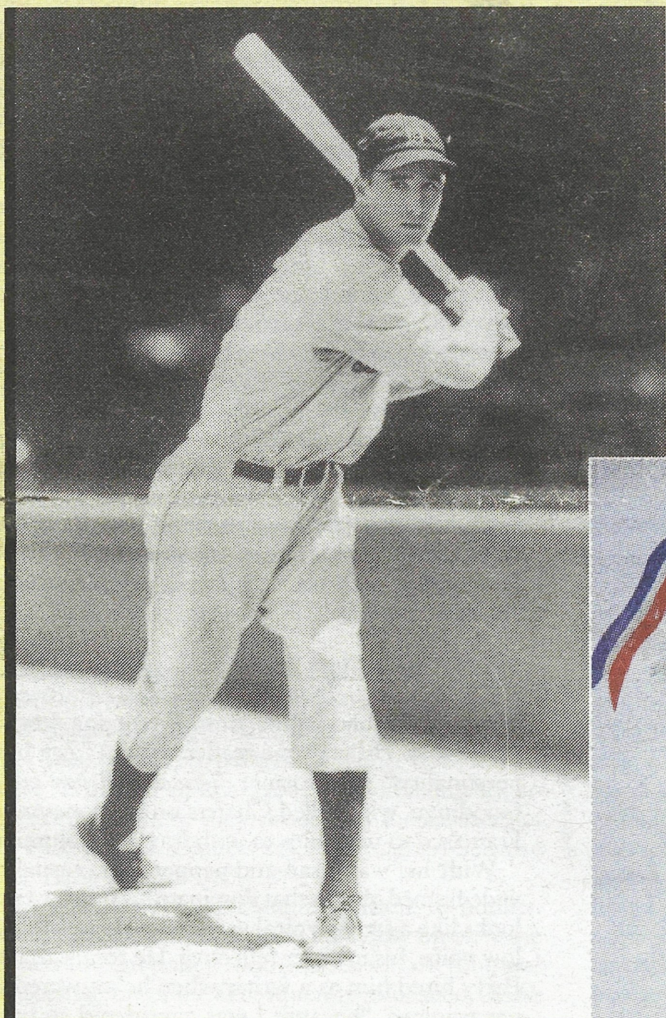


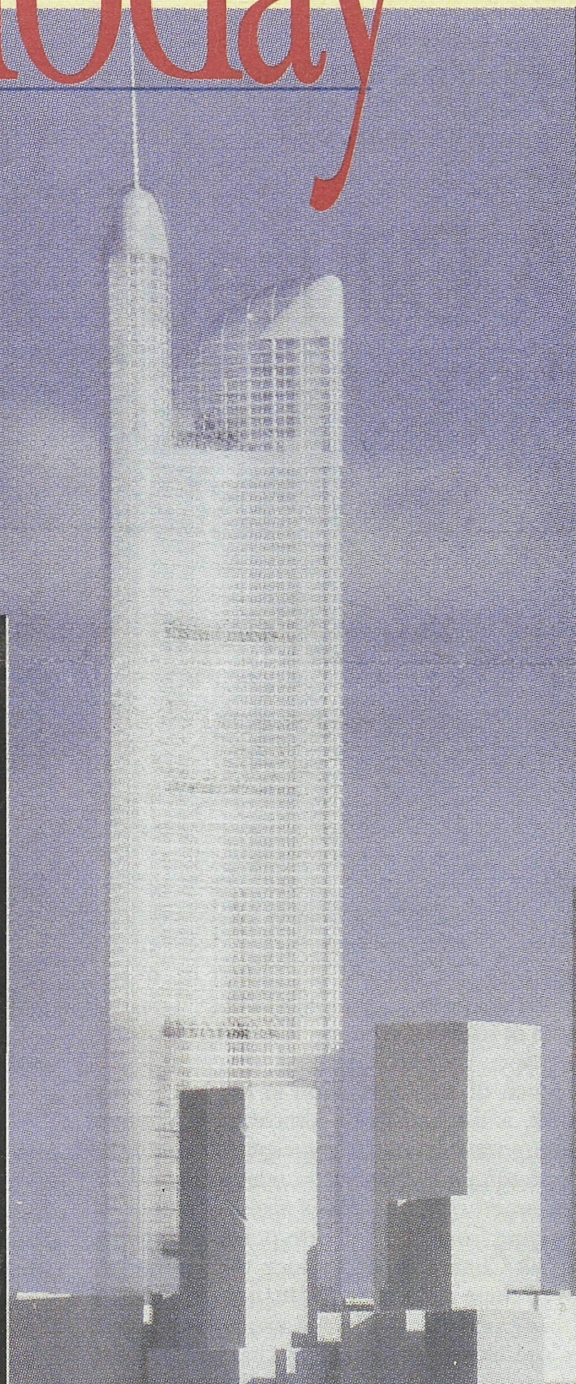
# Michigan Today



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# A Tale of Two Expatriates

Israeli author and pundit Zev Chafets '69 says he's not an alienated, but—

## 'A Diluted American'

By Eve Silberman

He was no star as an undergraduate, just “a face in the crowd,” says Zev Chafets '69. But he has gone on to become one of Israel's best-known political pundits.

“I was an undistinguished student with no connections to any organizations,” Chafets continues serenely in his Jerusalem apartment. He did not get caught up in the political upheaval of the era, he says, adding, “I wasn't part of the group of students who ran the student government, the newspaper, the entertainment—that stuff.”

If there's a touch of self-satisfaction in his voice, why not? Chafets, 52, is listened to on almost all key issues involving contemporary Israel; he's a respected commentator, where he frequently appears on television and radio, and writes op ed columns. He is also the author of nine books, ranging from nonfiction to political thrillers.

The former Bill Chafets spent a junior year abroad in Israel and moved there right after graduation. He served the required three years in the Israeli army, launched a writing career and wound up, at age 29, in charge of the government press office for newly elected Prime Minister Menachem Begin. “For a young guy,” he says, “it was a big thrill, getting a chance to see some of the extraordinary characters of the century.”

When he left government in the early '80s after five years, Chafets began writing and publishing books. Ironically, the Pontiac, Michigan, native scored his biggest success not with a book about Israel but with *Devil's Night and Other True Tales of Detroit*, a work of nonfiction. A de-



Chafets in Jerusalem's Old Katomon neighborhood, where he lives with his wife and two children.

Photos by Merril E. Kennedy

cade ago, he also helped found the influential English-language *Jerusalem Report* magazine, for which he's currently a columnist.

Married just before moving to Israel, Chafets and his first wife subsequently divorced. He remarried again in Israel, and again divorced. He has a daughter, Michal, 27, from his first marriage and a son, Samuel, 17, from his second.

### A Host With the Most

“Between my marriages,” he puts it, “I gave a lot of parties.” In fact, Chafets became known among Israel's cultural elite as a great party host. “When he was less encumbered, people used to congregate at his house, almost like a literary salon,” recalls Richard Roth, deputy

American ambassador to Israel—and, as it happens, a former roommate of Chafets at Michigan.

Now married to *Time* magazine Jerusalem bureau chief Lisa Beyer, Chafets lives much more quietly than in his bachelor days. Dividing their time between the Jerusalem apartment and a Tel Aviv home, he and Lisa are busy both with their careers and their bilingual preschoolers, Jacob, 4, and Annie, 3. (Live-in help keep things running smoothly.)

“This is a good one,” Chafets says of his marriage to Beyer, 37, a non-Jew from Louisiana. Marriage between Jews and non-Jews in Israel is a sensitive subject in a land where ultra-Orthodox Jews wield power well beyond their small numbers.

Just before he married Lisa (in a civil ceremony in the States), Chafets, perhaps defensively, wrote a column about the marriage for the Report. He blasted Israel for, as he describes it, “being the kind of society where a Jew and a non-Jew aren't free to marry—I wanted to say that if I wanted to marry a non-Jewish woman, it was none of anyone's business.”

### 'You're Worse Than Hitler'

The column became one of his most controversial pieces, drawing vitriolic letters from Orthodox Jews. (“You're worse than Hitler!” one reader wrote.) “Zev has a strong personality,” says former *Jerusalem Report* editor Hirsh Goodman, who called Chafets on his honeymoon in San Francisco to urge him to withdraw the column.

With his wavy salt-and-pepper hair, casual dress and wide-framed glasses that dominate his narrow face, Chafets looks like a stereotypical academic. He mostly speaks in a low voice, his manner reflective. He recalls that the Likud Party hired him as a writer when he answered a newspaper want ad, “because I was considered so basically unambitious and unthreatening, they made me the guy who did the actual work [in Begin's 1977 election campaign]. Lo and behold, we [the Likud party] won the election for the first time in 30 years!”

Chafets's father, a dentist, and his mother, a homemaker, were not ardent Zionists, and Chafets never thought of moving to Israel until he spent his junior year in college at Hebrew University. He arrived there shortly after the 1967 Six Day War, a time when Israelis were flush with victory.

“I got caught up in the romance of a new country,” he says. “When I came here, there was truly the sense that this was a weak place that needed every single man, woman or child that could work.” He returned to Ann Arbor determined to emigrate, never suspecting, however,



that he would become a front-row witness to history.

As an aide to Begin, Chafets was part of the first official Israeli delegation to visit Egypt, in late 1977, at the start of the historic peace negotiations between the two enemies. The experience was both thrilling and scary. The Egyptian negotiators, he recalls, "liked to laugh and fool around, and so did we." But the Israelis, aware of threats by Egyptian ultranationalists, were anxious about their safety.

Then a minor embarrassment for the Israelis occurred when they were served—and ate—jumbo shrimps for lunch in Alexandria. "We ate up, and our press reported this violation of kosher protocol—Israeli diplomats are supposed to eat only kosher in public settings," Chafets recalls. "Every rabbi in Queens, Brooklyn and Israel went nuts." The delegation switched to kosher airline food.

Chafets greatly admired the controversial Begin. He recalls Begin's decision to bomb Iraq's nuclear reactor in 1981 and how the prime minister subsequently stood up to international criticism. "I learned," he says, "how much character it actually takes to be prime minister." In contrast, Chafets contemptuously dismisses recent Prime Minister Benjamin Netanyahu: "He can't even say no to his own wife."

Still, Chafets quit Begin's administration in late 1982, in protest of the massacres of Palestinian refugees at the Sabra and Shatilah refugee camps in Lebanon. The Israeli Army, then occupying parts of Lebanon, had allowed a Lebanese Christian militia group, the Phalangists, to enter the camps, where they proceeded to massacre at least 500 Palestinians. Chafets says he resigned because "it was the right thing to do."

At first it was hard to stop being important, he admits. But he soon decided that he "had a lot to say on how the press impacts foreign policy" and pitched a book proposal to a New York agent for the subsequently published *Double Vision*. He followed that up with a book about Israel called *Heroes and Hustlers*.

Then came a book on American Jews called *Members of the Tribe*, part of which he researched in Michigan. Chafets recalls, "I spent Yom Kippur in a Jewish frat house at Michigan so I could write about it, and I spent time with Jews on skid row in Detroit so I could write about it."

During that visit he stumbled onto the material that became his best-read and most controversial book. In 1986, a Detroit journalist urged him to spend the night before Halloween, or Devil's Night, in the Motor City. Devil's Night had become notorious, an occasion for angry people to set fires all over the city, destroying houses, abandoned buildings and unused factories. Along with hundreds of other spectators, Chafets observed Devil's Night firsthand.

*Continued on page 4*

Architect Ken Faulkner '91 likes to fuss about only a building's skin

## 'In Britain, It Happened'

By John Woodford

**K**en Faulkner '91 is an architect for Foster and Partners in London, a firm with a soaring reputation for designing some of the world's most soaring and spectacular buildings. But, just out of high school, he began his career right on the ground, as a field assistant for the Albert Kahn building firm in his hometown of Detroit.

"Lots of people talk about the 'design process' in architecture school," Faulkner recalls in an interview during one of his periodic returns to campus, "but before I knew what that was, I had to deal with the whole construction sequence. That really shaped how I do things now, and that's how I got into architecture."

His description of his career is smoother than its actual course, however. He enrolled at Purdue University, planning to become an engineer like his father. "Purdue kicked me out in 1987 for being a poor engineering student," he says, "so I decided to try architecture at Lawrence Tech [in Southfield, Michigan] that fall and stayed there for two years. That was my first exposure to architectural design. Things went well for me there, and several people advised me to try to switch to the University of Michigan's architecture school, and I did."

### A Marriage of Design and Construction

Not long after transferring, Faulkner took advantage of a year-abroad program in 1989-90 to study at the Bartlett School of Architecture and Planning at University College London. "That was the single most influential year of my career," he says. "Just being exposed to life in Lon-



Faulkner at Foster and Partners architecture and design firm in London. "Europeans have a good approach to the arts in general," he says. "The man on the street in Europe would never boast, 'I don't know anything about art,' but in the United States they will."

Photo courtesy Foster and Partners

don was great. Also, the split between design and construction in American schools had bothered me. I always thought the two should be married. In Britain, it happened."

The danger of having a practical background like his, however, "is that you can focus too much on how things are customarily done or made." Faulkner tries to counteract any such limiting tendencies he may have by always trying "to design things that haven't been done before."

Faulkner went to the Harvard Graduate School of Design for his M Arch., completing it in 1995. "At the time, Harvard was more theory-oriented than I was, but it can be good to be in a position where you're bucking the prevailing trend. I found the atmosphere at Harvard similar to Foster's office in that they assume you're good if you're there."

The assumptions of others played a big role in Faulkner's

*Continued on page 4*

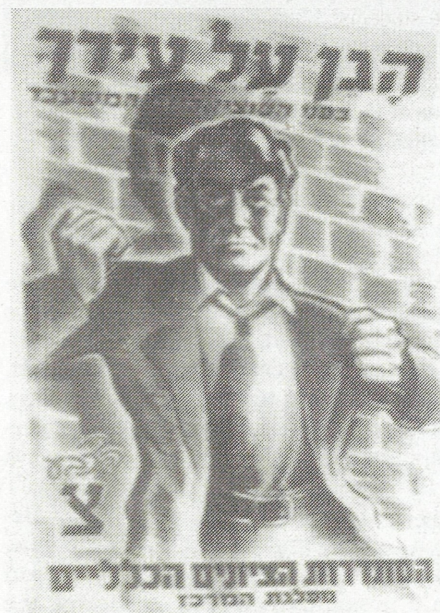


# A Diluted American

Continued from page 2

"It was a completely bizarre and surrealistic scene," he recalls. "Hundreds of fires. Helicopters and garbage trucks that spotted them!"

Shocked and curious, Chafets spent several months living in Detroit and trying to understand the dynamics that exploded into an annual, infamous ritual. He researched Detroit's troubled economics, its racial polarization, its restless youth. In a particularly moving scene, he reunited with a Black friend from childhood days in Pontiac. The resulting book (excerpted in a *New York Times Magazine* cover story) became a best seller in Detroit. But many Detroiters were furious over Chafets's description of Motown as "America's first third world city." At one point, Chafets had to be escorted out of a Detroit TV station by police, when an angry crowd tried to storm the station.



Chafets collects political posters. This one from the 1950s says in Hebrew, 'Protect your city from enslaving socialism.'

