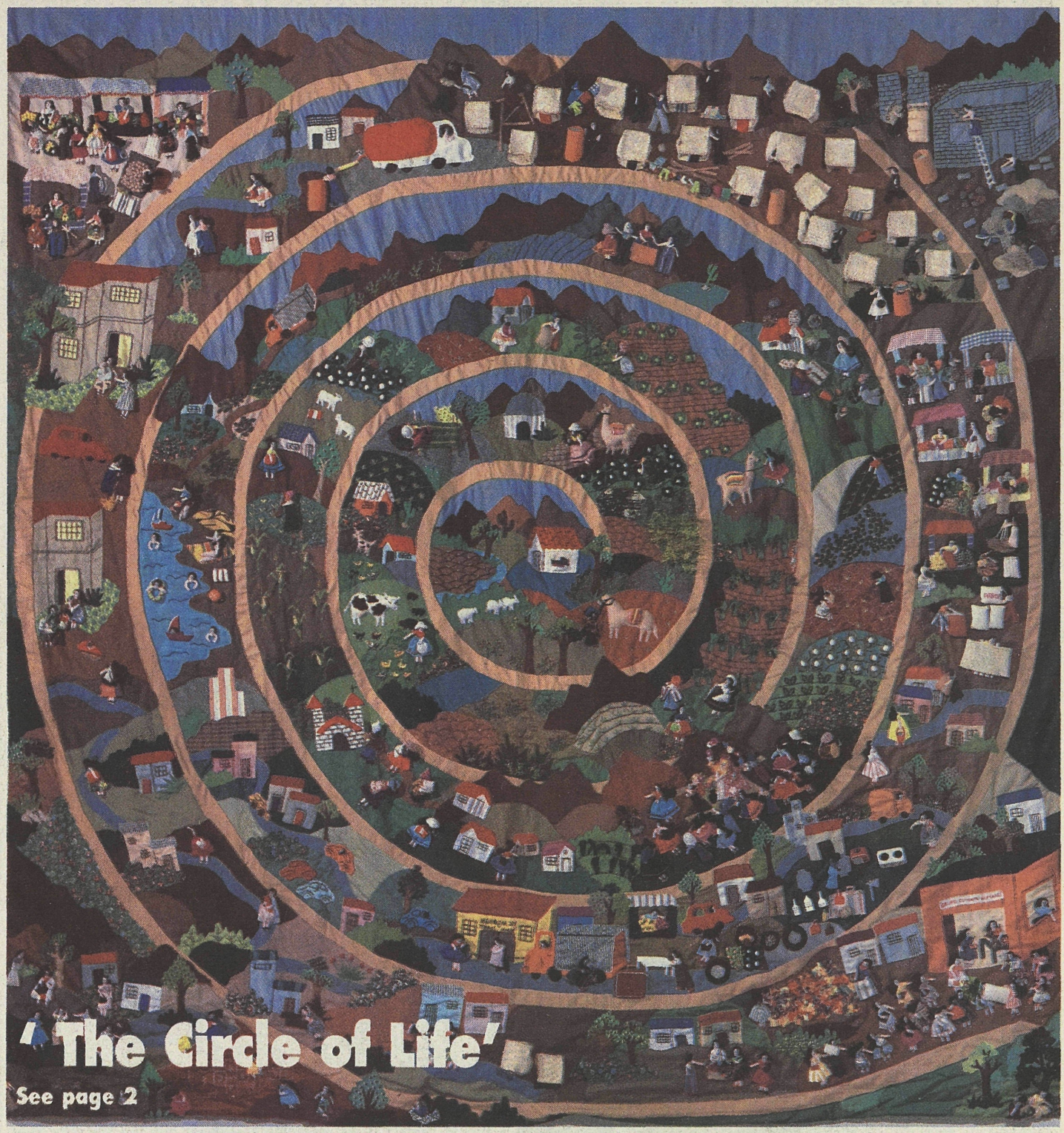


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The University of Michigan

March 1993 Vol. 25, No. 1



'The Circle of Life'

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No Filthy Riches, No Dirt Poverty: That Was the Mandate From Rio

By Paula Drury McIntyre

When more than 100 world leaders converged on Rio de Janeiro last June for the United Nations Conference on Environment and Development (UNCED), the Earth Summit, few expected much more from it than they got: broad but unenforceable statements of intent addressing the oceans and air, the rights of indigenous peoples and women, among others issues. (See accompanying article summarizing the major agreements.)

Most saw the conference as a first step in the right direction: official recognition of the link between economics and environment, and a call for sustainable development—a way of life that does not compromise future generations. As a result, sustainable development has become part of the rhetoric—if not yet the practice—of many governments. In the United States, for example, the new administration said that the Department of Energy may have an expanded role in integrating environmental and economic goals, including goals of creating jobs, making industry more efficient and reducing environmental damage.

The University, too, has stepped into a leadership role in seeking solutions, according to Garry D. Brewer, dean of the School of Natural Resources and Environment (SNRE), which has established several programs to address environmental issues. Recently, the Environmental Protection Agency (EPA) designated the SNRE as the National Center

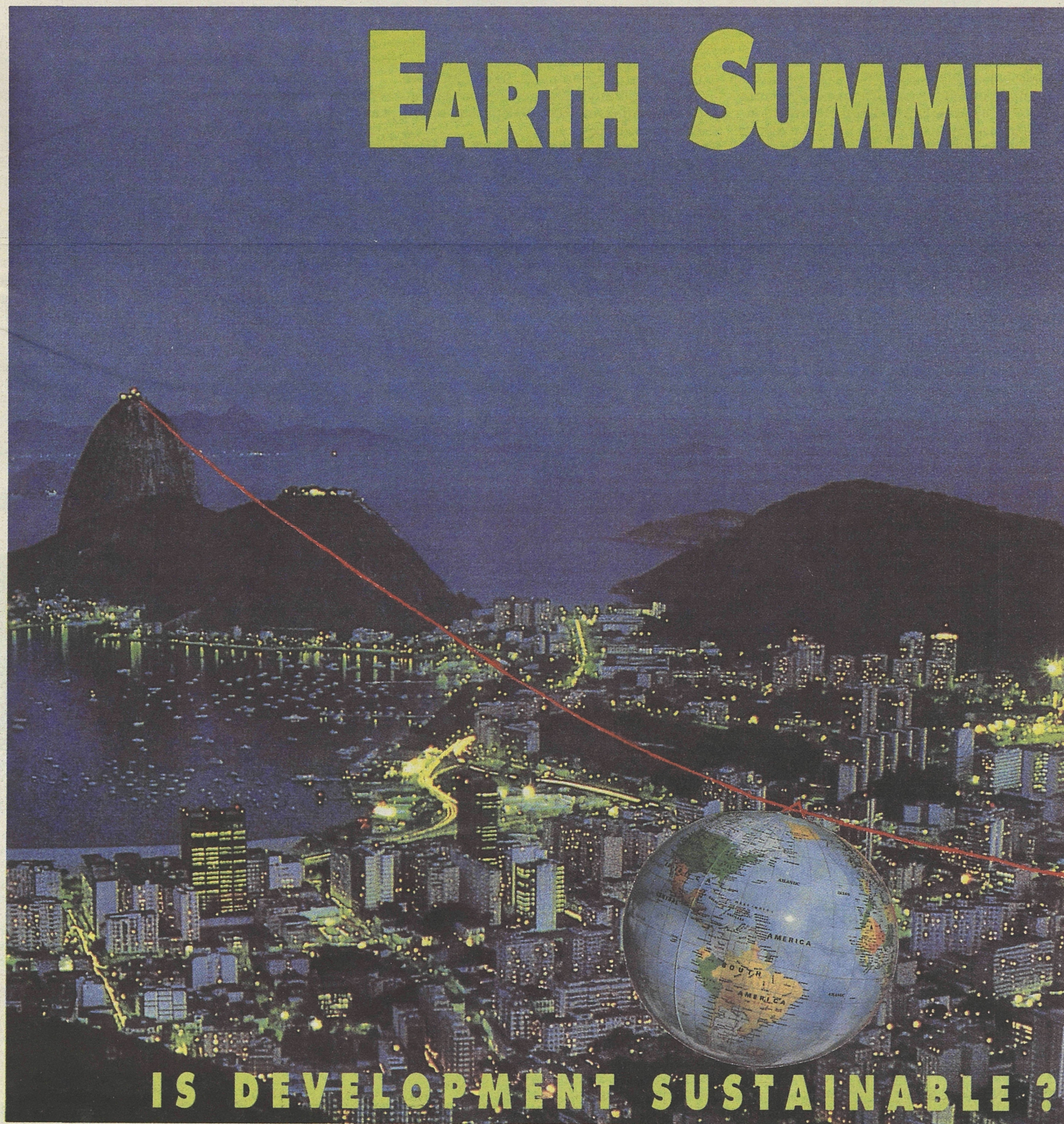
for the Environmental Education and Training Program, as well as the National Center for Pollution Prevention. Brewer says the selections reflect SNRE's role as "the major source of innovation in the environmental education field for a decade or more."

The Big Questions

Many U-M scholars are working in areas related to the goals of the Earth Summit. Several of them told *Michigan Today* how they are tackling the toughest problems highlighted at the Summit: How to protect the environment without loss of jobs, and how to develop national and world economies without destroying our ecosystem.

SNRE's Thomas Princen is a bit fatalistic about the capacity of reforms in international law and politics to offset the rate of environmental decline. "When you consider the rate of biophysical change," he says, "there's little evidence that Rio

EARTH SUMMIT



A View of Rio de Janeiro and the landmark Sugar Loaf peak.

Photo by H. John Maier Jr. for Rio, APA Publications, 1989.

SUMMIT

will have an appreciable effect. For example, if we're losing between 50 and 150 species a day, it simply may not be enough for people to begin to appreciate the need for change."

Nevertheless, Princen points to signs of tangible progress, such as the revival of elephant populations in East Africa as a result of the worldwide ban on trading ivory tusks. And while much broader and deeper changes in economic relations and trading practices than this will be needed to make sustainable development a reality, Princen is not one who would throw out the baby with the bath to make them. "There will always be business," he says, "and that shouldn't change. Moreover, most business people have the same motivations as the rest of us. I want tenure and they want their jobs long term, too. They're concerned about their families and the future. They know that to survive they have to be competitive. That's reality. The question for the rest of us is how to make competitiveness socially and ecologically responsible."

One approach, and potentially one of the most important outcomes of the Summit, is the establishment of the Commission on Sustainable Development. "Countries will be required to make progress reports to the commission," Princen says, "yet many won't produce them, or will produce inadequate ones. That's when international law becomes soft and lacks teeth. But if the commission functions as intended, nongovernmental organizations (NGOs) can make a significant contribution and fill in the gaps by providing their own reports."

"To the extent that sustainable economies are based on local ecosystems, the NGO community is better able to achieve that. But they can't do it alone. They need government support to find solutions."

Mark Van Putten, director of the Law School's Environmental Clinic, places little faith in global thinking as a means of spurring cleanup and conservation of Earth's ecosystem.

Van Putten is "skeptical of the ability to define what sustainable development means at that macro level. To me it means that the kind of reconciliation between economic development and environmental protection that must occur, can only happen on a community-by-community basis. The people interested in economic development and those interested in environmental protection share a commitment to a community; it's the only real common ground to decide on common action. They are the ones who have to reconcile that if a company logs an area, then they won't be able to hike, fish, canoe or hunt there. Only on that kind of concrete basis does sustainable development make sense."

Pulp Mills Disputed

He cites the example of the Great Lakes Natural Resource Center's involvement in a dispute over the siting of new paper pulp mills in Michigan's western Upper Peninsula. The Center, which Van Putten heads, is helping citizens groups come up with an economic development and environmental protection plan for their region. "We have stopped three mills from being put in," Van Putten says, "so they're at a point where there is a parity of power. The industry knows that without at least the acquiescence of the citizens groups, they're not going to build a new mill. And the environmental activists know that they can't just be naysayers. It's not enough to oppose a mill and force people to go to Detroit or the Southwest to

find a job. If you're invested in the community, you need to offer options."

The citizens groups have suggested alternatives to using trees for pulp, like using trees to make high-value cross country skis or launching a large telemarketing enterprise. Yet some business people considered these ideas naive. "Environmentalists need to hire marketing experts to help them develop a more sophisticated marketing proposal," Van Putten says. Meanwhile, he's focusing on the "fundamental environmental objective underlying all of this": The citizens groups consider the environmental values in the area paramount, and want to integrate the economic future with these values. They are not interested only in what gives the highest-paying and the most jobs.

The citizens groups, however, do want to keep intensive labor in the area. "The Lake Superior region is becoming like a Third World economy because production of the final products doesn't occur there," Van Putten notes. "To the maximum extent possible, value-added activities like furniture-making or book-printing should occur in the vicinity of the natural resources on which they are based. That's one way to give the local populace an economic stake. The consequences of action and the benefits of what you do are apparent, and the same people experience them. That's the kind of thing we need to encourage. Then people will make the lifestyle changes. It won't take a command-and-control regulatory system or an EPA enforcer."

Rolf Deiningger of the School of Public Health insists that solid facts form the basis for environmental reform. "One of the biggest problems facing the environmental area on a global scale," he says, "is the lack of solid data. A lot of people release data to the mass media, and the mass media pick them up and magnify them and spread them around. Many of those things are done by people who just want to further their own ideas. It takes a long time to get a neutral or opposite view."

To assess properly what is happening on a global basis requires data to document trends, Deiningger says. "Small changes happen all the time; data on long-term trends will let us say whether things are improving or getting worse. That is more important than determining only the current status. Agenda 21 recognizes this and calls for the development of databases. But to follow that through is going to be another problem."

In Deiningger's field, water quality, experts still can't agree on which parameters to measure, but they do agree that more monitoring stations and greater frequency of monitoring are needed. But where should they monitor? "The shoreline of a river tends to be more polluted because that is where the interaction is between man and the water," Deiningger says. "Yet the main body of the water may be in good condition. So there are problems with methodology."

Added to that is the problem of *realpolitik*: "There is some secrecy and jealousy of governments not willing to share data," Deiningger reports. "For example, India has refused to have water quality monitoring stations. I think they don't want to reveal bad conditions, so they may have monitoring stations on only the cleanest rivers. Another problem is that poorer countries often don't have the scientists or instrumentation for proper monitoring. So problems on the global level are a mixture of many things."

A Conflict on the Rhine

Agenda 21's call for integrated planning and management of water resources pleases Deiningger. Until now, he says, every country has been out for itself too much. "You see prime examples of conflicts on big international rivers. Take one of the stations on the Rhine River, where the river flows from Germany to the Netherlands: The Germans put the monitoring station on the side with the cleanest water, while the Dutch put it on the opposite side with the worst water quality. The Germans want to show that the Rhine is still in good condition when it crosses the border, while the Dutch want to show that the Rhine is in bad condition when it reaches them."

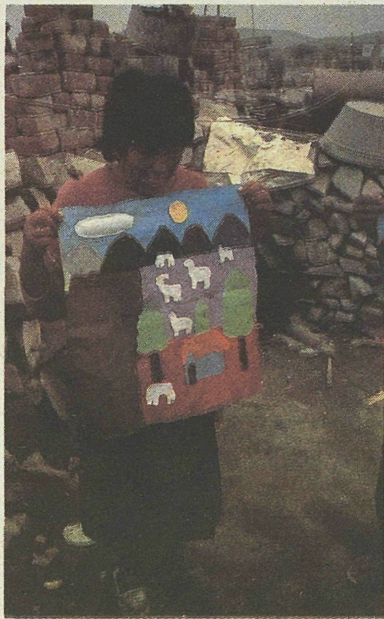
He finds nothing wrong with the Earth Summit's push for integrated management, "except that's not the way people work; I think cooperation will happen only if each country involved sees a benefit. Then it will come by itself, you don't have to preach it. Everybody will agree to it."

Lynda Oswald of the Business School says the Earth Summit had a strong symbolic effect on the business community, if for no other reason than that "businesses are becoming increasingly aware that the American public is well-informed and very concerned about the environment."

Businesses also are much more environmentally aware today than they were 10 years ago, Oswald says. "Of course there's a strong public relations element to this," she adds, "Many companies are using green marketing—pushing their products as environmentally safe or beneficial even if they may not be so."

