

Michigan Today

The University of Michigan

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By Linda Robinson Walker

It was no easy task to get yourself kicked out of the University of Michigan in 1903. During the Freshman-Sophomore Rush back then, male students tied each other up in trees, and later, during the March haircutting craze, they sheared their victims' hair and still kept in good standing.

One fellow even pulled a revolver on schoolmates who played a practical joke on him and received no more punishment than a professor's warning that he risked "shooting a hole in your diploma." A pack of 500 young men teased some circus elephants and beat up a circus employee without losing the privilege of attending class the next day.

So it took some doing for a 17-year-old freshman, Henry Jamison (Jam) Handy, to become the first student to be suspended in the 1902-03 academic year. His offense? As a campus correspondent for the *Chicago Tribune*, he published an article that May 8 in which he described a session of Elocution 2 given by Prof. Thomas C. Trueblood as a "course in lovemaking," and said Trueblood had dropped on bended knee to demonstrate how to make an effective proposal of marriage.

The next day, *Chicago Record-Herald* cartoonist John T. McCutcheon weighed in with a three-panel rendering of "Professor Foxy Truesport" dreaming up ways to "teach his class how to properly make love."

Trueblood was not amused. Nor was U-M President James B. Angell or the faculty that convened 10 days after the article appeared and ordered Handy's immediate suspension for a year. They saw Handy's article as dishonest and harmful.

Young Jam Handy left, never to attend another university. But he went on to become a two-time Olympic medal-winner and a world pioneer in the commercial use of film. Thanks to the purchase by the U-M Clements Library of the Handy family's papers, the story of his suspension can now be told. It is a story involving such issues as the civic mission of higher education, student rights and responsibilities, the University's reputation, its budget, community relations, media relations and student-faculty relations; in other words, issues that are as timely now as a century ago.

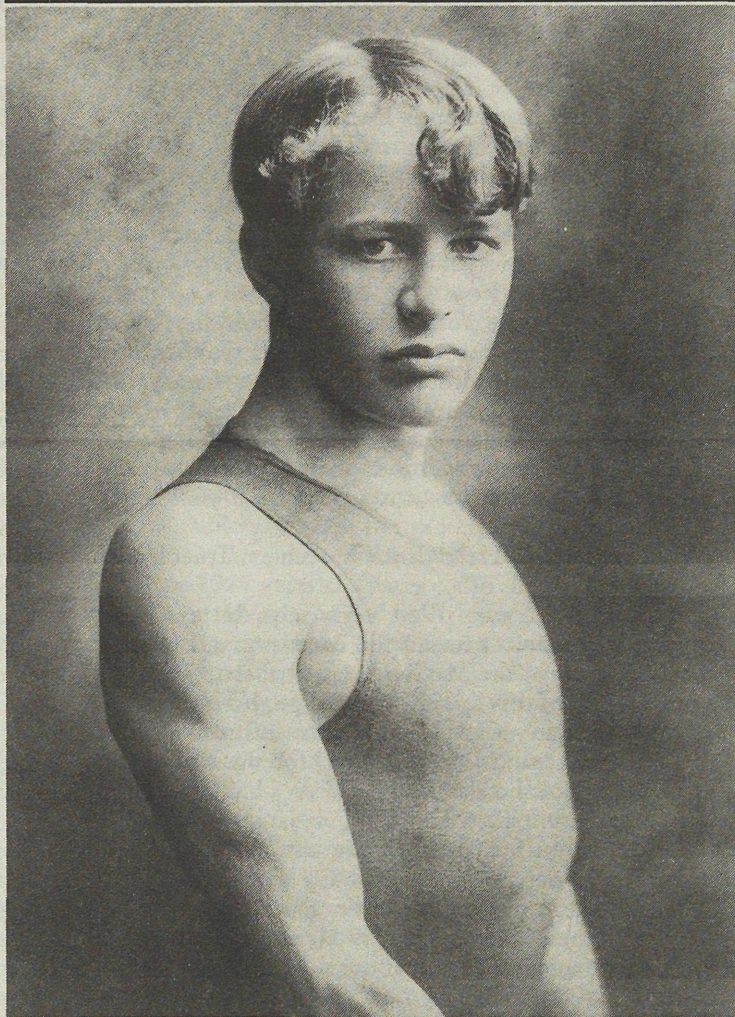
DRAMATIS PERSONAE

The Student

In 1974 when he was an old man of 88, Jam Handy sat down with a Wayne State University graduate student, David D. Smith, and recounted his version of his short career at Michigan. He arrived in Ann Arbor from Chicago in September 1902. He said he was "a peewee"—16 years old, 4 feet, 11 inches tall, weighing 86 pounds—but full of ambition not only to become a football star, but also "a world champion in all sports, and even more determined to make a two-way street out of education by means of freedom of speech."

Handy had chosen Michigan over other colleges so he could use its new 60-foot pool to indulge his passion for swimming. When he presented himself to football coach Fielding

THE SUSPENSION



OF JAM HANDY

In Which a Professor
is Ridiculed,
a University President
is Unforgiving, and
a 17-year-old Freshman
Receives Chastisement

Yost, he was offered a position—but as a mascot, not a player.

The Handys were a journalistic family. Jam's father, Moses, who died when Jam was 13, had been a major in the Confederate army and a correspondent for newspapers in several cities. He organized the publicity for Chicago's 1893 World's Columbian Exposition and was also a syndicated columnist. Jam's mother, Sarah Matthews Handy, wrote on domestic life for the *Ladies' Home Journal*. Jam was the youngest of seven children, all of whom became journalists.

When he arrived at Michigan, Jam Handy was a special correspondent for the *Chicago Tribune*, where his brother William edited the Sunday edition. There were other student correspondents as well, among them Henry Blakeslee, who represented the *Chicago American* and the *Detroit Journal*.

Student correspondents, called "campus stringers" today, have always given universities the willies. As Northwestern's dean, Thomas Holgate, wrote to Angell in the aftermath of the Handy affair:

"The problem of student reporters is one of our most difficult ones at the present time...If you succeed in handling the problems of the student reporter, I shall be glad to come to Ann Arbor and sit for a week at the feet of your Faculty."

Michigan did not forbid students from working as campus correspondents, so the correspondents felt no need to conceal their identities.

The Professor

Thomas C. Trueblood was, as Handy was to become, a college dropout. After studying at Earlham College, he established an elocution and oratory school in Kansas City, Missouri, and branched out into teaching at Middle Western universities. He landed in Ann Arbor in 1884 and by 1892 Angell had made him chair of the new Department of Elocution and Oratory.

At the time of Handy's article, Trueblood was 47 and receiving one of the top U-M salaries, which reflected the civic and ethical, as well as educational, value attached to public speaking. But newspapers were fast encroaching on this gentlemanly preserve, and the Trueblood-Handy dispute mirrored the larger clash between the orator and the reporter. Three months before the Handy affair, for instance, the *Michigan Daily* felt it necessary to defend oratory against "the opinion that [it] is fast becoming one of the lost arts:

"The field of the orator was never wider than today. The tremendous increase of newspapers and periodical literature of all kinds has not driven him out of business—far from it. They are aids in his work. They educate the general public and make it more receptive of his ideas. However much influence printed matter may have upon thought, men will always be more susceptible to the human voice than to any mechanical contrivance."

continued on page 2

INSTRUCTS UNIVERSITY CLASS IN LOVE MAKING.



SUSPENSION continued

In addition to his scholarly work, Trueblood organized and coached debate and oratory contests and gave dramatic readings on tours all over the world. That academic year he had just founded the U-M golf team. Trueblood continued as professor until 1926, when he was 70, and as golf coach till he was 80, when Yost named him emeritus coach.

The President

James Burrill Angell had the longest tenure—1871 to 1909—of any U-M president so far. After receiving his BA and MA from Brown University—where he was a librarian and taught modern languages—he left academia in 1860 to edit the *Providence Journal* as a staunch supporter of Lincoln and the Union.

Angell became president of the University of Vermont in 1866, received an honorary doctor of laws degree from Brown in 1868, and was the choice of Michigan's Board of Regents to assume the



President James Burrill Angell at the turn of the century.

University's presidency in February 1871.

In May 1903, Angell was 74. His wife, Sarah Caswell Angell—a popular and active friend of women students (who were admitted to the University in 1871, the year she, too, arrived in Ann Arbor)—was beginning to suffer from the illness that would take her life in December.

Photo: Michiganansian, 1898

Yellow Journalism Stains the Ivory Tower

In Elocution 2, Trueblood taught his students “the delivery of short extracts from masterpieces of oratory,” with attention to “vocal culture” and “principles of action.” One of his favorite passages was from the play *The Hunchback* by James Sheridan Knowles, wherein Clifford, kneeling before Julia and clutching her hand, cries out: “My Julia,” and Julia cries back, “Up, up...Should some one come/and see thee kneeling thus! Let go my hand!”

Trueblood included the scene in his 1893 textbook, *Practical Elements of Elocution*, to demonstrate the “Aspirate Explosive” form of speech for such “Vito-Emotive sentiments as intense fear, terror and consternation.” The passage called for kneeling, and Trueblood's textbook prescribed the correct positioning of the feet for kneeling.

Handy described the fateful class from the vantage point of old age:

“I had been carried away in my enthusiasm for a great advance in education on the part of the University of Michigan of which I felt they should be very proud. At that time I was enrolled in a literature class taught by Professor Thomas C. Trueblood. When the class became devastated by spring fever, he announced that he was going to have role-playing by the students, having them enact scenes of plays and novels, with the students playing the various parts, reading the dialogue aloud, etc.

“At the time there were three newspaper correspondents in the room, one representing the *Detroit Free Press*, one the *Jackson Citizen Patriot*, and myself. Aroused by genuine enthusiasm for this innovation in educational methods, I...filed a query to the *Tribune* and received an order for a 1,500-word news story on the new development.

“The next day the class was packed with student visitors. Professor Trueblood said to the three correspondents, ‘I don't want any publicity on this.’ Having been trained in a newspaper family in the

doctrine that the ‘public has a right to know,’ I ran all the way to the telegraph office and filed the story. Neither of the other writers sent in the story, so it was a ‘scoop.’ The story made national news.”

The story that appeared on the *Tribune's* May 8 front page did have a grain of truth to it—but that grain had sprouted some wild shoots. The headline was stacked high with breathless details:

“LEARN SLY CUPID'S TRICKS Students at Ann Arbor Take Lessons in Love Making. Prof. Trueblood, in order to Stimulate Interest Among Students with Spring Fever, Gives Instruction on ‘How to Propose’—Kneels Before Fair Coeds and Pleads in Impassioned Tones for Their Hands—Able to Give Points to Young Pupils.”

In paragraphs of supposed conversation, the *Tribune* led its readers to believe that Trueblood was not instructing his students on the best way for the roles of “Clifford” and “Julia” to be acted, but, rather, the best way for the male students to win a young woman's hand:

“No, kneel on both knees—now hold her hand, it impresses her more—so... Now, you wouldn't accept him if he couldn't do better than that, would you, Miss? ...Get on your knees gracefully; like this, you see. Reach over and grasp her hand with both of yours—both mind; then make your proposal, but make it as a man, not as if you didn't half mean it.”

According to Handy's reminiscences, Trueblood called him to his office a week later:

“His desk was piled high with letters...and clippings...from around the country...and he also had a copy of the McCutcheon cartoon. [He] was taking all of this as ridicule, although I had publicized the story with sincere enthusiasm for a new advance in education of which I felt the University of Michigan should be proud.”

Handy and Trueblood disagreed, among other things, as to whether Trueblood had admitted kneeling in class only to deny it later after learning that Angell disapproved such behavior in a faculty member.

To Angell it was an issue of Handy's apparent failure to acknowledge that the story was essentially false, that it was bound to subject Trueblood and the University to ridicule, and that it constituted a breach of trust with the professor's request that the class activities remain off the record.

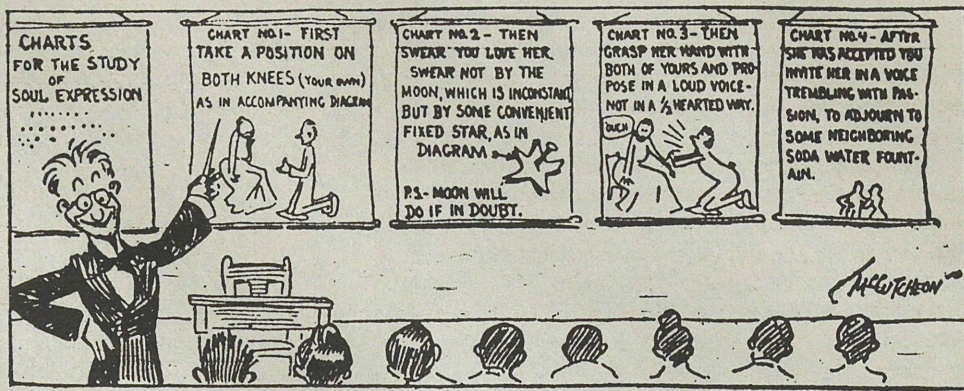
Pranks and Public Opinion

When Michigan students pulled off pranks or committed mayhem, Angell's customary response was to appeal to their sense of decency in protecting the University's good name. That March, he had brought the haircutting mania to a stop by telling an assembly of students:

“There are commonplace thinkers who will pitch on things like this haircutting. They will say, ‘What, pay to support barbarians, wild animals?’...A thing like this is bound to hurt the University...The students can now do more harm to this institution than long lives could possibly redress...In view of the public opinion of the state, I appeal to this class to stop it.”

But there was no stopping the *Chicago Tribune's* sensationalizing of the Trueblood story. Clearly, the newspapers throughout the nation were using the university angle of the story as a means to keep sexual subject matter, however tame, on feature pages. On May 12, the *Tribune* ran a photograph of Trueblood with this caption:

“Trueblood...has nearly worn out his trousers at the knees, showing young men how to kneel, and has strained his voice and eyes in efforts to show his pupils how to throw fire and passion into their appeals.”



A panel from cartoonist John T. McCutcheon's three-panel lampoon of 'Professor Foxy Truesport.'

On May 18 the faculty of the Literary College took up the matter and voted unanimously to suspend Handy for a year for “publishing false and injurious statements affecting the character of the work of one of the Professors.” Angell sat down that very day and wrote Handy's mother that her son had been “directed to leave town at once, and I trust you will call him home.”

Handy's family protested that the University had no right to take away Jam's means of earning a living by driving him from town. Angell replied, however, that a young man with no regular work “is in danger of falling into idle and vicious habits,” and that it would be “demoralizing to other students to see that a student under discipline is hanging about the place in idleness.”

Pressures of the Presidency

At the very moment of this nationally embarrassing episode, Angell and the University were facing a serious budgetary challenge. Rep. Edmond S. Randall of Oceana County had introduced legislation to limit the U-M's appropriation to \$300,000 per year. This was at a time when the universities of Illinois and Wisconsin, for example, received more than \$1,000,000 and \$600,000, respectively.

Although Angell had led Michigan to the top rank of public universities in the country, its budget was always vulnerable. Throughout 1903, newspapers in the state had expressed alarm about the effect of the sensational stories being issued from the campus to the press. The *Daily* sided with the University president. It said that the fanciful stories might “reach the hands of some fond parent who, in his simple agricultural pursuits, fails to doubt [the accuracy of the stories] and his son goes off to some other institution.”

Competing universities, especially Chicago with its generous funding by the Rockefeller family, were luring away faculty to the extent, the *Daily* complained, that “Michigan has become...a mere training school for the monied universities of the country.”

