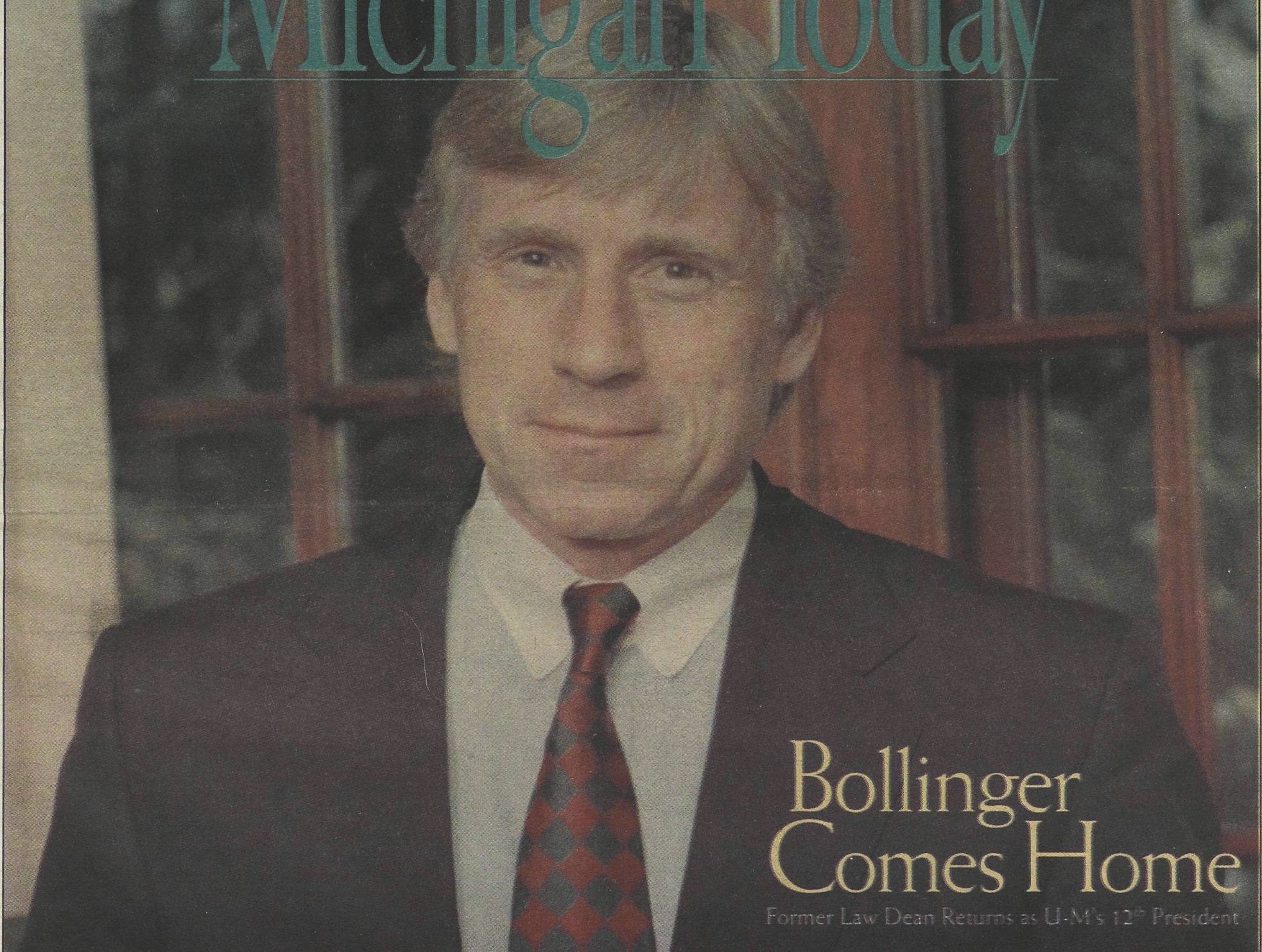


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# Michigan Today



## Bollinger Comes Home

Former Law Dean Returns as U-M's 12<sup>th</sup> President

Photo by D.C. Garing

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Former Law Dean returns as  
Michigan's 12<sup>th</sup> President

# Bollinger Comes Home

Lee C. Bollinger will become the 12th president of the University of Michigan on Feb. 1, Interim President Homer A. Neal announced on Nov. 27. Three weeks earlier, U-M Regents voted unanimously to offer the presidency to the 50-year-old provost and professor of government at Dartmouth College, who is a former dean of the U-M Law School, where he began his teaching career in 1973.

In a three-hour public Regents meeting Nov. 5 and a two-hour reception at the Michigan Union, Bollinger and his wife, the artist Jean Magnano Bollinger, met with a cheerful throng of faculty, students, staff and administrators who warmly welcomed their return to Ann Arbor.

Several of the Regents commented on Bollinger's deep love of the University and identified Bollinger as a candidate who would "hit the ground running"—an ability they said was particularly important for the University at this stage in its history.