After *Devil's Night*, Chafets switched to fiction. He reportedly got a million-dollar movie deal for his first novel, *Inherit the Mob*, though no movie has been made. Chafets sometimes taps on his insider knowledge of Israeli government for his plots. *The Project* tells what happens when America's first Jewish president, Dewey Goldberg, clashes with an Israeli prime minister harboring a hidden agenda.

His book sales have not been spectacular, however, and Chafets remains better known both in Israel and the States for his pithy political and social commentary. Despite his support of the peace agreement with Egypt, Chafets often took a hard line concerning Israel's relations with its Arab neighbors. After Iraq sent Scud missiles Israel's way in 1991, Chafets wrote an angry piece saying that, the next time, Israel had better start firing back. "Open season on Jews ended with World War II," he declared.

"He was originally our right-wing voice," recalls Hirsh Goodman, who hired Chafets as the *Jerusalem Report's* first managing editor, "but he made a real switch." In December 1991, Chafets stunned readers of the *Report* with a column called "Yes to a Palestinian state." He explains his shift by commenting, "The parties changed, and the world's changed. The vast majority of Israelis are in favor of a Palestinian state. The argument over left and right on Arab issues has pretty much been settled."

Today, Chafets writes less about Arab-Israeli issues and more about Israel's powerful Orthodox minority, which he frequently attacks. His own marriage to a non-Jew undoubtedly has given an edge to his criticism. Israel is torn, Chafets states vehemently, "between those who want Israel to be an open, democratic society and those who want Israel to be a closed, Jewish society dominated by Jewish [religious] law and its interpreters."

Chafets may become less preoccupied with such issues this summer, when his wife is scheduled to start working in *Time's* headquarters in New York City. Chafets, who has dual citizenship in Israel and the States, feels conflicted. He finds that since his marriage to Beyer, he has experienced a rebirth of his American identity. "I'm not an alienated American," he says. "I'm a diluted American." **MT**

Eve Silberman is an Ann Arbor writer.

# 'In Britain, It Happened'

Continued from page 3

decision to work abroad with Foster and Partners. "London is great," he says, having qualified last year as a member of the Royal Institute of British Architects. "As a Black person I especially find it so. Britain has a history of a class system as opposed to a race or color system, so how people deal with you is based a lot on the way you speak, which means you at least have the benefit of the doubt until you open your mouth. If you show you know something by the way you speak, you're accepted as someone with something to say. Here in the States, you often don't get that benefit. No matter what you say or how you say it, you're always having to justify yourself when you open your mouth. There, I'm seen more as an American than anything else. I was hired because I was good."

## Europeans Preserve Heritage

Aesthetic comparisons matter as much to Faulkner as social ones. "The British approach allows more creativity from architects and engineers," he says, "The American solutions to architectural problems tend to be 'safer' than British or European ones." Among the causes he sees for the difference is the "more prescriptive legislation regarding building regulations in the States, as opposed to in Britain where regulations are open to interpretation and discussion with the Building Control Officers." Another



Solar bus for Kew Gardens, London.

Photo courtesy Foster and Partners



factor is that "in all European cities, including London, the preservation of the existing heritage is not taken lightly. This results in a greater value being placed on existing buildings and the effect that new buildings will have on the existing context."

#### Watching People in Public

Faulkner also finds that "architects in the States have a hard time dealing with public space. They don't watch how people use or move across public spaces. And in the US there is a trend towards specializing in hospitals, conference centers, office buildings or houses. At Foster's we are lucky, because we do all sorts of buildings without its being formulaic. And we work in different countries. Going to England has let me escape the straitjacket of styles."

As an example of the advantages he has found, Faulkner cites his work on a three-building project for the Korean Samsung firm a few years ago. "When the project director was away, I pretty much had to take over. In America, to take charge at my age I'd have had to deal with a number of issues that rear their ugly heads here."

Just before the Samsung project, Faulkner had cut his teeth at Fosters on the six-building, 2.5-million-square-foot Al Faisaliah Complex in Riyadh, Saudi Arabia. "The 28 of us who designed the buildings had to be a well-oiled machine," he says. "I worked on the cladding for a 250-meter tower and link to the other buildings—cladding is the British term for the external envelope or skin."

"At Fosters, we design everything from furniture to boat handles to boats," Faulkner continues. "When I joined the firm in 1995 we were doing a solar electric vehicle for Kew Gardens and the longest aluminum-hulled boat in the world (the hull is 58 meters long), and at the same time, we were putting the finishing touches on the Millennium Tower. The construction phase of that project is on hold. At 1,265 feet it would have been Europe's tallest building. I was responsible for the top 17 floors."

#### The Five C's

Faulkner has returned to U-M's Taubman College of Architecture and Urban Planning regularly over the years, most recently as the 1999 Martin Luther King Jr. visiting critic in architecture. "Ken came for a series of week-long visits," says Prof. Brian Carter, chair of the Architecture Program. "He especially enjoys working directly with students in the studios, and he is a great exemplar for them."

In a talk to U-M students a few years ago, Faulkner described what he calls "the five C's" that form the chronology of his career "as a guide you may find applicable to yours." The C's were:

▲ **Construction.** "My experience at Kahn helps me get into a project quickly because I know what happens on site. When I draw, it's enlivened by taking construction into account."

▲ **Collecting.** "Plunging into architecture at Lawrence Tech, I was exposed to many ideas and many buildings. You try these things on for yourself, to learn what you like and don't like; you learn who you are. Collecting to me means keeping an open mind that there are other ways to do things than the approach you first consider."

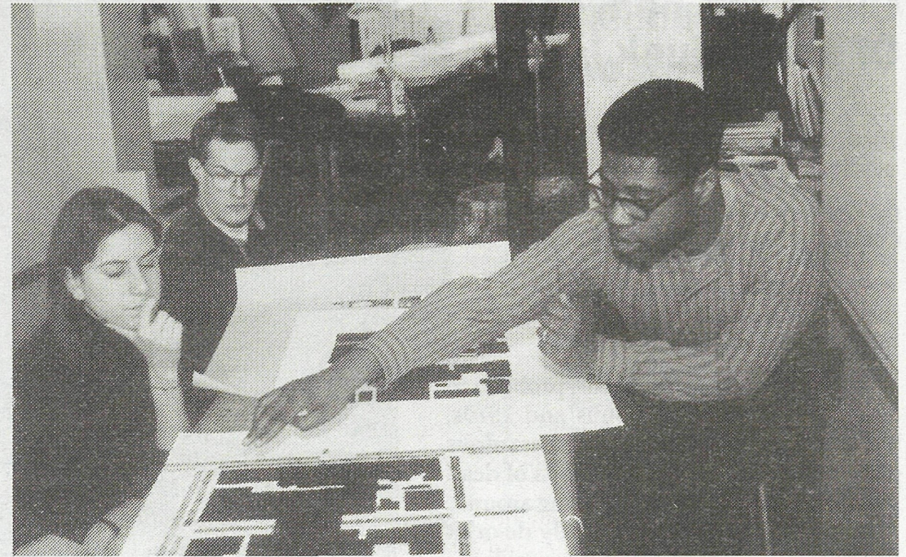
▲ **Cities.** "The year I spent in London as an undergraduate showed me the variety of things available to people in a vibrant city. I liked to walk around and photograph buildings I'd stumble upon. London offers a dense wealth of places—pubs, clubs, museums, galleries—with modern buildings set like gems amid this traditional context."

▲ **Critical.** "When I came back from England, I was very critical of the educational system of the United States, and critical of myself. I wanted to expose my weaknesses so I could strengthen certain areas and become a complete architect. I'm critical of my current office at the same time, though I'm enjoying working in it. Norman [Foster] is critical, too, and that's what keeps the office moving forward."

▲ **Colleagues.** "The people you work with are very important. I've learned more from my workmates than from my instructors or from people running projects. Look around you: the people you work with have a lot to offer."

Faulkner's current project is the new European headquarters for the Hong Kong and Shanghai Banking Corporation in London's Canary Wharf area. "It will be Britain's largest owner-occupied building," he says, "and at 44 stories, one of the country's tallest. I've taken on the basements and other back of house areas. It's not the most glamorous of things to be involved in but is quite crucial to the operation of the building. Also it is exciting because my areas are the first to be built and every time I go to site, the core has grown by two more floors."

"I finally am in the situation that I wondered about many years ago at Albert Kahn, where I can answer questions from contractors with confidence because I am the person who made the drawing they are working from and am aware of all the decisions that have influenced the drawing along the way." **MT**



Faulkner returns to U-M regularly to work with architecture students. Here he joins in a studio 'Crit' presentation by Paolo Amodeo '97.

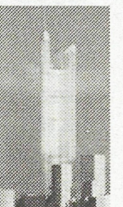
#### Towers of Glass

Norman Foster founded Foster and Partners in 1967. It has since risen to the world's pinnacle in architecture and design. Last year, Foster received the Pritzker Prize, architecture's equivalent of the Nobel Prize, after completing his most recent masterpiece, the reconstruction of the Reichstag building in Berlin. He donated the \$100,000 prize toward the education of architecture students.

"I'll never find another firm like this one," Ken Faulkner '91 says. "Norman is in his mid-60s, yet still involved in every project." Foster is best known for strikingly sculpted towers of glass such as Frankfurt's Commerzbank, currently Europe's tallest building; the Hong Kong and Shanghai Banking Corporation building in Hong Kong, the Sainsbury Center for Visual Arts in Norfolk, England, and the Carré d'Art in Nîmes, France. Details about the firm are at Web site <http://www.fosterandpartners.com/frames.html>

#### On our Cover: MILLENNIUM TOWER

Foster and Partners London Millennium Tower project was a 92-story office tower on the site of the Baltic Exchange, which was badly damaged by an IRA bomb in 1992. At 1,265 feet (plus its mast), the building would be Europe's tallest. Construction is on hold. With a curved free-form plan and two 'tail fins' on top, the building's appearance would constantly change as different qualities of sunlight hit the continuous curves of the glass facade. Photo courtesy Foster and Partners





## Students hope to help Clean the heavens Of space junk

By Karl Leif Bates  
College of Engineering Relations

**N**obody anticipated this problem in the go-go years of the 1960s and 1970s, but space has become a fairly hazardous place to fly, with thousands of bits of dead spacecraft and spare parts zinging around.

A cost-effective way to quickly de-orbit spent payloads before they can smash expensive new experimental devices would be a great improvement; even performing mundane tasks like taking out a space station's trash would be a boon.

And that's where a group of College of Engineering students comes in. They have built a small, 50-pound satellite that will drag at the end of a nine-mile tether, a sort of "kite string," attached to a spent booster rocket scheduled to blast off this fall.

Space scientists think space tethers could be a fuel-free source of thrust that could pull objects out of the sky or pull them higher aloft. If, for example, tethers could help keep the new International Space Station aloft for 10 years, the savings over conventional fuels would be about \$2 billion, NASA estimates.

The primary function of the U-M engineering students' aluminum box, about the size of a small microwave oven, is to act as a weight to pull the tether out from a spool on a spent Delta II rocket booster, explains student project manager Jane Ohlweiler. A master's degree student in space systems engineering, Ohlweiler says that if everything works as designed, Icarus will end up sailing along at the end of this tether like an orbital plumb bob. "First and foremost, we're a dead weight at the end of the tether," Ohlweiler acknowledges.

But rather than making the box a mere lump of mass, the students have covered Icarus with solar cells and crammed it full of instruments that will gather data on the tether's motion and position and then

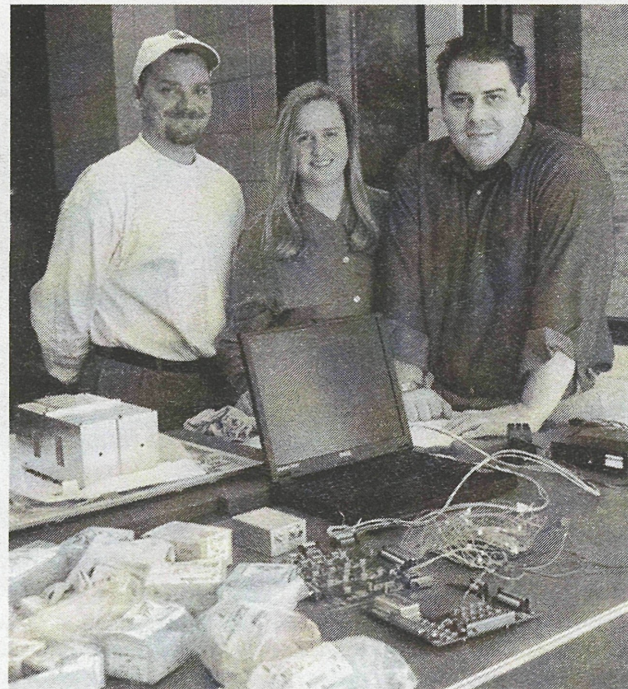


Photo by Bill Wood (U-M Photo Services)

*Icarus student team leaders are, left to right, B.T. Cesul, a chemical engineering senior from Troy, Michigan; Jane Ohlweiler of New York City, a master's student in space systems engineering; and Rob Szophko, an electrical engineering senior from Livonia, Michigan. Before them on the electrostatically shielded lab table are some of the circuit boards and wiring of Icarus, and a laptop computer used for testing the components.*

beam that information down to listening stations around the Earth. The finished satellite, packed with instruments, a complex network of wiring and the circuit boards that make it work, was designed, built and tested entirely by the student team.

The students named the box-like satellite Icarus after the Greek legend of the youth who flew too close to the sun, melted his wax-covered wings and plunged into the sea. If everything goes right, the painstakingly hand-built satellite will meet a similar fate, burning up in the Earth's atmosphere a week or two after its mission begins sometime this fall.

Though student teams at Michigan have flown experiment packages on the space shuttle and participated in building subsystems of satellites before, the Icarus project will be the first entirely student-built U-M satellite to be flown by NASA.

Icarus is part of a larger mission in a Delta II rocket launch that is to lift a Global Positioning System satellite into orbit.

The Icarus project focuses on what happens to the rocket's second-stage booster. Normally, a spent booster like this would take as much as a year and a half to tumble into re-entry and burn up, but Assoc. Prof. Brian Gilchrist is part of a research team that is trying to bring down the spent rocket in 21 days or less.

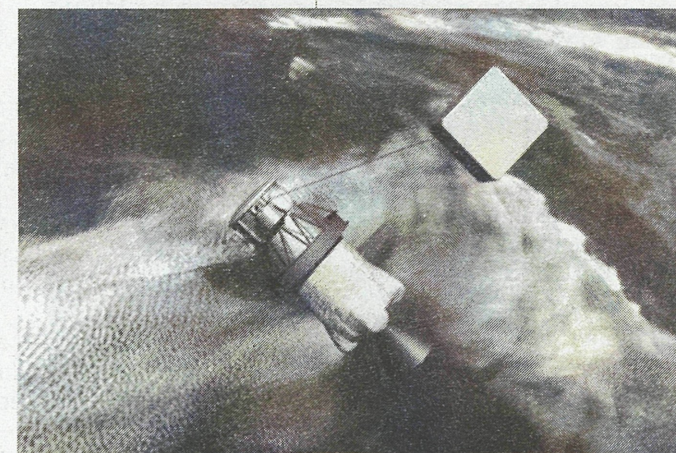
As the project took shape, Gilchrist, associate professor of electrical engineering and computer engineering, and of atmospheric, oceanic and space sciences, got the idea to hand over the entire "endmass" project—the dead weight at the end of the "kite string"—to students. "It's small enough in scale that students can really handle everything," he said.