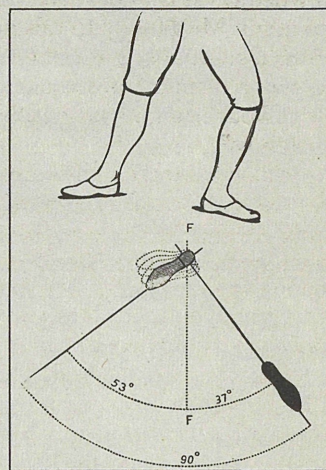
Three weeks after the Trueblood story broke, Angell met with the Legislature and attacked the budget-cutting proposal:

“This isn't my university. It isn't the university of the president and professors. It is the state's university. If the state really wants a cheaper university, why, the state ought to have it.”

The *Daily* reported approvingly on May 29 that “Suave ‘Prexy’ Angell” had stopped the bill with his persuasive arguments.

Denouement

The University continued to crack down on some campus stringers. On June 1, the faculty suspended Henry Blakeslee, who had written several unflattering stories for the *Chicago American* and *Detroit Journal*. The *Daily* reported on March 15 that Blakeslee had written in the *Journal* that law professor Otto Kirchner



Trueblood specified the exact positioning of the feet for kneeling when an actor was expressing Vito-Emotive Sentiments.

From the Practical Elements of Elocution (1893)

had told his freshman class, "Gentlemen, you are the finest specimens of asses that ever entered the University." It was Blakeslee's second suspension. The first occurred in his freshman year after he scaled a flagpole and cut down the flag of the sophomore class.

Blakeslee's stories for the *Chicago American* about the student haircutting depredations included as many seemingly made-up conversations as Handy's had about Trueblood. But Blakeslee was not accused of violating a professor's request for privacy. What's more, he convinced the faculty that he had been misled by his informants and apologized for his errors. Perhaps that explains why the vote to suspend him was 17 to 6 and not unanimous.

The Aftermath

Michigan had not expelled Jam Handy. (Expulsion was rare; in the Faculty's minutes for the decade preceding 1903, only two students had been expelled.) Handy had the option of proving himself worthy for readmission after a year off campus and returning to the University in the fall of 1904.

Handy, however, applied for readmission that fall of 1903. He was turned down. Rather than sit out a year, he decided to try to enroll in another school, perhaps planning to return to Michigan with more credits, or maybe to finish elsewhere. But he learned that Angell's suspension was respected far from Ann Arbor. As an old man, Handy recalled applying to Ivy League and other Big Ten colleges only to find, as he put it, that "it seemed they had been told I was an agitator."

Finally, he was admitted to Wharton College of Business Administration at the University of Pennsylvania. After attending classes for two weeks, he was called into Dean Penniman's office:

"[Penniman] said that had he known my father who had been the editor of the Philadelphia Press...and went on to say that he knew my father was a gentleman and that presumably I was a 'gentleman' also. Then, he remarked that gentlemen do not stay where they are not wanted and that I was not wanted at the University of Pennsylvania."

Handy had disclosed to Penn that he had been suspended by Michigan for writing "an objectionable article." Penniman contacted Angell and asked him whether "it is undesirable in your opinion for us to admit Mr. Handy to this institution."

Angell's response has not been found, but after receiving it, Penniman wrote back to Angell, "In view of your letter, it was decided not to admit Mr. Handy."

Medill McCormick, the editor of the *Chicago Tribune*, wrote Angell attempting to intervene on Handy's behalf. It appears that McCormick had been led to believe that Handy had been suspended simply because he was a campus correspondent:

"Will you be good enough to give me the facts in the case of H.G. [sic] Handy expelled from Michigan University [sic] for writing an article which appeared in the Chicago Tribune... Is it true that employment as a correspondent disbars an undergraduate from the University?"

Angell repeated the grounds and terms of the suspension, whereupon McCormick, feeling, as he had written to Angell, "a measure responsible for his [Handy's] welfare," wired Handy to return to Chicago for a job with the paper. A job, he added, that would give the youth "an education as good as you could get in any university."

Handy (see accompanying story) returned to Chicago and plunged into Olympic swimming and into a career in the new fields of advertising and visual communication, to which he made outstanding contributions.

As for the rest of the cast of characters, Trueblood (whose unpublished memoirs make no mention of the Handy affair) left for a trip giving dramatic readings on the Pacific Coast. James B. Angell nursed his dying wife and remained president until 1909. Cartoonist John T. McCutcheon was hired away from the *Record-Herald* by McCormick's *Tribune* less than a month after his cartoon about Trueblood. And Henry Blakeslee returned to the University that September, graduated and became a Pulitzer Prize-winning science writer for the Associated Press.

Linda Robinson Walker '66 MSA is a freelance writer who lives in Ann Arbor.

Not knowing that his year's suspension from the University of Michigan would mark the end of his college education, Henry Jamison (Jam) Handy returned to Chicago and plunged into work at the *Chicago Tribune* and swimming at the YMCA.

Handy recounted in his old age how he regularly trained at 3 a.m. so he could invent and perfect new swimming strokes in secrecy. He introduced several strokes into American swimming. The first was the Australian crawl, which he'd read about in a newspaper.

He won many of his competitions by swimming furiously with his arms while letting his legs trail idly behind. With the use of this and other unorthodox strokes, he had set by the age of 19, according to a news article of the time, seven American and 13 world records. Frequently, his records lasted only for the time it took bigger, stronger men to learn the strokes.

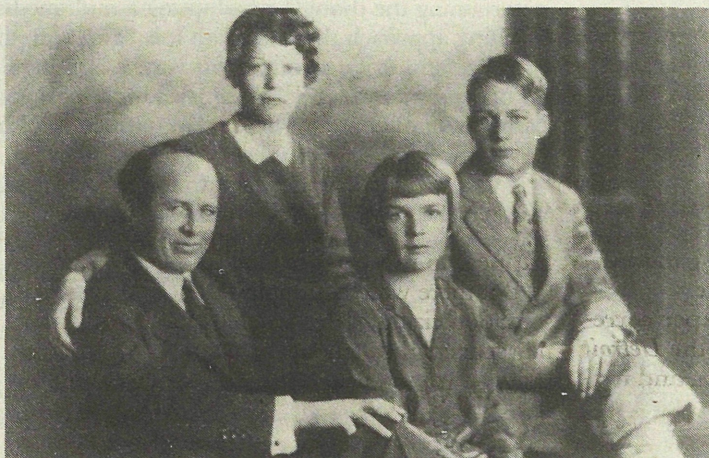
Jam Handy is best known to sports historians for having won two Olympic medals 20 years apart, a unique feat for which he was recognized in *Ripley's Believe it or Not*. He was 18 when he took a bronze at the 1904 St. Louis games, and 38 when his Illinois Athletic Club water polo team, featuring future Tarzan Johnny Weissmuller, won the bronze in the 1924 games in Paris.

As a *Chicago Tribune* staffer, Handy worked in many departments. While on the advertising staff, he noticed that they could move more merchandise "by the simple, secret device of informing and enthusing the sales people on the values advertised." He researched why customers had made their purchases, "and I explained that to the sales people."

Handy had discovered his calling. He eventually left the *Tribune* and spent the next few years working with people like John H. Patterson of the National Cash Register Company, who was an innovator in using photographic lantern slides to train his workers and make them more efficient.

With another associate, Handy combined animated cartoons with films he produced about how everyday appliances worked, for showing in movie theaters. When World War I came along, Handy applied motion pictures to war products training, work that led to formation of the Jam Handy Organization.

General Motors executives picked Handy to develop filmstrips for GM subsidiaries—films that could have subtitles printed on them, and be stopped to allow discussion. Skip Wendt, a film-



Handy circa 1930 with his children (l-r) Chaille, Sarah and Jamison Jr. Handy received honorary doctor of education degrees from Detroit Institute of Technology and Eastern Michigan University. Detroit honored him with a 'Jam Handy Day' in 1961.

A Jam Handy Production

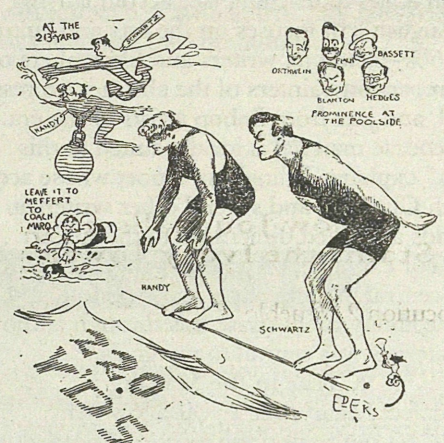
maker who was employed by the Handy Organization in the 1960s and '70s, said that for the introduction of a new model Chevrolet, Handy's group would produce separate packages of materials for dealers, salesmen, mechanics and customers—brochures, manuals, pamphlets, filmstrips, everything—to teach about the model, and to fire the enthusiasm of the staff.

Handy placed his "A Jam Handy Production" logo on hundreds of films for other companies and for schools. During World War II he produced 7,000 films for the armed services, taking only 1 percent profit when the legal rate was 7 percent.

Handy lived to the age of 97 and became a legendary figure, known for both probity and eccentricities. Wendt remembers that Handy never had a desk at work, but would avail himself of any convenient work space. In his early years, he found pockets, like desks, a waste of time as well, and his suits were made without them.

His daughter, Sarah (Sallie) Handy Mallon, told *Michigan Today* that he swam daily right up until his

WHEN HANDY AND SCHWARZ MEET.



Chicago cartoonists liked to depict Handy's swimming successes. He won the above 220-yard match race against Marquard Schwarz, of the Missouri Athletic Club. Handy loved to beat big men. He set records with new strokes that he'd devise, and as bigger men learned them and broke his records, he'd come up with yet another variation and set a new record. He was also a superb water polo player.

final days. Both Handy's son-in-law Max Mallon ('32 DDS, '36 MS) and granddaughter Susan M. Webb ('61, '63 MA), got their degrees from U-M, which makes one wonder how he ultimately assessed his Michigan experience. When asked, Mrs. Mallon laughed and said "that it was the best thing that ever happened to him, because McCormick [of the *Chicago Tribune*] took him under his wing."—LRW.

The author thanks Director John C. Dann and John C. Harriman of the U-M's Clements Library, and the staff at the U-M's Bentley Library, for their help with this article. Mildred Handy Ritchie and Sarah Rozelle Handy Mallon edited Annals and Memorials of the Handys and Their Kindred (Clements Library, 1992). The largest share of Jam Handy's papers is on deposit in the Burton Collection of the Detroit Public Library.

CLICKING

The best minds of a generation are into multimedia these days

IN THE Classroom

By Judy Dean

Show up for Prof. Richard Tillinghast's 8:30 a.m. lecture a few minutes early and you're likely to catch a bit of Charlie Parker as you contemplate a painting by Jackson Pollock projected on the big screen. "What do these forms of art have in common?" queries some text alongside the image.

Tillinghast saunters to the podium, waits for a technician to plug in all the right cables and adjust lighting and sound levels, and then clicks the mouse on his portable computer PowerBook. The music fades and a new slide comes up. The subject of today's lecture is the poet Allen Ginsberg, but Tillinghast opens with a 20-minute discussion of the 1950s film classics *The Wild Ones* and *Rebel Without a Cause*—required viewing for the class. The discussion segues to a comment, projected now in slide format, that came to the instructor in a student's e-mail message: "Who 'owns' an art form, like jazz or haiku? How freely can we borrow from artists of other eras, ethnic groups, or forms?"

The next hour's lecture on Ginsberg's work is liberally annotated with references to the Old Testament, Jackson Pollock, William Blake and Handel's *Messiah*. Tillinghast pauses frequently to pose questions. By the end of class, students will have seen several text slides, including the e-mail message, various quotes and definitions, a half-dozen photos of Ginsberg, and a Franz Kline painting. They will have heard a sound clip of Ginsberg reading, as well as a bit of jazz.

New this semester, English 313—also known as "The Beat Generation"—is one of several University courses that are pioneering multimedia, interdisciplinary approaches to teaching (see accompanying story). English 313 focuses on the arts and culture of the 1950s—including writers and filmmakers of the Beat genre, action painters of the abstract expressionist school, and jazz from Bebop artists of the era.

"The course material is ideally suited to this approach," explains Tillinghast, a poet whose acquaintance with Ginsberg and several other writers in the course adds an added dimension to the subject matter. "For example, the phenomenon of improvisation was central to all the arts of the period, and having the ability to illustrate this through audio and visual materials was central to my goals."

A Year in the Making

The project began over a year ago when Tillinghast set out to find the resources needed to make his new course a reality. His first step was to apply for and receive grant funding from an LS&A/Information Technology Division (ITD) partnership, as well as from the Center for Research on Learning and Teaching and the Office of the Vice President for Research. Then he went to ITD's Office of Instructional Technology (OIT) for help with the multimedia component of his project.

Charles Dershimier, an instructional designer at OIT, was assigned to the project. The new course was conceived as a series of 28 lectures, each of which would contain between 12 and 20 visual images and sound clips.

"We start by listening to the instructors describe their vision for the course," Dershimier says. "Then we help them select—or in some cases, develop—software for the delivery of their material. In this case, we decided to go with PowerPoint, a commercial product. It can accommodate the visual and sound files the instructor required in his lectures, and is available for student use in most Campus Computing Sites."

Tillinghast's funding allowed him to hire an assistant, Sebastian Matthews '93 MA, a graduate of the Creative Writing Program in which Tillinghast also teaches. Matthews spent the summer researching and gathering the source materials for the series. Matthews culled the numerous recordings of poetry readings and interviews and located photographs and paintings needed to annotate the lectures. Tillinghast also relied on Matthews's expert knowledge of music to help select jazz clips for the class.

Staff at ITD's Instructional Technology Lab provided training and assistance in the digitizing of

images and audio clips for inclusion in the

PowerPoint format. By the end of the summer, Tillinghast and Matthews had amassed a great deal of material for the course. During the fall term, the English department reduced Tillinghast's teaching load so he could spend time programming his lectures.

The new course was ready to roll, on schedule, in January. Of course, there's always the issue of delivering audiovisual presentations once you create them. "We meet in 1300 Chemistry, which is well-suited for multimedia," Tillinghast notes. "Staff from LS&A Media have been on hand for every class to make sure we're up and running." With the exception of a few glitches, the presentations have been going smoothly.

The Student Experience

Drop by on a Tuesday or Thursday morning and you'll quickly see how popular this class is. The course is over-enrolled with 120 undergraduates, and there was a wait-list of 50 more—a distinction shared by few other 8:30 a.m. lectures.

Tillinghast knows that one of the keys to the course's popularity is a resurgence of interest in the Beat Generation in today's students. But another is because the course is deliberately experiential in nature. The lectures are supplemented by a special film series at the Michigan Theater, as well as visits to the Art Museum.

"This is not a passive-listening type of class," Tillinghast says. "I expect the students to go to the films, visit the museum to see original works and participate in the weekly discussion sections." In lecture, he constantly challenges his students to draw comparisons and make connections between works of art—whether they be poetry, paintings, films, fiction or jazz.

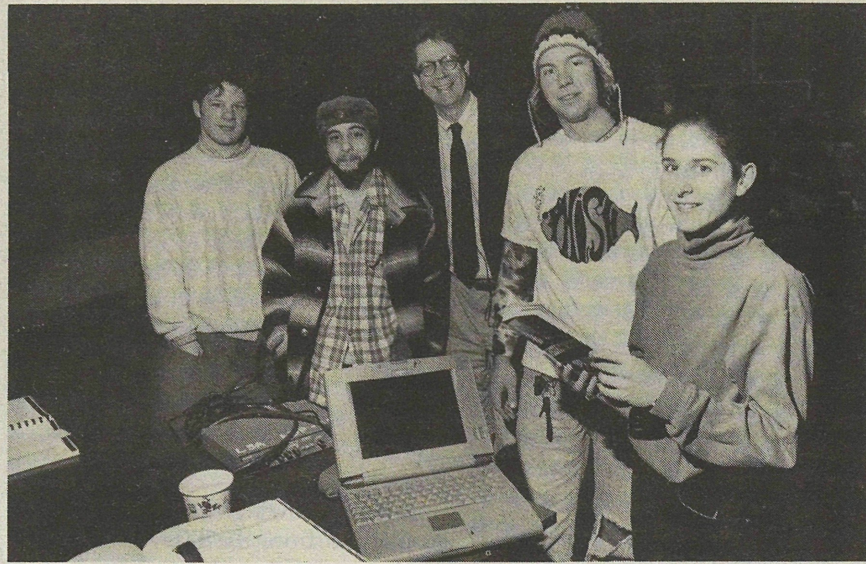
Another way students can "get involved" with the course material is by viewing the class presentations at any Campus Computing Site that has a course software server. "I felt it was very important to put the material directly in the hands of students for review or further study," Tillinghast points out. The presentations are available only to enrolled students on a "read-only" basis due to copyright restrictions on some of the materials. The cost of some materials that are commercially popular, such as James Dean photographs, also posed problems.

