing the mosquito responsible for transmitting the virus to humans," Marks says. "These measures were very effective in the past but have failed in recent years. Basically, I think our war with the mosquito has been completely lost and is not going to get re-fought. We need to regroup, dodge the mosquito and take on the virus using new weapons provided by developments in molecular and cellular biology."

Thanks to Marks and other members of a U-M and University of Iowa research team, we now have new insights into the way the virus binds to human cells–and how to stop it from doing so.

The research team has discovered the mechanism the virus uses to attach itself to cells it will infect, and they can block it from doing so in laboratory tests. "It provides something to work from to develop a potential drug treatment and, perhaps, also a vaccine," Marks says.

In earlier studies, the researchers concluded that a particular dengue virus protein–called the "envelope protein"–is responsible for binding the virus to cells targeted for infection. Their latest work takes that a step further by showing that dengue infection occurs when the virus binds to a type of sugar molecule, heparan sulfate, found on the surface of the target cell.

Marks and his colleagues also prevented that binding from occurring–and inhibited the infection–through the use of a drug called Suramin, chosen because it mimics the structure of heparan sulfate. It's questionable whether Suramin ultimately will be used to treat dengue infections because of concerns about potential toxicity, Marks says, and as the research is refined other drugs may ultimately prove more effective. Theirs, however, was the first demonstration that a pharmaceutical can effectively prevent infection by dengue virus, and it has provided a basis for screening related compounds that may inhibit the virus safely and effectively.

A severe form of the disease–dengue hemorrhagic fever–attacks a half-million patients a year and kills 25,000, although basic medical care saves most victims. Symptoms include internal bleeding, circulatory failure, coma and shock.

Dengue virus is one of a large family of viruses, called flaviviruses, many of which cause serious human disease, including yellow fever and hepatitis C. Most flaviviruses have similar envelope proteins, and it is believed that they share the same basic mechanism for binding to cells. "We expect our work with dengue virus to also hold true for these other viruses," Marks says.

Marks says that "these gains in understanding about the pathogenesis of dengue virus infection occur on a background of continuing controversy about whether wealthy nations, particularly the United States, have a continuing responsibility for controlling diseases that mainly threaten developing countries." But any weakness of commitment to fighting dengue and other "tropical" disease is shortsighted, because dengue fever is making inroads in Puerto Rico and the continental United States.

Why is dengue penetrating the United States? Nobody is really sure. "Most of the cases are returning travelers who became infected in endemic areas," Marks says. "However, the major concern is with the small but growing number of cases of locally acquired infection in Texas. There had not been any locally acquired dengue within the continental United States for a decade when the first recent case was reported in 1995. There have now been approximately 30.

"This follows epidemics across the border in Mexico," he continues, "and it is thought to be due to the spread of infected mosquitoes over the border. A mosquito capable of carrying dengue virus is widely distributed through the US, and so there appears to be nothing to stop infected mosquitoes from spreading through the US."

After World War II, Marks says, "international programs based on widespread larvicidal spraying achieved remarkable reductions in the incidence of dengue virus infection."

"In the America's," he continued, "this program was managed and co-ordinated, on a hemispheric scale, by the Pan-American Health Organization. These were labor-intensive paramilitary programs aimed at killing mosquito larvae and eliminating sites of stagnant water accumulation close to human habitats that supported mosquito growth.

"The success of these programs led to complacency, and that, combined with a change in the political climate within the US, led to severe curtailment of funding and resulted in the control programs' being dismantled."

The resurgent mosquito is causing pandemic levels of dengue in parts of the tropical third world, with epidemic and endemic transmissions elsewhere in the tropics and sub-tropics, according to Marks.

Recent attempts to reintroduce mosquito control programs have failed for any and all of a bundle of reasons, Marks says. He cited the following:

- Lack of political support for an expensive long-term control program. "Programs work for a while, but when the incidence of infection drops, interest fades and the programs are canceled."
- Programs too limited in geography. "The mosquitoes do not respect national borders. A program in one country is defeated by the failure to control mosquitoes across a border."
- Health officials no longer have the same access to, and control over, human habitats that they previously enjoyed. "You only need to have one household within a densely populated area refuse access to control personnel for monitoring and spraying, to defeat the whole program."
- Governments' failing to accept responsibility for public health. "Puerto Rico is a good example. Dengue is causing increasingly frequent epidemics in Puerto Rico, yet the major funding for a local educational control program has been provided by Rotary International. This is to Rotary's credit, but is an indictment of the failure of government to accept responsibility for the public health."