Icarus started as a class project in September 1998. Since then, nearly 100 students from six different engineering disciplines have teamed up on the Icarus project. NASA officials visited the Michigan campus on Jan. 26 to view the finished product. The completed package was to be delivered to the Marshall Space Flight Center in Huntsville, Alabama, by March 1, 2000. Marshall has provided about \$230,000 for the project and the U-M has put in another \$70,000. Les Johnson, NASA's principal scientist on the mission, said a similar payload built by aerospace contractors would have cost four or five times as much.

One proposal envisions a fleet of tether-powered tugboats in space that would lift satellites up to higher orbits after they've been carried aloft by rockets. That's what NASA terms a "low-recurring-cost space asset"—or a good deal.

### HOW IT WORKS

**At 250 miles of altitude, the drag created by the tether isn't from air resistance, it's from Earth's magnetic field. The first three miles of the tether are a conductive wire that captures passing electrons and sends them streaming toward the Delta II rocket booster. The interaction between that electrical current and Earth's magnetosphere results in a sort of drag that slows the rocket stage down and makes it start to fall. The tether also generates about 100 watts of electricity that can recharge the experiment's batteries and keep its instruments running. Some space-grade C batteries and solar panels power Icarus.**



*NASA artist's conception of what the tether system will look like as the Icarus satellite (upper right) begins to pull the tether away from the spent Delta II rocket booster. Tether propulsion should work near any planet with a magnetic field.*



# Goss resigns as AD

U-M News and Information Services

**A**thletic Director Tom Goss '68 resigned from his post Feb. 8, effective March 31.

In announcing his decision at a Feb. 8 news conference, Goss said he had come to the University "to provide leadership to the Athletic Department and to accomplish many things. Every decision that I have made was made from the heart and in the best interest of the University of Michigan and its student-athletes. In the last 29 months, not everything has been accomplished, but a pathway has been charted for the next athletic director."

In Accepting Goss's resignation, Presi-

dent Lee Bollinger said that the decision was the result of discussions between the two of them over many months about the future of the Athletic Department. Goss was named to the post in September 1997.

"I want to express my admiration and gratitude for the many qualities that Tom has brought to the position of athletic director," the president said. "He, and we, can take pride in his achievements. Tom has a deep emotional connection with the University, rooted in his days here as a student-athlete. His dedication to the department and the University has been exceptional. He has labored always with the un-



Bollinger and Goss.

derstanding that all his actions must serve the ultimate goal of the education and nurturing of our students."

Bollinger refused to discuss during questioning at the press conference any direct connection between the resignation and recent basketball program problems. He did say, in answer to a related question, "We must be concerned with the image of the program. We would be crazy not to, especially because we are a public institution. Our roots are in a state-created institution with the highest possible aspirations."

Asked whether Goss's departure signals a power struggle, with the central administration attempting to assume greater control, Bollinger said: "First, the Athletic Department is part of the University and it absolutely must serve the interests of the University. A great university cannot survive on any other principle than that."

Intense media scrutiny has been focused on the men's basketball program, beginning early in 1997 with investigations into connections between a person associated with the department and money and gifts received by members of the basketball team, and most recently turning to questions surrounding the NCAA suspension of Jamal Crawford '04. The department also has suffered financial woes, with a \$2.8 million deficit recorded for FY 1999.

Before joining U-M, Goss was managing partner of the Goss Group Inc. in California. Previously, he was president and chief operating officer of PIA Merchandising Co. Prior to that job, he was a top executive of a national soft-drinks company.

A search committee has been formed to find Goss's successor, and as we went to press William C. Martin '65 MBA, an Ann Arbor real estate developer was named interim Athletic Director.

## Alumni/ae are eligible for Neubacher Award

The University of Michigan's Council for Disability Concerns is seeking nominations for the 2000 James Neubacher Award. The Council established the award in October 1990 as a memorial to Neubacher, an alumnus and *Detroit Free Press* who was an advocate for equal rights and opportunities for people with disabilities.

The award is given each year to individuals who are affiliated with the University—student, faculty, staff, alumna or alumnus—and who have made significant achievements in one or more of the following areas:

- removing barriers to full participation in programs and services by people with disabilities;
- promoting acceptance and awareness of people with disabilities in all aspects of community life;
- advocating for the civil rights of people with disabilities to increase their participation in the life of their communities and nations.

Nominations are due May 22, 2000. Forms are available by mail from the Office of Equity and Diversity Services, 4005 Wolverine Tower 1281; by phone from (734) 763-0235 or TTY (734) 647-1388; or electronically through the Human Resources and Affirmative Action Web site at <http://www.umich.edu/~hraa/neubacher>.

### MED SCHOOL'S 150-YEAR MARK BRINGS HONOR FROM JAMA



Photo courtesy of the Bentley Historical Library.

A surgery class 100 years ago.

**W**hen the University of Michigan Medical School opened its doors 150 years ago, surgeons used saws as their primary instrument and medical students didn't need high school diplomas. Today, the School is one of the top ten in the nation, a leader in education, research and patient care.

The *Journal of the American Medical Association* honored the Medical School for its 150-year history on Feb. 16, when it issued a special all-Michigan issue spotlighting current life sciences research at the University and saluting the school's major influence on medical education and scientific discovery.

The Medical School from its early years on has established a tradition of innovation. It opened the nation's first university-owned hospital, expanded its curriculum to give students hands-on training and accepted women and minorities decades before other comparable schools did.

The Sesquicentennial Celebration concludes with a grand finale celebration in Ann Arbor on the weekend of Oct. 13-14, 2000. For more information, visit the sesquicentennial Web site at [www.med.umich.edu/medschool/](http://www.med.umich.edu/medschool/) or call the Sesquicentennial Office toll free at 1-877-392-7772 for a complete listing of anniversary events.



# Why No Grandparents?

By Aviva Kempner

Over 30 years ago I was an undergraduate *Michigan Daily* reporter covering the drama of the anti-Vietnam war movement on campus and in the streets of Washington, DC. If you had told me during the height of these protests that decades later I would be introducing my baseball movie for a benefit at the same Michigan Theater where I had sold tickets during my graduate years so I could obtain free movie passes, I would have thought you were crazy. But in retrospect maybe it's not such a circuitous route that I have taken.

The personal roots search that erupted 20 years ago inspired me to become a filmmaker. My deep-seated need to explore where my parents came from and what they had experienced did more to direct my career goals than my U-M degrees in undergraduate psychology and master's in urban planning, or my law degree from the Antioch School of Law. Instead of practicing immigration law, I had an epiphany to explore what caused my immigrant parents to come to America and what conditions they faced.

World War II had seriously affected my family. My Polish-born mother, thankfully blond and green-eyed, hid her Jewishness, passing as a Catholic while working at a labor camp within Germany. Her parents and sister had perished in Auschwitz, and only her brother survived the death camps. Upon liberation my mother met my Lithuanian-born father, who was writing a story for a US Army newspaper about her being reunited with her brother. My father's mother had been rounded up and shot by the Nazis. The US soldier married the Polish survivor, and upon birth I was anointed the first American-Jewish child in Berlin. We all came by boat to America in 1950 and settled in Detroit.

I was brought up in a seemingly normal Midwest family. Except that my brother Jonathan and I did not have any grandparents and our parents spoke with accents and often about the old country and lost relatives. I recall children making fun of my inability to pronounce English words correctly. My mother tried to protect her children, and spared us the detailed horror stories of her war experiences. But we knew that our legacy was full of pain and losses.

## Answering that question has shaped filmmaker Aviva Kempner's career



*'I was sick of always seeing the nebbishy Jewish male on the screen,' Kempner says. Her first film was about the Jewish resistance movement that fought the Nazis.*

My father, who had come to America in the late 1920s, talked about the politics of the Depression years and the social discrimination against Jews and other minorities. He was not admitted to medical school because of quotas against Jews. Every time we drove past the Shrine of the Little Flower on Woodward Avenue, he would remind us how the infamous Father Charles Coughlin had preached anti-Semitic tirades.

### The Answer Was Treblinka

Back in the '50s and '60s, we were not taught much about the Holocaust in elementary and secondary school. During my 13th summer, I first discovered the horror of Auschwitz by reading Leon Uris's *Exodus*. In one high

school English class, however, we did read John Hersey's fine novel on the Warsaw Ghetto Uprising, *The Wall*. Although I was the first student to raise my hand and correctly identify the climax of the book—"When the Jews in the ghetto realized they would be facing death at Treblinka"—I did not connect the gassing of Polish Jews to my own family's demise.

When I started connecting World War II history with not having any grandparents, I fantasized about fighting and killing Nazis. I was fascinated with angst films about "the war," searching the screen for positive Jewish characters I could identify with in my own life. Millie Perkins in 1959's *The Diary of Anne Frank* and Rod Steiger in the 1965 *Pawnbroker* were obvious favorites. While watching the 1966 Academy Awards ceremony in my Ann Arbor dorm television room, I vividly recall sobbing in disappointment when Lee Marvin's hilarious portrayal of a drunken cowboy in *Cat Ballou* beat out Rod Steiger's riveting performance as a haunted Holocaust survivor.

Watching *Roots* in 1977 and *Holocaust* in 1978 sparked the search for role models I could identify with on the screen. During a 1979 Thanksgiving visit to Detroit, I leafed through Lucjan Dobroszycki and Barbara Kirshenblatt-Gimblett's *Image Before My Eyes*, a photo-essay book about the life of Polish Jews between the wars, and an inexplicable burning desire to explore my family's past was kindled. After re-reading Uris's *Mila 18*, another book on the Warsaw Ghetto Uprising, for the sixth time that December, I felt an urge to make a film about Jewish resistance against the Nazis, a topic that had become an obsession. Josh Waletzky, the director of the film version of *Image Before My Eyes*, agreed to direct and edit my first production, *Partisans of Vilna*, which reached theaters in 1986. I formed a nonprofit foundation, giving it the family name of my maternal grandparents to keep the Ciesla name alive.

In the fall of 1986, I was opening *Partisans of Vilna* in Los Angeles and heard on the radio that Hank Greenberg had died. Again a flash of lightning hit and I knew this baseball hero that my father always spoke about had to be the subject of my second film. I had already been thinking about examining the social discrimination that Jews underwent in the 1930s and '40s, and Hank's story was the



perfect vehicle. In addition, I was sick of always seeing the nebbishy Jewish male on the screen, since it did not fit the image I had grown up with hearing of this powerful Jewish slugger who socked balls out of the ball park like Babe Ruth.

Every Yom Kippur our father would tell my brother and me how in 1934 a classic drama unfolded when Greenberg was forced to choose between his religion and career as a ballplayer. The Detroit Tigers had an opportunity to win the pennant, a feat that had eluded them since 1909. The son of Orthodox immigrant Jews, top hitter Greenberg had to decide if he should play in the games scheduled during the High Holidays. After receiving the blessing of a local rabbi, Greenberg decided to play on Rosh Hashanah, the Jewish New Year, and belted two crucial home runs to lead the Tigers to a 2-1 win. A local newspaper carried a headline wishing him a Happy New Year in Hebrew and English.

Ten days later Greenberg faced the tougher decision of whether to play on Yom Kippur, the Day of Atonement, the most sacred of all Jewish holidays. Only 23 years old, he had to debate whether to honor his parents or his team. After much soul searching, Greenberg went to synagogue instead of the stadium despite the pennant race.

Although the Tigers lost that day, Hammerin' Hank emerged as a hero in the Jewish community and received compliments for his decision from the wider community as well—a fine example of religious tolerance in America. A syndicated poet, Edgar Guest, was inspired to write an ode to Greenberg, which ended:

*We shall miss him in the infield and  
Shall miss him at the bat,  
But he's true to his religion—and I  
Honor him for that!*

Playing for a Midwest team more than 60 years ago, Greenberg was not as well-known as he might have been if he'd played in the East. He shone during baseball's "golden age" of the 1930s and '40s, and his skills rivaled those of Ruth and Lou Gehrig. It is ironic that Greenberg wound up playing in the Midwest. The New York ball clubs were all on the lookout for a Jewish star to draw crowds in the nation's city with the largest Jewish population. But they did not recruit Greenberg, who grew up in their backyard. Nevertheless, Jews all over the country avidly watched Greenberg throughout his career, and he became the ethnic standard-bearer for them. The generations that followed idolized Greenberg as an American Jewish folk hero. And that still holds true among older members in the community and their children who grow up hearing stories of his feats.

#### **A Tiger and Pirate**

Hammering Hank Greenberg's career spanned the years when our country faced the enormous challenges of the Great Depression and World War II. He played first base and outfield for the Detroit Tigers from 1933 to 1946 and for the Pittsburgh Pirates in 1947.

He was the American League's Most Valuable Player in 1935 as a first baseman and again in 1940 as a left fielder. He batted in more than one hundred runs per season seven times in his career. His lifetime batting average was .313

and he hit 331 career home runs. Known as a self-made star and notorious for his hours of daily practice, Greenberg was recognized by sportswriters as "one of the greatest power hitters," and in 1956, he was voted into the Hall of Fame.

In 1938, Greenberg fell just two home runs short of matching Babe Ruth's then-record of 60 in a single season. Some claim he was not pitched good balls because "they" did not want a Jew to surpass Ruth, but Greenberg and most sportswriters deny that charge. Yet that assumption still prevails in the American Jewish community. I decided to allow both opinions to prevail in the film, allowing Greenberg's son Stephen to have the final word that anti-Semitism did not prevent Greenberg from breaking Ruth's record after presenting Greenberg's brother Joe's view that some pitchers were negatively motivated.

The coincidence of Greenberg's career and world events was most dramatic in the late '30s. Remember that Greenberg was vying to gain the home run record in September 1938, two years after Hitler refused to allow Jews to compete in the Olympics and just two months before Kristallnacht ("The Night of Glass"), when the Nazis unleashed their assault on Jewish lives, synagogues and businesses that November 9.

His baseball career again converged with world politics when Greenberg became the first star ballplayer to be drafted into the US armed services in 1941. In June 1945, he was the first ballplayer to attempt a comeback after so long an absence from the sport. He brought tears to fans' eyes when he hit a home run in the first game he played upon his return and a grand slam the last game of the season, clinching a pennant for the Tigers.

No wonder Greenberg was an idol in the Jewish community. Jewish fans across the country recount how he was a beacon of hope to them as they faced social bigotry during the Depression and World War II. His most devoted fans were first-

and second-generation American Jews whose fanatic appreciation for baseball was their "badge as Americans."