But PR aside, businesses are starting to realize that environmental concerns matter to them in terms of their own economic efficiency. "Businesses

About Our Cover



Leonore Ramos with a small cuadro.

"The Circle of Life" is a hand-sewn cuadro ("picture") depicting, from the inner spiral out, the experiences of Peruvian women forced to migrate from their mountain homelands to urban shantytowns.

With their economy in shambles, their existence entangled in the conflict between the terrorist Shining Path guerrillas and an oppressive government, the Peruvian poor face a daily struggle against hunger, illness and violent assault.

In 1979 a group of 10 women, inspired by arpilleras, similar handiwork by Chilean women, decided to tell their stories in brilliantly hued, hand-sewn fabric pictures that they made together in a home and then sold.

Today, says Barbara Cervenka, assistant dean and lecturer in the School of Art, the original group has expanded to 80, and the production of cuadros has also been taken up by several other workshops and families, mainly



Pamplona Alta, a hillside shantytown next to Lima, where many cuadros-makers live without regular jobs, running water or electricity.



Many cuadros depict scenes from the makers' early childhood before terrorism or economic hardship forced their families to migrate to Lima. This one is called "The Jungle!"

from the hillside shantytown of Pamplona Alta. The residents of these squalid neighborhoods live in fragile esteras (straw-mat) homes that usually lack plumbing, water or electricity.

The cuadros, a combination of applique and embroidery, "evolved from Peru's centuries-old history of art and folk art, which has produced some of the richest and most complex fiber work in the world," Cervenka says.

The social, collaborative and aesthetic aspects of the fabric art interest Cervenka. An Adrian Dominican sister, she first visited Peru five years ago. Dominican sisters working in Pamplona Alta arranged for her to visit the workshops and homes of the women who make cuadros.

are finally recognizing that pollution is not just a necessary byproduct of manufacturing," Oswald says. "Rather, they now view pollution as an inefficiency in the industrial process. They produce pollution, which must be cleaned up, and that's very expensive to do. Pollution is a potential liability out there forever, and that's something a business must factor into its costs."

Now that the U-M School of Natural Resources and Environment is the home of the EPA's National Pollution Prevention Center, Oswald sees a big role for SNRE, the College of Engineering and the School of Business Administration. "The Center's purpose is to create pollution-prevention teaching modules that can be incorporated into current university classes nationwide," she says. "Instead of worrying about how to clean up pollution, we focus on how to prevent it from occurring in the first place."

Let Polluter Pay?

The question of how pollution cleanup costs will be distributed between producers and consumers intrigues Oswald. "People didn't have to worry about that in the past," she says, "because companies weren't required to clean up or prevent pollution. Now cleanup is mandated by federal laws such as the Superfund program, which targets hazardous waste sites. People think businesses should bear these costs, which average around \$25 million per site. They say, 'Let the polluter pay. Make the business responsible for that pay.'"

Although she thinks most people "don't realize the extent to which our consumer-oriented society creates pollution," she emphasizes that "cleanup costs ultimately get passed on to the consumers who pay for the goods or services, or to the taxpayers who end up paying for the cleanup if a business goes insolvent, as many do, in trying to clean up a Superfund site."

So the big social challenge remains: How do we assess the costs and benefits of environmental regulations? Oswald puts the problem in concrete terms: "Removing the first few layers of pollution is reasonably cost beneficial, while removing the last few increments is very expensive. In a perfect world I'd like a pristine environment. But given limited resources, should we focus on getting out that last increment, or should we focus on another problem someplace else? We have to recognize that we are living in a world of finite resources—finite financial resources as well as finite natural resources. We need to make our environmental choices consciously and with careful deliberation."

Paula Drury McIntyre '86 is an Ann Arbor freelancer who specializes in ecological subjects.

Although such small-scale economic ventures as producing cuadros can't eliminate the poverty and desperation of the women and their families, they provide a means of expressing creativity, solidarity, hope and courage, as well as vital income for food and other necessities.

Though some cuadros are being exported to "third world" stores in Germany and other European countries, no regular means exist to bring them to the United States. They must be hand-carried out of the country, and Cervenka now can get only a few pieces through the Maryknoll order.

A large piece like "The Circle of Life" costs about \$400, Cervenka says, and represents many days of designing and sewing by several women, who earn "only a few dollars" for their work. Some women sell their pieces through a women's center in Lima, which gives half the proceeds to the women and keeps half to purchase materials and market the work.

The nine-member Huamani de la Cruz family, known for its unusually fine and distinctive cuadros, told Cervenka in 1989 that one of their pieces, which are much smaller than quilts, brings in enough money from a shopkeeper in a wealthy suburb of Lima to buy 20 pounds of rice or potatoes.

It's much harder for the women to sell cuadros now than it was a few years ago, Cervenka says, because terrorism has expanded into Lima, and a cholera epidemic has added to the dangers of Peru that tourists find increasingly daunting. If Peruvian social conditions become somewhat more normal, the cuadros could play a much bigger economic role in the lives of the artists' organizations.

Cervenka compares the cuadros with Amish quilts, shaker furniture and Afro-American slave quilts as collaborative art that "are all texts that reveal a community of related experience and commonality of direction as clearly as a written history."

Readers interested in more information about cuadros may contact Asst. Dean Cervenka at 2039 Art & Architecture, U-M School of Art, Ann Arbor MI 48109-2069. FAX: (313) 936-0469. A traveling exhibition of the cuadros, first shown at the School of Art and at U-M Dearborn, is on display at Michigan State University's Museum of History and Culture until April 25. The Field Museum of Art in Chicago will exhibit the show in 1994.

EARTH SUMMIT AGREEMENTS

Biodiversity Treaty

The pact requires countries to establish policies aimed at slowing the loss of plant and animal species. Nations agreed to set up protected natural areas and rehabilitate degraded ones. The treaty also calls on developed and developing countries to cooperate on research projects, such as the discovery of new drugs from rain forest flora and fauna. U.S. representatives didn't sign this treaty, contending that it excessively regulates biotechnology without providing adequate patent and copyright protection for the U.S. biotech industry.

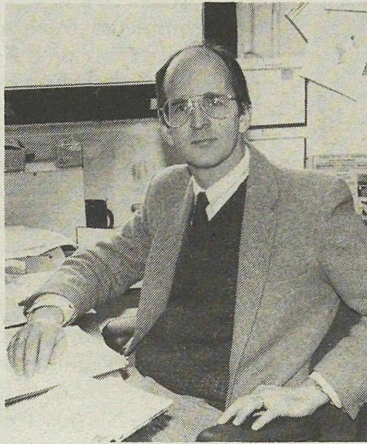
Climate Treaty

Industrialized nations agreed to try to reduce emissions of Earth-warming greenhouse gases (carbon dioxide, methane and nitrous oxide) to 1990 levels by the year 2000. The United States signed the treaty, but only after its drafters removed mandatory emission levels and timetables.

Agenda 21

A wide-ranging, non-binding document on environmental and economic reform into the 21st century, Agenda 21 covers topics ranging from ocean pollution, hazardous waste and renewable energy, to human health, poverty and women's rights. It calls for active involvement not only from governments, but from citizens and nongovernmental organizations (NGOs). Underlying Agenda 21 is the concept of sustainable development, which links environmentalism and economics to minimize depletion of the world's natural resources while still ensuring a decent standard of living for all people. Nations will be urged to carry out environmental inventories. The document also calls for creation of a UN Sustainable Development Commission to monitor the progress of Agenda 21.

Commentaries on Development



Thomas Princen,
Assistant Professor of
International Natural
Resource and Environ-
mental Politics -
School of Natural
Resources and
Environment

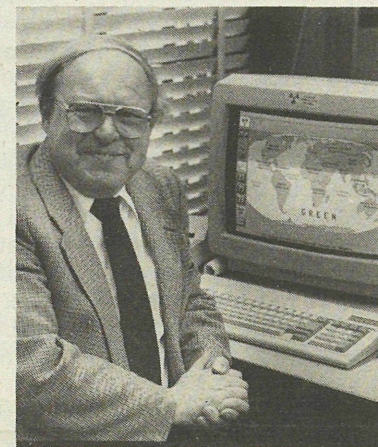
I'm studying the nature of economic relations and am developing a theory of what I call the limits to externalization. In economics, some

production costs are externalized, or passed on to someone else. The classic case is when you dump waste in a stream and it flows downstream for someone else to deal with. On the international level, global competitiveness also can be understood in part as an attempt to reduce costs by externalizing them.

But because of both biophysical and social limits, one can only externalize so far. The biophysical limit is more obvious: We live in a global biosphere, so we all suffer from ozone depletion. The social limit is that those who have been incurring the costs at some point will resist doing so.

A few years ago Guinea-Bissau in West Africa was offered a contract to accept hazardous waste from European countries. The contract was virtually equivalent to their gross national product, but they rejected it. For a tiny, impoverished country to reject those sums of money says something about the limits of externalizing costs.

that people have. If they use it all up on this kind of abstract planetary issue, they're not going to have any left for the wetland down the street or the park in their neighborhood—problems that can be dealt with only from the bottom up.



Rolf Deininger,
Professor of
Environmental
Health -
School of
Public Health

I don't think people expected much to come out of the Earth Summit. I wasn't against it, but it will be

difficult to determine any measurable outcomes. I also don't think the environment is the biggest problem on the world scale—overpopulation and malnutrition are. But so many people jump on the "pollution of the month" or "pollutant of the week" bandwagon and cry foul because that gets media attention. There's too much hype.

One has to look at environmental issues in balance. For example, look at the Aswan High Dam on the Nile River in Egypt. Some people say this is a big ecological catastrophe because certain diseases people get when they work out in the farm fields have increased. There has been an increase, because much more land is under irrigation. But food production is up, and the dam is producing almost all the power Egypt needs. It has regulated the flow of the Nile so the water can be used. The benefits of this scheme far outweigh some of the ecological consequences.



Mark Van Putten, Clinical
Professor of Law - Director of
the Environmental Law Clinic,
U-M Law School, Director of
Great Lakes Natural Resource
Center, National Wildlife
Federation

Nobody can love a planet and take meaningful actions to save the whole thing. The concept is too abstract. All that individuals can do is try to save a place they know and love, something they are intimately familiar with. If successful, the sum total of individuals saving places they love will save the planet. But you can't do it from the top down.

Not only is the global approach to environmental issues at the wrong level, it's counterproductive because there's only so much energy and concern

Lynda Oswald,
Assistant
Professor of
Business Law -
School of
Business
Administration

US environmental law has given businesses more flexibility in handling pollution problems by shifting from command-and-control regulation toward pollution-prevention incentives. Take pollution credits: Pollution levels are set for a given region rather than each company. This allows a business with higher levels of pollution to buy the pollution credits from a company with lower levels. Both benefit. This practice, allowed under the Clean Air Act, may not completely solve the pollution problem, but it definitely reduces it. And it's an example of the balance we have to achieve between development and environmental protection. Seeking ways to achieve this balance was a major purpose of the Earth Summit.

Photos by Bob Kalmbach

AROUND



CAMPUS

Duderstadt sees benefits for U-M if it adapts to new research climate

The University needs to consider changes in its organization and reward structure to reap the benefits of a new focus in research funding, said President James J. Duderstadt.

Commenting on a report of the National Science Board's (NSB) Commission on the Future of the National Science Foundation (NSF), Duderstadt said the modifications are necessary in light of rapid changes in research and a new emphasis on interdisciplinary research and teaching. Duderstadt is chairman of the National Science Board.

"The nature of the relationship between the federal government and research universities is being reexamined in a number of ways," he said, "all of which suggest a trend toward more applied research. However, this will not be done at the loss of basic research."

"The National Science Foundation is the lead agency in funding basic research at universities. In the past year or so questions have been raised in several arenas—including the White House, Congress, industry and the scientific community—on the appropriate role for the foundation to play, since the agency sets the pace for other federal agencies," Duderstadt explained.

"There has been language in appropriations bills asking the NSF to take on a more applied mission. With the major post-Cold War reduction in defense research and development spending, there are some interesting questions raised. Should that money go for civilian purposes and if so, who should conduct the research?"

The president also noted that, in general, there is increasing pressure from society for accountability, for a return on its investment in research.

Three major issues were raised in the National Science Board commission's report:

—The basic mission of NSF will continue to be funding of research within universities whose direction is determined by the scientific community. "This will be protected," Duderstadt said. "It's very important."

Projects also will be selected based on consideration of national need.

—The NSB must step up and assume its original role, which is overseeing scientific policy. For example, should \$100 billion be devoted to a space station or to strengthen research facilities?

In its report, the commission urged "that the role of the NSF be further clarified within an overall national policy, the goal of which should be to maintain the premier position of US science while regaining America's lead in the commercialization of technology," the report stated.

"We urge that the board and those involved in the planning resist any pressures to strip the NSF of its full spectrum of research goals and linkage mechanisms, from engineering research centers, to computer networks, to pure science and mathematics. The great strength of American science and of American universities is the absence of rigid cultural barriers between science and engineering and

between pure research and its applications."

Duderstadt noted that the NSB commission is one of four bodies nationwide that looks at the future of the American research enterprise and research universities. Those bodies are:

The President's Council of Advisors on Science and Technology is examining the health of research universities. The Federal Coordinating Council on Science, Engineering and Technology is looking at the future of American research. The Government, University, Industry Research Roundtable, which finished its work six months ago, issued a major report examining the relationships between government, industry and universities.

"Taken together, these four reports create a new atmosphere for research in America," Duderstadt said. "We must reposition ourselves to reap the benefits of the emphasis on applied research. We must understand clearly the environment, and position ourselves to continue in our leadership role."



Duderstadt

The 'Pleasant Toil' of Graduate Studies

('The last of the childhood diseases')

The following is an excerpt from "Pleasant, Arduous and Hopeful Toil: Values In and Beyond Graduate Education," an address by John H. D'Arms, vice provost for Academic Affairs and Dean of the Horace H. Rackham School of Graduate Studies, and Gerald F. Else Professor of Classical Studies. Dean D'Arms's address was delivered Dec. 8, 1992, as part of the Presidential Lecture Series. Readers may obtain a copy of his entire talk by sending a SASE to Michigan Today.

... Most of us would probably agree that the awarding of the PhD implies not just the certification that a course of study, research and scholarship, has been completed, but also a commitment to carrying on the search, to recognizing that truth is never complete. It is easier to say this than to specify how it works out in practice: What are the values that guide this search? Law graduates and Pharmacists have their formal codes of ethics, MD's their Hippocratic oath, but what values guide the Doctors of Philosophy in their pursuits? Indeed, can we identify any values which could be claimed to bind PhD's together in community—PhD's in fields as disparate as Neuroscience, English Languages and Literatures, Materials Science and Engineering, Economics, Musicology? JD's, MBA's and MD's begin their highly focused professional studies at the same time; few drop out, most graduate with their classes. For PhD's, even those in the same fields, time-to-degree can vary so greatly that they rarely feel that they have any "class" to belong to. And so, when we hear speakers at Commencement ritually admitting new PhD's to "the company of scholars and scientists," there is good reason to ask: What is this company, and what values are implied by admission to it?

In attempting to identify such values, I thought it prudent not to use Cardinal Newman as my only guide. As others have noted, there is a well-known principle that to get help from only one source comes dangerously close to plagiarism, but to get it from two or more is research. And so, I have turned to Michigan doctoral students and to Michigan faculty for expert testimony. I invited this year's 60 Rackham pre-doctoral fellows, who are close to receiving their PhD's, to write me about the faculty who have most notably embodied values which they hope to carry forward into their own careers. I also invited a number of faculty colleagues to give me a sense of the principal academic values which govern their own work with doctoral students. Responses have been remarkably congruent.

From a list of values emphasized by most of my witnesses, I follow Brendan Maher [former dean of Harvard University's Graduate School of Arts and Sciences] in singling out three as being of paramount importance. Honesty, intellectual honesty, takes first place in the list, and the reason is obvious: scholarly and scientific fraud so undermine the very foundations of the University that the academic community needs to be eternally vigilant against them (rightly emphasized by Jaroslav Pelikan, *The Idea of the*

University: a Re-examination (Yale, 1992, pp. 48-50). The enormous quantity of current publication, the greatly increased technological capacity to generate data in the information age, and the impossibility, despite our system of peer review, of externally checking every research finding, all combine to place heavy burdens on the intellectual honesty of the individual researcher or scholar. For this reason, the entire system depends on trust: to betray that trust through false or misrepresented reports—through dishonesty—drives a stake into the very heart of the scholarly enterprise.