What is expected to stop the virus from becoming a more significant public health risk is the generally more advanced level of human habitation in the US–that is, less stagnant water and less exposure to mosquitoes.

"I understand that the cases reported from Texas have mostly occurred in the context of poor living conditions," Marks says. MT

David Wilkins writes on health-related topics for the U-M Medical Center.

IN SEARCH OF THE LAST BITS OF MATTER

Destination 2005

By John Woodford

Few undergraduates get to hob-nob with Nobel Prize winners, so it's understandable that Joseph Kuah, a senior in electrical engineering, found last summer at the European Laboratory for Particle Physics (CERN) in Geneva, Switzerland particularly stimulating.

"The excitement there was incredible," Kuah said of his 10 weeks at CERN. "You can sit down to lunch with someone who has won a Nobel Prize, and everyone at the table is talking physics."

And there is much to talk about. Seven years from now, the world's most powerful particle accelerator is to begin smashing protons together in an underground tunnel near Geneva, in search of what current orthodox theory predicts are the last bits of matter remaining to be identified. The scientists will be able to record the particles knocked loose in high-energy collisions controlled within the Large Hadron Collider (LHC).

Photo by John Woodford

Electrical engineering senior Joseph Kuah of Malaysia works in the new physics laboratory on the tubular drift chambers to be used in an experiment seeking the last unproved particles composing matter. An extremely thin gold-plated, high-voltage wire runs down the center of each aluminum tube, attracting charged particles produced when two protons collide. About 500,000 drift chambers will be needed for the experiment, and a significant fraction of these will be built in Ann Arbor.

Two competing teams will use the LHC. Michigan's group is part of the 2,000-member ATLAS (A Toroidal Large Hadron Collider) team. A key component of the ATLAS experiment–a sensitive particle detector called the muon spectrometer drift chamber–will be built in part by Kuah and other members of the U-M team headed by Prof. Homer A. Neal, U-M interim president emeritus and vice president of research emeritus.

When Kuah was at CERN, only three other undergraduates from the United States were working there. "We were guinea pigs," he says. "This year the United States will send many more students. Students from the European members states have already been going there in far greater numbers."

The American involvement owes much to Neal's chairmanship in 1984 of a committee of the National Science Board, which governs the National Science Foundation (NSF). U-M President Emeritus James. J. Duderstadt was also a member of the panel.

"We were looking at the state of undergraduate science education," Neal told *Michigan Today* in a telephone interview from CERN. "Heads of corporations testified on whether they thought the training in science was sufficient. We also contacted the Department of Defense to get their impression of the scientific knowledge of students as they entered the armed services. We talked to deans, presidents, heads of scientific societies. We came out with a fairly startling conclusion, and that was that the United States was in terrible state in its scientific education programs."

Among the committee's recommendations, Neal said, "was that the NSF should set up programs that let students come to campuses and work with faculty in summer on real, live research projects. Lots of data show this is an important step in students' lives, to be able to work day in and day out with a faculty member and research team. Because the picture you get inside the laboratory is so different from what you get sitting in a classroom hearing descriptions of what someone did in some other place at some other time."

As a result, the NSF set up the Undergraduate Science Education Office inside NSF and provided funding to better to meet the nation's needs in this area.

American physicists would prefer to be conducting their experiments on a superconducting supercollider (SSC) outside Ann Arbor or even in Texas, two finalists for proposed SSC sites before Congress abandoned the program. "The Europeans are planning to build their supercollider here even though ours bit the dust," Neal said. "CERN is supported by 14 European countries and in many ways it is the world's leading high-energy physics laboratory. The World Wide Web and many other scientific advances have been invented here."

The United States agreed last December to help fund the 16-mile-circumference ATLAS collider. When Neal arrived in Geneva early this year and to talk with the ATLAS lab director, he learned that a competing research team would also be using the hadron collider to hunt for the elusive particles.