Tillinghast cautions other faculty who are entertaining the thought of adopting a multimedia teaching approach that although it is "great fun to organize and teach a course this way, it also involves a huge amount of work, along with the usual component of computer frustration—worth it in the long run, though, I would say."

"When I describe this class to my friends, I talk about how much fun it is to be working with art and music in addition to literature," he says. "I consider myself part professor, part disk jockey, part museum guide. One word always associated with this project is 'cool.'"

Judy Dean, a computer systems consultant for the U-M Information Technology Division, wrote this article for the March 1995 Information Technology Digest.

While supplies last, readers may obtain a booklet, *Works in Progress*, describing dozens of multimedia applications at U-M. Write to Ed Saunders, U-M Office of Instructional Technology, 1600 School of Education Bldg., Ann Arbor, MI 48109-1259.



Tillinghast (center) with students in his course on *The Beat Generation*.

Photo by Bob Kalmbach

BRINGING TECHNOLOGY INTO THE CLASSROOM

By M.Q. Thorburn

Some surprising developments are taking place at U-M, thanks to computer technology. A Macintosh PowerBook, smaller and lighter than a briefcase, enables a professor to plug in and project a lecture outline, graphics, still images, sound recordings and even video footage to complement her lecture. It's a big step forward from the days when an overhead projector and some colored markers seemed pretty fancy.

Responsible for this educational revolution is the U-M Office of Instructional Technology (OIT), a resource for faculty interested in bringing computer technology into their lecture halls. OIT's Instructional Technology Lab (ITL) is the place where this change takes place—where the briefcase is exchanged for the PowerBook.

"Our mission is to help the U-M faculty develop and use instructional technology in their classes," says Rob Pettigrew, an instructional designer at ITL. He and about 10 other software developers are involved in taking professors' ideas and turning them into software that livens up lectures, as well as providing an outside-class resource for students at the Campus Computing Sites.

"We supply the resources and some coaching," Pettigrew says.

Faculty interested in actively participating in the development of course software work one-on-one with designers like Pettigrew in the lab. "We talk about design ideas both from the technical side and the pedagogical side," Pettigrew adds, "asking, 'How valuable is this for teaching? Are these sound ideas?'"

Currently, OIT and ITL have created about 75 applications for use in U-M courses.

"There's a wide spectrum in the amount of technology used," Pettigrew says, with programs ranging from "Autobiography Tutor," which takes students through a series of steps in writing a paper, to "The Skills Training System," a program developed by the School of Education to teach interaction skills and the appropriate ways to deal with inappropriate behavior in the classroom.

"The Skills Training System" uses video equipment to first show U-M students model examples of teachers interacting with students, and then to record the student practicing those model behaviors. The student can review his recordings to see how he did and retape the exercises if he is not satisfied with his work. When he has finished the exercises, the student turns in a videotape of his responses to the professor.



Pettigrew (seated) with Louis King, manager of the Office of Instructional Technology in the Willard Henry Dow Laboratory in the Chemistry Bldg.

Photo by Will Woodford

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TECHNOLOGY continued from page 4

"Roman Sport," an application created by classical studies Prof. David Potter, includes translated Roman inscriptions questions that students can use in writing research papers. The program also contains images of Roman emperors, timelines of events in Roman culture, background on the emperors' achievements and maps of the Roman empire that can be manipulated to show the extent of the empire under the rule of each emperor. In addition, there are built-in quizzes on different topics each week that provide not just "yes and no" answers, but detailed background and explanation for each question.

Students can review lectures from throughout the term. No longer limited to just their course notes, they can replay the actual lecture presentations at their convenience. In addition, this computer

technology brings a rich array of resources together, both in lecture and in the computing site, that would otherwise require a great deal of research time at the libraries. Most of the applications also have some kind of help mechanism so the students won't get too lost.

Another benefit is that the exercises the students do outside class allow the professor to monitor their progress and understanding of the course material.

"We're available to the entire University community," Pettigrew says. "All the faculty, any department, can make use of us." Course software designed at IITL ranges to majors all across campus, from English to nursing, music, history and many more. MT

M.Q. Thorburn '96 of East Lansing, Michigan, is Michigan Today's student intern.

SERVICE LEARNING

COMMITMENT TO AT THE COMMUNITY

MICHIGAN

By John Woodford

The University of Michigan has a long history of community service and service learning, from its historic role in the founding of the Peace Corps in 1964 to the active involvement of students and faculty throughout its 178-year history.

The term "service learning," however, was coined in 1967 from the work of educators Robert Sigmon and William Ramsey. The key principle of service learning, according to one of its major proponents, David Kolb, is that experience is "the source of learning and development." Its supporters ground it in the educational and philosophical thinking of John Dewey, who was at the University of Michigan when he formally broached the subject of the interaction between practical experience and education.

In *How We Think* (1933) and *Experience and Education* (1938), Dewey posed the question, "How is it that experiences are educative?" Dewey theorized that teachers could make them so by structuring experiential situations so that students learned as they interacted with other forces in their environment, whether those forces were other people, wild life, the plant

As an expression of the upsurge in service learning, the University recently created the new position of director of community service and service learning within the Office of the Vice President for Student Affairs and named Barry N. Checkoway, professor of social work and of urban and regional planning, to the post.

"Throughout US higher education, schools are increasing efforts to integrate service and learning on campus and in the community," Checkoway told *Michigan Today*.

The primary reason for involving students in the community is to advance their sense of social responsibility. But, Checkoway says, the goals of the service-learning movement also include the following:

- Exposing students to the diverse society they will live and work in after they have completed their formal education,
- Helping society tackle social problems by tapping the flow of knowledge in the academic world and strengthening research responsive to the community, and
- Testing hypotheses, models, strategies and policies for the benefit of faculty, students and various communities.

Higher education has been involved in service learning for years through internships, work-study programs, summer jobs and study-abroad programs coordinated by academic units.

"What is new," Checkoway said, "is the effort at Michigan to integrate service and learning on campus and in the community and to expand service learning to fields and academic departments that did not previously identify it as an element of their pedagogy. New, too, is the effort to formalize

community service learning through research, theoretical writings and publications devoted to campus-community links on the local and national levels.

Checkoway emphasized that his new position "builds upon and extends the capabilities of the 30-year-old Office of Community Service Learning" (OCSL).

OCSL Director Jeffrey Howard has already launched the first national publication on community service learning, *Michigan Journal of Community Service Learning*, and the first two volumes in a proposed series to guide and record U-M service learning activities, *Praxis I* and *Praxis II*.

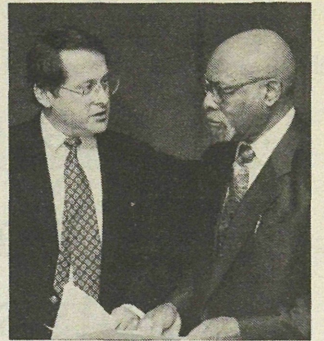
One of the CSL programs with the potential for major impact is the Michigan Neighborhood AmeriCorps Program, a part of the federal service program President Clinton established last year and funded for three years at many schools nationwide.

"At Michigan, AmeriCorps involves students from five graduate professional schools with community residents from 10 neighborhood-based organizations in Detroit," Checkoway said. "The Institute for Public Policy Studies and the schools of social work, public health, business and education are involved in the program."

Unlike the Peace Corps, there is no central control. The goal is to develop the capacity of educational institutions to collaborate with communities to solve problems. "The scope and quality of activity is increasing rapidly despite our limited resources for the purpose," Checkoway said. "These activities are challenging us to find new funding sources and to consider the possibility of a new facility to bring projects together and strengthen their planning and coordination."

The following is only a partial list of recent service-learning efforts that place students and faculty in research, learning, teaching and service relationships with the community.

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Barry Checkoway (left), U-M director of Community Service Learning, and John Roundtree at the AmeriCorps swearing-in ceremonies in January.



John Roundtree of Detroit, a veteran of the Civilian Conservation Corps of the 1930s, swears in student and community members of AmeriCorps at the Church of the Messiah in Detroit.

Photos by Gregory Fox



Charlene Johnson, director of the Michigan Neighborhood Partnership, tells the gathering the benefits AmeriCorps can bring Detroit community organizations. At left is U-M Vice President for Student Affairs Maureen A. Hartford, whose office is providing matching funds for the program. Seated at center is Pamela Martin-Tucker, director of Reach Inc., a community organization in Detroit.

PROJECT OUTREACH

By Melissa Olson Cunningham

At Michigan, close to 5,000 students volunteer each year, many of them through courses that provide academic credit for volunteering. "Project Outreach/Psych 211" is one such course, and it sends 400 to 600 students into different community sites each semester.

Begun by the Department of Psychology in 1967, the course is intended "to help students understand the larger framework of their field experience," says Jerome Miller, faculty coordinator for the project and director of U-M's Center for the Child and the Family. "In the process, they are doing a lot of community service, approximately 40,000 hours of community service a year to be exact."

Project Outreach has 75 placement sites, all nonprofit organizations. Rob Steiner '96 of Grand Rapids, Michigan, volunteers at a juvenile detention center through the course.

Steiner says Project Outreach has made him "more involved in the Ann Arbor/Ypsilanti area and community" and put him more in touch with social conditions across America.

His volunteer work is not easy, he says, because "no matter how hard you try to understand the teenager's plight or justify it, you can't. It's impossible. The best you can do is observe, understand and pass on your knowledge."

Another Project Outreach site is the U-M's Mott Children's Hospital in Ann Arbor. Mott's volunteer program began in the 1940s and by 1969 had 60 volunteers. That number has increased to more than a thousand aged 14 to 90, over half of whom are U-M students.

AROUND CAMPUS

Engineering uses Total Quality to help students succeed

4 By Deborah M. Greene didn't know I was able to talk to anyone when I needed help. That's something we hear a lot from freshman and sophomore students, after they've come to our attention," reports Anne M. Monterio, assistant dean for students at the College of Engineering.

To help students get help before their situation is desperate, the College established the Committee on Scholastic Standing (CSS). The CSS, which operates under Dean Monterio,



Monterio

reviews the status of engineering students whose enrollment is withheld because of low grades.

The College took a careful look at the CSS review process in academic year 1993-1994, and concluded that it was cumbersome

and, judging from the fact that it was seeing the same students over and over again, inefficient.

"We incorporated Total Quality Management guidelines to help us refine the new procedure," said Lisa Payton, assistant to Michael G. Parsons, Engineering associate dean for undergraduate education. "We looked at the process as it existed to see how to serve our customers better, how to provide an appropriate support structure for Engineering students who are in scholastic trouble." (Total Quality Management is a methodology designed to tackle problems by drawing upon the creativity, knowledge and teamwork of staff who work the most closely with the issue at hand. The U-M has a Universitywide approach called M-Quality.)

The CSS decided that any review should begin from a broad view of the student's status. Is he or she attending part-time or full-time? Does the student have demanding financial or

family obligations? Is poor health a factor?

Once the student's situation has been assessed, the Committee and student draw up a contract that specifies what the student will do if readmitted. The contract approach was also used before, Monterio said, but it did not reflect a broad, team approach, nor did it include active follow-up to the scholastic review.

The follow-up begins with immediate notification of faculty advisers. "I make it a top priority to communicate immediately by e-mail with the students' faculty advisers to make sure that everyone is in complete agreement and walking in the same direction," Monterio says.

The U-M Engineering Honor Code, a 79-year-old, peer-enforced rule of ethics, place all student Engineers "on his/her honor" at all times, including at exams and quizzes, which typically are not proctored. This culture of self-reliance had meant that even when it came to compliance with their CSS contract, readmitted students tended to be on their own.

But the Code wasn't meant to isolate students. "I give the students my e-mail address, and invite them to let me know how they're doing," Dean Monterio says. "Every day, I receive four or five messages from students, updates on their progress. And I always respond. They want to know that the Committee and the College maintain an active interest in their progress."

The new system is in its first operational year, but how does it look so far?

"Prior to this, we would have about 170 students sitting out one or two semesters because of low academic achievement," Monterio replies.

"Some need the break from school to stop the downward trend, to have a chance to get their lives in order. But with our new approach, the count looks more like four to six students per semester."

Washtenaw County agencies, providing key staff support at no cost to the agencies.

- Students in "Theater and Drama 437" adapt drama activities for persons with disabilities.

- Biology 106 involves students in environmental awareness projects.

- Dental students provide dental care for senior citizens at various area nursing homes.

- Practical English class projects include writing brochures, grants, publicity and histories for community organizations and social agencies. **MT**

For comprehensive information about community service learning at U-M, contact Jeffrey Howard at the U-M OCSL, 2205 Michigan Union, Ann Arbor, MI 48109-1349; phone (313) 763-3548, fax (313) 763-1388, or e-mail "jeff.howard@um.cc.umich.edu".



Photo by Bob Kaimbach

TOP PLAYERS

ONE OF the U-M's best-kept secrets is the School of Music's January concerto competition in which outstanding student musicians compete for the honor of performing in a series of public winter-spring recitals.

The January competition is public, too, but it isn't widely publicized. This year's seven winners from a field of 17 were graduate students Mark Timmerman, bassoon, and Gretchen Roberts, piano (seated, right); and undergraduates Tomoko Uchino '96 of Fukuoka, Japan, piano; Kirsten Yon '96 of Flushing, Michigan, violin; and Timothy McAllister '95 of Houston, alto saxophone. (Winners not pictured were MA candidate Kelland Thomas, alto saxophone, and Gabriel Bolkosky '95 of Ferndale, Michigan, violin.) The students played works by von Weber, Britten, Chopin, Berg, Glazunov, Lennon and Welcher.

The four public recitals began in February; the second is scheduled for March 22 at 8 p.m. in Hill Auditorium. Contact the School of Music for dates of the final two performances.

U-M research outlays at an all-time high

The University continues to be one of the premier universities for research, scholarship and creative activity in the nation, maintaining an outstanding record of achievement in the arts, humanities, social and natural sciences, engineering and the professions, according to a report by Vice President for Research Homer A. Neal.

The University's research expenditures totaled \$385,957,402 in 1993-94, an all-time high.

"Sheer volume of research expenditures is not in itself a measure of excellence, but it does signify a remarkably diverse research effort and, inasmuch as the vast majority of these expenditures derive from peer-reviewed, federally sponsored programs, it is strong evidence of the excellence and competitiveness of our faculty," Neal said.

"By at least one measure—total research expenditures—Michigan was the leading public research university in the country in 1993-94," he added.

Of Michigan's 1993-94 total research expenditures, \$267,261,567 came from federal agencies and \$118,695,835 from non-federal sources.

Research support from federal agencies accounted for 69.2 percent of the U-M total. Major funding agencies included the Department of Health and Human Services, \$154,685,361; National Science Foundation, \$47,232,938; Department of Defense, \$19,331,749; NASA, \$11,887,064; and Department of Energy, \$11,223,954.

Research support from non-federal sources accounted for 19.1 percent of the U-M total and included \$27,058,894 from industry and \$18,890,639 from others, including contributions. U-M funds accounted for 11.7 percent of the University's total research expenditures.