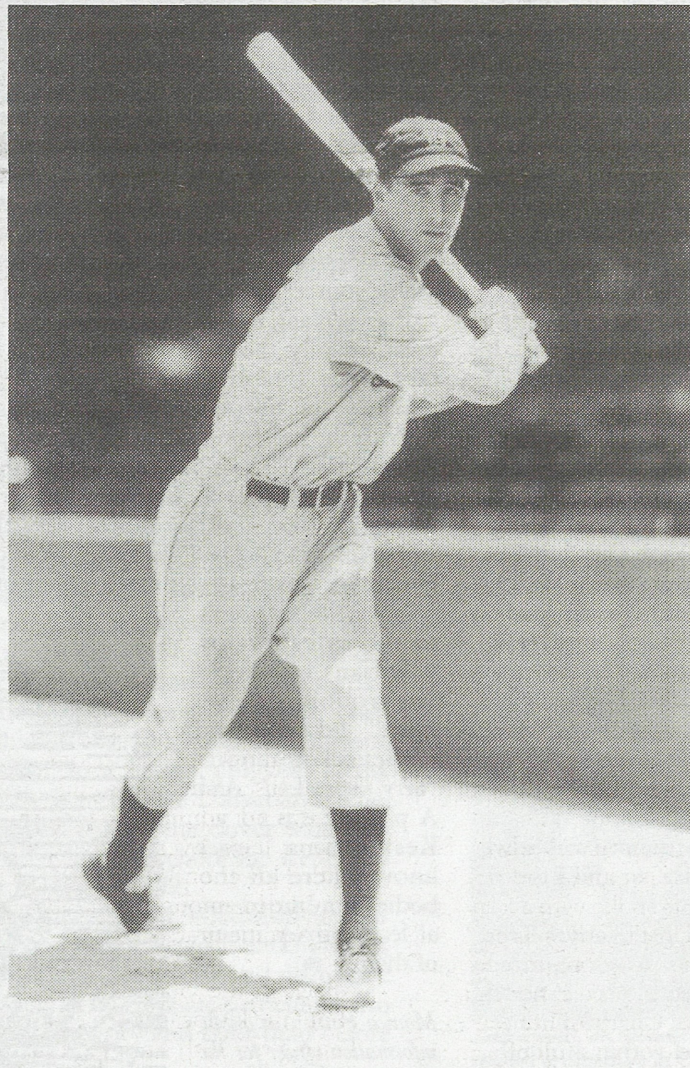
Despite the disclaimers about the pitching he faced in 1938, Greenberg often faced anti-Semitism in major league baseball. During the 1935 World Series against the Chicago Cubs, the umpire had to intervene to stop the catcalling aimed at Greenberg from the Chicago bench. This is only one of the many experiences that made him sensitive to other ballplayers who faced prejudice and bigotry. When Jackie Robinson "broke the color barrier" in 1947, Greenberg empathized with the obstacles he faced and gave his support. Robinson remembered Greenberg as the first opposing-team player in the big leagues to give him encouragement.

Can you imagine going to work every day and facing negative name calling being hurled at you in the workplace? What this America hero did was absorb those comments with dignity and answer the prejudice by hitting balls out of the ballpark. What I learned from making *The Life and Times of Hank Greenberg* is what an extraordinary baseball player Hank Greenberg was and how he transcended ethnic and religious prejudice to become a hero for all Americans.

I often observe that I made the first film in honor of my mother and the second in dedication to my father. I have other filmmaker friends who also come from second-generation immigrant families, like Italian and Irish, who also devoted years chronicling their family folklore as well as countering negative stereotypes of their respective groups.

Our shared passion to document the past is really not so far from those protest years when we were trying to make the world a better and more peaceful place. To paraphrase the lines we sang back then, "The ones who came before us have shown us the way." **MT**

*Aviva Kempner '69, '71 Master in Urban Planning, produced and co-wrote Partisans of Vilna and wrote, produced and directed The Life and Times of Hank Greenberg. The latter film is currently touring the country. Check [www.hankgreenbergfilm.org](http://www.hankgreenbergfilm.org) for theater screenings.*



*Taunting was a 'spur to make me do better,' Greenberg said.*

Courtesy Greenberg Family Collection



# Browsing in The Political Graveyard



By Monica Finch

It has been called the “Best of the Web” and the “Worst of the Web” but this is the tale of only one Web site, *The Political Graveyard* ([www.politicalgraveyard.com](http://www.politicalgraveyard.com)), created as a hobby by U-M staffer Lawrence Kestenbaum. The Pacifica Radio Network named *Political Graveyard* to its Hall of Fame, but another media guide listed it as one of the Web’s “Useless Pages.” Reviews range from accolades such as inclusion in the “Seven Wonders of the Web” to the dubious “2 Hot 2 Handle” pick by Cybermom Dot Com.

So what is it with this Web site that generates such a wide range of reactions? *The Political Graveyard* is a compendium of the final resting places of nearly 35,000 American political figures—a cyber Book of the Dead of politicians.

Kestenbaum, a senior data archives specialist for the U-M’s Institute for Social Research, says the site is an offshoot of his interest in historic cemeteries, the subject of an earlier Web site of his creation.

*The Political Graveyard* offers much more than just the dry, dusty name/date/place stuff of history. It serves up the hows and whys and wherefores of those personages listed on its pages. Causes of death and under what circumstances make for interesting reading. For instance, if you want to read about politicians who disappeared without a trace, consider New York state assemblyman John Lansing Jr. (b. 1754), who left his New York City hotel in 1829 to mail a letter and was never seen again. Or US Rep. Archibald McNeill of North Carolina, who was “captain of about one hundred men traveling from Texas to California.” A sandstorm hit the party as it crossed an Arizona desert, and McNeill’s remains were never recovered.

Among other categories is one for politicians who ended their careers “in trouble or disgrace.” There you’ll find, among 180 others, the famous William Marcy (Boss) Tweed (1823-1878). He was convicted of embezzlement, escaped to Spain, was recaptured and died in prison.

Less well-known is Rep. Laurence Massillon Keitt (1824-1864) of South Carolina, who was censured by the House in 1856 for aiding Rep. Preston Brooks in his caning attack on Sen. Charles Sumner. Keitt resigned but was re-elected within a month.

He was mortally wounded while fighting for the Confederacy. (Brooks is apparently one of the politicians still to be listed among the “disgraced.”)

William Sylvester Taylor (1853-1928), Republican governor of Kentucky, 1899-1900, was indicted in 1900 as a conspirator in the assassination of William Goebel. Taylor was pardoned in 1909. After being shot in front of the old Kentucky capitol, Goebel (b. 1856) was declared the victor over Taylor and sworn in on his deathbed, dying four days later.

Two politicians are known to have been killed by wild beasts. Unidentified animals (no, not his constituency), attacked Jeremiah Haralson (1846-c.1916), a former US representative from Alabama, near Denver. His burial location is unknown. Elmer Severson (1922-1999), who served in the Montana legislature from 1977 to 1990, suffered fatal spinal cord injuries when he “lost a tussle with a cow” last summer.

Along with the notorious, scandalous and bizarre, the site includes the names of those who earned exceptional distinction: nine Nobel Peace Prize winners, 18 Medal of Honor recipients, three Pulitzer Prize winners and three Olympic medallists.

Kestenbaum collects the information in *The Political Graveyard* from a variety of sources. Among many contributors are people with genealogical interests whose ancestors may have served in a political office. He also hears from local historians and politicians or their aides/staff who offer “the minutiae of political history,” Kestenbaum reports. Other viable sources are political memorabilia collectors, educators and history buffs.

Ever vigilant, Kestenbaum maintains “a healthy skepticism toward all historical sources” even, literally, those carved in stone. “I have seen the granite tombstone of a US Secretary of the Treasury with the wrong year of birth carved on it,” he recalls. Hoping to make the site 100 percent error-free, Kestenbaum welcomes correction and clarification.

With the creation and maintenance of such an extensive necrology, a wag may ask Kestenbaum: “Does this mean the only good politician is a dead politician?” On the contrary, Kestenbaum (himself a former county commissioner and an unsuccessful candidate for state and city offices) says that “a low regard for politicians only leads to worse leaders and bad outcomes. Political leaders are human beings and will naturally live up—or down—to our expectations of them.”

Nevertheless, next to the category for politicians who were “in trouble or disgrace,” there is a parenthetical notation: “*very incomplete!*” Ah! Apparently, Kestenbaum *does* know where all the bodies are buried—or at least a great many of them. **MT**

*Monica Finch is a public information officer for the U-M Health System and a freelance writer.*



## The Dynasts

Among several subtopics in Lawrence Kestenbaum’s *Political Graveyard* is a compilation of the nation’s 142 political dynasties (see [www.politicalgraveyard.com/plfamily.html/](http://www.politicalgraveyard.com/plfamily.html/)).

Each family in Kestenbaum’s “Incomplete List of Political Families” has “four or more politician members, all linked together by blood, marriage or adoption.” They are listed in descending order by the number of politician members, with the 28 entries for the Breckinridge-Preston family of Virginia and Kentucky (1750-1979) leading the list.

The Jefferson-Marshall-Randolph family of Virginia (1734-1904) follows with 20 office-holders. Rounding out the top five are the Roosevelts (1730-present) with 17, the Lee-Madison family of Virginia (1732-1985) with 16, and the Hiester-Muhlenberg family of Pennsylvania (1745-1980) with 13. (Heading the list for Michigan was the Tarsney-Weadock family (1845-1971) with 7 members.)

Historians may use such data to examine traditions of family service and/or entrenched privilege in American politics. What is the significance, for example, of Indiana’s relatively high number of political dynasties, with 10 families? The only other states with 10 or more dynasties—Virginia with 17, New York 12 and Maryland 11—were among the original 13 states founded in 1787-88, compared with Indiana’s birth in 1816. (And in case you were wondering, the Hoosier dynasts do not include the Quayles.)



# Choice of Dressing

Costume designer Jessica Hahn

By Davi Napoleon

Jessica Hahn stands in the lampshade aisle of a discount store, drawing attention. She doesn't position the shades on lamps. She tries them on her head, as if they were hats. And for the costume designer who heads the design division of Michigan's Theatre and Drama Department, that's what they are.

Hahn began her search for an Asian-style head-dress in Chicago's China Town, but decided lanterns made of glass and wood would be too heavy and the process of converting them too expensive. After rejecting assorted shades, she found placing a bowl on top of a star-shaped basket was the perfect shape. Worked fine. Audiences believed it was a hat when they saw the U-M Musical Theatre production of *Anything Goes*.

Hahn finds costumes everywhere. When she was designing costumes for William Gillette's *Sherlock Holmes*, U-M director John Neville-Andrews wanted a character to enter encased in a torture cage—then be able to get out for a quick costume change. On the road to Stratford, Ontario, Hahn spotted electrical towers that inspired her costume cage, built with "torturous looking things" she found at a hardware store.

The associate professor teaches students to look beyond clothes to the people wearing them and ask: Where does this character live, and when? What is his social class and occupation? What is she doing in each scene? How does he feel about what is happening? After creating a look for each character in each scene, a designer thinks about the other characters who are in the scene, too. "You don't want one character to upstage the character next to him [with clothing] unless it's intrinsic to the design," Hahn warns.

Students also learn to deal with practical issues. Cole Porter's *Anything Goes* required strong fasteners so clothes wouldn't fall apart during quick changes and strong seams that would allow dancers to move without damaging a garment.

Before coming to Michigan, the Chicago-born costume designer worked mainly in the Windy City. Her costumes have been exhibited in Pittsburgh and Prague as well as Chicago, where she was recognized with three Joseph Jefferson Awards, Chicago's version of the Tonys.

She earned the first of these for skin, not shirts, when she dressed lizards in a production of Edward Albee's *Seascape*. "We wanted the lizards to look real, but not so real that they would frighten audiences." Using \$225 of her



Hahn works with draper Vicki Sadler on a costume for the spring production of the opera *Daughter of the Regiment*. Choral member Lindsay Pettitt '02 of Grosse Pointe Park, Michigan, is majoring in performance education.

\$250 costume budget for the reptiles, and casting latex for the scales and hands, feet and forehead pieces, she created costumes that astonished audiences when two actors crawled onto the stage at the opening.

Although designing is at the center of Hahn's 274-play career, she has worked in related areas, too. In 1974, she went on a promotional tour with Zsa Zsa Gabor, serving as her personal dresser. Gabor thought Hahn would be ideal—especially because of Hahn's Hungarian ancestry on her father's side—but the star didn't reckon on Hahn's independent spirit. "She expected a maid," says Hahn., who quit mid-tour.

Designing, dressing, make-up, sure. But teaching? That never entered Hahn's mind. "I felt like costume design wasn't something you can teach," she recalls. She had dropped out of a graduate program at Carnegie Mellon after figuring that she already knew what she needed to design costumes. Then Virgil Johnson, one of Chicago's leading costume designers, "coerced me into teaching" in a design program at the Goodman School of Drama (now DePaul University's Theatre School. Since she couldn't make the career transition without an advanced degree, back to school she went, and got an MFA at Carnegie Mellon in 1992.

After two years at the University of Wisconsin-Stevens Point, Hahn came to Michigan, where department chair Erik Fredricksen says she invigorated "a growing and distinctive undergraduate BFA program." The graduate curriculum also has "much more specificity, integrity and rigor than before she came," he adds.

Hahn's students take advantage of classes at U-M's School of Art and Design to supplement theater department classes.

Continued on page 12

## Textiles Are a Subtext In This Millennial Tempest

By John Woodford  
Photos by Paul Jaronski

As Philip Kerr prepared to close the millennium by both directing and performing the main role of Prospero in Shakespeare's *The Tempest* last fall, one of the myriad decisions he faced was what to wear.

"I wanted our costumes to evoke the play's deep context," Kerr said after the play's successful December run. "Essentially, it is about four beings—a father, his daughter and two quasi-human creatures, one good, one bad—who live in a certain space, a magical island paradise of a sort, and who receive shipwrecked visitors from the north."

Kerr, the Claribel Baird Halstead Professor of Theatre and Drama in the U-M School of Music, chose Asst. Prof. Nephelie Andonyadis to convey that "deep context" in textile form. "Nephelie is trained in both set and costume design, so you might say that her response to a play is to put in it a plastic, or moving, sculpture," Kerr said. "Nephelie executed the general notions I wanted and then took everything a step further."

Continued on page 12



Andonyadis, an alumna of the Yale School of Drama, studied architecture at Cornell before entering the theater. That makes her a rare theatrical breed—someone trained to design both sets and costumes.



Dramatic Doings  
**ACT II**



When she couldn't find an Asian-style headdress for a character in **Anything Goes** in stores, Hahn made one by combining a bowl and a basket. (Model: Noel Rozny '03.)

**Dressing** continued from page 11

Learning is frequently participatory, with students assisting when Hahn designs. They attend dress rehearsals with her and look at costumes from different angles in the house. How does a dress hem look from the balcony? How does it look tilting one's head up in the front row? Can the actor make a costume change quickly enough? If not, there may be something wrong with a garment—perhaps too many fastenings. Hahn's classes include costume design, crafts and technology, theatrical style and history of dress.

Designers often begin with renderings—colored drawings of costumes. Hahn renders in water colors, colored pencils, markers or all three, illustrating swatches of fabric attached to these detailed drawings, so the U-M costume shop will know what material to use. Once approved by a director, these swatched renderings go to the shop, where they are turned into finished garments by the drapers and stitchers. Students learn to make their renderings understandable to directors, actors and shop people.

If clothes tell us so much, what does Hahn's wardrobe tell us about her? She stands 5' 11" and opts for comfortable clothes with simple lines, and her closet is full of blues and greens, colors she finds restful. There are also some burgundy and gray garments, colors her late mother wore.

"My mother remade a suit of hers from the 1940s for me when I was in college," says Hahn, who treasured the burgundy outfit. "If you look closely," she says, "you will find one costume in each show incorporating those colors."



Sulpice from *Daughter from the Regiment*.

*Ann Arborite Davi Napoleon '66, '68 AM, is a contributing editor to Entertainment Design and author of Chelsea on the Edge: the Adventures of an American Theater (Iowa State University Press, 1991).*



Top: Two characters from *Best People*.