Bollinger, who succeeds President James J. Duderstadt, left for Dartmouth in 1994 after a seven-year term as dean of Michigan's Law School. He holds a BS degree from the University of Oregon (1968) and a law degree from Columbia University (1971). His first-year salary of \$275,000 will make him among the nation's highest paid public university presidents.

An avid outdoorsman since his summers working for the US Forest Service and on ranches in Oregon, Bollinger is a backpacker and runner. He was hailed as the nation's fastest dean after running his 440-yard, mile-relay leg for the Ann Arbor Track Club in under 55 seconds in the Master's Relay at New York's Millrose Games eight years ago. That squad finished third in the nation. He ran at Millrose again in 1990. Wolverine fans have firm ground for assuming that they now have the nation's fastest university president.

In addition to Bollinger, three other presidential finalists met with the Regents and the campus community in an almost completely open selection

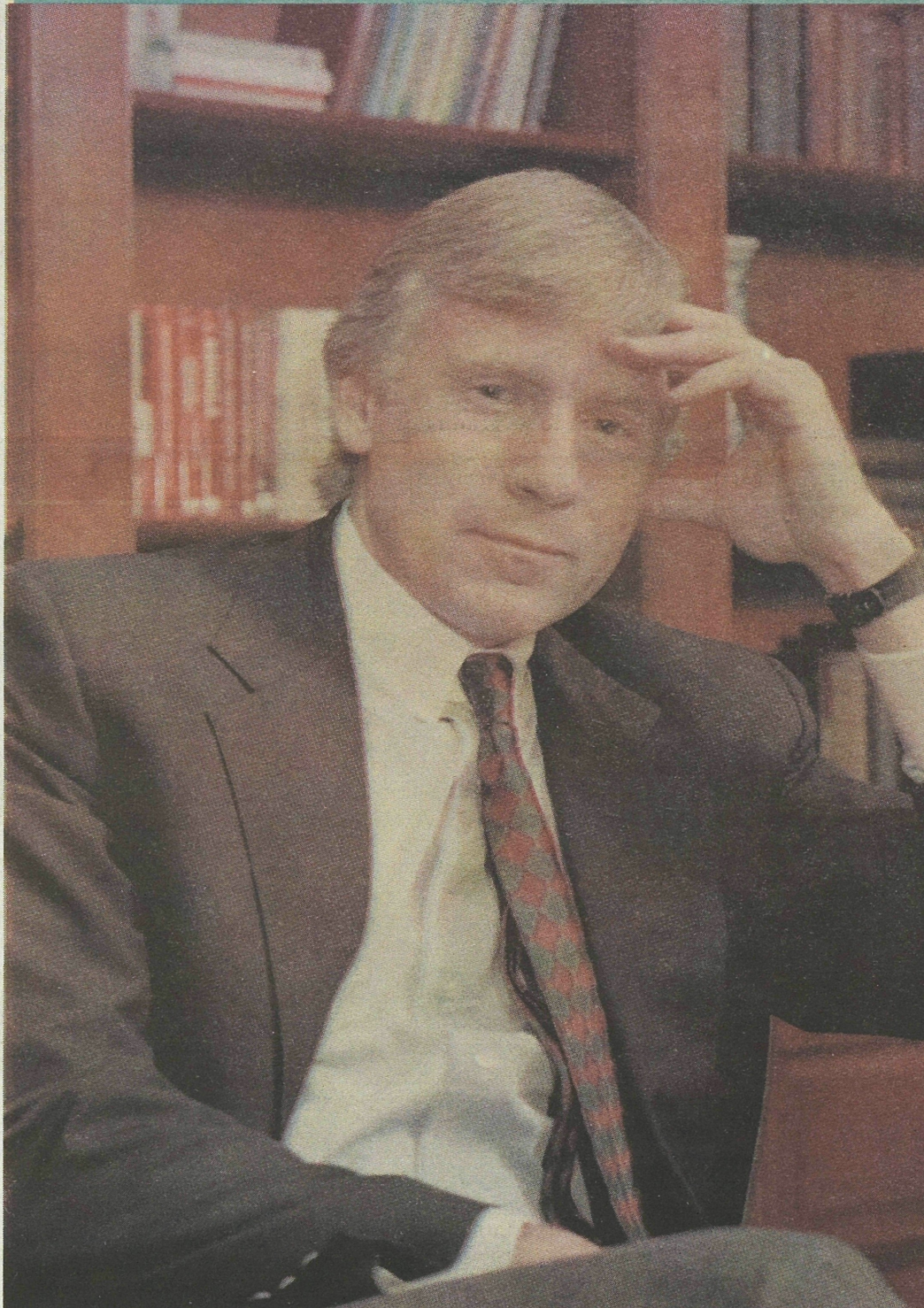
process, as required under the State of Michigan's open meetings law. They were: Stanley A. Chodorow of the University of Pennsylvania, Carol T. Christ of the University of California at Berkeley, and Larry R. Faulkner, University of Illinois at Urbana-Champaign. All of them are provosts at their schools and candidates for various university presidencies.