Neal noted, however, that "in retaining the University's research

scope and competitiveness, we face several large challenges."

For example, "the end of the Cold War is forcing a re-thinking of the nation's rationale for investment in research," he said. "This in turn has led to a change in the missions and objectives of national laboratories, potentially bringing them into competition with universities as providers of R&D to industry. At the same time, the nation's economic growth has been lately constrained, limiting resources both in the private and public sectors."



Neal

Neal continued, "The U-M has had a leading role in discussions concerning national science policy, and will continue to be active in this capacity in the year ahead."

Other accomplishments during the year included, he said:

- "We have issued a new integrity in scholarship policy after consultation with the faculty and deans. It provides clear guidelines supporting high standards of academic integrity, as well as laying out the steps our community will take in monitoring itself to maintain these standards.

- "We have created a Strategic Research Fund, used to 'seed' innovative research in new areas of interest. Funds have been used to help start or enhance programs in culture and cognition, biomolecular recognition, global change, non-linear studies, and a center for research in electronic work.

- "We have established the Michigan Arts Award and Michigan Humanities Award, for faculty in LS&A, the College of Architecture and Urban Planning, the School of Art and the School of Music."

SERVICE LEARNING continued from page 5

- The School of Education's E-mail Exchange matches education students with at-risk secondary school students. Both read several common texts and discuss them via e-mail.

- U-M students tutor inmates from Washtenaw County Prison who are seeking a high school diploma.

- School of Nursing Students provide health care and health assessments for seniors through the Northeast Seniors at Domino House program.

- Law School students provide pro bono legal service for the elderly.

- Through the U-SEARCH program, undergraduate students tutor in an after-school literacy program at the Scarlett Middle School and Northside Community Center.

- School of Social Work students learn and serve during internships at 77

It's An Ill Wind... Blowing Some Good



Nobody has anything good to say about smog. It burns our eyes, hurts our lungs, kills plants, acidifies lakes and spoils the view. Environmental activists and government officials have spent millions of dollars and written reams of legislation in an attempt to get rid of the stuff.

According to U-M atmospheric scientist and geologist James C.G. Walker, however, the blanket of air pollution that hangs over much of the industrialized world has a benevolent side. He says it could be protecting us from the full impact of other serious environmental threats, such as global warming and depletion of the ozone layer.

A Boon of Bad Air

"Bad air does have its benefits," says Walker, the Arthur F. Thurnau Professor of Atmospheric, Oceanic and Space Sciences. "But by masking the effects of other environmental problems, it may be lulling us into an unmerited complacency. Environmental damage may already be worse than we think."

A specialist in global change issues, Walker's laboratory is the Earth itself. He's interested in how human activities—particularly the widespread burning of fossil fuels like oil, natural gas and coal—are changing the global ecosystem in fundamental ways that scientists do not fully understand.

One of the more publicized and controversial changes is global warming. When we humans burn fossil fuels to run cars or power plants and factories, tons of carbon dioxide and other greenhouse gases rise into the atmosphere and remain there for hundreds of years. Although not as visible as the smoggy haze of air pollution, greenhouse gases are just as dangerous. Like the plastic cover on a greenhouse, they trap heat near the Earth's surface and prevent it from radiating into space. With no way to escape, the heat builds up and our planet gets warmer.

If the trend continues, scientists say average temperatures could climb by 3 to 8 degrees F in the next 50 to 100 years—a level of warming unmatched since the end of the last Ice Age 10,000 years ago.

Why the Erratic Pattern?

The pattern of global warming has puzzled scientists, however. Since the beginning of reliable meteorological records about 1850, the amount of carbon dioxide in the atmosphere has climbed at a steady rate, but records show the warming effect of CO₂ has been erratic rather than steady, with periods of nearly constant temperatures separated by periods of rapid increase.

Walker wondered why global temperatures have not increased in a more uniform pattern and began looking for possible explanations. When he compared meteorological data and

economic statistics, he noticed that "average global temperatures have increased during periods of economic recession and remained unchanged during periods of rapid economic growth."

"It occurred to me," he says, "that competition

between warming greenhouse gases like carbon dioxide and cooling air pollutants like aerosols, soot, ash and smog might explain the erratic pattern in global warming. Perhaps the pollutants spewing into the atmosphere from factory smokestacks and automobile tailpipes are deflecting some incoming solar radiation and keeping the Earth cooler than it otherwise would be."

Those Cloudy Days

Another factor that may be contributing to the cooling effect of air pollution is the increase in cloud cover. Summer cloud cover over the United States, for example, is 10 percent higher than it was in 1900.

Scientists don't know why cloudiness is increasing, Walker says. "It might be some natural variability of the climate system," he speculates. "It might be a response to global warming. It might very plausibly be a response to increasing concentrations of dust, smog and haze in the atmosphere caused by industrial and agricultural activities."

Clouds form when water droplets collect around tiny particles called cloud-condensation nuclei, Walker explains. "The concentration of cloud condensation

nuclei in industrial areas has increased in the 20th century as a result of industrial activity," he says. "So it's probably no coincidence that cloud cover is increasing, also." The more tiny pollutant particles in the atmosphere, the more water droplets in each cloud. This increases the tendency of clouds to reflect sunlight back into space and cool the Earth.

Another important phenomenon related to competition between the warming effects of greenhouse gases and the cooling effects of industrial pollutants is how long they remain in the atmosphere. "Carbon dioxide remains in the atmosphere for hundreds or thousands of years," Walker points out, so if greenhouse gases were the only influence on global temperature, we would expect a smoothly climbing warming curve.

But sources of the competing, cooling effect—air pollutants like sulfuric acid, aerosols and ash from smokestacks and tailpipes—stay in the atmosphere for just a few days or weeks. And until they're washed out of the atmosphere in precipitation, the hazy smog or clouds they produce block sunlight and cool the Earth.

"During periods of rapid economic growth, when factories and power plants are expanding production, the quantity of pollutants in the air increases rapidly and produces a short-term cooling effect," Walker says. "When the economy slows down, the pollutant level drops off rapidly, leaving us exposed to the full impact of global warming again."

Walker emphasizes that his idea about the rela-

tionship between global warming and the global economy is just that—an idea, not a valid scientific study. He does find it intriguing, however, to compare rates of warming with historical economic trends.

Stability Till WWI

"From about 1850 until World War I, global average temperatures didn't change significantly," Walker says. "This was during the Industrial Revolution when fossil fuel burning increased at a nearly constant 5 percent annual rate."

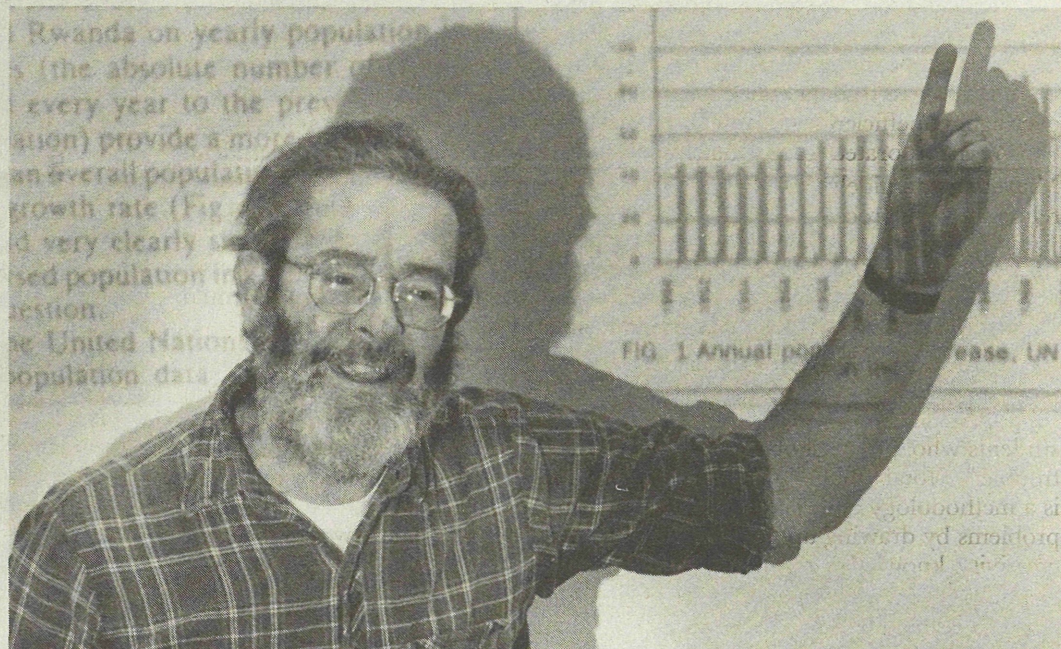
From World War I (1914-18) until the end of World War II (1945), global temperatures increased rapidly. "This correlates with slower growth in the economy—especially with the factory closings during the Great Depression in the 1930s—and the corresponding drop in the amount of cooling pollutants spewed into the atmosphere."

From the mid-1940s to the mid-1970s, there was little or no change in global average temperatures. "These were the years when nobody paid any attention to global warming, because the globe seemed to be cooling off—or at least not warming up," Walker says. "This also was a time of post-war economic boom, with renewed rapid growth in fossil fuel consumption and a corresponding surge in air pollution."

Then came the oil crisis of the mid-1970s, escalating oil prices, the worldwide recession of the 1980s and a sharp drop in industrial productivity. "And what happened to global temperatures?" Walker asks. "They just went rocketing up. Nearly all the hottest years on record were in the 1980s."

If Walker is right about the relationship between global warming trends and the world's economy, what does he foresee in the world's future as it moves into a global economic recovery?

"If the analysis is correct and the economy continues to pick up, then average global temperatures will not increase as fast as they have since the late 1970s," Walker says.



Walker lecturing on the link between economic output and global warming.

Photo by Bob Kalmbach

Classic Case of Catch 22

According to Walker, it's a classic Catch-22 situation. When economic times are good, we do serious long-term environmental damage by dumping tons of additional carbon dioxide and other greenhouse gases into the atmosphere. Since weather conditions seem normal, however, people stop worrying about global warming and have no incentive to make the lifestyle and economic sacrifices needed to reduce fossil fuel emissions.

When economic times are bad, factories shut down, reducing pollutant haze, and temperatures go through the roof. Confronted with heat waves, drought and massive hurricanes, people worry about the environment again, but faced with the social and economic impact of widespread recession, have no resources left to invest in environmental problems.

"We are in a race between environmental destruction and human attitudes on how to deal with it," Walker says. "It's not clear which side will win."

Jim Walker has no idea how long the Earth can continue its delicate balancing act between greenhouse warming and pollutant cooling. He doesn't know how much time scientists have left to anticipate the effects global warming will have on life on Earth, or how much time policy-makers have to develop a plan to deal with it. But he does know one thing: The benefits of bad air are illusory and only temporary. **MT**

Sally Pobjewski is the senior science writer for U-M News and Information Services.

'There are two important points here,' says Walker. 'First of all, humankind is not as clever as it likes to think it is. Secondly, environmental damage may already be worse than we think.'

ALUMNAE **Gael Greene**
and **Ruth Reichl** serve the
meatiest restaurant reviews

Seasoned Critics

Greene of *New York Magazine*

M By Steve Rosoff
nths of correspondence and phone calls have brought me to this point, a location determined only 90 minutes earlier by a quick, succinct phone call. "Ms. Greene will meet you at Gonzales y Gonzales on West Broadway at 1:15 p.m." I arrive at the Mexican eatery early and wait outside because I want to spot Ms. Greene before she spots me. I have only a vague notion of her features—a picture from 16 years ago.

I focus uptown for 20 minutes before a voice to my south calls my name. I put the face with the photograph immediately. Gael Greene, restaurant critic for *New York Magazine* and a graduate of the Class of '55, is dressed in black with a red foulard and no trademark hat.

How we happen to be here is the serendipitous result of one anonymous Mexican man's emergence from a Mexican church on 14th Street one recent Sunday morning. When asked about traditional Mexican food, he recommended this place.

Greene examines the large menu, then, in a voice just a shade higher than Lauren Bacall's, orders lunch for us and two imaginary companions. "May we have a frozen margarita and a margarita on the rocks, and empanadas, side of guacamole, and a pozole, some beef fajitas very rare? Is it possible to get some soft tacos? Some of those, ooooh, pollo mole, and we'll also have some shrimp, salsa verde and cheese quesadillas." The waitress records it all with diligence. Offering a rationale for the size of our order, Greene adds, "My friend has never had Mexican before." The waitress seems satisfied. Back to me. "Would you like an iced tea and a Pepto Bismol before we start?"

Remarkably, Greene is not overweight, even though she orders like this every day—lunch and dinner. In busy weeks she'll occasionally squeeze in extra lunches or dinners. Working out with a personal trainer and being careful not to overindulge keep her healthy enough to perform her job, one she's maintained for 26 years.

September has been particularly hectic. After taking July and August off, an arrangement she's had with the magazine since 1974, to relax and work on her latest novel (a children's book about a young restaurant critic named Julia Greene), Greene has hit the ground eating. Normally no important restaurants open over the summer, Greene explains, but 1994 was an exception. Moreover, her colleague, competitor and fellow U-M graduate Ruth Reichl (see accompanying story) at *The New York Times* hasn't taken time off. "I'm struggling to keep up," Greene laments. "I wish Ruth would go on vacation for a month."

Greene's weekly column in *New York Magazine* is called "The Insatiable Critic," and insatiable she is; she likes all foods but cottage cheese. Her idea of heaven is tasting each of the different oysters at the Oyster Bar in Grand Central. She hopes her last words echo those of the sister of the great chef Brillat Savarin: "Bring on dessert, I'm about to die."

But eating is easy. Writing is hard. It's the only drawback to an otherwise perfect job, says Greene, who has just met her Monday 10 a.m. deadline by four minutes. She has been meeting deadlines ever since leaving the *Michigan Daily* in 1955. A succession of journalism jobs eventually led to a position at the *New York Post*. Then in 1968, Clay Felker launched *New York Magazine* and asked Greene to become the restaurant critic. She hesitated at first, thinking she might have to pay for her own meals. A funny thought in hindsight. Greene has carte blanche. No budget. She estimates she's spent \$5,000 in the past month. Only once did the magazine balk, and that was after she'd spent \$26,000 for a series on Italian restaurants before submitting a single article.

The waitress delivers our appetizers: petite empanadas, pozole, guacamole. Pozole is a soup of hominy and pork, Greene explains. This one is very good. The other dishes are accompanied by plenty of sour cream. "What's interesting is that in authentic Mexican cooking they don't use a lot of sour cream," Greene says. "This is very American."