Clearly, the more well-trained minds a team has, the better its chances. So, drawing upon his experience working with Joseph Kuah last summer, Neal convinced the NSF to establish a summer program for American undergraduates in Geneva. A dozen are expected this summer, and the number may grow to 25 to 30. Each student would be assigned to work with a senior mentor from the 5,000 scientists at CERN from all over the globe.

"We think this will be a remarkable opportunity for students even if they don't go into physics," Neal said. "They will learn about a new culture, learn or improve a language or two and form lifetime relationships. They will also hear three lectures a week, a number of them by Nobel Prize winners."

Back in Ann Arbor, Joseph Kuah stopped working on the drift chambers one Saturday morning to explain why the project excites him. "This is the new physics," he said. "We're still looking for the Higgs boson–one of the final few particles of matter that we think we have yet to find."

If found, Kuah says, the Higgs could complete the ingredients of matter as they are conceived in current theory, and that could open the way to examining super-symmetry theory. "Super symmetry predicts a whole new family of particles that might exist only at the extremely high energies that ATLAS will help us achieve. It's anyone's guess what that might lead to. It may produce new theories or contradict theories that we think are on solid ground." MT

Ryszard Kapuscinski grew up maneuvering under the occupation of both the Hitlerian and Stalinist variants of despotism, an experience that helped the Polish journalist win a reputation as the world's most insightful, poetic and dogged chronicler of political upheaval.

Born in Pinsk, Poland, a city now in Belarus, in 1932, the year when Hitler came to power and Stalin launched his most brutal purges, Kapuscinski (pronounced kapus-CHINTZ-kee) has spent 40 years of his life–including a decade living in Africa–covering struggles against dictatorships and colonial regimes. One reason for his unusually long exposure to discord was that the Polish Press Agency often lacked funds to extricate him from dangerous crises.

Last November, Kapuscinski visited Michigan to present the Copernicus Lecture, an annual series sponsored by the U-M Nicolaus Copernicus Endowment, the Center for Russian and East European Studies (CREES) and the Program in Polish Studies. His was titled "The Russian Puzzle: Why I wrote *Imperium*." Critics worldwide (the book is available in 30 languages) praised Imperium as a powerful and dramatic portrait of the break-up of the Soviet Union. The author traveled an always demanding and sometimes harrowing 42,000 miles throughout the USSR during the 1989-91 glasnost/perestroika period of its surprising collapse.

Kapuscinski's other books available in English are first-hand accounts of other dynamic shifts of fortune: *Another Day of Life* (Angola in the 1970s), *The Soccer War* (Ghana, the Congo and Central America), *The Emperor* (Ethiopian Emperor Haile Selassie's rise and fall) and *Shah of Shahs* (the Iranian dictatorship).

During his week on campus, Kapuscinski met with students, staff and faculty, especially with Director Michael Kennedy and Marysia Ostafin of CREES, and Director David William Cohen and Assoc.Director John B.Godfrey of the International Institute. *Michigan Today* has excerpted his conversations.

Journalism in open and closed societies.

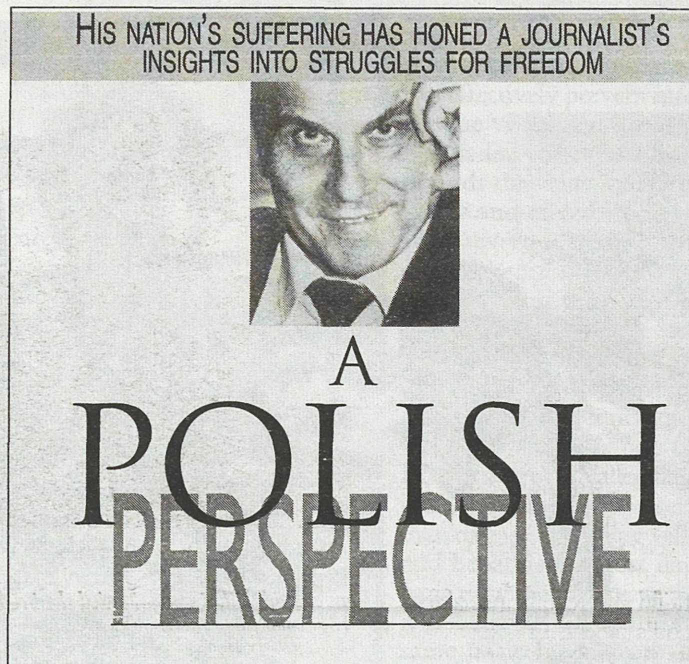
In a closed society information is power. So in the Soviet Union, the central committee, the army, the police and the editors of Pravda all had their good lines of communication among themselves. But society at large knew nothing. Where information is a weapon, the most important thing is whether it is true or not. The opposition in such a society will attack the official press on the ground that it has published something that is not true.