In his official acceptance speech, Bollinger said he took his new post "with the deepest emotions, close to those connected with family. And, as the years of our collective service to this great university roll by, this abiding affection we all share should be our bond and the source of our decisions and of our treatment of each other."

"There are special moments in life," he said, "when we feel we see more clearly and more deeply into the truth of things. I feel this is such a moment for me, and I hope it is for the University. If this is such an occasion, then we ought to make every effort to hold onto this clarity of understanding, as the daily cares will inevitably threaten to overwhelm us in the years ahead. To this end we might employ as a point of reference a little poem, *Spring Pools*, written by the great American—and great University of Michigan—poet, Robert Frost; a poem, by the way, he composed in Ann Arbor.

"Just after the last snow has melted, the poem says, small pools of water form and, in the still leafless forests, they reflect the 'total sky almost without defect.' Such near-perfect vision, however, is fleeting, for the trees 'have it in their pent-up buds/To darken nature and be summer woods'; the roots will 'blot out and drink up and sweep away' these momentary pools of sight. 'Let them think twice,' the poem warns, before they 'bring dark foliage on' to destroy these 'flowery waters' 'from snow that melted only yesterday.'

"I would like to think that today is at least my 'spring pool,' and with Frost's exquisite sense of poignancy I want to say to the inevitable burdens and cares of the years ahead, let them think twice before they use their powers to bring dark foliage on."



Photos by D.C. Goings

## Spring Pools

*These pools that, though in forests, still reflect  
The total sky almost without defect,  
And like the flowers beside them, chill and shiver,  
Will like the flowers beside them soon be gone,  
And yet not out by any brook or river,  
But up by roots to bring dark foliage on.*

*The trees that have it in their pent-up buds  
To darken nature and be summer woods—  
Let them think twice before they use their powers  
To blot out and drink up and sweep away  
These flowery waters and these watery flowers  
From snow that melted only yesterday.*

Robert Frost, 1928

Lee Bollinger has always taught while serving in administrative posts. He said he would attempt to continue that practice as Michigan's president. An expert on the First Amendment, he taught a class on that subject for 80 Dartmouth undergraduates last semester. *Boston Magazine* cited it as one of the three best courses at Dartmouth. A Dartmouth senior, Lynne Campbell, told a reporter that she was taking the course because she had heard from fellow students that it was ranked among the top 10 college courses in the country.

His accessibility to students was among the top qualities that Bollinger's colleagues at both institutions cited. In a public interview before the Regents made their selection, he said he enjoyed getting to know some of his students individually and encouraged them to contact him "in a variety of contexts," including the classroom, special office hours or chats on the street. "Clearly you have to do more [than that]," he continued. "You have to make regular appearances around campus, try to make the meetings substantive. I try never to turn down a request to speak with students."

Bollinger's major writings on the First Amendment include two books, *The Tolerant Society* (Oxford University

Press, 1986), which was inspired by the free speech case involving American neo-Nazis' bid to march in predominantly Jewish Skokie, Illinois, and *Images of a Free Press* (University of Chicago, 1991), an exploration of freedom of the press as it has been developed and applied to various media in this century.



Bollinger spoke about his research and a variety of other topics in an interview with *Michigan Today* editor John Woodford at U-M's Inglis House in December.

**Michigan Today:** Have you found appreciable differences between the ties that link alumni to private schools like

**Dartmouth and those that connect a public university like Michigan to its graduates?**

**Lee Bollinger:** There is a very special relationship between alumni and this university—that is one of the principal foundations of Michigan's greatness. There is actually quite a strong similarity between Dartmouth and the University of Michigan in this respect. Both institutions have created environments for their students that inspire a life-long attachment and devotion. That is simply extraordinary. It is a precious tradition, and I look forward to working with the Alumni Association and other alumni groups and with individual graduates. This was one of the greatest sources of pleasure for me in being dean.

**MT: What is it about higher education that creates such strong and long-lasting attachment?**

**LB:** From the perspective of the faculty, it is the intellectual growth of the students. From the students' perspective it is a combination of intellectual, social and emotional development. It's a stage of life when they are making new friends, having new experiences, when there seem to be unlimited possibilities—a community imbued with the sense of the fresh start. These are the things that you never fully recapture in any later stage of life. And that is why, I believe, we will never have "virtual" universities. Human nature being what it is, people will always prefer to live in a community of individuals doing the same thing. The new electronic capabilities will be a very important supplement to that experience, however.