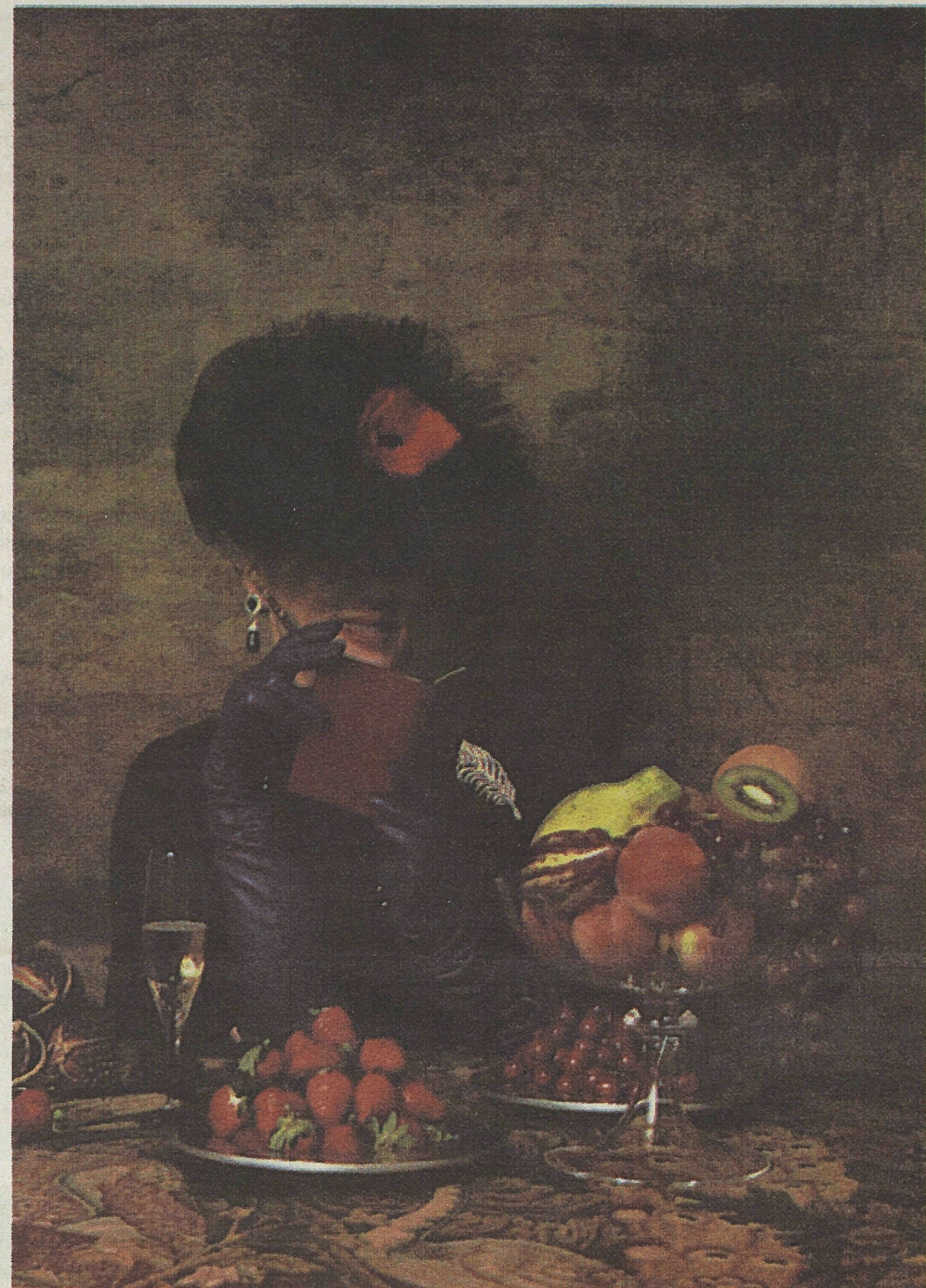
When Greene reviews a restaurant, she usually gives it three passes. If it's an important one, she'll go four times. She invites her friends out regularly, but being among her regulars has its perils. Not every restaurant is a winner. Of the one we're in now she says, "I would never send anybody here; what could I possibly eat that would change my mind?" She reads off several dishes but in the end settles on dessert, three of them.

"I'm afraid that person coming out of church was just too Americanized," she says. "The only thing I really liked was that soup. Then she allows that the fajitas were 'not bad' and the chicken mole was 'kind of wonderful.' She partitions the remains, then asks the waitress to package it all. The recipient will be whoever Greene sees first on her way home, although James, a man at 73rd and Broadway, is a frequent beneficiary. Her good impulses extend beyond a West Side street corner. Greene and the late cook book author James Beard inaugurated a fundraiser for Meals on Wheels, a program that feeds the homebound elderly. The annual event became the model for similar fund-raisers around the country. In 1992, Greene received James Beard Foundation Humanitarian of the Year Award.

You would think after 26 years on the job, Greene would have tasted it all. Not so. In a city of 16,000 restaurants with an average life span of five years, according to the New York Restaurant Association, Greene would have had to take in eight of them a day to keep pace.

Since 1968, Greene has witnessed an incredible evolution in American cooking. Once she ranked her favorite cuisines as French, Italian, Chinese and Moroccan, in that order. Now American tops her list. "I think the great American chefs may be as creative as the great chefs of France, using French technique with the best American ingredients," she says.

Greene also rhapsodizes about the abundance of fresh produce year round and the abundance of seafood available: scallops flown in from Maine, stone crab transported by truck from Miami, kiwi



What are the ingredients for a successful restaurant critic? Greene says, 'Being able to cook helps, but I would rather read a wonderful writer and sociological observer than a reviewer who was only a food expert.'

shrimp in Chinatown. "This is the wonderful thing about food in America at the moment. When I started it didn't exist; it's a very different world, which is why I don't feel like I have to go to France anymore for epiphany."

Greene pays the \$70 check with a credit card that bears a different name. She goes to great lengths to preserve her identity. Reservations are made in the names of friends, including their respective phone numbers. For television or photographs she wears big floppy hats to hide or alter her features. "I also wear a chicken feather hat with giant sunglasses that really doesn't look like me at all. And I have a red Ann-Margret wig that I've worn on TV."

Assessing her own reputation, Greene says she may be too soft. "It's more fun when you're vicious," she says. "From time to time, I do get angry enough to be really bitchy, but if it's a small restaurant that isn't good, I don't bother, because there is no point in killing it."

Lunch concludes. We head up Sixth Avenue in a cab. Although she already has a compendium of three single-spaced pages of Mexican eateries, she's off on the lookout for more. A truck blocks the name of yet another Mexican restaurant near 16th Street. She cranes her neck backward, then asks, "Was that 'Tortilla' or 'Tamales'?"

Steve Rosoff '87 MA, an Ann Arbor freelancer, frequently writes about food and wine, and recently spent a week in La Varenne cooking school in Burgundy.

Reichl of the *Times*

O ne of her detractors charged that she didn't really like food, and that if she weren't a restaurant critic, she probably wouldn't eat at all.

That critic never saw Ruth Reichl '68, '70 MA, aspirate nine littleneck clams, lustily crunch on a hard roll slathered with butter, attack several pounds of steak tartar, then finish with a lemon tart—all while recovering from an upset stomach.

But then restaurant reviewers always invite controversy, and none more so than the chief critic of the *New York Times*. When rumors surfaced of Reichl's departure from one *Times* (Los Angeles) for another, industry watchers forecast the fall of French cuisine and the rise of Italian in New York. They also predicted that ethnic places would fare well. And after 16 months of reviews, they have yet to eat their words.

Reichl (pronounced *RY-sheh*) has taken a star away from the most fashionable French restaurant, Le Cirque, and elevated a lowly Japanese noodle shop, Honmura An, to three-star status. She gave prominent reviews to a Korean and a Malaysian restaurant, while leaving some more established chefs and owners piqued by her piquant remarks.

The Le Cirque review gained her instant notoriety just months into the job. Privileged circles decried the injustice while the proletarians applauded. Reichl complained that Le Cirque's service and food depended largely on the status of the person receiving it. As an unknown, she waited 45 minutes for an empty table, then had the wine list peremptorily snatched by the waitstaff for the benefit of another party. The food was so-so. But on a later occasion, when making the reservation in her own name and arriving half an hour early, she was seated immediately. According to Reichl, the owner "oozed over and says, 'The King of Spain is waiting in the bar, but your table is ready.'" She thought, "Thank you; God, what a great line." Turned out it wasn't a line but the truth.

While Reichl predominantly lunches and dines at upscale restaurants, she nevertheless champions the everyman by assailing high prices, inferior service and pretentious food. Furthermore, she writes to entertain readers rather than guide them. "A lot of this kind of writing is about fantasy," she says, reasoning that a majority of the paper's readers will never eat at the restaurants she describes.

Reichl employs literary effects that are highly descriptive of food, ambiance and patrons alike. She refers to leaves of mint that look "forlorn" or "a halo of crisp French fries that looks like Lady Liberty's crown"; of one restaurant's view she tells how the "light-festooned skyline wraps ships in an aura of romance"; and describes women diners at one upper East Side restaurant as "Martha Stewart clones." She's just as likely to quote a waiter's gaffe or reveal snippets of a neighboring conversation as obsess about a pasta primavera.

Restaurants are social institutions, and Reichl explores them as such. They reflect a nation's economy and politics. In her reviews, there's more to consider than just the food. That's not to say she doesn't tell her readers what's good or bad to eat. She readily explains why a dish has succeeded or failed, and her reviews are peppered with incisive observations and logical explanations.

In a recent piece she explained that fine Parisian restaurants are much more expensive than their New York counterparts by asking, "[T]hink what dining in New York would cost if restaurants book each table just once in an evening" and noting that French prices "always include both the 18.6 percent tax and a 15 percent service charge."

Tall, thin, affable, Reichl doesn't much look or sound like one of the country's powerful food critics. There's no edge to her voice, no girth to her figure. But her hair is big and frizzy—at least today at the Four Seasons, anyway. Like fellow U-M alumna

Gael Greene, Reichl travels incognito. Maintaining anonymity means wigs of three shades, colored contacts and credit cards in six different names. On her last visit to the Four Seasons, more than a year ago, she had a completely different disguise. Confident of lunching undetected, she laps up the food and atmosphere with equal dollops of aplomb and enchantment. One would never suspect that her pen has a slicer-dicer attachment. "I can't find anything to complain about," she confesses, not even the \$161 bill, which includes no alcohol.

Clearly Reichl has an enviable assignment by any standard, although she never sought it. "I was probably the only person in America who didn't want this job, which is exactly why they wanted me." In fact, she refused it at first. She was happily editing the largest newspaper food section in the country in Los Angeles, when the *Times* came a-courtin'. "I loved my job in LA. And I thought this [New York] is an eating job, not a writing job. You spend all your time in restaurants. Do I want to do that?" On second thought, she did.

As for a career in food writing, Reichl could hardly have imagined one while pursuing a degree in sociology at Michigan, followed by an MA in art history. Granted, she had a sophisticated palate from eating in New York restaurants and traveling through Europe with her parents, but she was interested in the contemporary arts, not the culinary. She did, however, receive a first-class education in fine dining in Ann Arbor. She waited on tables at La Seine, a short-lived French restaurant with a chef from the Four Seasons.

After Ann Arbor, she returned to her native New York to work for her father, Ernst Reichl, a famous book designer (the "U" in Joyce's first edition of *Ulysses* is his). Toiling away in her father's cramped office—she had no aptitude for book designing—she plotted a cookbook. After giving an installment to an editor-friend at Holt, she soon found herself with a \$5,000 advance, and free to leave her father's shop to write *Mmmm: a Feastyary*. She was 22 at the time.

Next, it was off to Berkeley. There, she worked as an art director at *Glass Art* magazine before turning restaurateur. She was in a collective that owned The Swallow Restaurant in the U-C Berkeley art museum. "We were a group of overeducated people who loved to cook," Reichl recalls. "We all pretty much got to do what we were good at." Reichl baked 15 pies a day. Her other specialty: improvising on recipes when the kitchen ran out of ingredients. "I'm not afraid of food," she says.

"Sometimes I'm amazed that I've spent so much of my life thinking about food," confides Reichl, who has been a restaurant critic for 20 years. "My parents were horrified by it." She says they were intellectuals and wondered when she would get "serious" about her life. But Reichl doesn't think of her work as trivial. "It's one place where people have control over quality every day of their life. You can say, yes, I'm going to eat as well as I can. It's about

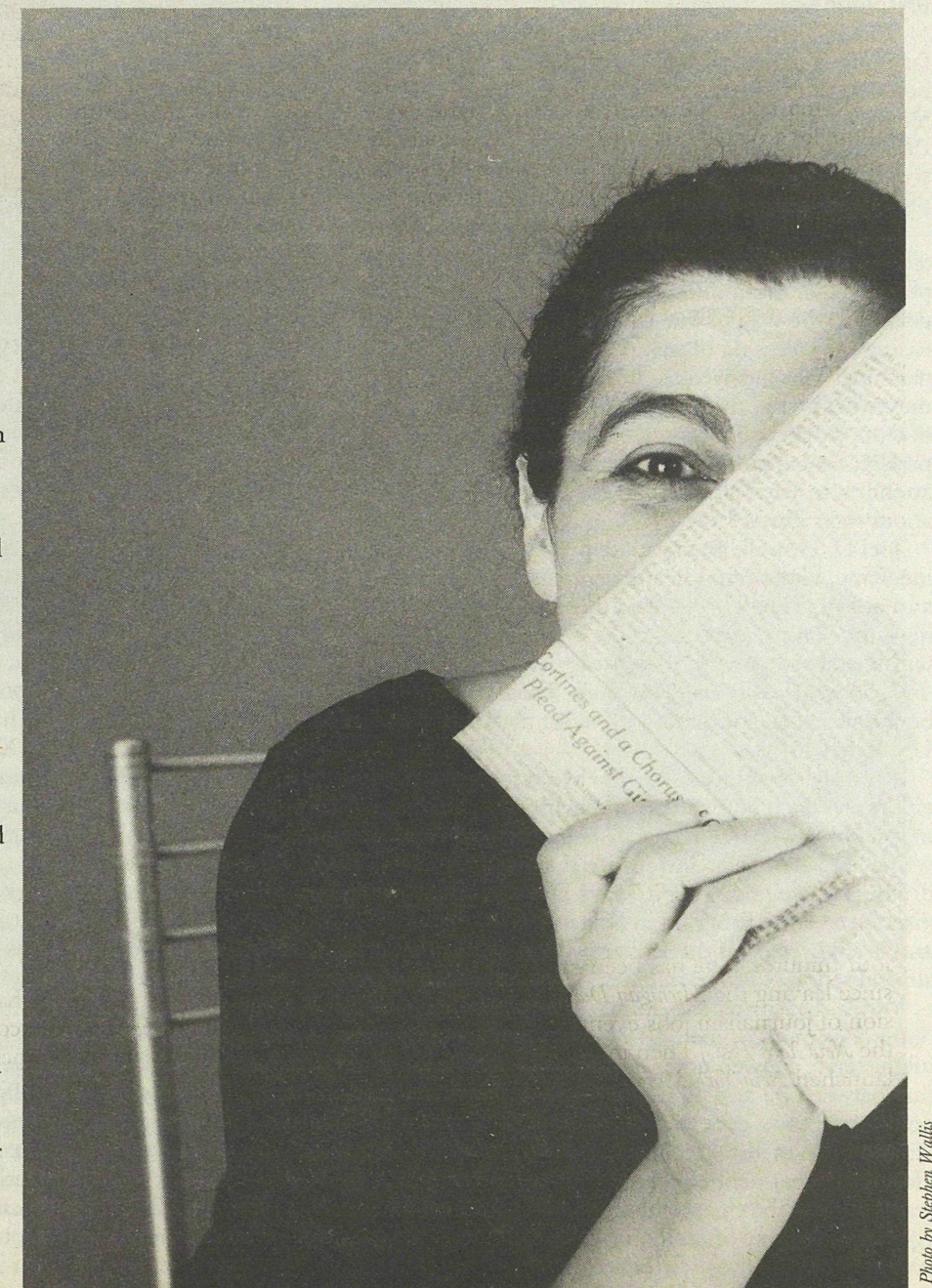
self-respect. You can probably trace a lot of things that are wrong with the world to the fact that people don't pay enough attention to this aspect of their lives."

Reichl prefers not to blast it. "No one wants to be accused of infanticide," she says. "[Besides], do I really want to spend my time telling people where not to go?"

Bad restaurants will die on their own, although sometimes she can't resist hammering a nail in the coffin. Take her review of the late Shin's restaurant, for example. She leads with, "Any sane person would have given up after the asparagus-raisin sorbet." Of an orange filled with a hot mixture of crabmeat, herring roe, spicy mayonnaise and green olives, she writes, "It is one of the least appealing dishes I have ever struggled to eat."