In the West, information is a business. That is another category of value. The media technological revolution made information big business. This changes the sense of information. In the West, it is a question of attraction, of whether the information is interesting or not interesting, rather than whether it is the truth.

The manipulation of news is a process of selection. In the electronic media the criterion for selection is shortness. A report on Bosnia in 15 seconds. So what do they choose to select from two hours of footage? People at home may blame the correspondent, but that is not the place where information got the negative transformation.

On quality in journalism.

In only one week of training someone can learn how to report surface truths and statements. Anyone can do it, and it's just a matter of luck whether you are successful in that line of work. Journalism is a simple field at this level, and 95 percent of all journalists are working on that level today. The remaining journalists are closer to writers than to journalists–like the columnists in the American news publications. The classic example is Walter Lippmann. These writers are also political philosophers. Here the problem becomes more of your ability.



We are six billion on this planet. Multiply all of our activities. You can see 100 people publish what amounts to the same book. You look at the subject later, and all have disappeared except one. Very little travel literature survives. There may be a hundreds of books containing descriptions of the sun rising in Morocco. Many people write because they're unaware that it has already been done. So they're happy writing it again, how the sun looks coming up over Morocco. For doing something serious you need the experience of being there, lots of reading and lots of your own reflection. If you saw things, but they did not awaken any reflections in you, there will be no good writing. Some mountain or storm came to exist for us only because Cezanne painted it.

On writers and readers.

The crisis today is not of writers, it's of readers. Writers are good. It's readers who are bad. It took me 40 years of experience and work to finally be able to write Imperium. A work like that can't be read in an afternoon. It's to be read as you read a poem, and that requires many evenings. The book is a message. Reading is a difficult job. Many people today are reading as if they are channel surfing. Part of the effort of the author is to awaken the readers to their duty.

I wrote *The Emperor* for the young in Poland who have a defined political and psychological experience and who will understand my metaphoric writing. The text is two texts–the one you read about Ethiopia and the one beneath it. It is a form of secret writing, a text that is like a secret code from prison.

On a broader level, however, *The Emperor* is not written just for Poles. It is about politics, about how a change in situation changes the nature of people involved in it. Everywhere you have politics similar to the politics in *The Emperor*. The book was adapted for the stage in England. At the theater, I saw a lady crying at her desk in the office of the theater manager. She had been sacked in a power struggle. I asked, why are you crying? "Why do you ask me that?" she says. "You wrote about this in *The Emperor*." There is a sense of it in all situations in which you have a hierarchy, a political structure, your boss, things changing in your life. There is a potential for autocracy in most social institutions.

On Russians and Poles.

There is a fundamental difference between the Polish and Russian views of the state. To Poles, the state, any state, is a foreign power. The Russian also feels oppressed by the state, but he feels the state is his. The Russian nationalists are wrongly saying that the Soviet state was not Russian, but rather was imposed by outside enemies. In their culture and religion, the Russians inherit the Byzantine traditions, which is one that sees authority as being divinely imposed. The state is part of God and nature. One can't revolt against nature. They don't look on the state as having been made by humans. It's Russian fatalism. Take, for example, their practice of putting dissidents in mental hospitals. There is truth in this, because to revolt against a state that is imposed by God and/or nature, you have to be a little bit crazy.

Today, however, power in Russia is being diffused. People are following local governors. In various provinces, they consider their local leaders as a god. This is the Cossack-like paternalistic order. This is the main change. Yeltsin is not a central god, as past leaders of the country were.