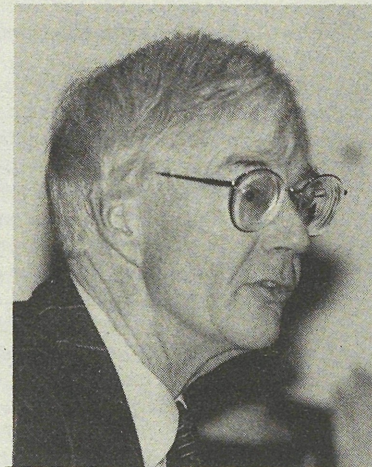
... Second, let us consider the twin values of openness to debate and courtesy in its conduct. Commenting on two influential advisors in the Department of History, a Rackham pre-doctoral fellow shows that he is clearly aware of their disagreements—but how does knowledge progress if not by disagreements, and by the expression of those disagreements by very different scholars who bring new data and new interpretations to the table? As he puts it, "Each man has a distinctive and politically quite different point of view, which he defends vigorously. Indeed, both seem to relish the give and take of intellectual combat." But as important as the combat is the fairminded and professionally courteous way in which it is conducted: This student adds, "Each imparts a sense of the elusiveness of history. A decent mutual respect, in this case driven by respect for that margin of unknowableness, is the best basis for maintaining a vital community of discourse."

... And third in my trio of ethical principles comes responsibility. I take it as a given that PhD's, who have been financially assisted by the University, empowered and enabled by their teachers and mentors, and marinated in their academic disciplines, bear the responsibility for continuing to search and discover, wherever their careers may take them. (I emphasize this matter of career destination, since each year ever larger percentages of Michigan PhD's, especially those in physical sciences, engineering, and even the life sciences, are opting for positions which lie outside academe; and for others, too, a series of career changes may increasingly be anticipated.)

But the sense of responsibility I have in mind extends more broadly than this. All of us—graduate students and faculty alike—are here by the gift of the society that supports us, and I think we have a duty to connect ourselves better to that society. This means more than continuing to pursue the truth as best we can (crucial though that is): It means

taking much more initiative than we currently do in trying to communicate to fellow citizens outside the University what it is that we do, and why it is that we do it.

Further, let us seek to communicate in terms that these citizens can understand, in settings which they may chose, even according to ground rules which they set and which we ourselves may not regard as being entirely comfortable or congenial.



D'Arms

Reflections on diversity in U-M artists' lives

The U-M observed its sixth annual Martin Luther King Day Symposium sponsored by the Office of Minority Affairs on Jan. 18 with more than 60 events at various Colleges, Schools, departments, residence halls, auditoriums, stages and screening rooms.

The theme of the 1993 symposium was "From Indifference and Inequality to Justice and Reconciliation. Charles D. Moody Sr., vice provost for minority affairs, noted that for the first time the symposium used the U-M's satellite uplink capacity "to televise the program nationally, as well as internationally."

At the School of Art's program 11 members of the faculty, staff, students and alumni served as panelists for what Dean John Stephenson described as a "time for reflection and inquiry" about what diversity meant to them and their work.

Carol Ann Carter, associate professor in mixed media, told the 65 attendees that the format the panelists had chosen "might seem too Sixties, like a sensitivity session, but we're trying to show the parts that make the whole."

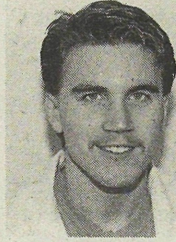
Photographer Kaori Ohgata '92 MA, who came to the United States in 1985, said that by leaving her homeland and moving alone to this country, she disqualified herself as a "traditional Japanese woman" in her native culture. But in her new homeland she is "defined as a Japanese or Asian woman."

She is trying "to adjust and to communicate what it is like to live between two cultures." Meanwhile, she continues to be asked "if I feel guilty about Pearl Harbor or about the trade deficit" by Americans who see her as representing all Japanese instead of herself.

Prof. Ted Ramsay, whose field is papermaking and drawing, grew up near Cedar Rapids, Iowa, and was among a group of "mostly poor rural white kids" bused to the city's all-white schools.

The town lacked a museum back then, he said, but the mortuary substituted for one for him. The artist Grant Wood rented from the undertaker and occasionally paid his rent with paintings. Those works and other artifacts in the mortuary fascinated Ramsay. Although he'd drawn since childhood, his culturally limited upbringing and small size (he wrestled at 112 pounds in high school) inhibited him somewhat. But at college "the world opened for me, and I learned to say that I wanted to be an artist," especially after a course in African art "opened a whole new realm of forms and images."

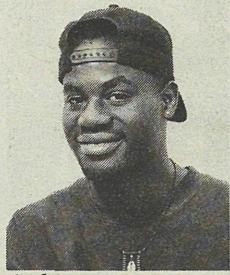
Kyle Kieliszewski '94 of Alpena grew up in a mainly Polish-American community outside Alpena, Michigan. But when he went to town, he encountered "the ridicule about how stupid Poles are supposed to be." Delving



Kieliszewski

into his heritage, he learned that the Poles' name derived from the word for fields, *polanyi*. He worked long and hard on his grandfather's farm, so "fields mean things green and living" to him, and he tries in his art to convey "not just the beauty but the hell of work in farm fields." Fields have become a complex symbol of his identity and a subject for his art.

Jiba Anderson '94 of Detroit is studying photography, graphic design, illustration, costume design and acting. "I'm looked at as a jack of all trades, master of none," he said, "but I put all my effort in everything I do, so I reject that label. I don't like being idle and I don't like ignorance. I don't like



Anderson

ignorance in myself, and I don't like ignorance in my community or anyone else's." His sense of African-American identity is particularly strong, he said, because his mother is from West Africa. "I'm not for homogenization, of dissolving differences," he added. "The world is like a gumbo, and culture should reflect that."



Leonard

Prof. Joanne Leonard said the other panelists reminded her of events in her childhood that she hadn't planned to discuss. "My parents were pro-communist during the Depression, and we saw many of their friends go to jail" in the government's anti-communist campaign of the late '40s and '50s. Leonard's father was a holocaust survivor; nevertheless she married into an "anti-Semitic, anti-woman rich white family." After a divorce she married a Mexican. "My daughter considers herself non-white," said Leonard, who is now a single parent. Her status as a single parent and mother of a "very intelligent but learning-disabled" child has given her insight into social inequities, she said. "But being a single parent is temporary; it doesn't show as dark skin does. People of color, including whites, must act to end racism, for only then will we be truly free at last."



Smith

Betty Smith, the School's development officer, confided, "I change every day, so I don't have a clue as to who I am. If some day I don't like myself, it doesn't matter much. I'll be different tomorrow." But Smith said it "can be hard to be a staff member at the University of Michigan. If you're a staff member, people think you're not very smart." Trained as a biologist, she gave

up her academic career to earn money to put her husband through school. She retains a very important lesson from her scientific studies, however: "Inbreeding is death; diversity is everything. That's one thing you learn in biology."



Le Air

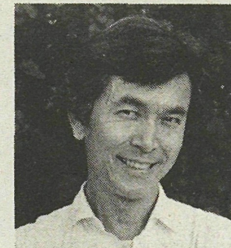
Other panelists included:

Deb Le Air, a graduate student in ceramics, who described "coming out as a lesbian six years ago" after "believing I was heterosexual."

Assoc. Prof. Ed West - "Establishing polarities is a way of recognition and learning," but the perceived

polarity between Blacks and Whites continues to be the "central tragedy of our nation."

Prof. Allen Samuels - "I want to walk around feeling unique or different, which may be better than not feeling different. But it is not useful to think of myself as a white male, nor do I find myself thinking of others mainly in terms of their color or gender. In the '60s I remember a sociologist telling me that there are many more differences between individuals [within the same group] than there are between groups [to which the individuals belong]."



Takahara

Prof.

Takeshi Takahara - "I boarded a freighter and came to the U.S. in 1965 after my parents said I could not become an artist.

The topic today is difference, but difference means similarity. Artists are similar in that they seek out differences. The spoken language can't convey this [seeming paradox] as well as visual language can."

Here's how to save or replace old letters of reference at U-M

If you are a former student or graduate of the University with an inactive (since 1980) file in the Reference Letter Center of the Office of Career Planning and Placement (CP&P), the following notice is for you:

The Reference Letter Center (RLC) houses letters of recommendation and transmits files to graduate and professional schools or prospective employers upon the written request of the fileholder. Once established, files are University property and are maintained according to practices outlined by federal law and U-M policy.

CP&P has announced that it will destroy files inactive since 1980. Fileholders of inactive or active files may find the following information useful:

How is an "active" file defined?

A student or alumnus/a with an active file will have conducted one or more of the following transactions since 1980: transmitted (mailed) reference letters as part of admission or employment processes; added new letters to the file; submitted updated personal data (e.g. current address, telephone or newly acquired degree). Files with no activity since 1980 are considered inactive and will be discontinued.

Is it possible to reactivate a file that has not been used since 1980?

Yes. To retain an older file, contact the RLC as soon as possible. At that time fileholders will be asked to supply updated contact information. In today's job market, however, employers may perceive such dated materials to be obsolete, thus creating a negative image of the candidate. National surveys tell us that employers prefer recent references. Fileholders wishing to keep their collection of letters intact must notify the office no later than May 1, 1993. After May 1 all files meeting the criteria for inactivity will be destroyed. There is no charge for this service.

How will deactivation affect fileholders' other U-M records?

It will not affect them.

Will no longer having old letters of reference hurt my job chances?

As indicated earlier, most inactive data have little value and may even be a detriment in today's job market. The employment trend has reversed from sending documentation of an entire work history to providing only that reflecting a candidate's most recent accomplishments. Most employers prefer to conduct verbal reference checks before making hiring decisions,

rather than to rely on written recommendations. Candidates are often required to supply contact information from previous employers or references instead of written material.

What should I do if I'm returning to or entering the workplace several years after last references were entered?

Instead of providing old recommendation letters, individuals

who do not have a recent employer to serve as a reference may ask other colleagues, or volunteer, church, school or community organizations, to provide useful information.

If my file is deactivated, can I start a new one?

Absolutely. Our reference letter service is available to alumni/ae, as well as any current student with at least 12 credits. Just contact the RLC and request the necessary information to open a file.

Other questions may be directed to: Reference Letter Center, 3200 Student Activities Building, 515 E. Jefferson St., Ann Arbor, MI 48109-1316; (313) 764-7459, FAX (313) 763-4917

Michigan graduates who are seeking employment or anticipating a job change may wish to subscribe to the *Job Bulletin*, published biweekly by CP&P. For information, contact: *Job Bulletin*, 3200 SAB, 515 E. Jefferson St., Ann Arbor MI 48109-1316; (313) 763-0533



CP&P Associate Director Borland (left) and Sherri Trigg Carrillo, manager of the reference letter center.

School of Education puts Peace Corps vets in Detroit public schools

By Diane Swanbrow

U-M News and Information Service

The U-M School of Education received an \$830,000 grant from the DeWitt Wallace-Reader's Digest Fund to support a program that puts Peace Corps veterans into American public schools in urban and other areas suffering from teacher shortages, while the former Corps members pursue a master's degree in education.

"The program assures the U-M of exceptional students with strong undergraduate degrees and commitment to teaching," said Cecil G. Miskel, dean of the School of Education. "At the same time, the program offers the Detroit Public Schools a pool of talented, often bilingual teachers with experience in cross-cultural settings."

Currently, 16 fellows are teaching in Detroit elementary and secondary schools as permanent substitutes. "This grant makes us confident that we'll be able to bring in at least a dozen students a year to help meet Detroit's needs," said Jerry Dyer, coordinator of the U-M program.

One of the second-year fellows is 27-year-old Addison Bibb, currently assigned to Hanneman Elementary School in southwest Detroit. "The kids here really make me feel appreciated," said Bibb, who taught social ethics and other subjects to Masai teenagers in Kenya during her Peace Corps.

Bibb enjoyed the experience, but decided to switch to early elementary students. A petite woman, she felt she



Bibb and a Masai child in Kenya, where she taught teenagers at St. Anthony's School in Nairagie Enkare during her Peace Corps service. Above right: heading home from a day's teaching.

would be more effective with students who didn't tower over her. Her classroom assignment at Hanneman, a school with many Black, Hispanic and Armenian students, has changed several times during the academic year, but the Peace Corps taught her to be flexible. "One of the reasons former Peace Corps workers have a

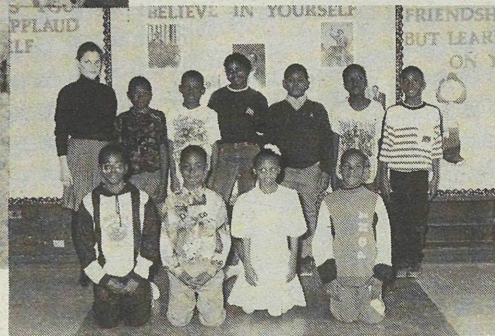
good chance to succeed in challenging, urban education environments," she said, "is that we're used to adapting to changing circumstances."

First-year fellow Timothy Fournier, who taught elementary school in the Dominican Republic, is teaching in a bilingual classroom at Detroit's Academy of the Americas with two other U-M fellows. "I'm happy here," Fournier said, "and I'm willing to make a commitment to Detroit."

According to Deborah M. McGriff, Detroit's superintendent of schools, "Peace Corps Fellows bring progressive and unique educational talents to the Detroit Public Schools. We are excited that they will share their experiences with our students."

The program was established in 1984 to address a shortage of math and science teachers in New York City schools. The Detroit/U-M program was established in 1991—30 years after President John F. Kennedy announced the idea of the Peace Corps in a speech outside the Michigan Union.

The four-year grant, announced jointly last month in Washington, D.C., by Peace Corps acting director Barbara Zartman and Mildred Hudson, educational program officer of the fund, is part of a \$6.7 million award to 15 universities.



Her small size led Bibb to specialize in early elementary education in the States. This class is from Sherrill Elementary in Detroit.

Steering the way to the Michigan Mandate

"We are now part way across the street trying to get to the other side and there are lots of trucks going in both directions."

That was how President James J. Duderstadt characterized the University's progress in reaching the goals of the Michigan Mandate at January's Regents' meeting. His remarks came at the conclusion of a nearly three-hour wide-ranging discussion among the Regents and faculty and staff members who made presentations on various elements of the Mandate, the University's strategic plan to become a community that better represents and reflects America's multicultural, pluralistic society.

One of the roadblocks to achieving the goals of the Mandate, a recurring theme of each speaker, is the campus climate. Medical students, for example, say when they leave that they "got a good education in an uncomfortable environment," reported Frederick C. Neidhardt, the Frederick G. Novy Distinguished Professor of Microbiology and Immunology and Medical School associate dean for faculty affairs. Neidhardt said that this feeling is not restricted to the Medical School but is present in varying degrees across campus.

Neidhardt heads the 40-member Council on a Multicultural University, which is charged with implementing the Mandate in the schools and colleges.

"Multiculturalism is the job of the University right now," Neidhardt said, adding that this year his group is "turning its attention to the University's environment, how people are treated."

Harold R. Johnson, who has recently moved from the deanship of the School of Social Work to become special counsel to the president, noted that "students, faculty and staff bring all sorts of 'baggage' with them when they come to campus, and the University becomes a crucible for working out problems."

Adding that "stereotypes continue to be a very serious problem," Johnson said that "if we are to be truly successful in creating a model community, we must be certain to target all elements of our community—students, faculty, staff, Regents, alumni."

Neidhardt suggested that units perhaps should undertake cultural audits, to assess their conduct, to identify what does and does not work.

Law School Dean Lee Bollinger, who characterized the Law School in 1987 as a place of "tremendous conflict," said progress has been made in creating a more welcoming environment for students, but efforts in recruiting minority faculty have so far fallen short of hopes.

Bollinger hired an African-American Law School graduate to conduct confidential interviews of students and

alumni. Done over a period of six months, the notes "fill four file drawers and are not pleasant to read," he said. They provided telling evidence of our problems. We had to face up to the fact that we were inflicting pain, whether it was conscious or not."