She then describes the Keystone Cop service in riotous detail from a waitress who quit somewhere between the order and the kitchen (she couldn't speak English) to a busboy who douses her with ice water then knocks over a bottle of sake, followed by the waiter who drops the table crumbs into her purse. "I don't think I closed them," she says. "I probably hastened their demise."

Lunch concludes after two-and-a-half-hours. The food was superior, the service flawless. Outside it's a sunny, unseasonably warm January day. Reichl leisurely walks the four cross-town and 11 downtown blocks to the Times Building. There, a couple of hours of phone and mail correspondence await. Then it's a short commute to her Upper West Side home, rest and off to another restaurant for dinner. The routine sounds effortless, and in many ways it is. "I've been a serious eater for a long time," she says. "It's almost second nature to me now." —S.R. MT



Reichl doesn't enjoy panning a restaurant. 'Do I really want to spend my time telling people where not to go?' she says.

Looking at medical technology through the history of the X ray

100 Years of a Piercing Glance

By Diane Swanbrow

In November 1895, German physicist Wilhelm Conrad Roentgen was experimenting with electrical current in a cathode-ray tube he'd placed inside a black cardboard box. He noticed that when he passed the current through the tube, a nearby screen glowed with an eerie fluorescent light. Roentgen had discovered a form of radiation that could penetrate solid objects to create a photographic image. Because the radiation was a mystery and 'X' represents the unknown, Roentgen called his discovery X radiation.



Picture of his wife's hand that Roentgen made in December 1895; he sent prints to various colleagues on New Year's Day, 1896.

On New Year's Day in 1896, Roentgen mailed an X-ray picture of his wife's hand to a number of his colleagues—dramatic evidence that he had devised a means of seeing inside the human body. This image and many similar X-ray pictures were soon seen by people around the world, and the new technology

slowly evolved into medicine's first widely used high-tech diagnostic tool.

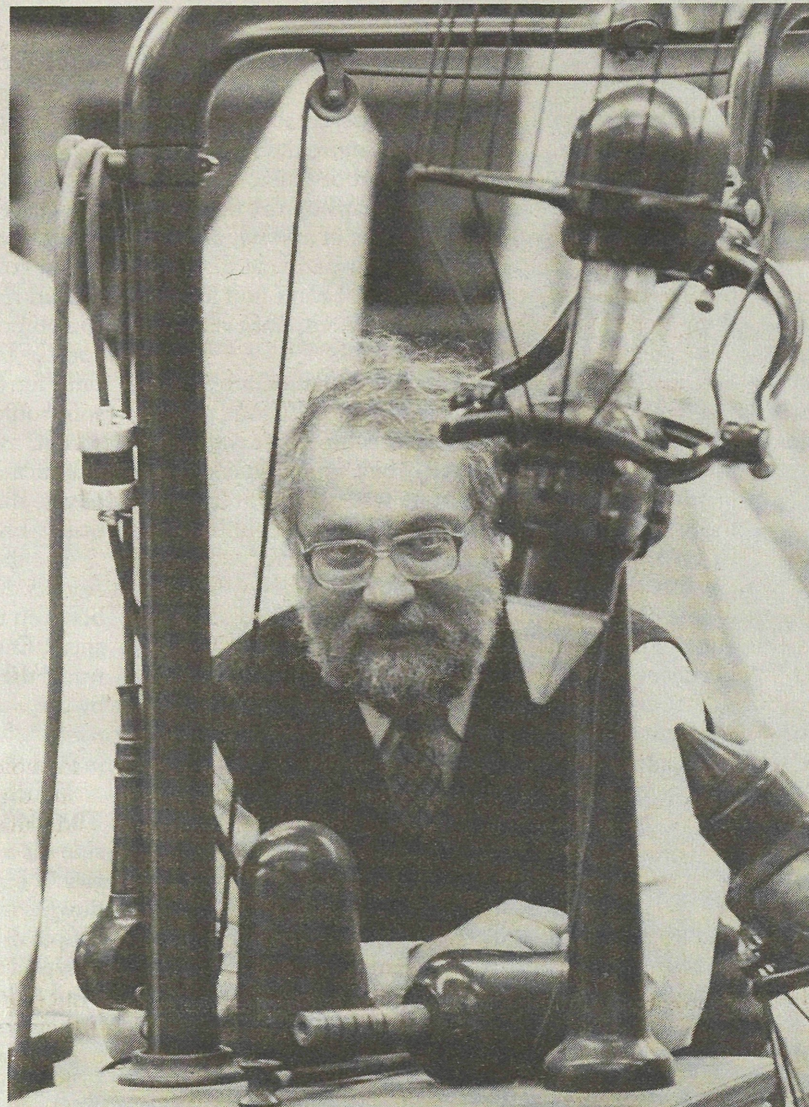
Today, medical tests and technologies far more complex than X rays have become a routine part of health care. From mammograms and blood tests to CAT, MRI and PET scanners, machines and technologically intensive procedures can sometimes help physicians detect diseases early and prolong lives.

It's hard not to feel thankful for all the benefits technology has brought to medical care. Still, some people are starting to question whether machines are getting in the way of one of medicine's major goals—easing the suffering of sick people. Do medical machines work as well as they're supposed to? Are they worth what they cost? Are they distancing doctors from their patients, supplying so much precise, numerical information that no one pays much attention to what sick people say they are feeling about their illness?

Joel D. Howell, an associate professor of internal medicine, history and health services management and policy at the U-M, raises these and related questions in his book about the American obsession with medical technology, *Technology in the Hospital: Transforming Patient Care in the Early Twentieth Century*, to be published this summer by the Johns Hopkins University Press.

"In order to understand how we came to a state of affairs in which an overuse of machinery has made many physicians better scientists but poorer healers, we have to step back and realize that technology isn't driving us, we're driving it," says Dr. Howell, who directs the U-M Program in Society and Medicine and is co-director of the Robert Wood Johnston clinical scholars program here.

While measuring the extent to which technology dominates modern medical care is trickier than it might seem, Howell notes, some economists claim that between 30 and 40 percent of the increase in health care costs over the last few years can be attributed to medical technology. At the beginning of life, in the treatment of premature babies, and at the end of life, in the treatment of the terminally ill and aging, technology often looms especially large. But even in between those two extremes, Howell points out, the routine use of high-tech screening devices



Howell with old X-ray machines in the G. H. Sindecuse Museum in the Dental School. A physician and historian, he teaches and writes about medical history and is director of the University's Program in Society and Medicine.

makes technology a constant if not necessarily useful part of today's medical treatment.

Howell's book illuminates the social and historical context surrounding the ascent of medical technology. He does this by analyzing patient records between 1900 and 1925 at Pennsylvania Hospital, the oldest hospital in the nation (founded in 1751), and at New York Hospital, which opened its doors 40 years later. Both institutions bought X-ray machines shortly after they were invented, but did not routinely use them for about 20 years. Howell contends that the history of how X-ray machines came to be used, first slowly, then routinely, reveals a great deal about the sources of contemporary society's obsession with medical technology. His book provides a perfect occasion to re-examine medicine's past, since this year marks the 100th anniversary of the X ray's discovery.

"The social response to the X-ray machine was astonishing," Howell says. "People lined up for one-hour sittings to view their own bones. Coin-operated machines let people glimpse the insides of their hands and feet. Wealthy young women had X-ray pictures taken of themselves holding hands with their betrothed."

Noted authors gave the X ray a central place in their work. In Thomas Mann's *The Magic Mountain*, Howell points out, the protagonist Hans Castorp "is enamored of the X-ray image of his beloved, who is in a TB sanatorium. In one scene, Castorp is described as drawing out 'his keepsake, his treasure... a thin glass plate, which must be held toward the light to see anything on it. It was Claudia's X-ray portrait, showing not her face but the delicate bony structure of the upper half of her body, and the organs of the thoracic cavity, surrounded by the pale, ghostlike envelope of flesh. How often had he looked at it, how often pressed it to his lips.'"

But the invasive power of the X ray tended to stir more fear and repulsion than desire in the real world. "Coming close upon the heels of other technological inventions of the period, including the telephone and the photograph," Howell notes, "the X ray was sometimes viewed as evil in its ability to, in the words of one critic, 'render privacy a mere tradition of an unscientific past.'"

But at the same time, Howell says, X rays solved a problem of male physicians of the same era who wished to care for female patients. "Male physicians were allowed to examine women, as long as they didn't look," he says. "The gaze was a far more potent cultural symbol of eroticism than the touch." Even though the X ray compromised a woman's modesty and privacy, it allowed male physicians to examine women without directly looking at them.

"At about the same time as the X ray and other medical technologies were becoming widely used," Howell says, "the percentage of American physicians who were women was higher than it would be again for a long, long time. The percentage of women physicians peaked in Boston at 18.2 percent in 1900 and reached 6 percent in the country as a whole in 1910. I can't help but wonder if the introduction and widespread use of machines after 1900 played a role in discouraging women from entering medicine."

Howell wonders "if the fact that medicine became even more male-dominated in the ensuing decades made it even more likely that machines would be used. Even by the turn of the century, popular fiction often portrayed doctors as technology-based, obsessed with time-management, utterly uninterested in the empathetic aspects of medical care and clearly male."

Howell says that "some people think that men tend to objectify the world, to see it in terms of numbers, while women tend to see the world more as a unified whole." If this is so, he suggests that as women re-enter the medical mainstream, "compassion and care

may assume more importance, and the hard data supplied by sophisticated technological devices will serve only as a useful indicators rather than the last word on how any given patient should be treated.

"People are always making choices about how to use technology, and if we're using it in ways that alienate patients and interfere with the healing process, that's our fault, not a flaw that's built into the machines themselves."

If technology has come to dominate medical treatment today, he concludes, "then it is because people have decided that technology is the most important means of obtaining information that can help those of us who are sick. Sometimes technology is essential for helping patients. But technology can impede as well as enhance health care, and we as a society will ultimately decide the proper place of medical technology." MT

MARCH 7, 1896.] PUNCH,



THE MARCH OF SCIENCE.
INTERESTING RESULT ATTAINED, WITH AID OF ROENTGEN RAYS, BY A FIRST-FLOOR LODGER WHEN PHOTOGRAPHING HIS SITTING-Room DOOR.

Real and imagined uses for X rays provided themes for turn-of-the-century humorists. This cartoon purports to be an X ray that a lodger made through his door. Gimmicks placed on sale included X ray-proof underwear to thwart high-tech Peeping Toms. To protect the privacy of a letter, tin foil was advised.

SERVICE, KINDNESS
AND CONCERN
FORGE STRONG TIES
WITH MICHIGAN

Personal ATTACHMENTS

By Judith W. Malcolm

People become attached to the University of Michigan for all sorts of reasons. They come to school here and meet a professor or fellow student who makes a difference. They go to all the football or basketball games even though they've never been a student. They receive superb care at one of our hospitals or clinics. They subscribe to concerts. And sometimes those experiences change their lives.

That's what happened to these people.

Frederick G.L. (Fritz) Huetwell never wanted to go to anyplace else except Michigan, even though as a lifelong resident of Detroit he had many other local schools to choose from. He graduated in 1937, but his relationship with the U-M was just beginning.

After graduation, Mr. Huetwell was associated with his family's company, Calvert Lithography, in Detroit. When the company ceased operations in the '50s, his love for the University showed as he put all his energy into promoting the University of Michigan Club of Greater Detroit as its executive director. Along with keeping records related to club memberships, arranging trips to athletic events and publishing a newsletter, Mr. Huetwell would make that personal, persuasive phone call to a club member who might be undecided about whether to go on a trip or join a committee.



Fritz Huetwell

Although the cerebral palsy that afflicted him throughout his life made traveling difficult, he went on over 18 Alumni Association tours and frequently came back to campus to attend sporting and musical events and especially to visit his many friends.

As generous with his financial contributions as his time, Mr. Huetwell provided ongoing support to medical research in such areas as cystic fibrosis, eye disease, kidney and bladder disease, hypertension, birth defects, and arthritis. He also made gifts to provide materials for the University's blind students and its Shady Hills Camp for children with communicative disorders.

In addition to medical research, Mr. Huetwell funded four four-year Frederick G. L. Huetwell Scholarships in the Office of Financial Aid. They are awarded on the basis of financial need, and have enabled more than 35 students to attend Michigan. One scholarship is designated for a disabled student.

When asked about his scholarships, he explained, "I have no children or relatives that depend on me, so I created the Huetwell Scholarships to give others the opportunity for an education."

When Mr. Huetwell died this past fall the University lost a generous friend, but his support over the years created a lasting legacy of this devoted Michigan fan.

Another student who came and remained a U-M fan for life is **Dr. Duncan O. Poth** who, with his wife, **Ella M. Poth**, traveled from Texas to the University for a residency in dermatology in 1931.

What he remembers most is the wonderful reception he received from Dr. Udo Wile, who chaired the dermatology department from 1912-1947 and is credited with establishing the nation's first formal residency training program in dermatology.



Frank and Colleen DiMattia. At right is Paul A. Sieving, MD, PhD.

Clearly, Dr. Wile succeeded. Dr. Poth practiced in San Antonio for his entire career, carrying on the family medical tradition established by his father, a general practitioner in a town east of San Antonio. Dr. Poth still goes to the office.

The Poths still consider the four years they spent in Ann Arbor "a highlight of our lives," he said. Equally strong is the gratitude they feel for the professor who reached out and made a difference in a young student's life more than six decades ago.

Over the years the Poths have created the Duncan O. Poth and Ella M. Poth



Duncan and Ella Poth

Endowed Fellowship for Clinical Research in Dermatology to support a postgraduate researcher, and the Poth-Wile Research Fund in Dermatology.

In 1994, with a \$2 million Charitable Remainder Unitrust, the Poths created a Distinguished Professorship, the most prestigious endowed professorship and the first in the Medical School. (A charitable remainder unitrust is a way of making a gift to the University while receiving income from the money during the donor's lifetime. At the donor's death, the funds are transferred to the University.)

Although **Colleen DiMattia** graduated from the University of Michigan, Dearborn, the special devotion to the U-M that she and her husband,

Frank, share comes by another route. When their son, Robert, was 13, they noticed something was wrong with his eyesight. An avid soccer player, he was having trouble kicking the ball squarely. The Dimattias took him to several ophthalmologists, trying to determine why his eyesight had suddenly deteriorated. He was diagnosed as having a rare ailment called juvenile retinoschisis (RS), a degenerative genetic disease of the retina and leading cause of blindness.

The Dimattias were then referred to Dr.

Paul Sieving MD, PhD, professor of ophthalmology and director of the Center for Inherited Retinal and Macular Degenerative Diseases at the U-M's Kellogg Eye Center.

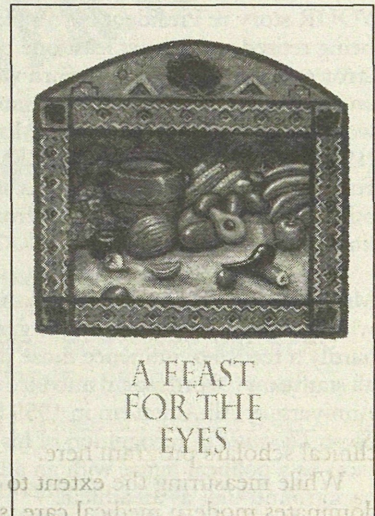
Dr. Sieving is working with families throughout the United States and eight countries to isolate the gene responsible for retinoschisis. The gene for the disease is passed from a father to his daughters, who do not develop the disease, but who pass it on to their sons.

Mrs. DiMattia's father had lost much of his central eyesight over time beginning when he was Robert's age. The DiMattias began assisting Dr. Sieving with his research by locating their relatives who live in the Southwest and Mexico to donate blood samples for genetic research. They paid for the tests and for some family members to travel to Ann Arbor for testing.

In an even more generous act, the DiMattias have developed an interesting and unusual fund-raiser to assist the retinoschisis research. They own the Mexican Town restaurant in Detroit. For one week in October they held a "Feast For The Eyes" event and donated the gross proceeds to support research in Dr. Sieving's laboratory. During October 1994's kickoff of what they intend to be a five-year commitment, they raised approximately \$57,000.