We Poles are more like the uniformed people in a banana republic. We try not to follow the orders of state officials. We are a very anarchistic people. That's unfortunate now when we have our own independent state. Furthermore, we live between two peoples–the Russians and the Germans–with a very powerful, an incredible, sense of the state, of their authority. And we have none. Authority does not matter to a Pole.

His experiences in Africa.

I didn't travel much once I was in place because our Polish Press Agency was very poor. That's why I would stay as much as three years straight without returning home. There were lots of coups to cover, too. But in Poland the experts were sympathetic. They knew it was dangerous work. Still, the authorities in Poland sometimes didn't like my reporting because the official ideology was that everything happening in Africa was progressive and everyone there was our friend. Yet, I could see many negative things on the spot. In Algeria I wrote about the coup against Ben Bella, who had got the Lenin Order for revolutionary greatness a few months earlier. I reported on the economic mess he had created. In African terms, the coup was reasonable. My reports were a scandal, though, and they called me back.

Polish interest in Africa was very high then. What is similar, I think, is we were also a colonized country for 130 years. We lost our independence at the end of the 18th century and regained it in 1918, after World War I. We've also been divided between Russia, Prussia and Austria–three colonial powers. I could say to the Africans, "You were colonized for 70 or 80 years; we were colonized longer than that." Nonetheless, stereotypes and bias ruled the Polish view of Africa, as it did Westerners'.

On 'the Polish way of seeing things.'

I have said that I write from "the Polish way of seeing things," a perspective arising from our view of and relationships with Russia. It is a harrowing history, tragic. Of all of the nations Russia has dominated, we have suffered the most. I'm going to Pinsk soon to visit those who survived in my hometown. They are all of a low level, socially speaking. Stalin killed 100,000 of our intelligentsia purposely–our doctors, scholars, bishops, writers, generals. Then, in 1939, he started to send them to Siberia. He chose our school teachers and professionals and their families. The insanity of the USSR involved the planned murder of millions in Ukraine and Poland. Our suffering was tremendous.

The Germans are officially renouncing Hitlerism. Many discuss it, condemn it and say they don't want to repeat it. The Russians, however, have made no official, formal assessment of the past. They make no mention of the fact that their state policy was based on

Continued on page 23

The Life and Times Of Avery Hopwood (1882 - 1928)

By Thomas E. Loewe

. . . Hopwood felt a lifelong and increasing disappointment in his work. His commercial success was spectacular; his artistic aspirations spectacularly failed. So there may have been something remedial in his bequest, a way of assisting young talent to avoid the very temptations he himself perforce embraced. For the award is more than monetary; it entails a laying-on-of-hands, a kind of professional welcome to the world of words.—Nicholas Delbanco, chair of the Hopwood Awards Committee, in his new introduction to *Avery Hopwood: His Life and Plays* by Jack F. Sharrar. The University of Michigan Press re-released the 1989 biography in February.

When the playwright Avery Hopwood '05 paid his last visit to Ann Arbor in June 1924, he visited his young frat brothers at the old Phi Gamma Delta (Fiji) house on Oxford Street. After a happy evening of reminiscing and heavy drinking (unbridled intoxication being emblematic of the era), the besotted Hopwood stumbled outside to an awaiting taxi. He turned before entering the vehicle and shouted, "If you never see me again, remember me this way boys!"

When Hopwood died four years later, he left hundreds of thousands of dollars as a legacy to his alma mater, stipulating that the money be used to benefit student writers. Since 1930-31, the Hopwood Awards Committee has awarded roughly one-and-a-half million dollars in prizes to 2,500 students.Among the more prominent writers to win Hopwoods are Max Apple, John Ciardi, Robert Hayden, Lawrence Kasdan, Arthur Miller, Frank O'Hara, Marge Piercy and Nancy Willard.

Hopwood was the most commercially successful playwright of his era, the Neil Simon of his day. From 1910 to roughly 1927, Avery Hopwood was the toast of Broadway. His comedies—highly polished gems of formulaic playwrighting bearing such now forgotten titles as *Up In Mabel's Room, Getting Gertie's Garter, The Harem and Naughty Cinderella*—were seen by tens of thousands of Jazz Age theatergoers This master of the bedroom farce was so popular that he once had four plays on Broadway simultaneously.