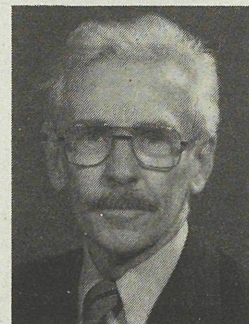
The School responded by substantially revising its admissions process, criticized as being "unwelcoming, even offensive at times." New courses have been introduced that address race and gender issues. Faculty have held meetings on classroom dynamics and a survey is under way to determine if progress has been made in that area.

Dean of Students Royster Harper told the Regents that the non-majority members of the University community are different in many ways, but especially in the power they have. "They don't have the privilege of power of presence, and that is the crux and core of our campus climate challenge."

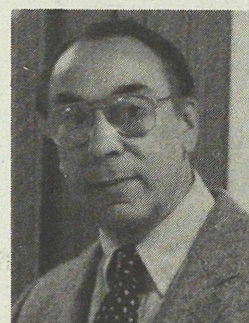
"For many of our community members who are non-white," Harper noted, "the experiences of being tolerated are everyday occurrences. They are in effect being 'put up with,' being 'permitted or allowed' to be members of the community, rather than being accepted, valued and embraced."



Bollinger



Neidhardt



Johnson

Not long ago, the phrase 'educated American women' was looked on as an anomaly, if not an oxymoron

Vassar's Groups

By Diane Swanbrow
U-M News and Information Services

Mary McCarthy's *The Group* is about bright, emotionally brittle Vassar women. She got the idea for her novel from a real-life study of Vassar grads in the summer of 1954. To find out what happened to McCarthy's prototypes, long after McCarthy's story ended, ask psychologist Donald Brown.

Brown and his colleagues are the source of both the fictional and factual accounts of this group of Vassar grads ever since they asked the women to return in groups of ten throughout the summer of '54. Their goal was to gather data for a pioneering study of a subject that was then considered almost seditious: the higher education of women. But this is where fact and fiction begin to diverge because among the findings of Brown's team was that their subjects fit into five groups, none of which precisely parallels the fictional group created by McCarthy.

Brown, who directs the U-M Center for Research on Learning and Teaching, details the findings from the study in two chapters of *Women's Lives Through Time: Educated American Women of the Twentieth Century* (Jossey-Bass, Inc., 1993).

For nearly 40 years, through 1991, Brown's team repeatedly tested and probed the psyches of approximately 850 Vassar women from the classes of 1929, 1935, 1957 and 1958. For the women, at least those in "the group" attending that first gathering, the experience was memorable:

"For three vertiginous days we reeled and spun on Leap-the-Dips of breathless questioning," one member of the group recalled. Some of those questions were:

"Do you like men who look as if they can be brutal?"
"True or False: Is Yucatan in Costa Rica? Mexico? Brazil?"

"Here's a simple problem in arithmetic . . ."
"Remember nine numbers, while lights flash on and off."

"Which of the group would you pick for manager of Peck and Peck?"

"Who do you think you are?"

After following the women from young adulthood through their 80s, Brown and co-author Rosemary Pacini, a doctoral candidate in psychology, identified five predictable life patterns, five "groups" instead of the one crafted by McCarthy.

According to Brown and Pacini, the five groups are these:

SOCIALIZERS - About 60 percent of the college women studied fit this pattern, a percentage that's probably higher than would be found in many colleges today. Instead of focusing on their academic performance, they preferred spending time with peers. Having fun in a socially acceptable way was their main preoccupation. They tended to marry within their social class and enter into comfortable, traditional, upper-middle class suburban lives.



Brown and Pacini



Author Mary McCarthy in 1963

"This group tends to show very little personal or intellectual growth during the college years," Brown says. "They keep the same values, beliefs and ideas they had when they began their college years. They are capable of personal growth later in life, but it generally takes a serious problem, like divorce or the illness or death of a child, to shake them up and trigger change."

OVER-ACHIEVERS - About 15 percent of the college women studied fit into this group, performing better academically than their college entrance scores would suggest. Usually they came from affluent, well-educated families. Getting high grades was extremely important to them, and they didn't hesitate to use manipulation or flattery to reach their objective. "They tend to be quite insecure and unsure of themselves," Brown says. After graduation, their lives were cautious and conservative. These "good girls" seemed to have the hardest time of any group navigating through the identity changes accompanying menopause and aging.

UNDER-ACHIEVERS - The college grades of about 12 percent of the women did not reflect their abilities. Nevertheless, these were the women most likely to be judged "ideal" students by college faculty for being open, curious and valuing the life of the mind. During college they showed more signs of intellectual and emotional growth than any other group. After college they showed great flexibility. Their lives were somewhat chaotic but highly functional. They became active professionally in the early years of marriage in addition to keeping their family and community commitments.

"They tend to come from families who were open and somewhat confrontational," Brown says.

"They had parents who tolerated disputes and disagreements. As a result, they feel secure making their own choices in life. These under-achievers are also the least likely to get divorced."

HIGH ACHIEVERS - These women, about 12 percent of the sample, tested and performed well in college, then went on to intense and high-powered professional careers. The older generation of women in this group rarely married, while the younger ones tended to delay marriage and were most likely to remain childless. On the whole, this group seemed to have internalized the comment of one Vassar administrator, who sniffed, "Only our failures marry."

In childhood and adolescence, high achievers were likely to have experienced intense conflicts with domineering but uneducated mothers, toward whom they continued to feel considerable repressed hostility and guilt.

IDENTITY-SEEKERS - A scant 1 percent of the women studied were unhappy, confused and unable to achieve stability in their lives without prolonged therapy, drastic changes in their environment or both. In youth and middle age, their intellectual interests and personal

growth were largely abandoned in the maelstrom of their personal struggles. The most likely to divorce, they seldom had mates. Later in life, however, some of these troubled souls bloomed, having discovered their personal and professional strengths.

"In the novel, McCarthy's emphasis was on the emotional and social development of her characters rather than their intellectual and academic sides," says Pacini. "So it's difficult to categorize any of her characters into one of the five study groups. Lakey is probably the easiest to identify. With her intellectual spark and passion to see the world, she's pretty clearly a high-achiever."

"The most encouraging finding from this study," Brown concludes, "is that change is always possible. Some of these women found personal and intellectual growth more difficult than others, largely as a result of their early family backgrounds and experiences. But women in all five groups demonstrated the capacity to learn and change throughout their lives—some of them well into their 80s."

Pacini also sees reason for optimism in the life-courses of these women. "Their lives show that you can have a lot of problems and make a lot of mistakes and still wind up okay," she says. "You don't have to pick your life's course at the age of 22 and rigidly adhere to it. You can change paths midway through, go back to school, resume a career or start a family. The one lesson of their lives for today's college women is that life is fairly flexible if you have the motivation to make the changes that are necessary."

Mary McCarthy probably wouldn't have argued much with that.

From the University Musical Society's May Festival to its year-round offerings, Gail Rector has presented the world's greatest music performed by its finest artists

IMPRESARIO FOR ALL SEASONS

By Carolyn Barnett-Goldstein and John Woodford

The expectant hush in Hill Auditorium gave way to loud applause as Gary Graffman entered the stage in 1963 to join the Philadelphia Orchestra in Prokofiev's Piano Concerto No. 3. One member of the audience, however, was more relieved than excited.

Gail Rector, then head of the University Musical Society (UMS), knew that 24 hours earlier this 73rd Annual May Festival Concert almost lost its Prokofiev centerpiece when a sudden illness incapacitated pianist Claudio Arrau. Rector immediately tracked down Graffman, however, and found a virtuoso pinch-hitter. Though booked up years in advance, Graffman flew overnight, rehearsed with the orchestra at 10 that morning and played the scheduled concerto that afternoon.

Impresarios have two nightmares, Rector says: "Either the artist doesn't show up or the audience doesn't." But emergencies from cancellations or bad weather were rare during his reign from 1957 to 1987, first as UMS executive director and by 1968 also as president. He engaged and presented 1,500 live performances during those decades and helped raise the Society from its status as an already highly respected university-based organization founded in 1879, to that on a par with some of the world's great artistic centers in London, Paris and New York.

And yet, few hurrying by the kiosk advertising the UMS season's attractions in front of Hill Auditorium think about how unusual it is for a city of Ann Arbor's size to become a regular site of major concerts. Few of those concerts, of course, are as nerve-racking as the Arrau-Graffman affair, but Rector can cite plenty of mildly distressing moments. Like the time conductor Georg Solti lost his baton shortly before it was time to perform.

"Well, what do you do?" Rector shrugs. "He had to have one. So the backstage custodian brought out a white coat hanger, cut a piece off, looped the end and offered it to Mr. Solti. After the concert, I asked him how he liked the baton, and he said, 'Well, it wasn't very well

balanced."

The performing stage holds lots of tension as well as attention. Many conductors have reported dreams in which they join the spirits of their revered composers in the musical Valhalla by dying on the podium. Rector remembers when Eugene Ormandy, music director of the Philadelphia Orchestra, almost made this vision a reality at the 1975 May Festival. Ormandy opened with Bach's "Come, Sweet Death," in memoriam to Thor Johnson, the past conductor of the University Symphony Orchestra and the Choral Union.

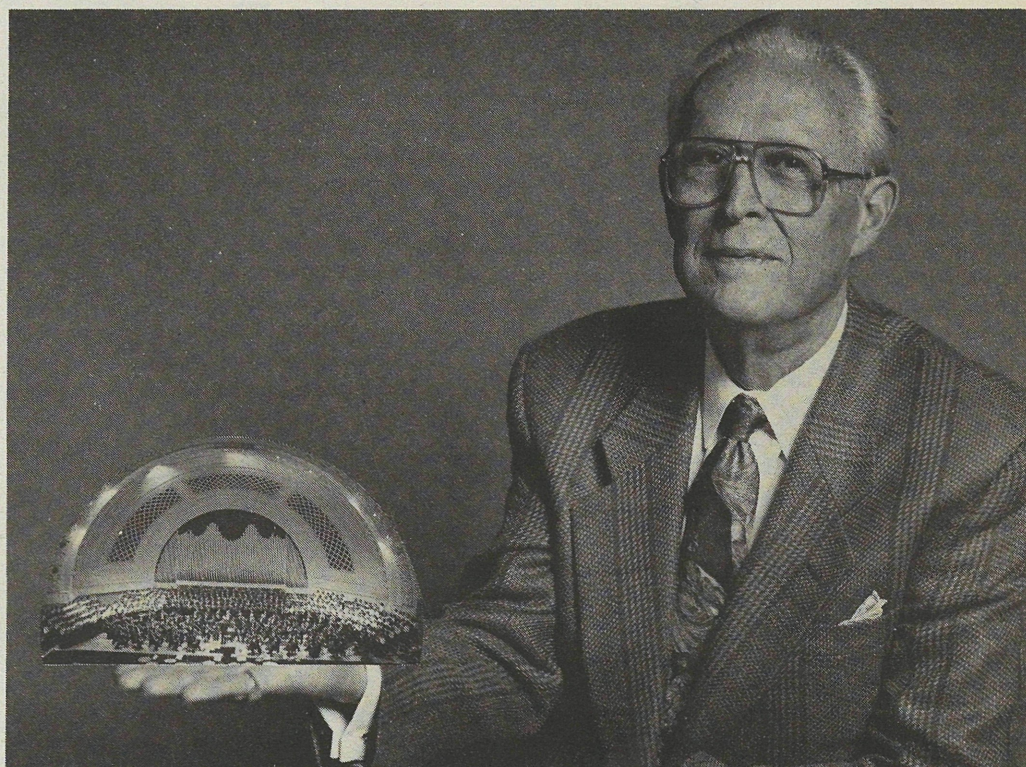
After a moment of silence in Johnson's honor, Ormandy lit into Mahler's "Titan" Symphony, which expresses the composer's philosophical grappling with death. Chest pains seized Ormandy half way through; he struggled to the end of the piece, left the stage and was replaced by his assistant for the remainder of the concert. But the irrepressible Ormandy was back on stage the next night.

In shaping a season, Rector drew on Ann Arbor's advantages—the reputation of the audiences, the prestige among musicians of the UMS series and the capacity and acoustics of several fine facilities, especially Hill Auditorium. He recalls the time Leonard Bernstein came off Hill's stage for the first time, and exclaimed, "I know now why Koussevitsky liked this hall. He could hear the applause."

Ann Arbor was one of the few venues selected by pianist Vladimir Horowitz when he came out of retirement in the 1970s. Rector went to Cleveland, where Horowitz was performing. "I went backstage after the concert and reminded him about his earlier appearances in Ann Arbor and how much the audience now would love to hear him. He seemed interested, so I spoke with Harold Shaw, his manager, in New York. Fifty thousand dollars was his going rate when he came out of retirement. We had to agree on the ticket price scale, and he also got a percentage of that revenue—he was the only artist who did, by the way—so the scale would be \$40,000 and a percent of ticket sales." (In comparison pianists Rudolf Serkin's and Alicia de Larrocha's fees at that time were \$8,500 and \$5,500, respectively, and cellist Mstislav Rostropovich's fee was \$10,000.)

Occasionally, however, a performer's price prevented Rector from realizing his dreams. In the early '60s he went to Puerto Rico twice to meet with the cellist and conductor Pablo Casals. "I interviewed him at his home on the beach," Rector recalls. "I was prepared with my May Festival books, told him about our chorus's fine history and reminded him of his cello recital in Ann Arbor in 1919. I wanted him to conduct his oratorio 'El Pessebre' [The Manger], a good long work with chorus that was rarely performed except at his festival."

Casals said he liked the idea but Rector should first "make arrangements with my lawyer, Abe Fortas" (later a justice of the U.S. Supreme Court).



The May Festival is entering its 100th year, and UMS president-emeritus Gail Rector has been involved in more than half of them. He "handled" not only the Philadelphia Orchestra (shown here with the University Choral Union), but 110 other symphony or chamber orchestras as well.

Fortas told Rector that Casals wanted not only \$15,000, but also five rehearsals with the Philadelphia Orchestra, plus all his living and traveling expenses; \$25,000 might have covered it all—not counting the extra fees for the orchestra.



Vladimir Horowitz arrived a few days before a performance. He stayed in an Ann Arbor woman's home, which was outfitted with special drapes to darken his room so he could sleep until noon.

Rector didn't pursue the matter any further, but the episode reminds him of a statement of the legendary and flamboyant impresario Sol Hurok, famous for outbidding all rivals for performers he coveted: "Sometimes, if you have to pay too much for something, it's just not worth it." He also delights in quoting another Hurok line appropriate to their mutual profession: "If I were in this business as a business, I wouldn't be in this business."



Yehudi Menuhin first performed in Ann Arbor in 1932, and has appeared with the UMS more than any other soloist over the past 60 years.

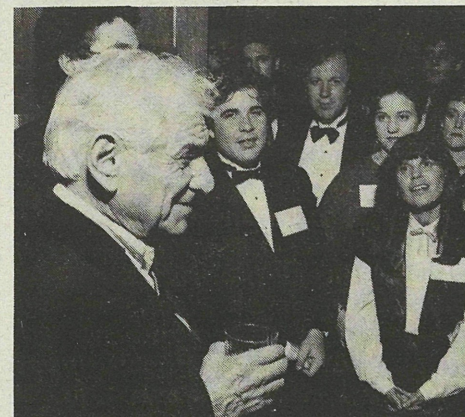
Rector was born in North Platte, Nebraska, in 1918. The youngest of three children, he began playing the violin in the 7th grade after receiving one from an uncle in New York. A year later his bandmaster brought the first bassoon to town, and Rector was hooked on that instrument. After high school graduation in 1935 he went to Chicago to attend the Van der Cook Band School. He joined the Chicago Civic Orchestra and studied bassoon for two years before deciding to enroll at Michigan. Alighting from the train in Ann Arbor (an advantage of being a railroad employee's son was free passage), he owned little more than his Kohler bassoon. "My parents borrowed about \$160 to buy it for me," he says.

Everything on campus was in easy walking distance back then for the 13,000 U-M students. The School of Music was still under the auspices of the Musical Society. It was a time when music heard on radio was live, never recorded. The placards leaning against the Dutch elm the kiosk later replaced in front of Hill Auditorium announced the UMS's coming attractions for 1937: the pianist and composer Sergei Rachmaninoff, violinist Fritz Kreisler, the Boston Symphony Orchestra with Serge Koussevitsky conducting, and the Philadelphia Orchestra with Eugene Ormandy for the May Festival.