Middle: Maria from *The Daughter of the Regiment*.

Bottom: Reno Sweeney from *Anything Goes*.

Renderings by Jessica Hahn

**Tempest Textiles,** continued from page 11



Prospero 'is not to appear as someone stately, not a robed noble, until the end,' says Kerr of the character he played. 'He's more of a beachcomber—muscular and engaged. But he has to have a magic robe to don at certain times. That's a given. We took the icons for his robe from DaVinci's notebooks.'

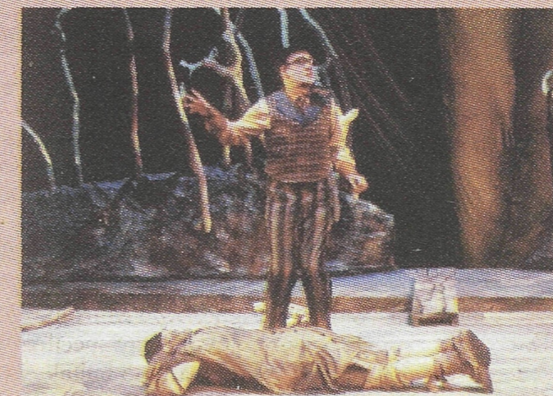
Kerr, Andonyadis and set designer Rob Murphy decided that in their *Tempest*, "neither the costumes nor set would invoke any specific period other than anytime in the last 80 years or so," he said. "There are no telltale icons like telephones. Within this general context Nephelie began to decide on the textures, shapes and colors of the costumes."

Andonyadis felt the clothes of the island dwellers—Caliban, Prospero and Miranda—"should serve as a sort of metaphor for that temperate place. They are unselfconscious, relaxed, and wear clothes light in color and weight. The shipwrecked visitors' clothes

Continued on page 13



Kerr on Ariel (Margaret Smith '02): 'This was the costume hardest to figure out because it's hard to determine what the spirit Ariel looks like. Ariel is involved in Prospero's magic and creativity. Ariel is something that wants to be free from the artist, but the artist can't make art without it. I knew I didn't want a Tinkerbell sort of spirit. Like Caliban, Ariel is imprisoned and in a state of waiting-for. So our Ariel is hooded with a black string bisecting its face, a different kind of sprite.'



Renowned mime Malcolm Tulip, adjunct lecturer, as Trinculo. 'Music hall, vaudevillian clothes are appropriate for Trinculo's and Stephano's comical characteristics,' Andonyadis says.



Prospero in beachcomber mode in Prof. Rob Murphy's laser-streaked set.



Erik Fredricksen, chairman of the Department of Theatre and Drama, as Caliban (left) and John Neville-Andrews, associate professor of theater and drama, as Stephano. 'The creature Caliban is almost naked; his garb tells you at once who he is,' Kerr says. 'We are not overstressing the play's colonialism theme that is much talked about in our day. He's a victim, in exile, in a way, on an island that he could have inherited from his mother if Prospero had not conquered her. He's also part-fish. And we had a mature actor, solid and chunky, in the role.'

Photos by Paul Jaramila



## Tempest Textiles, continued from page 13

should be more wintry, inappropriate for the island. Philip wanted them to evoke a sense of loose military hierarchy without settling on a specific period. I interpreted it as essentially contemporary with influence of earlier 20<sup>th</sup>-century military designs. The clownish characters costumes were based on vaudeville combined with hints of contemporary men's fashions."

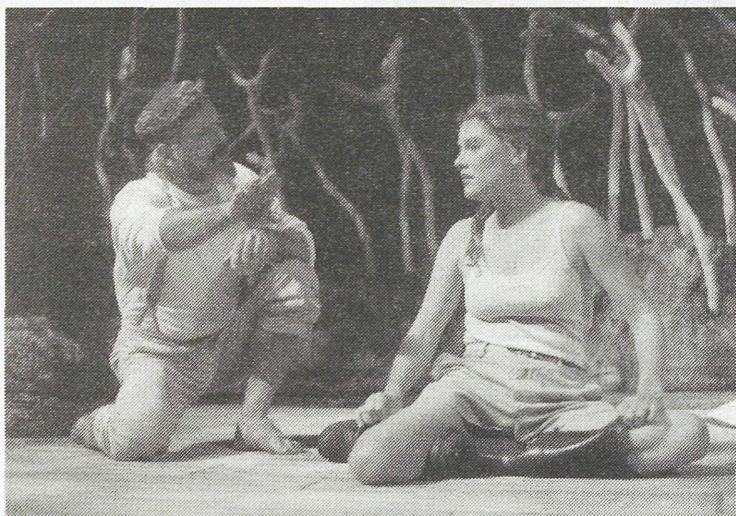
A young woman acted Ariel, a male part in Shakespeare, with a beautiful singing voice in our production," Andonyadis said. "Philip wanted the costume to express Ariel's two modes—a waiting stillness versus really quick and magical action. I designed a spin-off from current young people's fashions of baggy pants and big, hooded sweatshirts and a bald pate. A thread divides her face vertically; she has a human form but is not human."

Kerr played Prospero once before in the mid-1980s. "You feel a sort of déjà vu with the lines," he said, "but with that gap in time, the earlier experience doesn't make learning the lines any easier. When you're older, you have to work harder to memorize. Prospero has a lot to say, and I just pounded away at the lines, driving them in deep and hoping to keep them there."

Kerr and company will bring the play back for four more performances this coming December. "Our agenda was to present perhaps the last Shakespeare play at the end of a century and millennium," he said. By presenting *The Tempest* again at the end of 2000, Kerr and company will achieve this goal no matter how anyone reckons the proper date for the end and beginning of the century and millennium. **MT**



*Beverly J. Pooley, emeritus professor of law, as Gonzalo, faithful retainer of the exiled magician-scholar-statesman Prospero. Andonyadis designed his and other great coats worn by the shipwrecked visitors from the North 'to say power and authority; they protect the wearers from the cold but also shield their true selves.'*



*Kerr on Miranda (Julie Siple '00 of Wayne, Pennsylvania): 'In her natural island state, she is to look a bit like a girl Huck Finn. She's in wading boots. Later, after girl meets boy, there is a transformation, and she gets women's clothing.'*

**T**he U-M Design Production Program in the Department of Theatre and Drama has grown steadily in the decade of its existence, Nephelie Andonyadis says, with her arrival along with fellow costume designer and program head Assoc. Prof. Jessica Hahn; Asst. Prof. Vincent Mountain, scenic design; and Asst. Prof. Rob Murphy, lighting and design. They joined veteran Asst. Prof. Gary Decker, lighting and design. The Program now enrolls a dozen or more undergraduates. The Department of Theatre and Drama's Web address is <http://www.theatre.music.umich.edu/index.html>.



Two dozen characters in search of a stage

## MAKING THE BIG PLAY

Alumna Helen Worth '35 recently completed a two-part play about the Hundred Years War, *Royal Circumstances: Lions in Love and Lions Go Home*. Monumental in scope (100 years), characters (more than two dozen) and stage business (37 scenes), the drama is "as flexible as a rubber band," Worth says, and she urges directors to stretch, contract or splice the work to fit their needs and resources. We invited her to share with readers the genesis of her four-year project.

By Helen Worth

**R**oyal *Circumstances* deals with the imperialistic aggressions of England against France. History calls the period the Hundred Years War (1338-1453). I am on England's side.

While writing *Royal Circumstances*, I happened to speak to Lillian Rosenn, my one-time Mosher-Jordan roommate. She has remained my valued friend through the years. Lillian asked me the invariable author question: "What are you writing?" A play about the Hundred Years War, I told her. This response usually draws a blank stare. But not from Lillian. She exclaimed, "But you don't know anything about history!" She was right. Past tense.

By then, thanks to *Life in a Medieval City* and *Life in a Medieval Castle* by Joseph and Frances Gies [*Joseph Class of '39 and Frances '37, '38 MA-Ed.*], I figuratively toured medieval towns and along with a few rats (Middle Ages castles housed more rats than people) found my way around in those fortresses. All in all, I spent over two years sloughing through five dozen books and became amply acquainted with what I was beginning to think of as "my period." As *Royal Circumstances* progressed, I realized I was writing history the way I wish I had learned it. A verse I wrote once upon a time voiced my objection to the way history was taught: "The acrimony of an age/Is dilute poison/On a page of history."

My English history course—and every other political history course—bored me. The more-or-less dilute poison filled one ear with obligatory exam facts. Immediately after handing my blue book in, the acrimony of that age flew out the other ear. If Michigan had included any social history courses, they had escaped my ken. I packed *Royal Circumstances* with vigorous people—both royal and fictional. In the play the howling violence of many of their circumstances quiets down more than occasionally for a bit of romance, a titillation of sex and a laugh or two.

The historical cast includes six royal Plantagenet "lions" and their love stories. Over the centuries royalty rarely could hope for the privilege of marrying for love. But these three consecutive couples achieved that blessing. The first, King Edward III and his esteemed wife, Queen Philippa, provided elegant examples. Edward was an honored statesman. History names him a genius. Philippa had a college—Oxford's Queen's College—named for her, and she assiduously benefited England in domestic ways.

Edward and Philippa's eldest son, Prince Edward—called the Black Prince—proved a consummate battle commander, as courageous as his father. He married his cousin, the twice-married Joan of Kent, a renowned beauty. Their only child, Richard II, achieved passionate happiness with Anne of Bohemia, who was described at her funeral by the Archbishop of Canterbury as more joyous than any other woman he had ever known.



Worth and a portrait of Richard II in the *Shrewsbury Charter of 1389*. The illustration shows Queen Anne interceding with her husband on behalf of the citizens of Shrewsbury.

Photo of Helen Worth by Arthur Gladstone

The final Plantagenet couple—the blithe and generous King Richard and his Queen Anne—embraced the arts. Their generosity made it possible to finish building the nave of Westminster Abbey.

## The Bully Boys

My fictional characters are vitally active lords of war. Like King Edward, they find killing a voluptuous joy. I think of them as bullyboys—as in, Bully for you! They, and more than a few women, bring the period to vibrant life. Lord Lexton, for instance, has a large brain and an equally large case of satyriasis. Agreeable Lord Roose is somewhat lacking in the upper story. Baron Buford, married to a harridan—wealthy Lady Bethany—becomes a hero in a sacrifice that gratifies no one.

Sir John Froissart's *The Chronicle of Froissart* remains the major contemporary source for those long-ago days. But his work depends largely upon hearsay both social and military, and he was the personal secretary of Queen Philippa. Psychologists well know the accuracy of second-hand reports, especially by parties with personal interests.

Truces frequently interrupted the century-long hostilities. Many were called to obtain funds to finance the war. (Comparably, war was as costly then as it is today.) The nobility conveniently excused themselves from paying taxes. So England's populace bore the enormous tax burden.

The Bubonic Plague, begun during King Edward's reign, was a ravaging, natural truce maker. In its ability to kill, it far surpassed combat. In fact, the Black Death wiped out half the population of Europe.

Concerning war, in *The Lemurs' Legacy*, author Robert Jay notes, "Cycles of war and peace define human progress; we mark our culture's time in history books by first one war, then another." Wars—for any reason, for many reasons, for no reason—recycle history.

I think of a blood-red thread circling the globe and the centuries, beginning as far back as archaeologists have taken us. Reaching from then to today. And most likely, to the end of time. **MT**

Helen Worth '35, a poet, playwright, journalist, educator and pioneer presenter of gourmet cooking courses, lives in Charlottesville, Virginia.

## Shakespeare the Snob (and Plagiarist)

In a manner of speaking, my mother's devotion to theater is responsible for every character appearing in *Royal Circumstances*. As early as grade school, she sat me down to every children's play that Cleveland produced and multiple other opportunities at the Cleveland Playhouse. At that time Shaker Heights was one of the country's 30 school districts involved in progressive education. One result—beginning in the 7th grade—was that our homework included writing plays. One I wrote took first prize and was performed by the school cast.

Thanks to this background, my University of Michigan choice of a playwriting major was certain. My professors there stretched my knowledge. Today I awe people with the information that my professor, Kenneth T. Rowe, prolific author of texts on theater, also taught Arthur Miller. In his classes we heard from talky Greek choruses and the dour and righteous Ibsen. Dynamic Oscar J. Campbell made my Shakespeare course a joy. He pointed out that Shakespeare never wrote an original plot. But he never mentioned that Shakespeare juggled dates and twisted lives of historic characters to suit his own purposes. Shakespeare, like the Hundred Years War chronicler John Froissart before him, was said to have been a great snob, and in the interest of flattering royalty, handily juggled truth.

But, Oh, no! Shakespeare also plagiarized. In a letter from Petrarch, quoted in *The Voice of the Middle Ages*, the words "...the slings and arrows of outrageous fortune" shocked me! Plagiarism was out of my ken. But other than that, I decided his shenanigans, and the dubious facts called research, gave me fudging license, too.—HW.



Even in his big lecture classes,  
Roberto Frisancho gives students a say

# A PROFESSOR TAKES THE HIGH GROUND

By Diane Swanbrow  
U-M News & Information Services

It's standing-room-only for the first class of Biological Anthropology 161, on the evolutionary foundations of human variability. About 475 Michigan undergraduates are busy talking, looking around for people they know, slumping in their seats, reading, acting nervous, looking bored, or rummaging around in their belongings. At ten past the hour, Prof. Roberto Frisancho introduces himself and lets the students know what's in store.

"This is a four-credit course that you're taking because, I presume, you want to take it," he begins. "You are paying a lot of money, or your parents are paying a lot of money, and I hope that you will get your money's worth.

"I cannot lecture if you are holding hands, kissing or making out. It may be good for human evolution, but not for this class. I cannot lecture if you are talking to each other. As soon as I see you talking to someone, I must stop talking. Those are my rules. If you don't like those rules, you should get out of this class and let others take your place.

"If you don't pay attention, I cannot do my job. And if I don't do my job, I could be fired. So if you stop me from doing my job, I could sue you. Any questions?"

The low drone of conversation stops. Is this guy for real?

## No Pampering

Instead of treating students like consumers who are always right, or pampered yuppie puppies who can do no wrong, Frisancho, 61, reminds students about the basic rules of classroom behavior. He also emphasizes the value of a Michigan education, pointing out, for example, that some academic surveys rank Michigan's anthropology department number one in the nation, and that some of what he'll be teaching isn't found in journals or textbooks but comes from conversations he's had with colleagues. But he also makes it clear that teaching a large, undergraduate class is something he actually enjoys. "Teaching is fun," Frisancho says in an interview after class. "I like to talk. I'm a social person. And these kids are at a stage where their minds are open to influence."

Frisancho is characteristically blunt about what led him into teaching undergraduates after nearly 30 years in the academy. "I stopped applying for funds for research and figured I'd better save my tail," he says with a laugh. His

**'I cannot lecture if you are holding hands, kissing or making out.'**

research studies on human adaptation to changing environments have tended to be complex high-ticket affairs involving repeated expeditions to remote high-altitude locations. But despite his self-deprecating comments, low funding for high-altitude research wasn't the only reason Frisancho started teaching undergraduates in 1994.

He was looking for a challenge after so many years of teaching graduate students and had some extra time on his hands after a reduction in his research appointment at the U-M Center for Human Growth and Development. So he volunteered to teach the introductory course in biological anthropology, and "to my surprise, I realized that teaching young students was more interesting than I anticipated." He liked it so much, in fact, that he created an undergraduate course called Nutrition and Evolution that

started with an enrollment of 18 students and currently numbers 325.