**MT: You surprised a good number of people when you shied away from certain managerial customs like strategic planning. How did you arrive at your position?**

**LB:** Planning for the future is certainly a good idea. The question is, what is the most effective way to do that. In

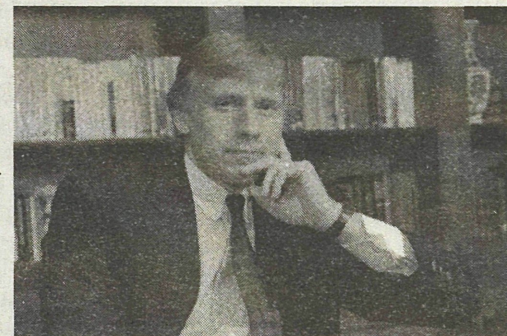
recent years, many universities have followed a path of developing formal strategic plans. In general this has occupied an enormous amount of time of highly talented people with, what seem to me at least, to be very limited results.

We all understand the need to draw various groups into the decision-making process, and strategic planning has some of that value. But we should always prefer combining real substance with real participation. It is telling, I think, that all university strategic plans look remarkably identical. That alone ought to make us suspicious of their value. The plans are also often expressed in high generalities and abstract terminology. I think that fails the true test of a plan. Most important decisions that universities or institutions make are the results of unwritten, deep understandings rather than of paragraphs in strategic plans and mission statements.

**MT: One role of leaders of higher education is to make a case for continued strong public support. Yet you have said you don't think top administrators should adopt an "advocacy model" like that of public interest groups. What do you mean by that?**

**LB:** I believe that universities must participate in the public debate about national priorities not with the sense that they have obvious rights of entitlement but rather with an understanding that we, too, have to explain and justify our existence, and share in the search for solutions to common problems. I also believe that the best way to demonstrate the value of universities to society is to invite legislators and policy-makers to campus. Nothing I could say in an office can compare with a visit to the campus to see what actually happens here—the excitement of learning, the dedication of faculty to teaching and discovery, the atmosphere of high purpose.

The advocacy or interest group model is also inconsistent with the fundamental principle of open-mindedness within the University. To turn the University into an interest group, therefore, is to have a contradiction at the very top, and that's unthinkable.



**MT: Your observation that the University is in some ways too modest also surprised a number of people who are used to hearing the charge that the University is arrogant.**

**LB:** I think that Michigan, compared with other major universities, understates its actual accomplishments. Public universities, like private institutions, seem to have distinctive personalities—with good and bad aspects—and one facet of Michigan's personality, I believe, is that it has not



had a sufficiently deep commitment to its own history. I cited as an example how Michigan has not kept alive the association it has with so many highly talented people. I mentioned Robert Frost, John Dewey, Donald Hall and W.H. Auden, but there are many others. Frost spent only a few months at Dartmouth, yet you can see references to him on that campus almost anywhere you turn. He spent much more time at Michigan, at a crucial moment in his creative life, but there is little public indication of that here. Michigan's modesty in this regard is unfortunate, but it can be remedied.

**MT: Affirmative action is a controversial issue that affects higher education as it does other institutions. For example, some say diversifying the student body on the basis of economic circumstances would be an effective and more equitable replacement for programs based on ethnicity.**

**LB:** Ten years ago, when I became dean of the Law School, there was virtually no public discussion in this country about affirmative action programs. The past 10 years have brought a dramatic change in that. We are now in a period of national reassessment of this major public policy—and of our Constitutional principles—which has its origins in the historic events of the 1950s and '60s. It was inevitable that such a period would come, and we should not regard it as an unwelcome development. As with all major social policies, some segments in the debate, on all sides, take unfortunate positions, but in general it is a reasonable debate. To the extent that an institution such as Michigan wants to be committed to the continuation of affirmative action programs or some variation of them, it is incumbent upon the institution to help make a case for that policy. I am eager to do that.

**MT: You have said that your interest in the First Amendment grew out of your involvement with your father's newspaper in Oregon. What did you do on the paper?**

**LB:** My father recently retired from the Santa Rosa (California) Press Democrat, part of the *New York Times* chain. I have four brothers and a sister, and several of them and other members of the family also worked for the Santa Rosa paper. When I was in junior and senior high, my father was editor and publisher of a daily newspaper in Baker, Oregon, a small town near the Oregon-Idaho border. I worked as a janitor and developed film for the paper. I acquired tremendous admiration for what the press does in this country, though I also recognize—and have written about—its many shortcomings. At its best journalism is a calling for people, just like it is for academics. People often sacrifice much larger incomes to pursue this vocation. Journalism is also imbued with this sense of autonomy and independence, along with a spirit of public responsibility. That is the sense of journalism I picked up while working on my father's paper. In my academic research it has led me to explore how we nurture and protect that freedom of the press and where we draw its limits.

For the past several years I've been working on a book on issues involving what I call public cultural institutions—including universities, public museums, public broadcasting, national endowments for the arts and humanities, and public art programs. These are all institutions created for

the purposes of preserving and inspiring what we think of as high cultural achievement. I'm interested in understanding the basic social purposes and functions of these institutions, the degree to which they are thought to be separate from politics and commerce, and the extent to which they should receive protection under the First Amendment against government regulation. I view this as part of the new frontier of the First Amendment.