Even after the School of Music ended its 60-year association with UMS in 1940-41, the close bond has continued. Many artists who appear for the UMS present master classes, lectures and benefit concerts for the School of Music (see story on next page).

After marrying his fiancée, Kathryn, Rector received his BA in music in 1940 and completed a year toward a master's degree in music literature before being drafted in 1941 into the army and assigned to its 182nd Infantry. He was in the South Pacific for four years and saw action in the battle arenas of Guadalcanal and Bougainville.

When Rector returned to Ann Arbor in 1945, he opted to switch fields, and enrolled in the Business School. But he was married and needed steady income, so he dropped out and began what became a nine-year stint as assistant to UMS President Charles Sink. Rector remained until 1954, when he left to become assistant manager of the Boston Symphony Orchestra.



Leonard Bernstein with U-M students in 1988. "I know now why Koussevitsky liked this hall," Bernstein said after his first concert in Hill Auditorium. "He could hear the applause."

In Boston he received one of his initial tests in last-minute emergencies. He tells the story: "Leonard Bernstein was to conduct the Boston Symphony in Hartford. He traveled with the orchestra librarian, who drove him from Boston. On the way they stopped and had some fried seafood. When I arrived at the hotel, I received a message that Bernstein had called to say he couldn't conduct that night because the seafood had given him food poisoning." Yet Rector found out that no sooner did Bernstein arrive in Hartford than he ordered a big dinner sent to his room at the hotel. Rector checked in on the conductor, who said he'd dress and go to the hall if he felt better. "He got there a quarter-hour before the concert and decided he would conduct. He did that in Ann Arbor one time, too. He missed a rehearsal, but conducted the concert. He was always going out too late eating and partying the night before."

In 1957, Sink offered Rector the executive directorship of the UMS. Rector accepted and returned to Ann Arbor with his family, which now included three children.

Just as pianissimo passages and rests in a composition are full of meaning and feeling, the quiet moments he shared with artists while driving them around or waiting with them in airports or train depots are among Rector's most vivid memories because they were "a chance to have a feeling for their personalities."

There were little things, like observing the fussiness over food that is common among musicians on tour. Once pianist Van Cliburn arrived with special foods and a blender. "He insisted on eating only foods he prepared," Rector says. "I entered his hotel room and saw him at the blender into which, much to my horror, he had stuck his very expensive fingers."

Rector knew that when performers came to Ann Arbor, they were more relaxed and amenable to doing things that they wouldn't consider in a big city. They agreed to make recordings, delayed broadcasts and interviews free. The resulting radio programs kept UMS before the public and also made WUOM a powerful influence in the world of classical music, especially after UMS helped the National Public Radio (NPR) network by letting NPR syndicate the Society's programs. By 1977-78 UMS presentations through WUOM made up more than half of the national distribution of concerts played on public radio stations, expanding the reputation of the UMS, the University and Ann Arbor.

In the mid 1980s, however, returns on investments dwindled and proceeds from ticket sales, benefit proceeds and gifts became inadequate to meet rising costs of backstage crews, solo artists and orchestras. Rector responded by reducing the number of presentations in a season from 80 in 1985-86, to 46 the following year, his last at the helm.

Deficits were forcing him to use the endowment to maintain the Society. In addition, competition for time from night classes and campus concerts featuring aggressively marketed "popular" musical traditions increased. Concurrently, public schools sliced arts education programs, which had introduced young people to classical music both as listeners and participants, and classical music training decreased in the home.

These factors reduced student audiences at the same time the UMS was losing members of its loyal audience to budget-pinching pensions and natural attrition. These problems now challenge Rector's successor, Ken Fischer. But they also confront all non-profit arts organizations, points out Fischer, who has vigorously introduced several programs to build a new generation of appreciative audiences among school children and teenagers.

Violinist and conductor Yehudi Menuhin, who first performed in Ann Arbor in 1932, has appeared with the UMS more than any other soloist over the



Marian Anderson sang Brahms's 'Alto Rhapsody' under Ormandy's baton in 1940 when Rector was a senior in the accompanying male choir. Ormandy signaled for the choir to sing louder, but Miss Anderson thought he was calling for more volume from her, Rector recalls. "The resulting power of her voice is one of my most memorable experiences."

wonderful new young artists in every field. We shall not want for good music and for inspiration. We must realize that music and the arts are part of what we live for—if we could just agree that life is an art and not only either a business or a cutthroat affair."

Rector agrees. He emphasizes the importance to students of continuing the tradition of great music in an Ann Arbor setting: "Students are at a good age to learn about classical music. It takes genius to excel in it, and one ought to be able to become acquainted with it in a broad way, so one can recognize genius when one hears it. In this way, classical music becomes a part of their lives instead of something remote."

Rector remarried in 1980, and his wife, Beth, attended her first May Festival that year. It was then that she "realized for the first time how inseparable Gail and the Musical Society were." Seven years later, she gave a speech at a ceremony honoring Rector upon his retirement, and described what presenting great music has meant to Rector: "All of us have experienced during a concert that magical moment when an artist strikes fire, and we're carried away by the performance. Those moments for Gail are the fruition of all of his plans, when he sees them made visible and audible."

Carolyn Barnett-Goldstein of Southfield, Michigan, a free-lance writer on the arts, contributed the research and interviews for this story.

100th MAY FESTIVAL EVENTS

<p>Thursday, May 6 5:30 PM Nickels Arcade - Prelude Picnic Buffet 8 PM Hill Auditorium - Metropolitan Opera Orchestra James Levine, conductor Itzhak Perlman, violin</p> <p>Bethoven: Leonore Overture No. 3 Berg: Violin Concerto, Dam Andenken eines Engels, Strauss'sky: Le sacre du printemps Florence Quivar, mezzo-soprano Jonathan Welch, tenor James Morris, bass</p> <p>Friday, May 7 8 PM Hill Auditorium - Metropolitan Opera Orchestra James Levine, conductor Renee Fleming, soprano</p> <p>Berg: Wozzeck Suite Berg: LuLu Suite Bethoven: Symphony No. 3 'Eroica'</p> <p>Saturday, May 8 4 PM Rackham Building Gala Centennial Dinner 8:30 PM Michigan League Cabaret Ball featuring The Jimmy Dorsey Orchestra</p>	<p>with Jim Miller Barbara Cook with Wally Harper Eartha Kitt Bess Bomnier Trio</p> <p>Sunday, May 9 2 PM Ingalls Mall 100th May Festival Birthday Celebration</p> <p>4 PM Hill Auditorium Detroit Symphony Orchestra David Zinman, conductor University Choral Union Kallen Esperian, soprano Florence Quivar, mezzo-soprano Jonathan Welch, tenor James Morris, bass</p> <p>Verdi: Manzoni Requiem</p> <p>For Ticket Information: Call (313) 764-2538 To Order Tickets: (313) 763-TKTS By FAX: (313) 747-1171</p>
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Cellist Pablo Casals' price was too high for UMS, reminding Rector of impresario Sol Hurok's advice: "Sometimes, if you have to pay too much for something, it's just not worth it."

The University Musical Society's May Festival

A Centennial of Sound

By Elizabeth W. Patton

The University Musical Society has been bringing biggest stars in the performing-arts firmament to Ann Arbor for over a hundred years. And the brightest constellation for these artists is its May Festival, the annual celebration of great music that closes the Society's season. This year marks the 100th anniversary of the May Festival.

The May Festival began in 1894, 14 years after the founding of the University Musical Society. Flexing its artistic muscle, the Society made an elaborate announcement of a big orchestra concert in May 1894 by the Boston Symphony Orchestra, which had come every spring since 1890. But this time the announcement was premature; the Boston couldn't come.

Rather than accept the cancellation, Albert A. (Dad) Stanley, who had come to Ann Arbor in 1888 to head the musical activities of the Society, hunted for a substitute. Although traveling orchestras were scarce in those days, he finally came up with the Boston Festival Orchestra, which usually toured New England. To entice the group to Ann Arbor, Stanley hit upon the idea of multiplying revenues by mounting three concerts instead of one.

The early administrators at the Musical Society made a habit of getting ahead of themselves. The board of directors boldly announced the series as the "first annual May Festival" before the first concert had even taken place. Luckily there were no cancellations. The May Festival was born, and it has been the most prominent highlight of the Musical Society's season ever since.

Although the May Festival has been around for a century, the number of resident orchestras is surprisingly small. After the Boston Festival Orchestra (1894-1904) came the Chicago Symphony Orchestra (1905-35), then the Philadelphia Orchestra for 49 years (1936-84). Since 1984, the May Festival has hosted various foreign and domestic ensembles—the Detroit Symphony Orchestra (1991), the Leipzig Gewandhaus (1987, 1989 and 1991), the Los Angeles Philharmonic (1990) and the Pittsburgh Symphony Orchestra (1985, 1986 and 1988).

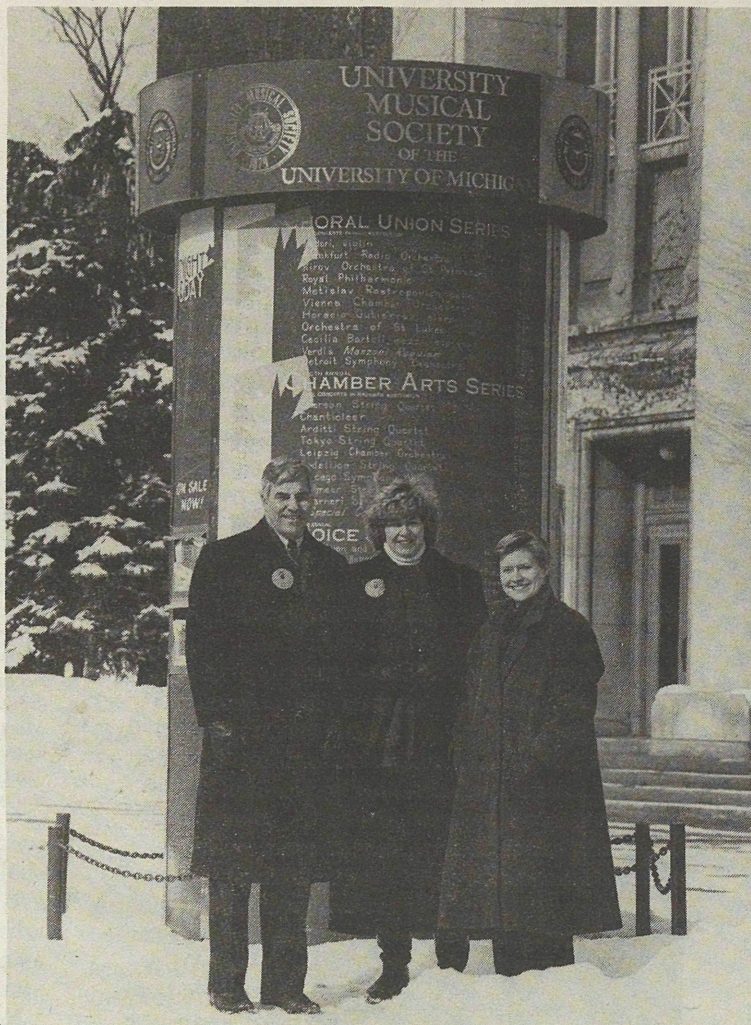
A Festival residency of several days holds out a wonderful opportunity for musicians to establish friendships locally and to enjoy themselves at golf, tennis, films and other outings in a way that is impossible in the regular season's fly-in-fly-out hustle and bustle. "Orchestras value a little time in a community," says Ken Fischer, the Society's executive director. "I think you're going to see much greater attention paid to what happens when artists are here, not just with the May Festival, but with all Musical Society programs."

One of Ann Arbor's top drawing points is Hill Auditorium, with its wonderfully resonant acoustics and 4,169 seats. The Auditorium was funded by Arthur Hill of Saginaw and designed by Albert Kahn of the Detroit architectural firm. It opened in 1913 for the 20th May Festival. The price for its extraordinary capacity for a city the size of Ann Arbor is the challenge of producing acts that can fill it—not always an easy task.

In 1919 UMS director Charles Sink knew he needed a blockbuster act to restore concert attendance after it had slumped during World War I. He chose tenor Enrico Caruso as the big attraction and went to New York, only to be told by Caruso's manager, "One, Caruso won't sing in Ann Arbor. And two, you can't afford him anyway."

But Sink went to Caruso personally and convinced the tenor to come. Only the second problem remained—to come up with Caruso's fee of \$13,200, an astronomical sum back then. In an inspired move, Sink financed Caruso by asking people to buy tickets not only for Caruso's concert, but also for the coming three years of the Choral Union. The earnings not only paid for Caruso, but also covered the next three years of concerts.

Fischer says, "That kind of bold, can-do spirit is part of the tradition of the Musical Society: 'Who



The University Musical Society's Fischer (center) with Arcure (left) and Stephenson outside Hill Auditorium.

are the greatest artist in the world? Go get 'em.' There's always going to be that sense of specialness, of feeling that we can do anything if we want to."

Fischer's first contact with UMS came more than 25 years ago. When he was working on a PhD in higher education at Michigan, he used to help out at the Society, where his wife Penelope, who is now a professional flutist, was the secretary of his predecessor, Gail Rector.

Fischer began his career in Washington, DC, as an executive for a higher-education association and later as a management consultant organizing conferences and special events for corporations, associations and government agencies. His first major presentation took place in Washington on Valentine's Day in 1983 when, despite 29 inches of snow and a power failure earlier that day, he managed to pull off a concert by the King's Singers before a full crowd at the Kennedy Center using his own money to finance the concert. As an impresario, he was off and running.

And now? "I feel it's a real privilege to be the steward of this 114-year-old organization," Fischer says. And yet the job has frustrations. "I know that there are thousands of University students who might leave without ever having come to one of our concerts," he says. "They are missing out on a great opportunity here. I'd like to increase their involvement and welcome them to our events. We have been trying in the past couple of years to make what we do more interesting and attractive to them."

Since many of the Society's regular patrons are older persons, it makes sense to take their tastes and needs into consideration, too. When they say they like matinees, the UMS tries to deliver. When they say they want big names, familiar names or repeat visits by their favorite chamber groups, the UMS listens. But UMS is listening to other parts of its audience as well. The one part of the puzzle that all patrons agree on is quality and top-name, top-artistry performances. "People in our town," sums up Catherine S. Arcure, UMS director of development, "want to hear the very best."

Bringing in top artists, however, costs an astounding amount of money, from tens of thousands of dollars for a top recitalist to hundreds of thousands for a top orchestra. And the figures go up every year. That puts a great deal of pressure on Arcure's office because it is in the financial arena that the picture has changed most dramatically.

Major touring orchestras are in enormous demand, both at home and around the world, and can charge whatever the richest markets can bear. According to Robin Stephenson, marketing and promotion director for the Society, those charges went up almost 100 percent between 1985 and 1991.

The figures over the last 50 years tell the story: The UMS annual budget in 1940 was \$71,282 for 20 concerts. In 1965 it was \$300,000 for 43 concerts. In 1979 it reached \$897,387 for 70 concerts. This year the UMS will need \$2.5 million for 46 concerts. "We've seen some fees increase by ten times over the past four years," Arcure notes.

Ticket prices no longer bring in enough funds to meet artistic fees. "To cover the costs of a May Festival with four internationally known soloists and an orchestra such as the Philadelphia, we'd have to charge something approaching \$100 a person per concert," Stephenson says. Ticket sales pay for only about 70 percent of expenses—and that figure is still inching downward. But 70 percent is considered great in a field where sales usually account for only about half of a presenting organization's expenses.

Where does the other 30 percent come from? U-M provides important support to the Society with rent-free office space and utilities, and with banking, personnel and accounting services. UMS raises the additional money through many fundraising efforts that have become highly creative in the search for individual and corporate donors. Recently it held an auction at which patrons could purchase anything from a chorus part in the

New York City Opera's *Carmen* this March to an afternoon of quality time with cellist-conductor Mstislav Rostropovich, a staunch supporter of the Society.

This year's Centennial May Festival would have been less grand without the support of Ford Motor Company. "They've given us a six-figure amount," Arcure says, "and with that, plus ticket sales, we just might break even."