From their efforts to search for help for their own child, the DiMattias have ended up helping future generations. As Dr. Sieving explains, "It's wonderful when a family such as the DiMattias understands the bigger implication of research and then gets involved to help others." MT

Judith W. Malcolm is U-M Director of Development Communication.



LETTERS

Teen Health

I WAS very interested in the article "Teen Health in the Age of AIDS" (Dec. '94 issue), and would like to see the articles Dan Habib did for the *Concord Monitor* and to contact him to see if he plans to do a presentation in my area when he begins traveling in June 1995.

Cari Shurman
Miami

Photojournalist Habib '87 welcomes inquiries from Michigan Today readers. He can be reached at Dan Habib Photography, 5 Lake St., Concord, NH 03301. His Internet address is dhabib@igc.org.—Ed.

YOUR TIMELY article, "Matters of Love and Death. Teen Health in the Age of Aids," by Mary Jo Frank mentions some of "more than 70 U-M faculty" who deal with HIV/AIDS in course work. Under your heading, "U-M reaches out and in to educate youths about HIV/AIDS," you should include Sylvia Hacker, emeritus professor of nursing and of public health, and author of *What Every Teenager REALLY Wants to Know About Sex* (Carroll & Grass Inc., New York, 1993). No one in the country has been more dedicated to problems of teen sexuality in the age of HIV, discussing safe sex alternatives ("outercourse") rather than the usual dose of fear and repression doled out to the teen and subteen audience.

Armin E. Good MD
Emeritus Professor of Internal Medicine
Ann Arbor

U-M Endowment

I READ with interest that article on U-M endowment, and noted with some perplexity that the Administration is patting itself on the back for our being 19th in the nation. In my long-ago day (1950-54), Michigan settled for nothing less than top 10 in *everything*, and preferably top 5 in lots of areas. We came pretty close, and nobody would have felt a bit good about being 19th in anything.

Ivan Kaye '54
Boulder, Colorado

THANKS FOR the article "The Michigan Telefund" (Dec. '94). Great pleasure is received when U-M students call—even though I dislike most phone solicitations. The students are always friendly, able to find a few extra minutes to chat about the wonderful school we all have in common. Their training is great—they do take us on a sentimental journey, and it certainly results in generous donations. If their approach had been poor, I never would have started donations, let alone continue. Praise the training experts, and good wishes to the callers.

Anne (Rothman) Gawler '58
Liverpool, New York

YOUR story re President Ford's No. 48 being retired contains at least one major error or misrepresentation. Ford was not an All-American center at Michigan as were his predecessors Maynard Morrison (1931) and Chuck Bernard (1932-33). Ford was not even All Big Ten, as some other publications have claimed from time to time.

As your article said, he was Michigan's MVP in 1934 on a team which won only one non-league game, hardly a record to influence those picking all-star teams. Ford was named a Silver Anniversary All-American in 1959 by *Sports Illustrated* in recognition of his services as a political figure with an athletic background—not as an athlete.

Lawrence F. Kennedy '50, '51 AM
Harper Woods, Michigan
Gerald R. Ford played in both the Chicago Tribune All-Star Game and the East-West Shrine Game, contests that featured the country's very best players. Perhaps "college all-star" is a better term. In any event, neither President Ford nor his staff was responsible for his designation as an "All-American" in our story. The source was an article published by the athletic department in the Oct. 8 football program.—Ed.

The Marching Band

WILLIAM D. REVELLI (Oct. '94 issue) indeed was a taskmaster. In my four seasons of calling formations, 1955-58, I can think of only a single mixup once the band took the field. But it was a dandy!

The setting, perhaps 1956, was half-time at Michigan Stadium and the opponent was Army. As the band was unleashed and proceeded down the field to the rousing strains of Varsity, I observed two figures at the 50-yard line beneath the pressbox starting to cross the playing field. About the time the pair—one of whom was in military uniform—reached the center of the field, the band was cruising.

Ducking sousaphones and sidestepping drums, the intruders—to the amusement of the crowd—managed to maintain their bearing and eventually reach the safety of the far sideline. Who would expect anything less from Secretary of the Army Wilbur Brucker and West Point's superintendent?

Robert Trost '58, '60 AM
Grand Rapids, Michigan

ENJOY ALL your issues, but especially the article on William D. Revelli. Brought back a memory which is perhaps unusual, and illustrates his impact and your strong U-M musical tradition associated with sports programs.

I was working in Portland, Oregon, in 1965 and had given some thought to graduate school in landscape architecture. It was a Saturday afternoon, and Michigan was playing football with some Big Ten university; however, the half-time music by Revelli and his gang was definitely the highlight. Think it was some of his classical renditions, and the sounds were electric; and that sound—that enthusiasm, that excitement and that sense of strength of the University of Michigan came resounding through the airwaves—was my deciding point to head for Ann Arbor and begin the task. While there, my wife and I were treated to much more of his music and enthusiasm—plus an evening enjoying Eugene Ormandy on campus. Memorable times and people—a strong University and traditions—many thanks to people like Dr. Revelli and thousands of others. Thanks U-M!

Kent G. Worley '67
Duluth, Minnesota

Student Loans

YOUR ARTICLE on the William D. Ford Federal Direct Student Loan Program (Dec. '94) contains a great deal of misleading information, much of it from the President of the United States and the president of my alma mater.

President Clinton expresses support for this new government program out of concern that students either can't get loans for college, or if they can get loans, because students don't believe they will ever be able to pay back their loans. The fact of the matter is that neither President Clinton nor the Ford program has done anything to make education loans more accessible to students and their families. It was the 1992 re-authorization of the Higher Education Act—enacted the year before President Clinton took office—that expanded eligibility for federally sponsored loans for college to millions of additional students and parents.

Furthermore, the Ford program does nothing to make college more affordable. Congress mandated identical interest rates and fees for new loans to students and parents regardless of whether the loans come from private lenders or directly from the U.S. Treasury.

President Duderstadt claims that the Ford student loan program "eliminates bureaucracy." In fact, the US Department of Education is in the process of adding more than 500 bureaucrats to its

payroll—and it has been granted a waiver from President Clinton's executive order cutting federal government bureaucracy.

If U-M financial aid officials feel that the Ford student loan program helps them operationally to better meet the needs of students, that's fine. However, I would note that their financial aid colleagues at some 6,000 other postsecondary institutions have felt no need to switch to the Ford program in order to effectively serve their students.

Robert P. Murray '76
Anderson, Indiana

More Spawn of the Dinosaurs

"DINOSAURS: A Reconstruction" (Oct. '94) sparked reminiscence of many a class in Angell Hall. I'm convinced that the late '50s spawned a gentler breed of "dinosaur," or I would surely have suffered the same fate as Mr. Markland. I particularly recall Dr. Richard Eastman, who later as chairman of Carnegie Mellon's English department in the early '70's graciously accepted to speak to my English students when his son was a student in one of my classes at Peabody High School in Pittsburgh. (It is a small world.) Reflecting on his largesse, I wondered if I had ever approached him while I was enrolled in his survey course. Was I intimidated by his surefire wit as we stammered through Middle English?

Upon recently overhearing one of my students slyly remark that "Mrs. Z. really gets psyched on this imagery stuff," I realized that, yes, I too have become a dinosaur. Now if I could just stave off the *amphibrach* from invading my next poetry unit. Thanks for rekindling the memories!

Mary Jane Williams Zikos '61
Pittsburgh

Pass Protection

FAR BE IT from me to tell Gary Moeller how to run his football team—he does an excellent job already. However, after seeing the Colorado game and watching the replay several times, I noticed that the Michigan defenders were in front of the two Colorado players on the last play of the game. Since Colorado could not score without running to the goal line or passing into the end zone, it seems as if it would have been prudent to position three or four Michigan defenders on the goal line or slightly into the end zone at the beginning of the play. Then they would have been in a much better position to knock down the pass and the tipped ball, instead of leaving to run back with the offensive players.

Ray Skowronski '69, '75 PhD
Woodland Hills, California

Willow Run Days

I ENJOYED the Willow Run reminiscence by Olivia Murray Nichols (Dec. '94). It brought to mind Ann Arbor author Harriet Arnow's *The Dollmaker*, whose characters inhabited those same paper-thin walled apartments during the war.

Janet Graveling Messenger, '65
Evanston, Illinois

"ONCE UPON a Time in Willow Run" brought back many memories. I was an unmarried veteran who lived at Willow Run my first semester at Michigan, in 1948. The bus used to drop us off and pick us up at the Engineering Arch. One rainy November morning, I left the bus and was walking across the Diagonal toward my history class. I was a bit late, and the campus was empty except for one girl in a raincoat walking toward me. She never looked up as we passed, but I heard her distinctly wail, to no one in particular, "That g— d— Truman won the election. That g— d— Truman won the election." This happened 46 years ago, and I remember it as if it happened yesterday.

John E. Nienhuis, '55 MA
Huntington Beach, California

'A New Lease on Life'

WAS THERE no one at *Michigan Today* who could tell Kathy West ("A New Lease on Life," Dec. '94 issue) that salvation was not what she received from Jim Martin?

So now she and Mr. Feldt are living together, "laughing and loving like teenagers." Well, why not? The article makes a nice back-to-back picture of American life: turn it over and you see sex lives of typical teenagers, the other ones.

I can't help wondering what ever happened to Kathy West's husband? Of course, she must have been the victim, but to stay for 32 years with a man for the money? Wouldn't that make a man manic-depressive and "increasingly dependent on alcohol?" And now, in true feminist fashion, she's living with a man who doesn't have any interest in marriage. Great arrangement.

How differently things might have gone if [the Wests] had found it [salvation] together before money entered the picture. I Corinthians 6:9-11 is bad news and good news. I never heard it at U-M; I learned only to doubt there. But I learned enough about liberation to know that it's not freedom; and now I work with kids, so it makes me mad to see my school promoting as salvation and freedom the paths we are responsible as adults to warn kids about.

As editor, you can make those choices that shift the culture in your corner toward responsibility. Looking forward to being proud of my association with U-M.

Lois Holwerda Poppema '62
Mountain View, California

Dear Ms. Poppema: The editor passed your letter along to me. It made both Al and me sad to read. Each of us makes choices according to our own judgment of the best course at the time. I stayed with my husband as long as I did to enable our five children to complete their educations and get started on their own paths. They are all solid citizens who are positive contributors to society.

Al and I have not married in order to avoid confusing our relationship and estates for our collective eight children. My ex-husband has made excellent progress since the divorce with the help of AA. Teenagers and people who are not teenagers are all looking for the same thing—close companionship and love. They must weigh the choices available and try to learn what the best choices are for them in their personal journey on this Earth. Some, like yourself, have found religion to be the answer.

Probably the best thing that can be taught to teens is that they do have choices to make and that the choices they make, whether consciously or by default, determine the outcome of their life. So many young people do not see any choices and abdicate running their lives. We wish you joy in living and all the best in your journey—Kathy West.

THANK YOU for the inspirational article about Kathy West and Prof. Jim Martin. AIDS has torn from us some of our most talented and generous brothers and sisters. Let us never forget the people with AIDS and their contributions, from Michael Bennett, who gave us the beautiful harmonies of *A Chorus Line*, to Randy Shilts, who wrote *And the Band Played On* to expose the nightmarish story of how AIDS came to

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John Woodford - Executive Editor
Sherri Moore - Graphic Designer
Bob Kalmbach - Photographer
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be; to Jim Martin, who remembered Kathy West and gave her a new and better opportunity at life. And let those of us who still have breaths to take redouble our efforts to overcome this horrific epidemic.

Carl Stein '82
San Francisco

Single-Parent Families

In the article, "Real Estate or Real Mistake?" (Dec. '94), a sentence reads: "This range of housing choices, she [Prof. Kate Warner] says, helped make Mariemont a diverse place, where the children of wealthy families went to school with kids from single-parent homes [emphasis added]." The last phrase implies that "wealthy families" and "single-parent homes" are mutually exclusive. This is a patently untrue statement: there are many single-parent families that are wealthy. It is not the erroneous nature of this misstatement which troubles me so much. It is, rather, the subtle bias against single-parent families which it contains—the bias of the speaker, the writer who quoted her and the editor who let the mistake slip through.

Many articles today, of course, go much farther and blame single-parent families for many of the social ills which beset our society. They often ignore the more important variables of poverty—lack of education, lack of parenting skills and emotional unreadiness for parenthood among some single parents. Blaming single parenthood for social problems without specifying the many accompanying causal factors ignores the enormous number of well-educated, financially secure, psychologically mature single parents who do a fine job of raising their children.

T. L. Ryder
Ann Arbor

Where Were the Gymnasts?

THE RECENT Holiday Bowl in San Diego was the first U-M game that I had attended in some time. Having done some gymnastic work in my youth, I have always enjoyed the U-M team's performance. However, in Jack Murphy Stadium there were cheerleaders but no gymnastic squad. The gymnasts' performances were a great tradition at Michigan; I know of no other school that had them on the field.

Please shed some light on this situation.
Colman A. McDonough '58
Sunnyvale, California

"Michigan had an all-male football cheerleading squad until 1989," reports Pam St. John, adviser to the Cheerleading Program. "Since then the cheerleading teams have been co-ed; both the men and women have a strong gymnastics background."—Ed.

Women Faculty and Staff

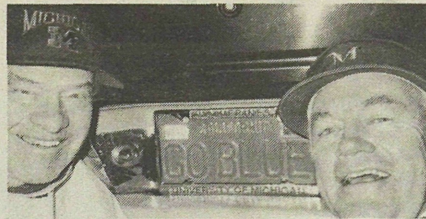
TWO ARTICLES in the December issue concerned the professional development of women faculty and staff, as voiced by President Duderstadt and Provost Whitaker. Their responses do not begin to understand the depth and prevalence of the difficulties, intentional and otherwise, put in the path of women at universities. Below are some far more effective suggestions based on my 40 years of post-doctoral experience as a science faculty member, industrial researcher and government science administrator. 1. Women faculty should learn to "just say NO" and mean it! to unreasonable demands on their time and commitments. 2. The worst problem for women faculty—particularly those with families—is lack of TIME for themselves and their professions. Providing another tool such as a computer is not an answer. Far more effective would be continuity of reliable, committed, full-time professional support personnel. The practice of providing such faculty support is common in foreign universities, i.e. Australia and Israel. 3. Women faculty should not have to beg, grovel and justify *ad nauseam* why they need the money. Each is an individual case. An intellectual who is physically tired all the time cannot maintain scholarly and creative agenda with a \$5,000 sop.

Martha D. Berliner '50 MA
Virginia Beach, Virginia

Ethical Dialogue

I READ with great interest the article "Dialogue on Ethics" in the December issue. I applaud the efforts to "reintegrate elements of religion, ethics and values into campus life." It is encouraging to know that in such a prestigious university, these considerations are important. I have always been—and continue to be—proud of having been a student at the University of Michigan.

Sister Florence Brandt '69 MPH
Pittsburgh



I AM enclosing a picture taken after the Michigan victory at the Holiday Bowl in San Diego recently. These two men are dyed-in-the-wool Michigan fans. My son-in-law, David Breiholz '63 BSCE (at right) has the only "Go Blue" license plate in California. He has used "Go Blue" plates exclusively for 25 years. My husband, Paul S. Bigby (left), has been president of the 1931 Engineering Class for 64 years. He is past president of the U-M Club of Detroit and of the University of Michigan Alumni Association. GO BLUE.

Grace L. Bigby
Rolling Hills, California

Succeeding in Science

I REALLY appreciated your story, "Succeeding in Science" (December 1994), describing the Program in Scholarly Research for Urban/Minority High School Students, the project that enables Detroit-area teenagers to undertake scientific research under the guidance of Michigan faculty. Too bad that many more students cannot have the opportunity to work in this fashion with interested adults. What a difference it would make in the hopes and dreams of our young people!