## Frost at Michigan

*Michigan Today* readers may remember the late Stella Brunt Osborn's reminiscence in our June 1986 issue about Robert Frost's first visit to Michigan, a 10-month stay in 1921-22 as U-M's first recorded poet-in-residence. (Osborn's future husband Chase Osborn, a U-M Regent and former state governor, supplied the \$5,000 honorarium.)

Frost was also at Michigan for the 1922-23 school year as part of a fellowship in creative art created by President Marion Leroy Burton. He accepted another two-year fellowship in 1924, but resigned after a year to accept an appointment at Amherst College. He spent a few weeks on campus in 1927 and returned in June 1962 to receive an honorary doctor of letters degree.



*Robert Frost's portrait in the Special Collections room in the U-M Hatcher Library. The 1923 painting is by Leon A. Makielski.*

One memory of Osborn's reverberates with the poem Lee C. Bollinger cited when he accepted the U-M presidency in November. Writers who paid to receive guidance from Frost at the Breadloaf Writers Conference in the '40s complained that "one morning he did not show up because of his deep hurt when frost killed his flowers."

Osborn '22, '30 MA, 78 Litt., wrote a letter to Burton, thanking him for encouraging student writers by bringing Frost to campus. That letter, she reported, led to securing the gift that established the U-M's Jule and Avery Hopwood Writing Awards.

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*Readers with access to the World Wide Web can read the University Record's extensive coverage of the presidential search and selection process by opening <http://www.umich.edu/~newsinfo/> and clicking on the Oct. 21 and Nov. 14 issues in the archives.*



**Artist Jean Magnano Bollinger to renew connections with Ann Arbor**

In a press conference Nov. 5, when her husband accepted the U-M presidency, Jean Magnano Bollinger said she "couldn't be happier for Lee; his life has been spent thinking about these issues" that he will now face as University president. But she said emphatically that she did not wish to be known as "the president's wife" and would have to figure out how to make her "very private life of spending eight hours a day in my studio" combine with the "much more public life" that Lee must now lead.

Originally from Seattle, Jean, like Lee, is a graduate of the University of Oregon; she went on to receive a master's degree from Columbia University in 1971.

Jean Magnano Bollinger was one of the founders of the Ann Arbor Hands-On Museum for children, where she served as associate director following its opening. In the mid-1980s, Jean decided to become a full-time practicing artist, which she has pursued ever since (including a period of time as a special student in the Art School at the University).

Jean sees her work as having moved through several stages: from mixed media constructions in wood, metal and more recently plant life to her present work creating large graphite drawings, "organic constructions." Her work has been shown and received awards in Michigan, Vermont and New Hampshire. Before leaving Ann Arbor in 1994, she had a studio in Dexter and now is located in Lebanon, New Hampshire.

She added that their two children, Lee, a second-year student at U-M Law School, and Carey, a sophomore at Harvard University, were "very pleased at their father's joy" at winning a prized job.

MT

# Robert Frost's great-grandson is 'not a big fan of the poetry'

## Divergence

By John Woodford

**I**'m not a big fan of the poetry, I'll be the first to admit. It carries a perception of a curmudgeonly nature poetry talking about hard-working white folks. And the lines from the Kennedy inaugural poem—"The land was ours before we were the land's"—makes my skin crawl from a 1990s perspective, with the attitude it implies about Native Americans."

Uh oh. Was this some sort of Oedipal heresy? The campus was experiencing a Robert Frost renaissance thanks to incoming President Lee Bollinger's comments about Michigan's bond with the great poet and his quotations of lines Frost probably wrote in Ann Arbor (see accompanying story). And the campus was excited to learn from a local newspaper that the poet's closest living male relative, a great-grandson also named Robert Frost, was on the U-M faculty.

But now the great-grandson, Bob Frost, 44, a visiting associate professor of history, seemed to be trashing his ancestor's work. It soon became clear, however, that his criticism of an aspect of Robert Frost's poetry did not flow from any hostile feelings toward his great-grandfather as a poet or a man.

Bob Frost's father, William Prescott Frost, worked on construction projects for the Department of Defense; Bob considers Washington, DC, his home town even though he grew up in several cities and went through junior and senior high in Panama City, Florida.

"My father stayed away from his grandfather's poetry," Frost said. "My father's father, my grandfather Carol Frost, committed suicide in 1938, so my father was pretty much raised by my great-grandfather and great-grandmother. But Dad kept his distance from farming and poetry. He went into engineering."

Biographers of Robert Frost focus on tensions between an irascible poet and his family members, friends, lovers and other writers, and Bob Frost suggests that his father wanted a more private life.