## Improving Undergrad Ed

Along with many other top-ranked research universities, Michigan has been placing increasing emphasis on undergraduate education in recent years. Just this January, U-M President Lee Bollinger announced the formation of a commission to focus on the University's undergraduate program, with recommendations due next fall. "Over the past decade, much has been done to improve what we offer to undergraduates," Bollinger said. "The small seminar series, the Undergraduate Research Opportunities Program and a host of other small and large initiatives have made the educational experience of undergraduates richer. But there is still much to be thought



*While studying the effects of genetic and environmental factors on blood pressure, Frisancho took undergraduate researchers with him to the Bolivian Andes. There, they compiled comparative data from African Bolivian and non-African Bolivian residents of a village where the Africans colonized the area first and enjoy a higher socioeconomic status.*

Photos courtesy of Roberto Frisancho

about, and we have justifiably high aspirations."

As the author of more than 150 research articles and three books on human adaptation, one of which is now in its fifth printing as a major text and reference volume in the field, Frisancho clearly knows a thing or two about the importance of adapting to a changing environment. How well he, himself, has adapted is suggested by the fact that he has won six teaching awards in the last six years. Last fall, Frisancho was named an Arthur F. Thurnau Professor for his outstanding contributions to undergraduate education. The award citation notes that enrollment in Biological Anthropology 161 more than doubled because of his "enthusiastic, informed and effective teaching." It also mentions his work as a faculty mentor in the Fogarty minority international research training program at the U-M Center for Human Growth and Development.

## Research in the Andes

For the Fogarty program, Frisancho has taken several groups of students to the Bolivian Andes and other South American sites for up to two months at a time. He guides them through their own adaptations to life in the field,



while showing them how to conduct basic research on hypertension, obesity and other problems that disproportionately affect poor and minority groups in the United States and developing countries. "Professor Frisancho gave me much good advice and actually made time for me," says Patricia Juliao, 24, now a graduate student in the School of Public Health, who went to Bolivia as part of the Fogarty program to work on lung volume, metabolic rates and high altitudes. "I wasn't afraid to ask him about things. In a place this big, he has been a wonderful mentor."

Born and raised in Cuzco, Peru, at 11,000 feet, Frisancho first noticed the effect high altitude had on people who weren't used to it when he started working as a tour guide while attending the National University of Cuzco. One of those arriving was a Penn State researcher who was studying adaptation to high altitudes, and Frisancho became a collaborator as well as a tour guide and translator. He went to Penn State to continue his graduate career and published the resulting work in the journal *Science*, establishing that changes occurring during growth and development, not genetic factors, are of major importance in adapting to high altitudes.

Frisancho has also conducted pioneering research on growth and nutrition. He was one of the first scientists to document the intimate and dynamic link between a woman's nutritional status during pregnancy and the prenatal growth of her infant. Although it now seems obvious that a malnourished mother will give birth to a malnourished infant prone to develop a variety of growth deficiencies, prior to work by Frisancho and others in the early 1970s, the general view was

that unborn children were shielded from maternal malnutrition. His volume on anthropometric standards is the major source used by health professionals for evaluating the nutritional status of both adults and children.

While his days of large-scale fieldwork are done for now, Frisancho continues to conduct research, often weaving the findings into his lectures along with new insights from others in the field. "Science is changing every day," he says. "You cannot give the same lecture year after year."

In one study published last fall, Frisancho and colleagues used leg length as a marker of growth delay to show how growing up in poverty sets people up for adult obesity. Using a sample of 6,203 Mexican-American subjects ranging in age from two to 74 years, they found that increased body fat was linked with growth delay, as measured by relatively short legs.

"We postulated that individuals with short legs have grown under adverse conditions that elicited adaptive responses oriented at either reducing energy expenditures or maximizing energy intake," he notes. "These individuals, when exposed to a rich food supply and leisurely life-style that characterize the US, are more likely to become fatter than their counterparts who grew up under favorable conditions."

#### **Obesity and Leg Length**

Obesity isn't just a problem for people who grew up poor, of course. "Increasing obesity is a failure of adaptation for our entire species," Frisancho says. "Look at how life was 50 years ago, how much energy we had to use just to get food. Now, all we

have to do is walk from the house to the garage. We have dramatically decreased our activity level. Even with the recent emphasis on exercise, most people just don't get enough."

Frisancho peppers his lectures with personal anecdotes as well as the latest research that hasn't yet made it into standard texts. He repeatedly draws attention to his own physical characteristics as he discusses how inter-population differences in phenotypic traits such as skin color, weight and height result from adaptive responses made during the period of an organism's growth as well as from environmental influences that include heat, cold, solar radiation and nutrition.

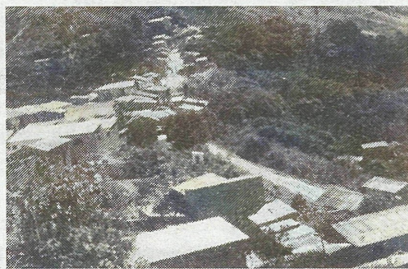
#### **Hyperactive and Chubby**

"I'm very hyperactive, and I eat a lot," he tells the students. "I'm short and chubby, and no matter how I try, I can't lose that much weight. I weigh 180 pounds and I'm five foot seven." Then he asks, "Who else is five-seven?" A hand goes up. "Okay, how much do you weigh?" "140." "Who else weighs 180? Raise your hand. Okay, how tall are you?" "Six-two-and-a-half."

The point of these exchanges may be simply to open students' minds to the biological foundations of human diversity. "Just look around at your classmates," he tells them. "Gosh, each of you is different. How come you are tall, she is short, he is fat, she is lean? This variability, this diversity of life, is a fact. Evolution, which may have started about 60 million years ago and continues through the present, is the best hypothesis we have for how it came about."

But all the personal comments and questions serve another important purpose in a class this large. "Even though the class is big, Professor Frisancho is very approachable," says Erin Haase, a junior from Grand Rapids majoring in organizational studies. "I've had a lot of big lecture classes and not everyone is that way. They can be very intimidating."

Frisancho's own experience as an undergraduate may be the underlying source of his success as a teacher. "It was very hard for me," he says. "I switched from philosophy to biological anthropology and took all kinds of undergrad science courses. The teachers were very bad, very pompous. Their lectures were straight recitations with no opportunity to question what they were saying. I was very discouraged. All I was expected to do was regurgitate information, and I am not very good at that. I always promised myself if I made it through, I would never make that mistake as a teacher." **MT**



Frisancho and students in the Bolivian Andes.



CEW at 35



Hollenshead

Since 1964, the Center for the Education of Women (CEW) has played a critical role in shaping the experiences of women at U-M. Funded by U-M, private gifts and grants, CEW services

help students, faculty, staff and community members—primarily but not exclusively women—to reach their goals and face their challenges.

Carol Hollenshead, director of the Center, explains that “CEW recognizes that women, in particular, lead complex lives, often juggling multiple responsibilities while striving to achieve educational and career goals.”

CEW research projects develop and disseminate new knowledge about women’s lives, and the Center’s advocacy initiatives use that knowledge to influence policies and practices affecting women’s success.

According to Hollenshead, “In the last 35 years women have made great progress, but the issues they face are complex and some institutional and societal barriers are so entrenched that we still have a lot of work to do.” Some obstacles include scant financial resources, child care, workload, and family-work balance.

From scholarships, a resource library and free counseling to internships and workshops, all CEW services assist women at various stages in their educational and career development. In the past few years CEW launched the Women of Color in the Academy Project, the Junior Women Faculty Network, and the Student Parent Project.

“While the services of the Center are vital for the women we serve, it is our research and advocacy that make systemic changes in policies and institutions, affecting women’s experiences,” according to Hollenshead. Sometimes in the limelight and sometimes behind the scenes, typically working in collaboration with partners across the campus, the state and the nation, CEW’s steady presence makes a difference.

For more information about the Center, write to CEW at 330 E. Liberty, Ann Arbor, MI, 48104; phone (734) 998-7080, or visit its Web site at <http://www.umich.edu/~cew/welcome.html>.

‘YOU DON’T KNOW ABOUT COMMITMENT’

# A RESOURCE FOR WOMEN WHO ARE STRUGGLING TO LEARN

By Katie Williams



Photo by Julia Boze, U-M-Flint University Relations

When Kahn (right) testified before the State Legislature that ‘education is work,’ Michael (Micky) Crews ’99 joined her. ‘Micky was not on public assistance,’ Kahn says. ‘She went to Lansing to point out that many of her fellow students on assistance were confronting formidable obstacles.’

voice neither angry nor accusatory, just matter-of-fact. And as I listen to her daily schedule, I realize that she’s right. I really had no idea what this 27-year-old mother of two went through to get her degree at University of Michigan-Flint.

“I had to get up at 5:30 AM, get the kids ready, get myself ready, go to class, go to work, pick my kids up at 6:30 PM. You know how you come home and just want to sit and watch TV? I couldn’t do that. I’d come home and sit down, and my kids would say, ‘We’re hungry!’ So I’d get up and try to cook. While they were in the bath, I’d iron their clothes. And then I’d rock my son to sleep. And then a lot of times I’d fall asleep, too, and wake up at 12 or 1 AM, realizing I had an assignment to do for the next day. So I’d get up and do that. I’d come to a breaking point and want to quit school. Many nights I’d cry and cry, because I’d read a paragraph and my eyes were so tired, I wouldn’t remember a thing, and I’d cry.”

With minimal financial resources, Morris trudged through that impossible schedule almost every day for the nine years it took her to earn her degree in applied science with a concentration in engineering, normally a four-year course. On top of financial worries, Morris also contended with professors who didn’t understand her predicament. “I cannot count how many times I was discouraged from being in engineering. Professors would say, ‘You have to have commitment.’ And I’d look at them and say, ‘Commitment? You don’t know

“Y ou don’t know what I did to stay at this school and get an education and provide for my children,” Karen Morris\* ’99 tells me over the phone, her

about commitment! It was commitment for me to get to this class.” Now, with a steady job as a validation engineer for General Motors, Karen Morris is a success story. From 100 to 150 other students on public assistance (commonly referred to as “welfare”) at the University’s Flint campus are struggling to become success stories, too. (The Ann Arbor and Dearborn campuses also have students on public assistance, though in lower numbers.)

Attending school on assistance is especially difficult for students now, as a result of the state’s strict and steadily increasing work requirements for welfare recipients. Many other states either allow a 24-month period before mandating work for clients or incorporate provisions for postsecondary students, but Michigan requires recipients to begin work immediately and makes scant adjustments for full-time college students.

## New Rules Hurt Students

This fall, the state raised the total work requirement for recipients with children over 6 to 30 hours. It added an option that allows students in their last year of an approved two-year or four-year program to count up to 10 hours of classroom “seat time” and 10 hours of study time toward the 30 hours. Advocates are concerned that information about this new program, limited though the program is and not of use to those beginning college, is not reaching clients who might need to use it. Worse, most clients remain under pressure to work 40 hours and leave the welfare rolls.

Peggy Kahn, professor of political science at U-M-Flint and research scientist at the U-M Center for the Education of Women (CEW), says the state should listen more closely to the citizens most affected by the policy. Over the past several years Kahn, supported in part by the CEW Jean Campbell Research Fund, has studied women who work in low-wage jobs and women who receive welfare.

“The voices of poor women themselves have been absent from the welfare debates in general,” Kahn says, “and the experiences of women on assistance struggling to improve their family’s well-being through education have



not been recognized in Michigan." CEW and other members of the statewide Coalition for Independence Through Education (CFITE) helped bring those voices to the debate last summer, persuading legislators to count at least some education hours toward work requirements. Kahn encouraged college students at UM-Flint and Mott Community College to testify to their commitment to education and their struggle to learn. Two UM-F students not on assistance also went to Lansing "to explain the difficulties of some of their fellow students and to argue that education is work," Kahn adds.

Kahn's campus has noted a drop in students on assistance over the last several years, and she and her colleagues at CFITE were afraid that more increases in work requirements would "essentially expel the remaining students from colleges and universities in Michigan." The coalition argued for increased access to postsecondary education for parents on welfare and suggested counting study hours as well as work hours toward the work requirement for a full two or four years. Many other states use such formulas to allow clients on assistance to pursue training and education.

#### Unswayed by Testimony

Despite the tough realities and strong commitment the student-mothers described, the lawmakers limited the Michigan formula to some class and study time in only the last year of a degree program.

"We're talking about primarily single mothers with work requirements who are also trying to take substantial course loads," Kahn says. "They also have serious problems finding affordable child care of good quality, and may be struggling with problems of transportation. We have so much data showing that women and their children benefit from two-year and especially four-year degrees."

Should women wait, as some supporters of the new work requirements and the "workfare" orientation of welfare policy argue, until they have a steady job before they attempt something as expensive and time-consuming as college? "If the aim of the program is to ensure women's self-sufficiency," Kahn replies, "why should we trap women in low-wage, dead-end jobs? We also have to remember that it is still true that a woman needs a college degree to earn as much as a man with a high school diploma."

Kahn also cites other statistics. In 1980-1989, women with college degrees work-

ing in the state of Michigan had salaries that rose 12.8 percent, while women without college degrees saw their pay drop 10.5 percent. "Hourly wages of working mothers rose 7 cents per hour for each year of work experience," she says. "The return for a college degree is \$3.80 an hour. So the women who are fighting to stay in college and raise their children are truly trying to get off and stay off assistance. Supporting women's self-sufficiency and economic independence, rather than just getting them off the welfare rolls, should be our objective."

Despite all the extra expenses and time crunches student mothers on assistance must face, Kahn emphasizes that "it is important that single parents with demonstrable potential but without financial resources have access to postsecondary education. It seems to me this is an issue of justice and of efficiency—of the society's making the best use of human resources."

*Katie Williams '00, Michigan Today's 1999-2000 student intern, is an English major from Okemos, Michigan.*

\*To protect the interests of the subject of this story, we are not publishing her real name.—Ed.

*The Center has just released a policy paper titled Michigan: A "Smart State" for Women? that explores women's access to higher education in the state. The report considers the importance of education to women, families and the state, and the influence of cost, state and federal financial aid, child care, and welfare reform policies on women's educational achievement. The paper is available on the CEW Website at [www.umich.edu/~cew/research.html](http://www.umich.edu/~cew/research.html).*

'The one thing you hear is daycare, daycare, daycare'

## Raising awareness Of the needs of student parents

Last term, when I volunteered at a day care center, children excitedly tugged at my hand and sat on my lap with a sense of entitlement. I learned that kids, the small, growing people that they are, deserve consistent, almost constant, attention and interaction. So I realized that being both a student and a parent is like having two full lives. Money, child care, insurance, assimilation into student life—student parents face challenges that don't touch those without dependent family members.

The Center for the Education of Women, in partnership with the Rackham School of Graduate Studies and with support from the Office of the Provost, has spent two years examining what the University of Michigan could do to make the lives of graduate student parents easier. The study, directed by Susan Kaufmann, CEW associate director, has focused particularly on issues involving child care, health insurance, part-time enrollment, and faculty awareness.