Hopwood was a staunch "Michigan Man." He first walked across the "Diag" in 1901, and was graduated Phi Beta Kappa in 1905. While at U-M, he was deeply involved in frat life. He wrote for the Fiji journal, was a member of its songbook committee and was the chapter's pianist.

His connection with the Fiji's had a significant impact on his early success. When he launched his career, the Fijis would arrive in droves on opening nights to help give a boost to Hopwood's plays—especially if the play in question opened in a college town such as Syracuse, New Haven or Columbus. Once in the lobby, the local brotherhood would move en masse down the aisles of the theater, chanting in procession. Their boisterous applause and laughter would have a sure effect on the local newspaper critics, and the play would gain notoriety.

Hopwood once wrote, "I think I'd be superstitious enough to fear for the fate of the play if it didn't open with the Phi Gamma Delta boys in the audience."

A prolific writer, he wrote 35 plays and had 33 film adaptations made of his works. But even though he was the king of comedy in his day, his works are seldom performed today. One of the few occasions a Hopwood play has reached the stage in our era was the U-M production in February of the Jazz Age romp *The Best of People*, directed by drama professor Philip Kerr. Perhaps we shouldn't be too surprisedthat Hopwood's plays lack currency for contemporary audiences; after all, his comedies are of a period that is only faintly remembered today. America was among the victors of a bloody world war, the stock market was soaring and, in spite of Prohibition, illegal booze was cheap, plentiful and readily available.

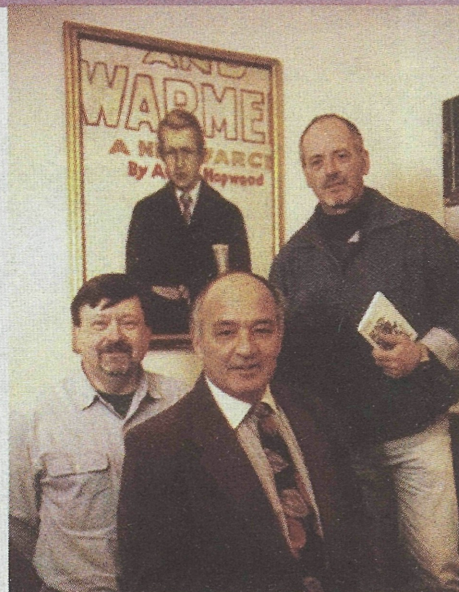
Hopwood's world was teeming with flappers, chorus girls and gold diggers (a term, by the way, that he coined), and his characters were the habitués of chic speakeasies, movie studios and the backstage.Thecharacters in a Hopwood comedy drank champagne and listened to "hot" jazz. The things that occurred in their bedrooms were far more important than anything that happened in their living rooms.

Hopwood's farces were naughty enough for him to often run into trouble with censors. For example, in 1921 when the playwright was at the height of his career, a New York City magistrate indicted a theater owner for presenting Hopwood's *The Demi-Virgin*, alleging: "This play is an intentional appeal, for the profit of the box office, to the lustful and the licentious, to the morbidly erotic, to the vulgar and disorderly minds." The case went all the way to the appellate division of the Supreme Court before being overturned.

As wildly popular as his farces were, however, Hopwood's brand of humor was quickly forgotten after the '29 Crash.

Avery Hopwood's private life was a fascinating mess. He drank hard (especially in his later years), allegedly used cocaine and was a painfully closeted homosexual, which only his closest friends knew. Gertrude Stein and Alice B. Toklas were trusted personal friends, as were Carl "Buddy" Van Vechten and his wife, Fania Marinoff. Van Vechten was the music critic for the *New York Times* and an enthusiastic promoter of the arts. It was through the Van Vechtens, who ran a remarkable salon out of their apartment on West 55th Street in New York City, that Hopwood became intimately acquainted with the foremost cultural figures of his day.

Photo by David Smith Photography



A trio of professors celebrated Avery Hopwood in music, text and drama. James Dapogny (left) led an ensemble that accompanied the production of a Hopwood farce directed by Philip Kerr (right). Nicholas Delbanco wrote the foreword for a Hopwood biography reissued by the U-M Press.