"But the differences between Dad and my great-grandfather were not as great as Dad would think," said Frost, who specializes in the history of technology. "They had a lot in common in the way they did their work. When he talked about his composition, my great-grandfather talked about the unity a poem can build from its sense of sound. He had a tremendous attentiveness to poetic design. It's very Anglo-Saxon, no-nonsense poetry—parsimonious with words, not verbose. It's purpose is to convey mean-

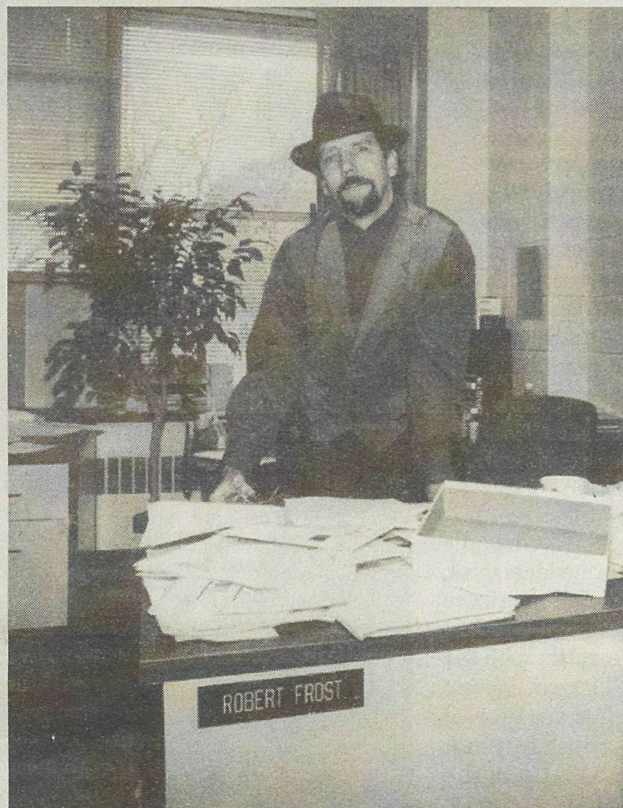


Photo by Bob Kaimbach

*Bob Frost was pleased by the 'happy coincidence' that placed him on campus when President Bollinger cited Robert Frost's years at Michigan as an example of the sort of history that U-M should make part of its institutional identity.*

ing. My dad designed the same way. He thought the purpose of architectural design was to perform a function, usually in some overt way, but sometimes in subtle ways. There is a commonality between the two."

**B**ob Frost came to U-M from the State University of New York - Albany a bit over a year ago when his wife, Margaret Hedstrom, received an associate professorship with the School of Information. He last saw his great-grandfather in 1962, when the poet was 87 and a year from death.

"He came to Washington for my 10th birthday," Frost recalled. "He always stayed at the Mayflower. I can remember that he talked about life in general, and that he was a big Red Sox fan. The year before, we'd tossed a baseball together, and we were well-matched. He didn't overpower me, but he was accurate. People think of him as being rather glum and crotchety, but he was really a lot of fun. My dad never thought his grandfather was sullen

or morose. But they were both very Vermont types. There was a sort of tactless flatness about the way they interacted. An economy of words. Very Yankee."

**F**rost studies different styles of engineering, specializing in 20th-century French technology. "I learned the Yankee style of design that my dad implemented," he said. "It's a system in which the engineer feels his role is to come up with the best design, and culture plays no part in it. My dad designed everything from household furniture to submersible vehicles to various gizmos for the Navy, and the commonality was everything had the same kind of Spartan, ascetic, hyper-functional approach: the simpler something is, the better, even if it's a deceptive simplicity and actually gives off myriad sorts of reflections."

Frost fears that the nations of Western Europe and the North Atlantic basin, despite differences in their technical cultures, have forged a common industrial culture so powerful that it is weakening, if not eliminating, cultural techniques and styles of other societies. "Western capitalist values are designed into the North Atlantic approach to doing technology," he said, "and these technologies seal in the predominance of Westernism as a cultural and political project. So this notion of Spartan elegance of design is carrying the day. You see it very clearly in shipbuilding; from the Early Middle Ages you can see it spread to Asia via Arab traders."

Important differences still exist within the Western hierarchy, however. "Thanks to their strong Cartesian tradition," Frost said, "French engineers are particularly good at designing conceptually gorgeous integrated systems. The best example is their power grid. I was stunned when I saw it. It comes out of their rationalist philosophical tradition. Their engineering training is highly mathematical—heaven forbid they should actually have to touch metal! Or look at their Metro system. Once you learn a few axioms, it's impossible to get lost in it. New York's subway, on the other hand, has no fundamental logic. There's no way to figure it out. Here, it's shoot-from-the-hip local and regional development that then gets wired together in a progressively bigger mess."

Frost did not acquire his interest in technology directly from his father. In fact, intellectually their relationship was something of an inversion of the one between his father and Robert Frost: "I'd been studying social policy and poverty research at Wisconsin, but became active in the anti-nuclear power movement. I realized that I could understand the mechanical and technical issues quite well, and decided I could study technology. Dad resented it for the same reason we have the science wars now: he didn't like someone from outside presuming to tell scientists and engineers what they were doing." **MT**

## THE RESIDENTIAL COLLEGE

## Almost 30, but still trusted

**T**he University's Residential College students are known for their freedom, creativity, social conscience and political partisanship. It was to foster those qualities that the University set up the college-within-a-college, living-learning experiment in the East Quadrangle almost three decades ago.