Jean Waltman, the CEW research associate who participated in several aspects of the study, says the project "began with some focus groups with graduate students who were parents—just talking to them and figuring out what they had to say. Next we met with deans and administrators in every School and College on campus, asking them, 'What do you know about your graduate students who are parents? What contributions do you see them making, and what problems do you see them having?' Many of the people we interviewed told us, 'We love having these more mature students, who have another life outside academia and bring another perspective.'"

So, what are the issues facing student parents? "No matter whom you talk to," Waltman says, "the one thing you hear is 'day care, day care, day care.' It's the number one issue. Six day care centers are affiliated with the University of Michigan, and one of them—the Family Housing Child Development Center—exists specifically for the children of U-M students. It's

*Continued on page 20*



*Doctoral candidate Thomas picks up daughter Thandiwe at daycare. Many graduate student parents have low incomes, she says, and therefore find local the cost of daycare a heavy burden.*

*Photo by Raul Jaroski*



'Our goal is to be the school of choice for women'

## Glass barriers under attack At the Business School

**T**he Center for the Education of Women (CEW) and the U-M Business School have a history of collaboration. They first partnered in 1993 on a CEW survey of student satisfaction of woman and men in the MBA program and continued to collaborate to create specific programs for female students and alumnae focused on climate issues and leadership development.

Recently, CEW and the U-M Business School have partnered with Catalyst, Inc. (the nation's premier nonprofit research and advocacy organization for women in business) on a new national MBA study. The study grew out of concern about the plateauing of women's enrollments in top-ranked business schools throughout the nation, including Michigan. While other professional schools, such as medicine and law, have enrolled steadily rising numbers of female students, now reaching around 45 percent of their student populations, the figure at leading business schools has averaged around 30 percent.

Jeanne Wilt, assistant dean for admissions and career development at the University of Michigan Business School, and Carol Hollenshead, director of the Center

for the Education of Women, are working with Catalyst Inc. on this study to start learning some answers to the big questions: What do women themselves say about the environment of MBA programs and what clues can their first-hand experience provide as to what will attract more women? Why has female enrollment stagnated? And how can Michigan attract more women to the business field?

"This is the first national survey of the graduates of top-ranked MBA programs," Hollenshead says. "With over 1,600 respondents we have a rich body of data about women and men's experiences in business schools and in the business world. We hope the study will spark new efforts to recruit and retain more women."

"Our goal," Wilt says, "is to have the Michigan Business School be the school of choice for women in business. Relatively low numbers of women in business schools means the schools—and the companies who recruit our students—are missing out on a big portion of the talent pool."

According to Wilt, there's no shortage of compelling observations about where the problems might lie. She explains that the corporate world is still erecting the in-



Miller and Hunter in the Business School's Davidson Hall.

Photo by Paul Jaronski

famous "glass ceilings" that keep women from receiving top-level positions. Many corporations also construct what she calls "glass walls," wherein a woman "has difficulty networking horizontally when her male co-workers bond over stereotypical male activities, like golf."

Another factor, Wilt says, is that many women feel as if they must choose between raising a family and working harder on their careers, especially since most companies require long hours of work, which reduces time for family life. Wilt also cited the preponderance of male faculty and students in business schools and the majority of male co-workers and administrators in the professional world as perhaps sending a silent, subtle message to some women that they aren't welcome or wouldn't be comfortable in business.

On the other hand, two female MBA students, Rhonda Miller and Meg Hunter, expressed no feelings of discomfort or disadvantage based on their sex. Of course these are two women with the tenacity and desire to have enrolled in the school despite the 70 percent male majority.

"I wouldn't say I was intimidated by the lack of women," Miller says. "I would say more that I was surprised. I did, however, stay away from schools where the enrollment of women was very low—20 percent."

Is it different being one of the few women, though? Does she ever feel at a disadvantage? "Initially guys might not accept what you have to say, especially in

## Raising awareness, continued from page 19

obvious that the University is aware of the need for day care and is really trying. That's not true everywhere."

"The problem, of course, is that there's much more need than space. Another problem is cost." Gloria Thomas, a graduate student in the School of Education and a CEW staff member, agrees. "So expensive," are the two words she utters as soon as the subject of child care comes up. "Very little child care is available for low-income parents because Ann Arbor's a middle-class town."

But certainly the state can help with child care expenses? "The state makes it a humiliating experience," Thomas replies. "When I applied for state money, I had to file form after form. Then they gave me the runaround. I filed again, but I was eventually denied assistance."

Thomas does receive monetary assistance from the University of Michigan Child Care Subsidy Program, which provides child care scholarships to students who meet guidelines established by the Office of Financial Aid. Obviously the University as well as CEW, which also offers scholarships for students, is aware of the need to help student parents with child care expenses. However, since full-time center-based child care costs between \$600-1,200 a month, even Thomas's University subsidy of \$1,750 a year leaves her thousands of dollars short.

To ease the burden on student parents, Thomas thinks U-M should consider establishing "common spaces" for daycare co-ops. "Student parents already trade taking care of one another's kids," she notes. "But even one or two extra kids already

crowds a small family-housing apartment. Large child-safe rooms could be converted into a daycare center run by the parents, where each parent would put in some work time at the daycare in return for free or cheap childcare during her or his classes."

With the extra responsibilities that student parents face, it surprised me when Waltman told me that a few parents do not readily reveal to academic mentors the fact that they have families. "There are a few departments on this campus where students told us, 'We just don't tell anybody we have a family, because it makes you look less serious. We keep it secret.' And then, at the other end, there were faculty members and administrators who'd tell us, 'We love having the babies around.'"

"What we don't know," Waltman continues, "is how many of our graduate stu-



Kauffmann

dents are parents. It's not a question that's asked. When we interviewed the deans, we asked, 'How many of your graduate

students are parents? Do you have any way of knowing?' And with only one exception, they said, 'No.' The information they had was anecdotal." One goal of the current CEW/Rackham project is to work with University officials to collect such data.

"A conclusion one could draw from our study is that the University could make the faculty more aware that student parents face some difficult situations and that some of them are struggling, and even suf-



traditionally male-oriented fields," she says without a trace of anger. When I raise my eyebrows in concern, she tells me simply that she lets them know, "If you're not going to listen to me, I'll bring more information to the table."

I asked about the lack of female professors, and Miller nods solemnly. "If a woman professor is standing in front of the classroom, she has to work that much harder to establish her credibility. It's something as simple as, we walk into the classroom and see a woman standing up there, and we don't think she's the professor."

Meg Hunter also notices the lack of women in her programs—in fact she is on a committee to make the program "more friendly" to students with children—but her outlook is strongly optimistic.

"The business field is already noticing that work/family balance is important," Hunter says, "and I think that's a direct hit from having more women in the field." Then she explains the concepts of flex-time (nontraditional hours for employees with family commitments) and job-sharing (two employees both work part time in the same position) as attractive options for working parents.

fering, trying to balance their two lives," Waltman says.

Another issue the report deals with is the extent to which student parents may feel left out of "regular" life.

"Since graduate students with children have another life outside campus, one of the problems they sometimes face is they don't feel that they fit in as much," Waltman says. "They're not around campus as much, so they're not as much a part of the culture as students who can live this world and go to academic and social events all the time."

Kaufmann is hopeful about the impact the CEW/Rackham study will have. The next step is a faculty advisory committee, to be appointed by Earl Lewis, dean of the Rackham School of Graduate Studies, and Carol Hollenshead, director of CEW. Kaufmann says the committee "will look at

As for the student parents at Michigan, Hunter emphasizes that having to take care of a child is "a big deal." She and her committee are trying, among other things, to create a support group for MBA mothers and a list of affordable local day care providers.

Both Hunter and Miller think women are valuable to the business field. "They bring a new perspective to the table," Hunter says. "Generally, and there are always exceptions to the rule, women are more concerned with the ethical and moral implications of a business project," Miller adds.

The obvious respect Miller, Hunter and Wilt all shared for women in the Michigan business program was striking. "There are so many women in leadership positions in our MBA program," Hunter says with a smile. "I think that really says something about how ambitious the women in our program are."

Hollenshead notes that she "has no doubt that there are many more talented women out there and who with additional outreach could be recruited to top schools such as Michigan. This can only benefit the business community."—KW

the report and propose actions the University might take to help students who are also parents."

Waltman is quite firm about one conclusion. "The University has generally been progressive. It has initiated a 'time-out policy' that allows students with families and other extenuating circumstances to prolong their time to degree. It also has a generous dependents' health insurance policy, though it's presently available only for graduate student instructors, researchers and fellowship recipients.

"I think it's time to bring the issues faced by graduate student parents even more into the open and say, since our estimate is that as many as 20 percent of graduate students are parents, 'We acknowledge this situation. Now let's do as much as we can about it.'"—KW

# LETTERS

## Grandpa at War

TO KATIE Williams '00: I just finished reading your article "Why Grandpa Went to War" in the Fall '99 issue about Prof. Donald R. Brown and his WWII interest. It seemed that remembering was part of the professor's aim for his class. I'm writing for three reasons. One, because I enjoyed your article. Two, because you are from Okemos, Michigan, and Okemos High School was one of the stellar athletic powers when I battled them as a Williamston High School athlete back in the "dark ages" (1940s).

The third reason relates to WWII. In Tontelonge, Belgium, my medical group manned an aid station in the kitchen of a home. In that home was a 10-year-old girl who used to come and visit each evening. I tried out my high school French with her, and she finally stamped her feet in disgust, put her hands on her hips and announced, "*Vous parler Francais comme la babe*" (You speak French like a baby).

The sentence stayed in my mind for some reason, and three years ago, my daughter and I went to Belgium to find the "little" girl. After three hours of search and my speech—"*Je parle la Francais plus mal*" (I speak French very badly), and often the national responding, "Why don't you speak English?"—we found her in Arlon, Belgium, now a grandma. She and her husband took us back to Tontelonge for an afternoon of reunion and remembering with other people who were 10-year-olds during the war.

That evening my daughter and I ate in a café on McAuliffe Square. I purchased a commemorative bottle of wine from the waitress, and as we stood to leave, a young woman eating with her family asked, "Were you there?"

"I helped," I said.

"Thank you," she said.

Perhaps Professor Brown would be interested to hear that young Belgian folks remember. Maybe he knows this already.

Thanks for listening to another war memory. It's a better memory than lots of others, I think.

Richard Hagerman DDS  
Wendell, Idaho

## "Grave Subjects" Disinterred

THANK YOU for the excellent and absorbing article (Linda Robinson Walker, "Grave Subjects," Fall, 1999) on the unseemly scramble in the early days of the

Medical School to obtain the cadavers necessary for training in anatomy. I was reminded of a similar essay by W.L. Godshalk in the *Michigan Quarterly Review*, sometime in the '70s, about the unacademic competition for the bodies even of the abandoned and outcast.

It has been over 25 years since I read it, but I still remember Godshalk's account of how the Younger Brothers, together with Frank and Jesse James and others, in 1876 foolishly announced that they would rob the bank in Northfield, Minnesota, on a particular day. When they appeared, the armed citizenry ambushed and killed three of the gang, arrested the three Youngers (who got life sentences), while the James brothers escaped.

As luck would have it, an alert and loyal alumnus (perhaps it was a faculty member) of the Medical School was passing through Northfield on that day and, after a word with the undertaker, arranged for the remains of the gang members, unloved in Northfield, to be shipped to Ann Arbor to advance the cause of medical education. One wonders how many other alums kept their Alma Mater in mind when suitable opportunities for resupply arose.

Norman T. Burns '53 AM, '67 PhD, Eng.  
Lang. & Lit.  
Vestal, New York

I WISH to express my appreciation for another remarkable article by Linda Robinson Walker, this time regarding the birth of the U of M Medical School. It was an illuminating and occasionally appalling work. Today, it is hard to believe that body snatching was such a necessary part of the development of modern medical procedures, and only 150 years ago. I was pleased to learn some details of George Pray's involvement in this history. It gives more substance to the family genealogy.

With regard to Merlin W. Schultz's inquiry about the relationship of Prof. Carl Pray of Eastern Michigan University to George Pray, Carl was in the lineage of George's older brother, Nathan. Thus, George was Carl's great grand uncle, I believe. There is a building at EMU named for Carl Pray.

Donald D. Dodge '48E  
Dearborn, Michigan

I WOULD like to reply to the question about the possible relationship between George Washington Pray (1825-1890), author of the *Diary* and Carl Pray (1870-1949), head of the history department at Eastern



Michigan University. Carl Pray was the son of Esek Pray (1838-1915) and Frances Alvina Torrey (1835-1883). Esek Pray was the son of Nathan Pray (1814-1881) and Sally Ann McCormick (1815-1866). Nathan Pray was the brother of George Washington Pray. Nathan and George were the sons of Esek Pray (1790-1856 and Sally Ann Hammond (1792-1870). George, therefore, was Carl's great uncle.

Margaret Bronson '66  
Plymouth, Michigan

WHILE I was delighted to see some honor given to Dr. Zina Pitcher in *Michigan Today*, I am disappointed in the negative slant given his medical credentials. Since Dr. Pitcher was also a distinguished botanist (as were many physicians of his day—often out of necessity), I have been looking into his life for many years.

What is the basis for your author's claim that "he had no medical degree"? According to my sources, he received his MD from Middlebury College (Vermont) in 1822, and was immediately appointed assistant surgeon in the US Army by President Monroe. On Friday July 13, 1832, he was promoted to full surgeon by President Jackson. During eight of his years in Army service, he was stationed in Michigan (Fort Saginaw, Fort Brady and Fort Gratiot). He resigned his commission in 1836 and came to Detroit to practice medicine.

Dr. Pitcher published over 40 scientific papers. He was president of the Michigan State Medical Society when the AMA met in Detroit in 1856 and elected him its 10th president. He was appointed a U-M Regent in 1837 and was reappointed by the governor (no matter of which party) until 1852, when the post became elective (presumably he chose not to run for office). University catalogs of early faculty and officers list him as "MD."

Not only was Pitcher chairman of the Regents committee that brought in a favorable report about establishment of a medical department, but he also then served on its faculty, and was professor emeritus of obstetrics at the time of his death in 1872. Probably only Dr. William Beaumont equaled Dr. Zina Pitcher in distinction among 19th-century Michigan physicians.

Edward G. Voss  
Curator and Professor Emeritus,  
U-M Herbarium  
Ann Arbor

Linda Robinson Walker replies: *Zina Pitcher attended medical school at Castleton in Vermont but has no degree from there. I assumed that that meant his 1822 degree from Middlebury was an undergraduate degree. But Edward Voss is right. Middlebury College officials confirm that, for various legal reasons, it was Middlebury that conferred the medical degree, even though Pitcher may never have set foot on Middlebury soil. Castleton is still a state school, about 40 miles from Middlebury.*

WHILE YOUR story on securing cadavers for use in the early days of the Medical Department lauds Dr. Zina Pitcher for his endeavors in establishing the Department, it

does not delve into the darker side of Dr. Pitcher—his grave-robbing activities.

Though circumstantial, evidence uncovered by Bernard C. Peters links Pitcher to grave robbing in Sault Ste. Marie in the mid-1820s. (See Peters's article in the fall 1997 *Michigan Historical Review*). Peters strongly suggests that Pitcher was particularly taking skulls from a Chippewa burial ground and sending them to a Philadelphia phrenologist for study. Peters reveals that Pitcher (at the time a US Army surgeon) continued the practice after being transferred to Fort Gibson in what was then the Indian Territory and is now Oklahoma.