Elizabeth Patton lives in Ann Arbor and specializes in musical reviews and stories.

Ars longa vita brevis.



Schumann-Heink

Many a maestro is known for puckish humor, says UMS Executive Director Ken Fischer, and the former May Festival stalwart Eugene Ormandy of the Philadelphia Symphony Orchestra was no exception. At a May Festival several decades ago the renowned conductor

slipped an envelope under the door of Emanuel Feuermann addressed to "The World's Greatest Cellist." The note inside, began, "Dear Mr. Piatigorsky," as if it had been intended for Feuermann's rival, Gregor Piatigorsky.

Then there was the time mezzo-soprano Ernestine Schumann-Heink was trying to squeeze her not insignificant bulk through a narrow passage backstage at Hill Auditorium. When someone suggested she try going sideways, she replied, "Mein Gott, I haf no sideways!"

Pianist Rudolph Serkin slipped a *Playboy* centerfold inside the cover of the scores of the Juilliard String Quartet, challenging their concentration at the beginning of a concert.

The U-M Library embarks on long-needed Campaign

The Challenge: Tradition Meets Technology

By Jane Myers

With close to 7,000,000 volumes in its graduate, undergraduate and numerous specialized libraries, the University of Michigan Library in Ann Arbor is sixth-largest in the nation among university libraries.

Maintaining its excellence in the face of a number of factors affecting libraries everywhere, most especially the revolution in communication and information technology in the past two decades, will require imagination and new initiatives, however. In 1990, with the help of a W.K. Kellogg Foundation grant and through the foresight of former library heads Richard M. Dougherty and Robert M. Warner, Michigan's library system completed its three-year conversion to a computerized card catalog system. It was among the first major research libraries in the world to do so.

Fully 15 percent of the Library's budget is now devoted to technology costs. Dramatic increases in the costs of books (up 40 percent in the past five years) and journals (up 400 percent in the past 20 years), and enormous increases in the sheer volume of published materials of all kinds have created new financial pressures.

Time exerts its own budgetary demands as well; perhaps a third of the Library's books and periodicals, printed on the highly acidic paper that has been used for most publishing purposes since the Civil War, need attention to avoid complete deterioration.

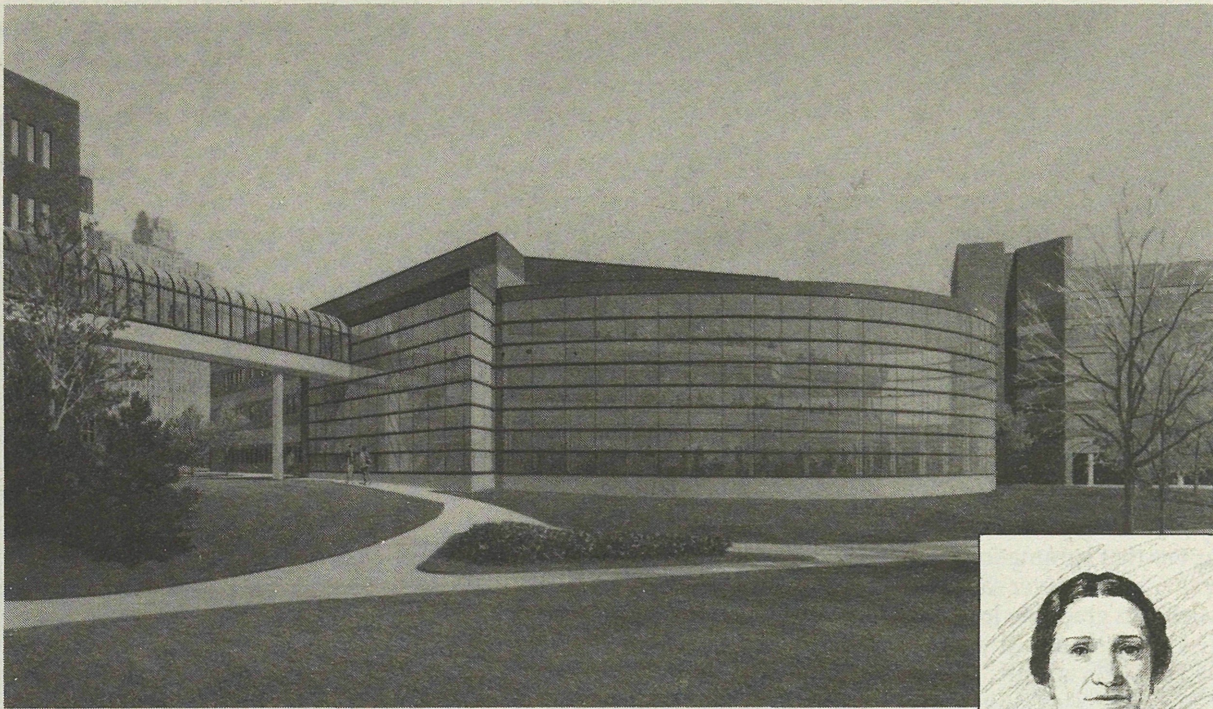
Library Dean Donald E. Riggs, who came to Michigan in January 1991 after spending 12 years as library dean at Arizona State University, says, "There's never been a more exciting time in our civilization to work in libraries." But he acknowledges the pressures that the explosion of information and information technology have created: "Changes in the scholarly communication process require a greater investment in electronic information resources at a time when publication of paper-formatted books is at a record-high. Finding sufficient funds to both advance our traditional services and introduce electronically driven services is a formidable challenge."

A great number of scholarly publications, Dean Riggs notes, will probably not be automated in the lifetime of people living now. Currently, 40 percent of the books and journals acquired by the University Library are published overseas, many in countries lacking the equipment needed to make the leap to full-text electronic transmission. Furthermore, evidence to date indicates that, except in the case of reference materials, most people will continue to choose books over electronic screens for ease of reading and handling.

Faced with these new fiscal realities and a decline in the share of the U-M's total revenue deriving from taxpayer support (down from nearly 77 percent in 1960 to 41 percent today) the Library, for the first time in its history, is undertaking a major fund-raising effort. The Library is a participant in the University's five-year \$1 billion

Campaign for Michigan (\$850 million in gifts and pledges; \$150 million in bequests). While the library administration has identified needs of \$50 million-plus, they hope to raise \$12.6 million of it in the campaign.

The University Library can count every student and faculty member who was ever part of the University of Michigan among its users—a group numbering well over 300,000—along with thousands of businesses, community and academic libraries, and now, corporate subscribers linked to the library via the Michigan Information Transfer Source. In the past, however, the Library could concentrate more on providing



Construction has begun on this \$20 million library for U-M Flint. It will be named in honor of the late Frances Willson Thompson, great-granddaughter of former Gov. Henry H. Crapo and a second cousin to GM founder William C. Durant. A series of gifts from Mrs. Thompson was a vital stimulus to the project, which was funded largely with private gifts from foundations, corporations and individuals, including a \$1 million gift from Zelpha E. McKinnon. The library, shown here in an architect's drawing, will seat 700 and house 372,000 volumes. When completed in 1994, it will be the first comprehensive academic library for the Flint campus in its 35-year history.



Thompson

excellent service to them rather than looking to them for support. No systematic effort has ever been made to track those who might feel a special affection for the Library, and the Friends of the Library support group is only a few years old.

Today the University Library is looking to models like the University of Illinois Library, whose 15-year-old fundraising program has had access to all Illinois alumni since 1985. Each year the Illinois library solicits 10,000 of those alumni with an annual fund appeal, and in the last three years alone has raised \$33 million.

SOME GREAT GIFTS

The University Library has not, however, lacked important friends and supporters over the years. The very first gift given to the University was a set of Brockhaus' *Konversations-Lexikon* by a Dr. C. W. Borup in 1840. Recent gifts of note include the following:

- Samuel Rosenthal '21, a Chicago attorney and alumnus and his wife Marie-Louise, gave \$150,000 in 1985 to establish an endowment fund for preservation of library materials, and followed that with an additional challenge gift of \$500,00, which was matched with private funds raised by the Library and a \$178,000 contribution by the Bentley Library.

The private funds included about \$80,000 donated by the Athletic Department from its sale, still ongoing, of Michigan Stadium artificial turf removed when the Stadium was restored to a grass field. The athletic department splits the turf proceeds 50-50 with the Library.

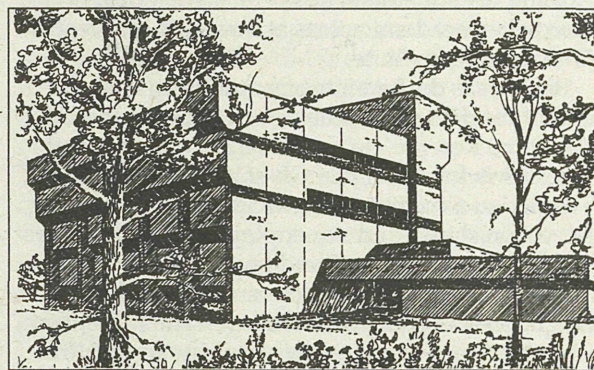
- A gift from a longtime member of the University Library staff, Mona East, has held special meaning for those who worked with her. When East, a University librarian for 40 years, died in

August 1992, she willed a portion of her estate to the Library. The money, at the direction of her executor and longtime friend Constance Rinehart, is being used to establish a book endowment in her name, and has been enlarged by the contributions of friends and colleagues.

- Over the years the Library has also received several significant gifts in kind, the most outstanding recent one being that by Irwin T. (Toby) Holtzman '49 and his wife Shirley Holtzman of their William Faulkner archive of 1,176 items including Faulkner's works, critical works about him, photographs, a documentary film, and many other Faulkner-related items.
- Another valuable gift, a copy of the first complete Chinese Bible printed from movable type (1815-22), one of four existing copies in the United States, was given to the Library in 1989 by Ernest C. Fackler III of Chicago, a new member of the Friends of the Library.

CAMPAIGN GOALS

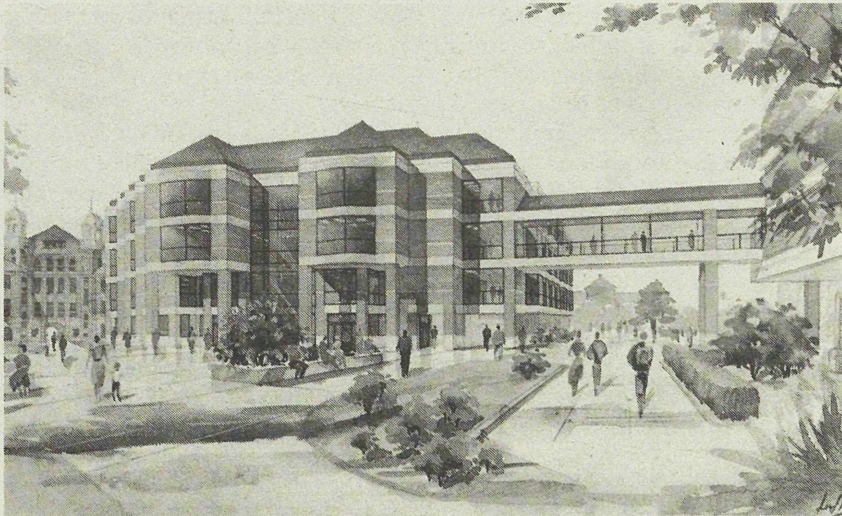
As a participant in the Campaign for Michigan, the University Library is hoping to establish a number of endowments, the income from which will provide financial stability for the Library's future in such areas as collections (a named book endowment can be established for \$10,000), buildings (including renovation and expansion of the Undergraduate Library into a combined Undergraduate/Science Library), technology and staff positions.



The Mardigan Library at U-M Dearborn has a campaign goal of \$500,000. The funds will be used to keep abreast of advances in electronic technology as well as to purchase books and periodicals.

CAMPAIGN VOLUNTEERS

In this fundraising effort, the University Library is being guided by a group of volunteers of unusual strength and experience. President Gerald Ford '35 has agreed to serve as honorary chair and U-M Presidents Emeritus Robben Fleming and Harlan Hatcher are leading the national outreach along with former Michigan football coach Glenn E. (Bo) Schembechler, Wilbur Pierpont (retired vice president for business and finance), Alumni Association Director Robert Forman, Professor Emeritus Paul W. McCracken, former Library Director Robert Warner, Prof. Sidney Fine and Athletic Director Jack Weidenbach.



Renovation and expansion of the Undergraduate Library (UGLI), scheduled for mid-'94 completion, will extend the building's perimeter on three sides, adding 30,000 square feet eliminating the blue panels that helped it earn its nickname, 'The Ugly.' Five science libraries will move into the UGLI, creating a unified science library that will include a high-end microcomputing facility and a scientific communications laboratory.

John Briley '51 Epic Screenwriter

By Jon Krampner

Many who saw the movie *Gandhi* recall the moment when the humble pacifist sums up his philosophy by saying, "An eye for an eye only makes the whole world blind." Apt as that summation was, Gandhi never said it. Michigan graduate John Briley put those pithy words in his mouth.

"In all of *Gandhi*, there are only two sentences that come from Gandhi," says Briley, the Oscar-winning screenwriter who received his BA in English and History in 1951 and his MA in English the following year. "All of the ideas are his, but the words are all mine."

In addition to the 1982 Oscar-winner about Mohandas K. Gandhi and the founding of the modern Indian state, Briley has written more than a dozen filmscripts, including *Tai-Pan* (1986), based upon James Clavell's historical novel about the founding of Hong Kong; *Cry Freedom* (1987), the story of South African activist Steven Biko and his friendship with a white newspaper editor, and *Marie* (1985), about how one woman overthrew a corrupt political machine in Tennessee. Briley also has several plays and novels to his credit.

A Kalamazoo native, Briley grew up on Detroit's southwest side. After leaving Michigan he enrolled in the University of Birmingham in England. While earning his PhD there, he spent a great deal of the next seven academic years at Stratford-on-Avon's Shakespeare Institute.

Briley was drafted into screenwriting near the end of his doctoral studies. A member of the U.S. Air Force Reserve, he was asked to write several live shows for American GIs stationed in England. That led to a contract with MGM England writing television shows and screenplays. Until two years ago he maintained a second home outside London, and he still sprinkles his conversation with such Anglicisms as going "on holiday" rather than "on vacation," and showing a visitor how to find "the loo."

Briley now lives full-time in the Hollywood Hills with his wife, Valerie, and their son Jamie, 6, but there is much about his native film industry that he would exchange for the British way. Hollywood screenwriters, he points out, do not hold copyright to their work and a screenplay can be rewritten to the point where its creator no longer recognizes it. But in England a screenwriter retains copyright, and with it the final say-so in script changes.

"In England, you may argue about scenes, but the assumption is—there's the script, you work with it," Briley says. "In America, if the director can't understand it or some development girl who's just graduated with a master's in fine arts can't understand it—well! Rewrite it! Something's wrong with the scene!"

He has little patience with the guff that even successful screenwriters have to endure in Holly-



On location for *Gandhi*. Director Richard Attenborough (with binoculars) hired Briley (far right) to write the script after British writer Robert Bolt (*A Man for All Seasons*) suffered a stroke.

wood, and he tried to prepare himself for his new environment when he returned to his homeland full-time.

"Before I ever dreamed of coming to Hollywood," he says, "I read books about Hollywood writers—what happened to F. Scott Fitzgerald and things like that. And I used to roll around on the floor laughing, because I thought the writer had comically exaggerated. But when I got out here, I realized that it was literal reporting, and if anything, underplayed."

Compounding the problem, Briley says, is that the Hollywood "geniuses" lack their British counterparts' theatrical training and respect for literature. "In England everyone was raised in the theatrical tradition," he points out. "They've come up through the provincial theaters and don't sit down and rewrite Shakespeare or Shaw. Or John Osborne, even."

When British director Richard Attenborough put Briley's *Gandhi* script on film, he changed no more than four words in the three-hour epic.

"If I wrote the script instruction, 'She puts his arm on her shoulder,' that's what happened," he says. "Here a director would be insulted to do that. He would have to change it in order to be 'creative.'"

Those who've seen Robert Altman's film *The Player* know that one of the most perilous environments for the Hollywood screenwriter is the script meeting, in which studio executives and other key figures associated with a film assess what they see as its strengths and weaknesses.