On the eve of its 30-year anniversary RC Director Thomas E. Weisskopf, professor of economics, and the RC staff are holding a variety of outreach events in the months leading up to the October 23-27, 1997, RC 30th Anniversary Celebration.

A two-day Residential College Welcome this October included panel discussions that put current RC students in touch with visiting and local alums. One panel of alums served as proof that designing one's own curriculum in an independent concentration and leaving college with no grades on one's transcript were no bars to success in traditional careers.

The message to the students was that the skills they develop at what some outsiders think of as a fuzzy, impractical educational experience prove to be highly translatable to many fields, even when those fields don't correlate with the students' arts-oriented majors. The panels were a high-spirited and encouraging instance of chickens coming home to roost, but not about themselves so much as about the College they love.

**Mike Faigen '88**, who majored in Spanish and art, said he learned valuable "know-how and insight skills" at the RC, but not "action skills" needed to implement ideas. Today, he said, he could develop action skills through the RC's Community Practicum program, but he developed them after working for a defense contractor following a two-year stint with an international food program in Mexico. Next came business school, and now he's setting up his own adhesives-manufacturing firm with his father and an inventor.

**Ruth Kallio '71, '93 PhD**, said she "didn't have a clue" about a career when she graduated with a math degree. It was her "good high school typing skills" that got her a clerical job at the U-M School of Public Health. Two years later she moved to the Office of Planning and Analysis in the Provost's Office, and over a 10-year period, while holding a demanding full-time job, she worked on her PhD in higher-education research.

In addition to obvious math skills, Kallio said, her RC education gave her a basic social science foundation, writing skills and an ability to research and record history. It also gave her the drive to pursue her PhD for "intrinsic, internal satisfaction," a grueling quest during which there were no material rewards for her effort.

**John Revitte '72** doesn't have a PhD, but he's a tenured professor of labor and industrial relations at Michigan State University, nonetheless. He prized his RC years for providing "close ties with faculty and an incredible breadth of liberal education. The faculty was willing to let us create our own educational plans, and some of us did it. I helped

create a new degree—bachelor's in general studies." He added that as a member of MSU's faculty grievance committee, he still applies "the principles I learned in Carl Cohen's Language and Logic course."

**Dan Rydholm '80, Arts & Ideas**, said he wanted "to focus on the anxiety associated with one's future career. Some people know from youth what their path will be. I never found it in college, and a lot of other RC students did not have that defining epiphany, as it were—or they had them all the time."

Rydholm, who finished law school solely to please his parents, worked for National Public Radio for three years, and is now a PhD candidate in theology at the Union Theological Seminary in New York. He advised the students to rest assured that even if they don't know, and never learn, what or where their place is, "there is always something, even if it may not be what you want."

"The priority while you're here," he continued, "is to dip in and take advantage of what is offered to you. Learn as much about the world and yourself as you possibly can. Ask yourself, what do I feel about this? What is my position? If you do that, you'll have self-knowledge and be ahead of the game in comparison with those focused only on their careers."

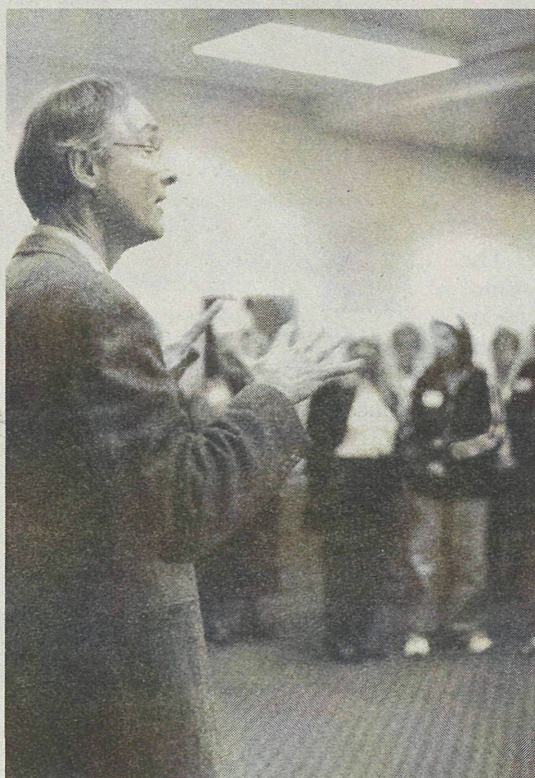
**Shelly Marx '78** got a public health degree after RC, and now runs a social service agency for the disabled in Los Angeles. "The thing that was mind-blowing to me," she said, "was how much power we RC students were given. The College was a close community. It offered support. Anything you wanted to do, someone was willing to help you. The emphasis on creativity is everywhere—not just the obvious example of the creative arts course everyone takes, but the way creativity is integrated into all of the courses. You learn to integrate the arts into your

life without being a Picasso or Maria Callas. You learn your life can have meaning in so many ways even if it's not from your job. Almost everyone in the College or who has graduated from it volunteers."