Hopwood's death has a touch of the mysterious in it. He was vacationing on the French Riviera and spent his final day drinking heavily. Later, he decided to go for a swim. He was accompanied by a young man later identified as "a soldier of the Twentieth Battalion of Chasseurs." After sharing a beer with a lifeguard, Hopwood waded into the water and began swimming. Suddenly, he let out a shriek and slipped beneath the surface. He never came up again.

The doctor on the scene suggested that there were "bluish marks" found on the body (bruises?), but concluded that Hopwood died of "cerebral congestion perhaps brought on by acute intoxication." What makes the death more mysterious was the arrival at the resort a week later of John Floyd, an alleged lover who Hopwood believed, as he stated in a letter to Gertrude Stein, was intent on murdering him.

After the playwright's death, Floyd received a sizable sum of money from the Hopwood estate. The mysterious Floyd was later confined to a psychiatric hospital in New York where he died in 1961. MT

Thomas E. Loewe is the promotion coordinator for University Productions, School of Music.

Continued from page 22

expansion in both czarists and Bolshevik times. If you ask the Russians whether they think their country poses a danger to others, they say no "because now we are too weak"!

The duty of the US news media.

In the United States, the outside world is only of special, of professional, interest. This is characteristic of all big countries. It's too difficult for the people to overcome the size and complexity of their country, and it's a great responsibility of the news media to help them do so. In American life there are very much divided spheres of influence and knowledge. You have great scholars, great specialists, but there is little connection between their expertise and knowledge and the governing and administration of the country. The general public is a third part, a third actor, and they are going their own way. There is no interconnection between the three.

The Greek *polis* was a good size for forming connections between all segments of the society–politicians, military, cultural and scholarly experts, students. Some say E-mail can re-establish such connections in a large, complex society, but E-mail does not help much. It gives more information, but does not improve knowledge. As T.S. Eliot wrote, knowledge can be "lost in information."

The world congress of sociologists met in West Germany. I went because sociology is one of my hobbies. They presented 5,000 papers on juvenile delinquency alone. We have studied every aspect of juvenile delinquency, but we have no knowledge about it, we have no direction about what to do about it. I went to a major European art exhibition. There were 6,000 pretty good submissions of art to get into the exhibition that could present only 200. This is a feature of our epoch. Art and literature are to be killed not by the media but by the proliferation of art, the proliferation of literature. That is why there is a culture of surfing. MT

A Nature Study

Ever since U-M hosted the first Earth Day in 1970, the campus has pioneered environmental study and activism. This semester, faculty and students are adding to that tradition by sponsoring an environmental theme semester.

Queen Ann's Cove, oil on paper, by Janie Paul.

Theme semesters are a recent tradition at the College of Literature, Science, and the Arts (LSA); they have focused special campus course offerings, lectures and cultural performances on such issues as comedy, evil, food and gender/bodies/borders. But this is the first time that so many other schools at the University are also involved, says John Knott, professor of English, who is one of the semester's organizers.

One of Knott's pet projects during the semester will be the March 24-25 visit of the Forgotten Language Tour. Sponsored by the Orion Society of Great Barrington, Massachusetts, the tour takes leading authors and poets around the nation to present readings, workshops and discussions aimed at promoting a deeper understanding of the natural world.

"Student involvement in planning the semester is also new," Knott says. "A student group has grown out of the planning team and will coordinate Earth Day projects, teach-ins and other activities."

Student enthusiasm was obvious when 300 of them packed the multimedia semester kickoff in the Michigan Union. Provost Nancy Cantor introduced the event, and Law School alumna Michelle Jordan, the first woman and first African American to serve as deputy regional administrator of the Environmental Protection Agency, focused on the need to reduce the environmental hazards that resulted in lead poisoning and asthma in millions of American children.

Kristen Genovese '99 of Edina, Minnesota, a junior in the School of Natural Resources and Environment and a member of the student planning team, says that this was the first theme semester in which students held a key planning role.

Hydra, aspen limbs, soil and wood, by Ann Savageau, lecturer in art.