"You have to understand the dynamics of a script meeting," Briley says. "A studio head really is a very busy guy. There are other pictures being made, and they'll be having trouble with the stars or the locations, or they want to build a new building on the studio lot."

HOLLYWOOD'S YOUTHFUL FOLLY

"When the studio head comes in, he's probably read a synopsis at most, because that's all he's had time for," Briley goes on. "He always has two young people there, because they think the market is young and therefore these youngsters know better than anyone else what the market is. These youngsters think they know everything, like all youngsters—like we did when we were just out of university—and they want to make an impression. So if Shakespeare brought them *Hamlet*, they would say, 'Come on! Take arms against a sea of troubles? This is illogical. Throw it out!'"

Briley shares a tip on how to get through the ordeal.

"When I was working at MGM in England, an American writer was telling me about these meetings," he recalls. "I asked, 'How do you stand it?' He said, 'I take a note pad. When they make comments, I say, 'Good idea' and write them down. Before I leave the building, I crumple the paper up, throw it away and hope they'll all be fired by the time the picture comes out so they can't complain I didn't follow instructions.'"

In Hollywood, everyone's a critic—including, of course, the critics, a number of whom subscribe to Briley's pet peeve, the *auteur* theory, which holds that the director is the main creative force behind a film.

"What bugs me," Briley says, "is that when a script is a dog, critics blame the writer, although the director may have had enormous input into it." But when the reviewers like a script, he complains, they often credit the director without taking the time to find out that he or she had very little to do with the script.

PASTED FOR 'TIE-PAN'

One film of Briley's that took a critical pasting was *Tai-Pan*. *Playboy* called it "flamboyant pop entertainment with no aspirations to art." *Newsweek's* reviewer said, "Much of the dialogue defies belief, while the rest is simply unintelligible."

Briley agrees that *Tai-Pan* left something to be desired, but he says there were, literally, many problems behind the scenes. For instance, just as filming began on location in China, the film's producer, Dino De Laurentiis, released another movie, *Year of the Dragon*. Chinese officials regarded that kung-fu classic as false and racist, and transferred their hostility to *Tai-Pan*.

So one day, with cast, crew and thousands of extras ready at 4 a.m. for filming to begin on the Pearl River, a large commercial artery, Briley says, "Our production manager went to the Chinese production manager and said, 'We're ready.' He said, 'Well, go ahead.' We said, 'But there are all these modern container ships and this is a period drama.' He said, 'Oh! You want the traffic stopped!' We had to negotiate, for a huge fee, to stop the traffic another day."

Several such failures to communicate, cooperate or collaborate resulted in *Tai-Pan's* release without several scenes from Briley's script, scenes that would have made the story line less confusing to moviegoers.

But *Gandhi* was a film on which everything went right. "There was an excitement about it," Briley says. "Indira Gandhi started reading it at 2 in the morning after a long session of Parliament. She felt that she would just start it, but she didn't finish it until dawn and cried and cried and cried."

Ben Kingsley, who won the Oscar for best actor in the title role, was the ultimate trouper, Briley notes. Because of constant goofs by Indian actors whom the production company was contractually required to use, Kingsley had to do as many as 18 re-takes of individual scenes but never, says Briley with wonder, fell out of character or lost his edge.

Briley got the job of writing *Gandhi* after the British writer Robert Bolt, whose work includes *A Man for All Seasons*, suffered a stroke. Director

Attenborough, a long-time friend of Briley's, turned the job over to him. In several ways, it was a fortunate substitution. First, there was the question of research.

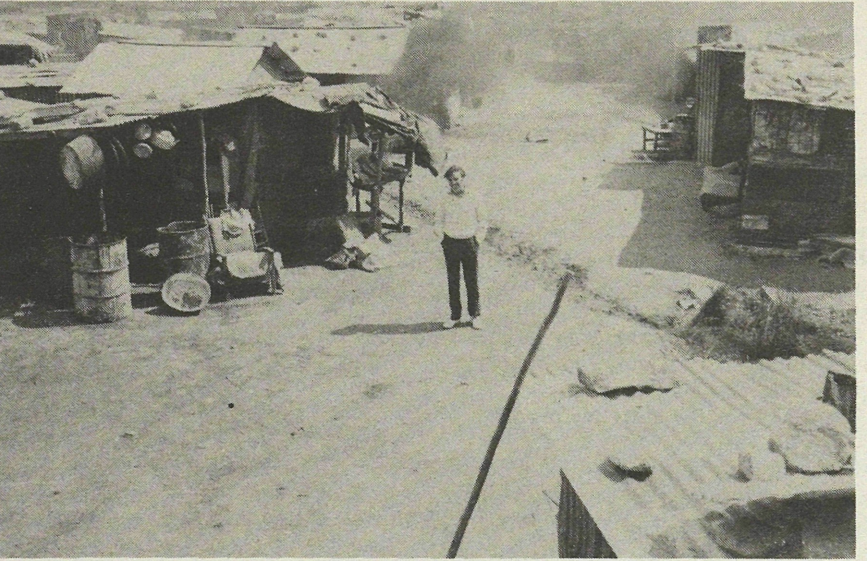
"Gandhi's life was so long—79 years—and the research materials so extensive that other screenwriters were just sitting down with the *Encyclopedia Britannica* and saying, 'I'll make him up,'" Briley says. "Having taken seven years to do my PhD thesis, I at least knew how to do the research."

Not only did he know how to research, Briley found it thrilling to trace the evolution of Gandhi's philosophy of non-violence; in doing so, he plowed through the mountain of the Mahatma's speeches and writings, including a speech on the proper way to make goat's milk.

'GHANDI KNEW DETROIT'

Non-violence is not ordinarily the philosophy of choice for someone who grew up on Detroit's tough southwest side in the shadow of Ford's River Rouge Plant. Initially, Briley thought, "Gandhi's a great man and non-violence is a wonderful principle, but he should have come live on the southwest side of Detroit some time. But when I got into his writings, I realized that Gandhi knew all about the southwest side of Detroit and everywhere else. He knew about man's inner violence, and he evolved a system that could deal with it."

Another virtue Briley brought to the project was his nationality. All of the other screenwriters Attenborough interviewed were British. And Briley says that they tended to look upon Gandhi as



On location for *Cry Freedom*, Briley's 1987 film about South African freedom fighter Steve Biko, who was assassinated by the police in prison, and a white reporter who opposed apartheid.

"an odd little chap who strangely didn't appreciate the bureaucracy the British had given him, and who kept doing these obscene things like starving himself to make news—it was a distasteful picture of him. Whereas I, as an American, thought, 'He kicked the British out—that's George Washington. Gandhi is the hero.'"

So different were Anglo versus American conceptions that, according to Briley, the hero of Bolt's screenplay was not Gandhi but "a young Englishman who was an agent in a Himalayan village, who did everything; the town could not have functioned without him, and you ask, 'Why would the Indians want to kick these people out?'"

But the real thrill for Briley was digging deep enough to really understand Gandhi's method ("something

Gandhi never articulated or codified, except in pieces"), and then to make that method "so integral to the script that when it was over viewers understood why Gandhi accomplished so much and had such a hold on the minds of so many people—not just in India, but all over the world."

Briley's career began at Michigan in dramatic fashion. He wanted to take a class with his brother, so he signed up for Prof. Allan Seager's survey course in American literature.

"When I turned in my first paper, he said he'd had some students who might turn out to be writers one day, but in ten years of teaching at the University, it was the first time he had someone in his class who was already a writer," Briley recalls.

It was a galvanizing moment. As a result of praise by a teacher like Seager, who was himself a highly respected writer, Briley finally had the courage to acknowledge his aspiration to become a writer.

But he began by pursuing an academic career. Following Seager's advice, he enrolled in several courses taught by the noted Shakespeare scholar G. B. Harrison. "He was a genius as a teacher," Briley says of Harrison. "He did great research, and was a world figure in Elizabethan literature. There's a book a day written on Shakespeare; it's not an easy place to make a mark."

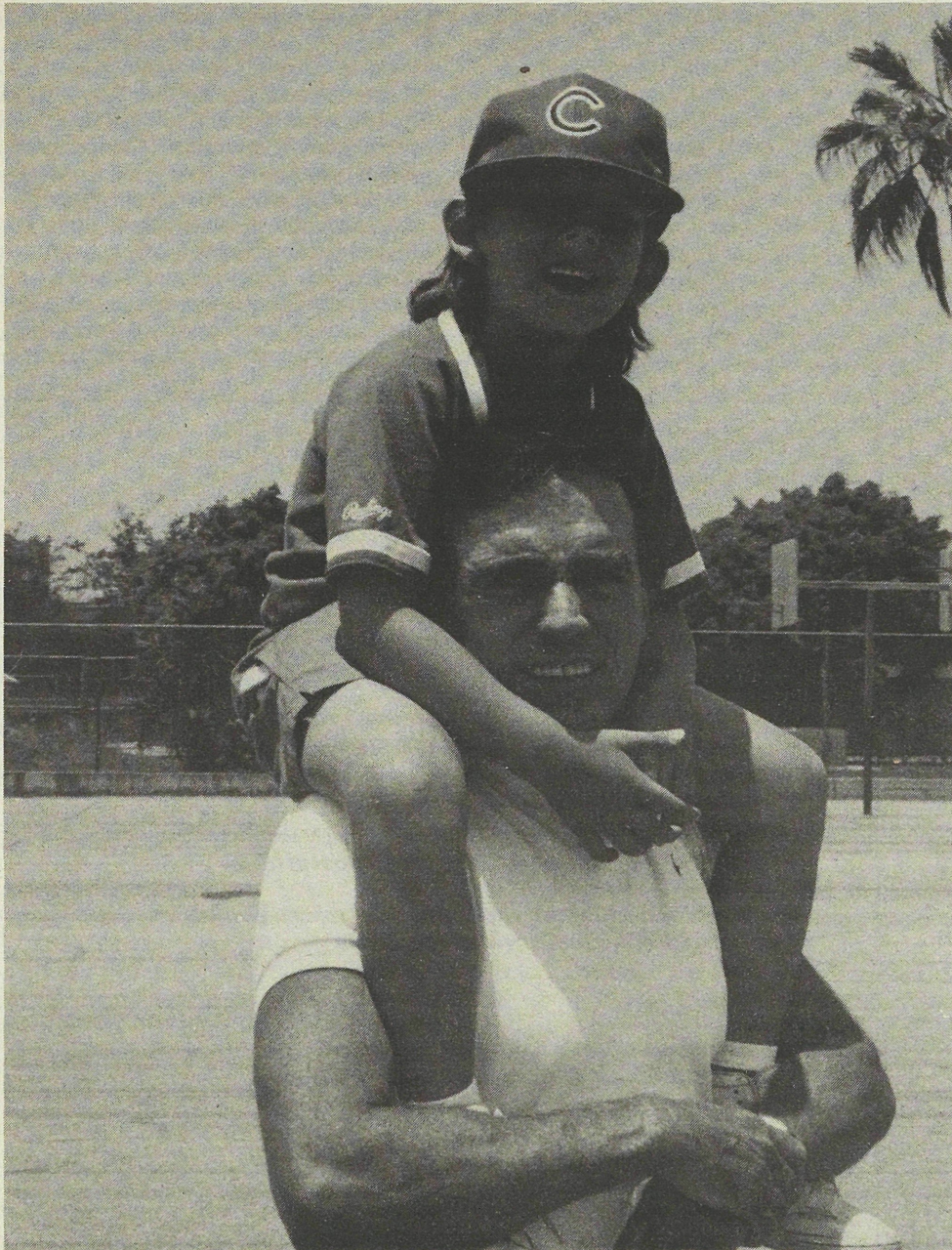
These days Briley is working on another historical epic, *O Jerusalem!*, based on the book by Larry Collins and Dominique Lapiere about the founding of Israel. He is also writing a TV script for the HBO cable network about the travails and triumphs of a Black football coach in the South. Interestingly, an opera on the Rev. Dr. Martin Luther King Jr. that Briley wrote was torpedoed. He was replaced by an African-American writer who claimed no white man could write King's story. "That is a notion that King would have thumbed his nose at," says Briley, himself a veteran of civil rights activism in the South. In any event, the opera flopped miserably.

Asked about his long-term plans, Briley recalls the one term in 1970 when he taught courses in Shakespeare and in Elizabethan literature in Michigan's Department of English. "I hope that I never dry up as a screenwriter," he says, "but I love the experience of universities so much, I've always wanted to go back and teach at one."

Jon Krampner is a Los Angeles freelance writer who specializes in the entertainment industry.



Seager told the undergraduate Briley, 'You already are a writer.' Today Briley says, 'I like to write, and I don't like not to write.'



Briley and son Jamie, 6, the youngest of his five children.

LETTERS

NEW WORLD, OLD ROCKS?

SEVERAL READERS in the Dec. 1992 issue took exception to an article in which the Japanese scientist, Noboru Kikuchi, gave credit to Mother Nature for the creation of a vast and awesome universe. Not to be outdone, Paul Allerding gives credit to Jesus Christ, even though He is a latecomer on the planet, less than 2,000 years ago. Allerding casually omits the role of Jehovah, the Hebrew God who created the universe in the Old Testament. That was less than 6,000 years ago, according to Jewish scripture.

An amateur scientist of my acquaintance once challenged his grandfather, a devout scholarly Jew, with his belief in the biblical depiction of creation. He resorted to the latest scientific theory of the age of the Earth, referring to carbon-dating. The old man thought for a while and then responded, "Do you think that when God made the world, He used new rocks?"

It always amazes me when a mere human pretends to know anything about the Creation. It seems to me that the world was always, not some deity. Isn't it childish to think that if something exists, someone would have had to make it? What evidence is there that there ever was a "void"? How much are we expected to believe on faith when we are endowed with God-given Reason and Free Will?

Victor Bloom '57 MD
Grosse Pointe Park, Michigan

STATEMENT ON STUDENT RIGHTS CONCERNING the article, "New standard for student conduct begins '93-'94 trial run," which we read with interest. My wife and I have been concerned about the concept of politically correct thinking and behavior which was formerly proposed. We tend to favor guidance in good taste rather than standards that rigidly limit free speech.

Fred W. Robinson '43 MD
Waco, Texas

THE STATEMENT of Amy Ellis '94 was partially deleted from the article on the U-M Statement of Student Rights and Responsibilities. I would appreciate knowing the remainder of her statement, especially since it seemed to express an opposing view.

John W. Allen
Kalamazoo, Michigan
Ed. Note—The paragraph quoting Ellis read in full: "Ellis, who is vice chair of the Student Rights Commission, said she would support a code that targeted 'only federally mandated aspects of sexual harassment.'"

A following statement by Regent Philip H. Power was also a victim of typesetting gremlins. That section read:

"After pointing out that the Statement is a 'code of student behavior, not a criminal code,' Regent Philip H. Power several times expressed frustration with the legal terminology being used to address concerns. The use of legal terms 'fundamentally damages the concept,' he said. 'It is a set of expectations for behavior and facilitates the educational process. It is not criminal law. It doesn't determine guilt, it determines whether [someone] behaved improperly.'"

THE UNIVERSITY of Michigan has been educating hundreds of thousands of students for over 150 years without a student conduct policy. I am now wondering how it was possible for the University to survive all those years without one. I found it rather amusing that the same issue of *Michigan Today* contained an article entitled "The Impact of the Inquisition on the New World".

Lynn M. Hoghaug
Devils Lake, Texas

ON PAGE 4 of the last issue, I find, "Today more than half the student body are women, Hatcher noted" On page 5, under, "Ann Arbor campus enrollment totals 36,026 this fall and below: male students 20,176; female students 16,450.

Does that mean that on the other campuses, the female enrollment so outnumbers the male enrollment so as to make Hatcher's statement correct?

Norman D. Schwartz
Chicago, Illinois

According to the Fall 1992 "Term Enrollment and Credit Hour Reports" issue by the Office of the Registrar, the fall '92 statistics were: total Ann Arbor campus 20,133 men, 16,410 women. Total for Ann Arbor, Flint and Dearborn campuses: 26,824 men, women 24,565. The figures for Literature, Science & the Arts were: 8,360 men; women 8,658. It was the latter statistic to which President Hatcher was referring—Ed.

THE MESSAGE that comes through in your reporting the student enrollment is that there is a Balkanization of our University. No feeling of Main Stream America. Is our University becoming as polarized as you report?