Such activities were accepted as "scientific" practice in the 1800s; nevertheless, they should not be omitted from the history of those who had the foresight to establish a medical school at the University of Michigan.

Elizabeth Kulp  
Fort Worth, Texas

#### 1946, Anyone?

*IN RESPONSE to the letter of Paul Fromm '51E in our Fall 1999 issue, in which Fromm traced the origin of the "Go Blue!" cheer to his encouragement of the U-M hockey team in 1949, Charles J. Moss '51 of Midland, Michigan, reminds readers of his own Fall 1998 letter to Michigan Today. We excerpt it below—Ed.*

"...I originated the cheer during Michigan's 1947 baseball season. At that time, M-Club members would sit together at various athletic events to support the members of other Varsity teams. ...I began cheering 'Go Blue!' and 'Let's Go Blue!' as an alternative to the lengthier cheers such as 'locomotives' in use at the time. The brief 'Go Blue!' and 'Let's Go Blue!' could be cheered while batters came to the plate without disrupting the flow of the game. Other members of our M-Club section picked up the cheers, and we had quite a loud supportive group. Next Fall, I continued the cheer in support of the 1947 National Champion football team. And during the 1947-48 basketball season, our M-Club cheering section rooted the team to Michigan's first Big 10 basketball championship in many years with lots of 'Let's Go Blues!'

"I have been a football season ticket holder since 1965, and during that time I have felt a sense of pride each time I've heard the Michigan fans cheer the 'Let's Go Blue!' I first cheered in the Spring of 1947."

Charles J. Moss '51

I HAVE been associated, in one way or another, as student, instructor, research associate, with eight colleges and universities across the lower 48 states. As a result I receive numerous publications from them. *Michigan Today* is in my opinion by far the best college or university publication for alumni that I see. It is really top quality.

Ralph G. Wells '61 PhD  
Newark, Ohio

#### 'Bluebirds on Our Shoulders'

I AM a graduate (Violin Performance) of

U-M and would appreciate it if you would pass along a message to John Ivanko. I want to tell him how much my daughter (an ardent birder) and I enjoyed his bluebird article in the Fall '99 issue. The pictures really were the icing on the cake for my 9-year-old. It's not the type of article I'd expect in your publication, which made it more of a delightful surprise for us.

Rochelle Abramson '73  
Encino, California

THANK YOU for including "Bluebirds On Our Shoulders." I was pleased to learn about the program that is helping to restore bluebird habitats and populations. I come from a family of bird lovers, and it's reassuring to know that others are actively working to make this species stronger.

Dr. Susan Barber '65  
Los Angeles

#### Spy Letters

I READ most of the Fall issue last night, and I wanted to just say that it was "Well Done." I have not paid much attention to it in the past, but from now on will read it more. Also tell the women at the library that I like the spy letters. ("Spy Letters of the American Revolution" is a U-M Clements Library's website at <http://www.si.umich.edu/spies/index-about.html>—Ed.)

Harry T. Watts '51 Law E-Mail

U-M must be digging into the archives with mailing lists, as I have corrected the MANY mailings that arrive here—several years ago.

Krystal Holland  
Kalamazoo, Michigan

*We apologize to you and the many other readers who receive University mailings with erroneous and/or irritating designations on the labels. Michigan Today receives the lists from another department, which compiles and updates the addresses, and occasionally dredges up outdated or incorrect information for reasons that seem difficult to explain. Please send us corrections and we will forward them.—Ed.*

#### Bilingual Education

I AM writing in response to the letter of Donald Reeves '59, of Rancho Palos Verdes, California, published in the Fall 1999 issue. I beg to differ with Mr. Reeves. The issue is not speaking English. The issue is how to best educate all students no matter their color.

I taught Spanish for Spanish-speakers for nearly seven years in a public high school in California. I am not a native Spanish-speaker, however; I am African American. I was told by several of the counselors at the school that the students who took Spanish for Spanish-speakers did markedly better in their regular English classes and other coursework taught in English than those who did not take the Spanish-language class.

I do not doubt that many people of Spanish-language heritage feel that English immersion was beneficial. In fact, English

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immersion should be termed English submersion because all students with other than English as their native language in this country must learn to speak English whether they want to or not.

My concern is with the quality of education that students of color receive in public schools. I have spoken to a number of Hispanics who feel that they were tricked into voting for the Anti-Bilingual Education Initiative in California, which was championed, by the way, by multimillionaire businessman Ron Unz, who knows nothing about education and far less about bilingual education. The dropout and failure rates of Hispanic students as a result of this initiative have been catastrophic.

I also take exception to what Mr. Reeves states in his last paragraph "... but inferences of angry racism about people who have a different point of view are not worthy of U-M." I do not believe that my tone was angry, and furthermore his statement only seems to reinforce what I stated then—that racism and discrimination are still grave problems in the USA despite the fact that many people choose to pretend they are not.

The problem, Mr. Reeves, is not the enhancement of students' English; rather it is how students are educated that makes a difference. Why is it that education has such a low value in this country among parents, business people, professionals and students? Why is the dropout rate so high for students of color? These are not issues that will be solved by teaching students to speak English (which they already know how to do), but rather the ability of teachers to reach all students in their classrooms through exemplary teaching. There are many people of color who speak "correct English" and are still denied opportunities because of the color of their skin.

Vickie Ellison '81  
Columbus, Ohio

## Seedtime

We thrust the seed into  
The ready earth, intent  
Upon the miracle  
Each generation knows  
Beyond remembering.

Now in our turn, each spring  
We break the soil and sow  
As if compelled, naive  
As mystics are about the earth  
And its engendering.

We harvest twice at last  
(Tired gleaners in the rimed  
And dusty fields): the crop  
We saved with hoe and scythe,  
And memories of spring.

Edgar L. McCormick '50 PhD of Kent, Ohio, is a professor emeritus of English at Kent State University. "Seedtime" is from his collection *After Equinox*, Old Forge Press, Kent, Ohio, 1985.

# U M

## B O O K S

**Suggested reading: books by U-M faculty and graduates, and works published by the University of Michigan Press.**

### THE TEN MILLION MILE MAN

By Bob LaPlante '48, *Rutledge Books, Danbury, Connecticut, 1999, \$19.95.*

Perhaps the most well-traveled man in world history, LaPlante '48, of Manistique, Michigan, a recently retired US diplomatic courier, visited 197 countries in his 40-year career. He became more than a nodding acquaintance of several luminaries along the way, including Ernest Hemingway in Venice, Albert Schweitzer in Africa Harry Truman in Washington and Duke Ellington in Germany. A terrorist bomb just missed him in Germany; he stumbles on a kidnapping case in Madrid; cutthroats stalk him in Manila; a black beetle omelet lays him low for 10 days in Ceylon. The episodes pile up—some amusing, some carrying the force of parable—with the inevitability of chance, and LaPlante relays them with the skill of a practiced global raconteur. At the end of the line, however, when it was time to retire, he found that "although I could live comfortably in any one of seven different cultures, the Upper Peninsula suits me just fine."—JW.



LaPlante at the summit of Kenya's Mt. Kilimanjaro, alt. 19,121 feet.

Photo courtesy Bob LaPlante

### UNTOUCHED

By Mariana Caplan '91, *Hohm Press, Prescott, Arizona, 1998, \$19.95.*

Mariana Caplan, both counselor and anthropologist, has written a book that argues the need for human affection in a country that is growing computer-automated and Internet-impersonal. Her clear and carefully stacked arguments sparkle with anecdotes set in cultures around the world. Focusing on the feelings of emptiness and loneliness that most people regard as a normal part of life, Caplan points to a path of healing through consistent and healthily expressed affection towards people.—Katie Williams.

### THE SHADE OF BLOSSOMS

By Ooka Shohei, translated by Dennis Washburn, *U-M Press, 1998, \$12.95.*

This novel follows the downfall of Yoko, an aging bar hostess (what Americans would call an "escort"), as she is slowly ground down by a world that holds no place for fading beauty or a soft heart. After breaking-up with her married lover, Yoko is propelled back into the competitive and malicious bar scene where securing the affections of a man is only a means of survival. Shohei's characters are hungry and sad and tired; financial security is the impossible dream, and love is a frivolous luxury. Yoko's gentle nature clashes harshly with her surroundings, so that her journey unfolds with inevitable grace, ending in a disquieting mixture of both despair and peace.—KW.

### WOMEN AT MICHIGAN: THE "DANGEROUS EXPERIMENT," 1870S TO THE PRESENT

By Ruth Bordin, *U-M Press, 1999, \$29.95*

The road has been long and arduous for women at Michigan. Bordin relentlessly documents the battle against gender oppression from its start in 1870 up to the present day. The journey begins with Madelon Stockwell and the "dangerous experiment" of coeducation and follows through to today's encouraging numbers of women on staff and disheartening numbers on their paychecks. The women's movement, glossed over so lightly in many high school history classes (something about Susan B. Anthony on a soapbox, flappers and a "second wave"), is given a detailed and well-researched account in this history. The effect is a real understanding of the frustrating setbacks and slow progress, as well as the exhilarating gains and fearless perseverance shown by women throughout the history of this university.—KW.

### BLEEDING MAIZE AND BLUE

By Susan Holtzer '61, '72 MA, *Thomas Dunne Books, NY, 1996, \$22.95.*

The morning after *Michigan Daily* reporter Zoe Kaplan breaks a story about an investigation into the recruiting practices of the U-M football team, an NCAA investigator staggers onto the football field and falls dead, pierced by a U-M flag. Could the murderer be fiercely loyal athletic director Frank Novak; all-star athlete Kyle Farmer; Wendy Coleman, the quarterback's girlfriend, or one of the others out of a slew of suspects? Chock-full of Ann Arbor hotspots, *Bleedin'* is a light, fun read for friends of the Maize and Blue.—KW.

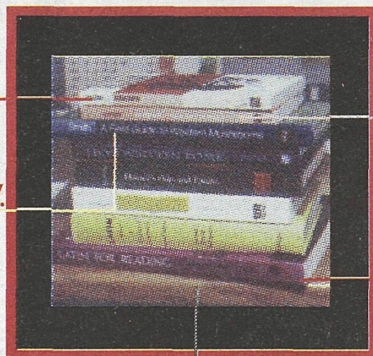


# The U-M Press Goes Hollywood

**They ought to be in pictures: Tolstoy's *Sebastopol* is in the current movie *Hurricane*.**

**The mushroom book appeared on Canadian TV.**

By Joanne Nesbit  
U-M News & Information Services



**Buddhist Thought in India is auditioning for a TV film.**

**The five Latin books beat out a West Coast university's lineup for their 'parts.'**

**All are published by the U-M Press.**

**T**hat book; the one on the shelf behind the desk. Could it be? Maybe it is. If the camera would only move in closer. Yes! Yes it is a book published by the University of Michigan Press.

A number of books from the U-M Press have appeared in feature films, usually in background roles but occasionally even as the featured prop in an actor's hands. Very few people would know this, because few viewers would focus on the name of a publisher on a book jacket in a movie scene. Among those few who would notice, however, is Heather Lengyel, the rights and permissions editor of the University Press.

Before a book published by the Press reaches an audience, Lengyel has worked long and hard to put it there, negotiating complicated contracts with the movie companies for use of the copyrighted materials.

"Sometimes I negotiate with the author who holds the copyright," Lengyel says, "and sometimes it is with the estate of an author. But most of my work is with movie studios, a production company or lawyers to get our books to appear in films or to sell a TV/film option."

A Canadian TV series wanted to use Alexander H. Smith's *A Field Guide to Western Mushrooms* as part of a set dressing. Warner Brothers' blockbuster film *The Matrix*, which is about transforming humans into copies called cyborgs, got permission from Lengyel to place *Simulacra and Simulation*, by the postmodernly hip Frenchman Jean Baudrillard, in an early scene in which the hero played by Keanu Reeves opens the volume. An upcoming Warner Brothers film titled *Gossip* also got permission to use *Simulacra* as a set dressing.

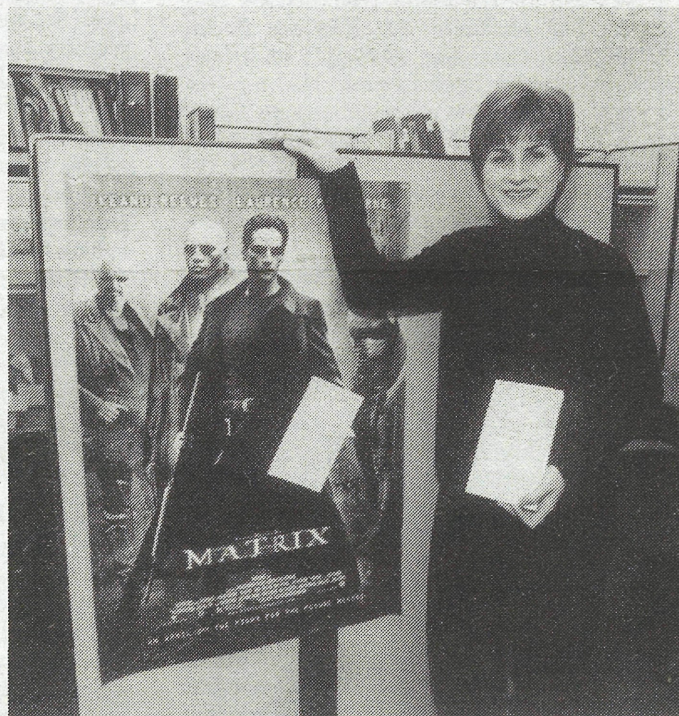
Mike Kehoe, director of marketing for U-M Press says *Simulacra's* cameo appearance in the spring 1999 movie *Matrix* "resulted in spring and early summer sales of plus-25 percent" over the year before.

For the recently released film *The Hurricane* starring Denzel Washington, the production company worked through Lengyel to use *Sebastopol* by Leo Tolstoy, and Lengyel has sold three television and film options so far this year.

The State of Wisconsin used a quote from U-M Press's *Mountain Wolf, Sister of Crashing Thunder: The Autobiography of a Winnebago Indian* by Nancy Lurie on the Midwest Express Center in Milwaukee.

"Fees for props use can, but don't always, go into the hundreds of dollars," Lengyel says. By comparison, book options "are usually in the thousands, but less than \$10,000, and advances and royalties are bigger money."

In addition to Hollywood and TV requests, Lengyel handles myriad inquiries wanting to use excerpts from U-M publications in text books, course packs, in other books, on web sites, as part of CD ROM pro-



Lengyel with prized *Matrix* book-prop *Simulacra and Simulation*, by the postmodernly hip Frenchman Jean Baudrillard. The book switched its white cover for a green one in the film.

Photos by Bob Kalmbach

grams and elsewhere. "Byzantine: The Betrayal," a CD ROM game produced by Discovery Channel Multimedia, used text from the Press's edition of *Secret History* by Procopius, translated by Richard Atwater.

How does one get into this "rights" business? Lengyel says she "discovered in high school that you could get a degree for reading books" which led her to earn a degree in English language and literature from U-M in 1993. Wanting to turn reading into a career, she then attended the University of Denver Publishing Institute and Emerson College in Boston where she earned a master's degree in writing and publishing.

So, when she isn't plowing through long contracts, Lengyel likes to curl up with some good British literature, preferably mysteries set in England or a little non-fiction in the form of autobiographies and biographies. **MI**

## Michigan Today

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