In my book *Fear of Math: How to Get Over It and Get On with Your Life*, I describe several such intervention programs, as well as hands-on science programs for younger children, many of which enroll minority and low-income students.

I myself was the victim of discrimination. In 1938 I was awarded a master's degree in actuarial mathematics from U-M, having received a grade of A++ in the actuarial courses and passed several of the actuarial exams, an unusual feat for a student. However, as a woman and a Jew I was excluded from the insurance field and never held a position for which my actuarial studies qualified me. I tell this story in my book, along with brief histories of others who had to struggle to overcome

discrimination in order to achieve the positions for which they were eminently qualified.

In the last chapter I quote Prof. James S. Jackson of the U-M psychology department on the need to bring fresh perspectives by opening the University to women and people of ethnic/racial minorities. I also devote an entire chapter, "Myths of Innate Inferiority," to explode the myth that African-Americans and women are not good in math—my answer to *The Bell Curve*.

Claudia (Cogan) Zaslavsky '38 MA
New York City

Digging UFOs?

I ENJOYED reading "They Dig that Place." My question is to all of the diggers: Did they know about the UFO coverup that took place in the '40s, or hear any stories to that effect? [The archaeological team members report that they heard the stories, but did not research them.—Ed.]

Scott Armstrong
Ogallala, Nebraska

YOUR DECEMBER back cover had a very interesting photograph by Prof. Edward West. I like it enough that I'd like to buy an enlarged copy of this.

Can you tell me how to go about this?
Stephen A. Evanoff '48
Flint, Michigan

Editor's reply: You and other readers who inquired may contact Prof. Ed West at the U-M School of Art, 2055 Art & Arch, Ann Arbor, MI 48109-2069.

A Reader's Query

In fall 1993, Mrs. Thomas R. Shoupe read a review in a University publication that "concerned the power of advertising in changing viewpoint of Americans, and the example was quoted as to Prohibition which, in spite of discreditors, was working. However, big business, the liquor industry and advertising agencies waged a public relations campaign which resulted in the repeal of the 18th Amendment in 1933." Can anyone identify the book or the review?

Michigan Today attempts to publish all letters received. Letters may be edited for reasons of length, clarity, accuracy and taste.

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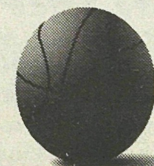
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SPECIAL BONUS!



PLENTY O' SOMETHIN'

By Joanne Nesbit
Prof. James Standifer wants to put the opera *Porgy and Bess* into perspective for today's and future audiences. "Ever since its 1935 premiere, it has tantalized, teased and tested performers, audiences and critics with its contradictions," Standifer says of the Gershwin opera about characters in "Catfish Row," a mythical Southern Black ghetto.

In his proposed 90-minute film documentary, *Porgy and Bess: An American Voice*, Standifer will interview some of the principals who played in the initial 1935 production as well as other entertainers who have appeared in the many subsequent performances around the world. Through these oral histories and commentaries, Standifer hopes to examine the opera from historical, racial, social and gender perspectives.

The opera's kaleidoscope of images and strong social implications, and range of characters from rascals to heroes, has disturbed many artists and viewers. Harry Belafonte refused the lead in the 1959 movie version. Sidney Poitier voiced concerns about the demeaning portrayal of Blacks, but played the lead under industry threats that he'd never work again if he declined the role.

The poet and former singer-actor Maya Angelou, however, recalls the "extraordinary magic" that she (in the role of Ruby), other members of the cast, and the audience experienced at the historic 1954 opening night performance in Rome's La Scala opera house.

Written by George and Ira Gershwin (two Jewish brothers from New York) and adapted from the book by DuBose Heyward (a member of the Southern landed gentry), the opera immediately opens itself to probing questions. Can this literary and musical combination adequately express the story and music of Blacks of the 1920s who migrated to cities where they were segregated in ghettos? Does the story erase or reinforce that era's stereotype of Blacks as primitives and clowns? How well do the enduring Gershwin melodies and the folk music drama represent Black musical forms?

These are only some of the questions Standifer will address in his documentary. Other experts who will present their views include cultural historian Lawrence Levine; David Levering Lewis, author of the recent *The Life and Times of W.E.B. DuBois*; and U-M faculty including the social historian Harold Cruse, professor emeritus; Richard Crawford, an



Anne Brown and Avon Long as Bess and Sportin' Life in a 1942 production of *Porgy and Bess*.

expert on American music; and composer and pianist William Bolcom.

Writers for the documentary are novelist and playwright Gloria Naylor, author of *The Women of Brewster Place* and *Mama Day*, and Ed Apfel, whose film credits include the PBS Emmy Award winning documentaries *Edward R. Murrow: This Reporter*, and *D.W. Griffith: The Father of Film*.

Charles Hobson, producer of the 1986 PBS/CBS series, *The Africans*, will serve as executive producer, and the actors Ruby Dee and Roscoe Lee Brown will narrate.

The script is written. The cast is set. Production will begin later this year when funding becomes complete.

Faculty patents are up

By Sage Arron

The U-M Technology Management Office (TMO) has honored U-M researchers who received patents in the past year.

As a result of U-M efforts "to facilitate our faculty's interest in technology transfer [by] increasing services, streamlining policies and attempting to communicate the critical importance of this intellectual activity," said Research Vice President Homer A. Neal, 30 patents were issued to U-M researchers in 1994 compared with 20 in '93.

TMO Director Robert Robb said making the patent process easier "is essential to our end goal of getting technologies out the door and into the private sector."

The patents, which ranged across the fields of engineering, medicine and the sciences, "may represent the virtual seeds of economic development and better health," Robb said, "as well as raise our standard of living and our global competitiveness."

The critical goal that research plays in the University's primary mission of education was humorously described by Farris W. Womack, executive vice president and chief financial officer, who commented, "Research is to teaching as sin is to confession. If you don't do the former, you don't have anything to talk about in the latter."

Readers may obtain a list of the patent recipients and the title of their research by requesting the information from Michigan Today.

On Top of the World continued from page 15

before Sir Edmund Hillary and Tenzing did in 1953 from the relatively easier southern route.

A veteran international mountaineering physician, Litch said all high-altitude climbers "risk severe frostbite, respiratory infections, diarrhea, gastroenteritis and severe edema [excess fluids] of the lungs and/or brain" if they fail to go slowly enough to acclimate their bodies as they climb.

"We use oxygen on summit day—the last push," he continued. "Essentially, at that point you're an astronaut; everything you are wearing and carrying with you is an essential part of your life-support system."

During his years in Ann Arbor, Litch co-founded the Lynn Hadley Clinic for the homeless. Currently, he is chief resident physician at a public health clinic in Seattle.

Laura Ziemer will be among the eight support climbers who will ascend as far as the sixth and highest camp, which is "only" a 17-hour climb short of the summit.

Everest, whose Tibetan name is Chomolungma ("Goddess Mother of the Earth"), rises 29,000 feet high, she noted, "and the High Camp is higher than all but five summits in the world."

Having served as a professional

climbing ranger for the National Park Service, Ziemer hopes to confine her Everest duties to "getting the route set and making sure they get to the top—hopefully I won't be needed for search and rescue."

Ziemer is an alumna of the joint degree program of the Law School and the School of Natural Resources and Environment, and co-founded the National Association of Environmental Law Societies when she was in Ann Arbor. She will be one of three women support climbers on the expedition. "Many women have reached the summit," she noted. "The first American woman to do so was Stacy Allison in September 1988."

An attorney for the Sierra Club Legal Defense Fund, she is mainly involved in management of public lands. She also monitors the impact of mining and forestry industries on the habitat of salmon, bald eagles and other threatened species.

High elevation takes its toll no matter how wisely one climbs or how advanced one's equipment is. "Altitude causes a certain amount of deterioration of the human body," Ziemer said matter-of-factly. "Your oxygen level is so low that it compromises your metabolic system. How your body responds is chiefly a matter of genetics. Nutrition, hydration and acclimation are important, but in the end it's a roll of the dice."

Does "because it's there" adequately convey why climbers subject their bodies to such trauma? Perhaps. But Ziemer and Litch say there is another, less well-known, quotation from George Mallory that serves as a better creed for all mountaineers: "The struggle of life itself, upward and

forever upward. What we get from this adventure is just sheer joy."

Brilliant 18-color Sherpa T-shirts with a view of Everest's valley are available from the American Mt. Everest Expedition (c/o Litch, 1522 E. Mercer, Seattle, WA 98112; fax (206) 386-6113) with a tax-deductible donation of \$25 or more. State size when ordering.



Mallory and Irvine were wearing what looks like suit coats when they disappeared from the summit of Everest in 1924.

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Sitting On Top Of The WORLD

"Because it is there." That's the answer the English mountaineer George Mallory gave a reporter who asked him in 1921 why he wanted to climb Mt. Everest. And it's a reason that two Michigan graduates on the 1995 American Mt. Everest Expedition will readily offer.

James A. Litch '92 MD has been selected as team physician and summit climber for the expedition. His fiancée and climbing partner, Laura Ziemer '91 JD/MS, has been selected as a team member and support climber.

"Mallory failed three times to climb Everest," Litch told *Michigan Today*. "In 1924, the last of his three expeditions, he and Andrew Irvine were spotted on the summit's North Ridge with enough daylight to reach the



'You can climb faster than your body ought to,' Litch says. 'And if you do, you will climb not to your summit but rather to your illness.'

summit and return to their high camp. No trace of them was seen again.

"They were wearing the climbing attire of their day, which look like suit coats in the photographs of their climb. They demonstrated an absolutely incredible effort and spirit."

Mallory's grandson will join Litch on the 12-person American summit team that has started its March-to-

May climb up the north slope Mallory took. "Ten Sherpas will join us," Litch said. "They are team members and not porters or guides as they've been on other expeditions."

Mallory had a camera with him that fateful day, and Litch said that climbers "attach a priceless value to finding it, though the likelihood of doing so is minuscule; perhaps it's the



Photos by Jim Litch

Ziemer has scaled Alaska's 20,000-foot Mt. McKinley, North America's highest point, which is still about two miles below the crest of Mt. Everest, she notes.

Everest climbers' holy grail."

The camera, or possibly some other trace of the senior Mallory, might yield proof that man reached the world's highest peak 29 years

continued on page 14

THE 'GUERNICA' OF THE HOLOCAUST

During a visit to Jerusalem in 1992, Bara Zetter '91 BFA, '93 MA, came face to face in a friend's apartment with a 5-by-7-foot painting of Adolph Hitler as the bloody scythe-wielding angel of death hovering over a tangle of incomplete, androgynous bodies. Since then, the image has become the focus of Bara Zetter's life.

"It struck me that Hitler was painted in the classical style," Zetter recalls, "while the bodies below were much more German Expressionist. It was one of the most powerful things I have ever seen."

But who painted it? What did he intend? How have viewers responded to his interpretation of the Holocaust? How have art historians assessed its significance? Zetter decided to put her career as an artist on hold and devote herself to some sleuthing in art history to answer those questions.

Little more was known about the painter than that he had signed the work "Aczel, 1946." Intrigued by the work, Zetter made it the subject of her master's thesis in art history.

Now, with the support of the art history department, and especially of her adviser, Prof. Victor H. Miesel, Zetter has founded the Aczel Testament Project and set out to create a video documentary of the artist and his work.

The facts Zetter has uncovered so far involve a Hungarian painter who, from all indication, was confined in Auschwitz during World War II. If that prisoner was the painter, his first name was Dezso and he was born in 1893. Historians, referring to the fine detail in the painting's corpses, suggest that Aczel may have had a job sorting bodies at the death camp.

With the liberation of the camp, Aczel, his body ravaged by tuberculosis, wandered south to Weiden, Germany. A couple who also were Holocaust survivors, Bernhardt and



This untitled painting bearing the inscription 'Aczel, 1946' may one day be accepted as the masterpiece of the Holocaust.

Charlotte Kluger, saw him on the street begging and bleeding from the nose and mouth, and took him in. Aware that his disease was in fatal stages, the Klugers moved him into a shack behind their house to protect the health of their 2-year-old. A maid provided by the government left food for Aczel outside his door.

Aczel asked the Klugers to furnish him with artist's supplies, so that he could repay their kindness by completing an oil painting for them. One day, the maid reported that the tray of food had been left untouched.

After officials removed the body, the Klugers thought they might find a canvas emblazoned with flowers, vases and fruits, but instead there stretched a wall-sized painting depicting one survivor's interpretation of the Holocaust.

The Klugers moved to Boston in 1951, then to Miami, and the canvas went with them; they usually hung it in their bedroom. In 1979, Charlotte, who had remarried a man named Rajgrodzki, fell sick and her family prepared her belongings for sale.

An appraiser unsuccessfully tried to interest museums and Holocaust memo-

rial societies in purchasing the painting. Finally, the family contacted a young Miami collector of Judaica named Reuven Prager. Prager bought it in the early '80s and soon afterwards moved to Jerusalem, where he offered to

lend the work to the Yad Vashem Holocaust memorial. (The center had earlier declined Charlotte Kluger's offer to donate the painting.)

"Officials at Yad Vashem told him it was 'too explicit for visiting dignitaries from Europe,'" Zetter says, "so Reuven took it home and covered it with a black silk curtain. But because he believes the painting needs to be seen, he has let individuals and groups view it in his private collection."

For 15 years, museums and memorial societies continued to reject the work. An art historian at Hebrew University told Zetter that the painting was controversial because "its strength of impact lies within the conflictual imagery—that Aczel's presentation of Hitler as a beautiful figure, idealized, would be enough for some neo-Nazis to misuse or misunderstand the piece."

But recently the painting has emerged from its oblivion, thanks in the main to Zetter's and Prager's efforts. Newspapers near her hometown in Edison, New Jersey, have reported on her research, and

an Israeli television station interviewed Zetter and Prager about the painting last year. A current representative of the Jerusalem memorial center has called the work "a great painting" and expressed interest in acquiring it.

Zetter hopes to convince the art world that "this painting could be to the Holocaust what Picasso's *Guernica* is to the Spanish Civil War." She and Prager organized a premiere for the painting in Jerusalem on Feb. 26.

She also wants it "to be known and questioned, as to why academia goes to great lengths to discuss 'masterpieces' from the French and Spanish civil wars, yet neglects to present works from the Holocaust, and those specifically created by survivors, except in the very specialized classes that discuss Jewish art and perhaps Holocaust literature/history."

Now, helped by the U-M Department of Art History, which set up a conduit through which she can receive funds, Zetter has taken her life savings and gone to Israel and Hungary in quest of more information about Aczel.

"While I don't intend to make this my life's work," she says, "I'm prepared to teach English abroad or to get any other job that will enable me to complete this project."

Tax-deductible contributions to the Aczel Testament Project may be sent to Jane Nye, Account 304291, U-M Department of the History of Art, 519 S. State Street, Ann Arbor, MI 48109-1357.



Miesel and Zetter

Photo by Bob Kaimbach

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Michigan Today



Photo by John Stevens

MARCH OF THE FLOWERS 'Celebration in the Park' was the eye-tricking entryway exhibit of last year's Flower and Garden Show produced by the U-M Matthaei Botanical Gardens. This year's show, 'A Little Water Music,' will burst with color March 23-26 at the Washtenaw Farm Council Grounds, 5055 Ann Arbor/Saline Rd. Visitors will enter through a great northern Michigan forest glade exhibit, 'Up in Michigan,' which will feature morel mushrooms, maples, a trout stream, waterfall and fragrant firs. The show will also feature miniatures, antiques, accessories and statuary.

Shuttle service is available from the Briarwood Mall. Tickets are \$7 in advance, \$8 at the door, \$3 for children 4-12, and free admission for visitors 3 and under. For more information, call (313) 996-7002.

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