Thomas G. Kuzma '47
Cape Coral, Florida

We should have added, "They are all blue-blooded Wolverines"—Ed.

RAMBLIN' RAMBEAU

I ENJOYED reading the Latin American travel article by Catherine Rambeau '57 in the last issue. It reminded me of my trip to Colombia and Ecuador in 1956, the summer I graduated from the LS&A.

My trip began with an invitation from Guillermo Lozano '56 Eng to spend three weeks with his family in Bogota. Fabio Ortega, who lived across the street from the Phi Gam house, invited me to visit his and his wife Mabel's home in Medellin. My Fiji brother Sam Riggs '57 arranged for me to stop at his sister Susie's home in Cali for a week. Susie's husband David Reed was an Episcopal bishop. T. Hawley Tapping, our alumni secretary, contacted the president of the U-M Club of Quito and I spent a week with the Carlos Lopez family 7,800 feet above sea level.

I traveled by bus to speak better Spanish and to meet the people. The people were very kind and the scenery breathtaking. The only hitch was my entry into and exit from Ecuador. The custom officials made it extremely difficult, insisting that I did not have proper "clearance." The proper clearance turned out to be a few American dollars. The experience was once in a lifetime for which I thank the University for the friends I made.

Casper O. Grathwohl '56
St. Joseph, Michigan

CATHARINE Rambeau's article was very absorbing. Its fascinating to read about high adventure along with the various technical accomplishments of U of M graduates. While a student in Ann Arbor in the late '60s, I became interested in motorcycles myself. Since then, motorcycling and the people I have met through the sport have become an eminent part of my lifestyle. I am especially enamored by Catharine's adventure because it personifies the "can do" attitude, while standing as an exquisite example of the complete antithesis of the stereotypical image of motorcyclists as presented to us by the infamous 'B' movies. I can hardly wait to read the complete book!

Karl J. Liskow '71
Ypsilanti, Michigan

BOLCOM AND 'MCTEAGUE'

I'M A MUSIC major ('66), but that has no bearing on my comment on your article about William Bolcom's opera *McTeague*, which I have not seen or heard. What I'm writing to say is that your description

of the title character, a slow-witted man who killed his wife, as "noble" is as appalling an example of elite indifference to this country's domestic violence crisis as I've seen. And I'm a journalist, so I read a lot. I'm ashamed to be an alum of a university that would put you in charge of communicating with me.

Margaret Lamb '66
Dorchester, Massachusetts

BRODSKY AND FEMINISM

IF WE ARE really listening to what Joseph Brodsky is saying about the women's movement in "A Conversation with Joseph Brodsky" in the December issue, then it is truly difficult and painful to perceive that the poet of the "Grand Elegy for John Donne" and so much more can be as insensitive and out of step with women's rights as he indicates is the case when he stated that the women's movement is "garbage"; and then built a case for there being more singularly painful cases of oppression, i.e. starvation.

I am sorry to hear Mr. Brodsky espousing such views—tantamount to saying that the suffering of losing a husband rates second to the suffering of losing a child (or some other such attempt to quantify an injustice). Again, I admire and respect this poet, knowing the commitment his work makes to the individual, commitments which do not jibe with his comments in the interview.

Rebecca Newth
Fayetteville, Arkansas

I WAS shocked to read the comments by Joseph Brodsky on women. Dismissing the entire feminist movement as "garbage" because there are "far more pressing issues like racial equality and the lousy condition of the economy," Brodsky attempts to put some kind of hierarchy on atrocities as if we should save our energies for some and not be incensed at all. His sneering at feminism is quite out of place for the kind of sensitivity we expect from a major poet.

Moreover, I cannot imagine his female students at Mount Holyoke being pleased with his characterization of them as "chickens" when he remarks of teaching at the all-women's college that he feels "like the fox in the chicken barn." Any teacher who views his students with such a sexist and predatory mind-set should not be in the profession. Emily Dickinson attended Mount Holyoke. I wonder what she would think of Brodsky's senseless remarks on women if she were enrolled in his class this semester.

George Klawitter '69
LaCrosse, Wisconsin

CLEARLY, MR. BRODSKY, did not win his Nobel prize for humanitarianism. Nor is he fit to teach young women or anyone, for that matter. Here, for Mr. Brodsky's edification, are some feminist issues which merit his concern: Rape and violence against women are on the increase in the U.S. Rape on a grand scale is decied in Bosnia. In India and China, murder of unwanted female babies is common. African girls are routinely circumcised. Pakistani women and their children face long, indeterminate jail sentences without benefit of trial on false charges of adultery simply because their husbands want to be rid of them. Wife murder goes unpunished in Brazil. Moslem women are shot for any behavior deemed immodest by the mullahs. And so on.

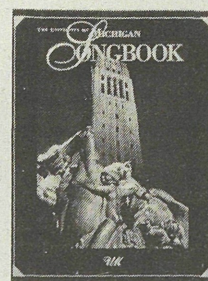
Possibly, just possibly, the inhumanity underlying these crimes is the same inhumanity underlying those "far more pressing issues" for which Mr. Brodsky implies concern. Possibly, just possibly, the inhumanity underlying these crimes is related to the indifference of the Mr. Brodsky's of the world who care only about their own egocentric problems.

C. A. Cumiskey '60 MBA
Wilton, Connecticut

WE ENJOYED "Conversation with Joseph Brodsky," but were curious about your statement that only Brodsky and Robert Frost had been poets in residence at the university. W.H. Auden's stay at Michigan in 1941-42 is detailed in *Auden: An American Friendship* by alumnus Charles H. Miller (Scribner's 1983). Possibly Auden did not have the title "Poet in Residence," but he certainly had an office in Angell Hall, with an announcement on the door: "I inhabit this hole from two to four on Thursdays." His class met in Angell 2215. By coincidence Auden's first Ann Arbor home, at 1223 Pontiac Trail, was built on the foundation of the house in which Frost had lived during his residency at Michigan. (The original house had been torn down, and a new one built, in the interval.) During second semester Auden moved to 1504 Brooklyn.

English professor Albert Stevens and his wife, Angelyn, were close friends of Auden's, and it was for their son, Wylan A., (born just 50 years ago) that the proud godfather wrote his "Mundans et Infans" poem.

Miller's book is full of detail about Ann Arbor life in the 1940s—of John Malcolm Brinnin's bookstore across from Angell, The Book Room; of Auden's dazzling reading list for his English 135 course; of his work habits; of the 1930 Hupmobile providing student transpor-



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Architectural Visions

tation; of the loveliness of an openly homosexual poet with an Oxford accent teaching at a Midwestern university.

Perhaps it's time for a university or city fine arts commission to place plaques on the one-time homes, offices, or classrooms of Michigan's literary and artistic figures: Auden, Arthur Miller, Frost, Brodsky, or humanitarian Raoul Wallenberg. Were I a student again, it would be exciting to know that I was in the classroom where Auden or Brodsky had taught, or lived in the dormitory where Wallenberg had dwelt half a century earlier.

I did not attend Michigan myself, but my husband took his M.A. there in 1946-47, attending classes in Angell; our daughter, also studying and teaching in Angell, finished her doctorate in 1990. The community of scholars is not merely worldwide, but reaches backward in time to those now dead, and forward to the unborn. Plaques would help students—and administrators, perhaps—to feel this.

Ruth H. Bauerle
Delaware, Ohio

I REMEMBER reading Dr. Douglas J. Miller '67's letter in the October issue and shrugging my shoulders at the blatant bias expressed in it. I was happy to read John Boshar '42's response to in the last issue until I got to the end of his letter, where he states that we should hope for a "peace with justice" [in the Middle East] because "any 'peace' other than one with justice is a mockery and will not endure." It is here that I could not help but react, for *peace with justice* is just another empty phrase which, when analyzed, reveals itself as yet another ideal which, by definition, cannot be realized. Justice, as it is commonly (mis)understood, is a relative term, and only those who have an unshakable faith in their relative gods believe in its divine i.e. ultimate, manifestation, whence they in turn justify killing off others in the name of it. Nature certainly knows no justice, and humans, being creatures of nature, are incapable of delivering it to each other. Can any one tell me when in history, ancient or recent, there has ever been a peace with justice? And no peace has ever "endured" either, since we still have nations and ethnic groups at war with each other to this day. Old wrongs cannot ever be righted by inflicting new ones, especially if the new ones are inflicted on those who never participated in any of the old injustices, as is the case in the Israel-Palestine conflict referred to in the two letters. The only hope we do have today is that people will find it in their hearts to forget old grievances and rise to the occasion by working out a compromise in which all will finally learn to tolerate one another's right to exist, not as nations, but as individuals.

Hela Michot-Dietrich '65R
Veatal, New York

IN A RECENT issue there was a letter mentioning Emil Weddige. He was one of my *most* favorite teachers at the College of Art and Design in the '40s. Yes, the '40s! I graduated in '46. I was so thrilled to find he is still very much around.

Suzanne M. Whitman (Buell)
Tallasse, Tennessee

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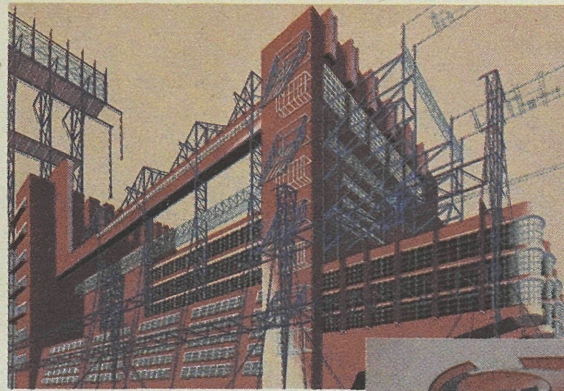
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By Terry Gallagher

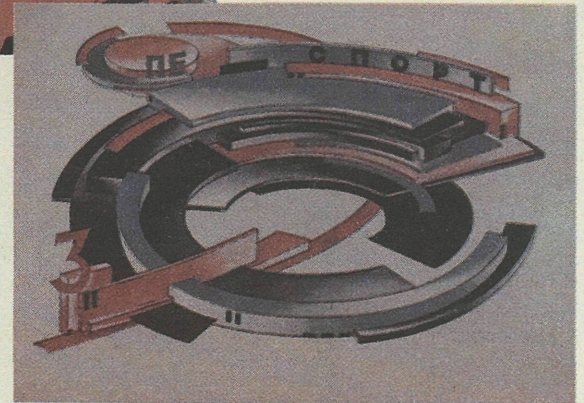
Dozens of "architectural fantasies" by Iakov Chernikhov, a leading architect, graphic artist, theorist and teacher in the Soviet Union's avant-garde movement in the 1920s and 1930s, were displayed in February in the University's Rackham Galleries. Chernikhov's role in the aesthetic movement has gained attention in recent years as more of his original compositions have been included in international exhibitions.

Chernikhov's sketches were not plans for buildings as much as they were proposals for a new world of architectural form, says Anatole Senkevitch Jr., associate professor of architecture and of history of art, and curator of the exhibit.

In the 1930s, Chernikhov was chief architect for the Soviet Union's centralized chemical industry, and he designed and built industrial facilities in Leningrad, Kiev, Stalingrad and elsewhere in the Soviet Union. But the type of visionary architecture in the exhibit is less concerned with designing buildings than with "fantasizing a world and populating it in the imagination," Senkevitch says. "Chernikhov's richly varied and prodigious work places him in a lineage with Piranesi as one of the



A factory of the mind: Chernikhov drew this industrial-looking structure in his series of 'Architectural Fantasies' (1929-32). Colored ink on paper.



The oval 'Circus-Stadium' (1928-31) was done in india ink on paper and colored for the book *Fundamentals of Modern Architecture* (Leningrad, 1930).

great architectural fantasists."

Senkevitch is executive director of the Iakov Chernikhov International Foundation's American center, which is based at the U-M College of Architecture and Urban Planning. Lufthansa German Airlines provided transportation for the art works in the exhibition.

Rose Bowl Wrap-up



MVP Wheatley bursts through the line on a 56-yard TD sprint, the second of his three scores. Injury stopped him at 235 yards on only 15 carries.



Grbac totaled 175 yards (17 of 30, no interceptions). His two TDs and 117 of those yards went to TE McGee.



This clutch run for a first down by elusive Ricky Powers '94 in the fourth quarter probably saved the day for Michigan.



Defenders Hutchinson, Brown and Dwayne Ware '93 (l-r) with Rose Bowl trophy. Ware stopped brilliant Huskies QB Brunell on a key fourth-down, fourth-quarter run.

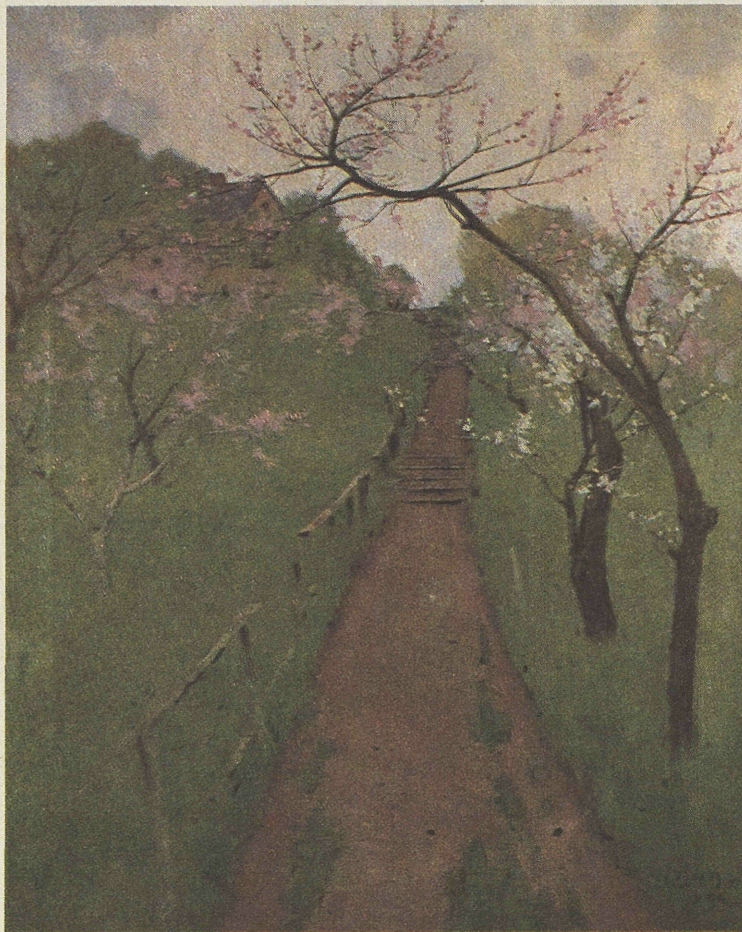
Photos by Joseph Arcure

The Wolverines ended an undefeated season (9-0-3) with a 38-31 victory over the Washington Huskies New Years Day.

The game featured the running of tailback Tyrone Wheatley '95, the passing combination of Elvis Grbac '93 to Tony McGee '93, tremendous blocking by the offensive line spearheaded by Steve Everitt '93 and Trezelle Jenkins '95, timely defense by Corwin Brown '93, Chris Hutchinson '93, Steve Morrison '94 and Shonte Peoples '94 and imaginative coaching by Gary Moeller.

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Michigan Today



Spring Landscape, oil on canvas, by the American artist Arthur Wesley Dow, (1857-1922). The University of Michigan Museum of Art received the painting in 1954 at the bequest of Margaret Watson Parker.

SPRING

Never does February end
But I know I shall find
You kneeling on frozen ground
And parting brown leaves until you find
On white leafless stems
A knot of violet buds,
Long-muzzled and turned down
Like the heads
Of lavender whippets

I know,
Dear, nothing about the obdurate laws
That bring seasons in. But
When I think of spring I think of a law made
Uncertain and therefore free by brown hands
Searching blind in brown
Leaves for delicate, lavender heads.

*By J. Radcliffe Squires (1917-1993),
published in Gardens of the World, LSU Press, 1981.
Squires, professor emeritus of English, died in
February. Squires, a poet and critic, joined the faculty in
1952. He was editor of the Michigan Quarterly Review,
the University's literary and scholarly journal, in 1970-77.
His recently completed novel about Rome in the first
century AD will be published later this year.*

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