Genovese, who is majoring in environmental policy and behavior, says the group "has met every Monday night to share information and developments from each committee. We have committees for fundraising, publicity, utilities, events and networking. I would challenge anyone to show me a meeting where the people have more fun than we do! But ultimately that's what it's all about. Everyone is excited and dedicated to making this semester a wonderful opportunity for everyone on this campus. The topic couldn't be better suited to involving everyone in our events and activities."

The theme semester is co-sponsored by LSA and the School of Natural Resources and Environment, with both offering more than 50 courses related to the environment; some are part of the standard curriculum, but others are designed especially for the semester, such as "Homeplace: Life in the Huron Valley" in environmental studies and "Literature & Culture, Changing Attitudes Towards Nature" in English.

In the Program in American Culture, Maria E. Montoya, assistant professor of history, has designed a class, "History of the North American Environment," for 15 seniors fulfilling an advanced writing requirement.

The class examines such issues as the effects of European contact on the health and lives of Native Americans, the creation of the Dust Bowl on the Great Plains in the 1930s, the impact of large-scale dam-building, the social consequences of agricultural development and other topics that range over our continent's last 500 years.

"Many students have come to think that when it comes to interaction with the environment, humans are just plain bad," Montoya says. "I want the students to think about why they think that."

Detail: Circling the Big H, book, by Elaine Wilson, adjunct assistant professor of art.

Montoya says an important boon of theme semesters for faculty is that "you get to meet people in other departments, you make intellectual connections. This is my third year here, and one of the things I've found is that Michigan does interdisciplinarity very well."

Exhibits at the Museum of Art, Exhibit Museum of Natural History, School of Art and Design, and University libraries will run throughout the semester, as will a series of films and readings.

For student job-seekers, Environmental Career Day on March 12 will bring in employers in government and private organizations active in environmental issues for a job fair in the Michigan Union Ballroom.

Interested persons may learn more about the semester at its Web site: http://www.umich.edu/~envsem. MT

A January art show in the School of Art and Design's Jean Paul Slusser Gallery was among the Environmental Theme Semester's cultural offerings. The show, "Art and the Natural World," was curated by U-M Lecturer Janie Paul, and featured the work of artists from the faculty and local community. The semester's major exhibition, Monet at Vétheuil: The Turning Point, at the U-M Museum of Art, will run through March 15.

Michigan Today

JOHN WOODFORD - Executive Editor
SHERRI MOORE - Graphic Designer
BOB KALMBACH - Photographer
BARBARA WILSON - Advertising
JOY MYERS - Correspondence

Michigan Today is published four times a year by News and InformationServices,
The University of Michigan
412 Maynard St.
Ann Arbor MI 48109-1399
Phone: (313) 764-0105
Fax: (313) 764-7084
E-mail: johnwood@umich.edu
Online edition:
http://www.umich.edu/~newsinfo
Circulation: 300,000

LEE C. BOLLINGER - President
WALTER L. HARRISON - Vice President, University Relations
LISA B. BAKER - Associate Vice President, University Relations
JULIE PETERSON - Director, News and Information Services

U-M REGENTS: Laurence B. Deitch, Bloomfield Hills; Daniel D. Horning, Grand Haven; Olivia P. Maynard, Goodrich; Shirley M. McFee, Battle Creek; Rebecca McGowan, Ann Arbor; Andrea Fischer Newman, Ann Arbor; Philip H. Power, Ann Arbor; S. Martin Taylor, Grosse Pointe Farms; Lee C. Bollinger, President, *Ex-officio.*

The University of Michigan, as an equal opportunity/affirmative action employer, complies with all applicable federal and state laws regarding non-discrimination and affirmative action, including Title IX of the Education Amendments of 1972 and Section 504 of the Rehabilitation Act of 1973. The University of Michigan is committed to a policy of non-discrimination and equal opportunity for all persons regardless of race, sex, color, religion, creed, national origin or ancestry, age, marital status, sexual orientation, disability, or Vietnam-era veteran status in employment, educational programs and activities, and admissions. Inquiries or complaints may be addressed to the University's Director of Affirmative Action and Title IX/Section 504 Coordinator, 4005 Wolverine Tower, Ann Arbor, MI 48109-1281, (313) 763-0235, TDD (313) 647-1388. For other University information, call (313) 764-1817.