Weisskopf ended the session by underscoring Marx's observation about volunteering. Comparing a survey of RC freshmen with their peers at large, he said in answer to the question, "Yes, it is important to me," 81% of RC students versus 42% of all freshmen placed "To develop a meaningful philosophy of life" as their primary objective. Second-highest for RC students, at 75%, was "Help others who are in difficulty," a goal that 60% of other freshmen declared.

The reception was "part of a series of events held on campus and off," said Laurie Stoianowski, an RC administrative assistant. "We've invited current student and alums to meet in alums' homes in Bloomfield Hills and in New York City. Another event is being planned for May in the San Francisco area."

RC alumni/ae and other interested persons may e-mail Stoianowski at [lstoian@umich.edu](mailto:lstoian@umich.edu) or e-mail the steering committee with suggestions for the 30th anniversary celebration at [RC.office@umich.edu](mailto:RC.office@umich.edu). The College also has an interactive web site at <http://www.rc.lsa.umich.edu/>.



RC Director Tom Weisskopf welcomes visitors.

Photo by John Woodford

# A JUDGE LOOKS AT ACADEMIC FREEDOM

By John Woodford

**T**his lecture is an important event in the life of the University and the community," noted Judge Avern Cohn '49 JD of the US Southeastern District Court in Detroit. "Its spirit is expressed in the enabling resolution [of the U-M Faculty Senate]: 'The protection of academic and intellectual freedom requires a constant reminder of their value and vulnerability.'"

Cohn's reminder was the sixth Davis, Markert, Nickerson Annual Lecture on Academic and Intellectual Freedom in a series established by the faculty assembly in 1990. The University Chapter of the American Association of University Professors formed an independent, nonprofit organization, the Academic Freedom Lecture Fund, to fund the series. Cohn spoke on "Academic Freedom: A Trial Judge's View" at the October lecture in Lydia Mendelssohn Theatre.

"So far as academic freedom is concerned, my inquiries tell me the University is in a generally healthy condition," Cohn began, noting that the "challenges facing the academic community today [are not] anywhere as serious as those of the 1950s."

It was in 1954-55 that the University fired the three professors for whom the lecture is named—Chandler Davis, Clement Markert and Mark Nickerson—because they refused on Constitutional grounds to answer questions of the Congressional Committee on Un-American Activities on their relationships with the US Communist Party. Davis and Markert attended the lecture, but Nickerson and his wife were too ill to attend.

Cohn (whose father was a 1917 graduate of the Law School) said that the manner in which judges interpret and resolve disputes involving academic institutions owes more to their political inclinations, their sense of fairness and the practices that are considered reasonable in their day, than to any abstract legal or moral principles.

Therefore, Cohn said, the three professors should have expected to lose their case since they were attempting to convince the courts not only to oppose the will of Congress but also to grant them a right under the Fifth Amendment to refuse to "name names" of Communists.

The University administration followed the formalities of the time, Cohn said, adding that "the University then, and now, is dependent to a considerable extent on public money and legislative good will. What was at work were political pro-



Cohn is interviewed by Michigan Daily reporter Heather Kamins '00.

cesses—moral judgment was absent."

If the University's actions were understandable and predictable, they were nonetheless challenged at the time by others who considered them wrong, Cohn said.

In the remainder of his lecture, Cohn focused on the thorny and the slippery aspects of the concept of academic freedom in American law. Since academic freedom is neither a property right nor a Constitutional privilege, nor even a term defined through judicial rulings, disputes involving academic freedom tended before the 1960s to focus on whether educational institutions have the authority to punish or dismiss an employee, not on whether the employee enjoyed any rights or privileges the institution had to respect.

Cohn quoted from dictionary and law review articles that defined academic freedom variously as the liberty "to track and pursue knowledge and to discuss it openly without restriction or interference" or the right "to teach as one sees fit—but not necessarily the right to teach evil." Even though there was "no support in the law for such liberty," Cohn said, "as the years went on judges began to have a deeper appreciation" of how First Amendment freedoms and the 14th Amendment right to due process were applicable to "the actions of public officials at public universities and colleges."

Cohn addressed the 1990 case *Doe v. University of Michigan*, a case in which he ruled that a U-M code of student conduct curtailed the First Amendment rights of a "John Doe" plaintiff, in this case a graduate student.

"As you all know, the University lost," Cohn said. "This is a case which never should have been, and to the credit of the

University that fact was recognized when it was over. The University, instead of appealing, went back to the drawing board" and drafted a code that takes the *Doe* findings into account.

The University's Regents, Cohn said, "apparently believed that what they thought was good social policy would be good law. They did not stop to think that what was bad social policy was likely to be

bad law. It was simply bad social policy to put civility above freedom of expression as a core value. ... Speech codes are still a problem."

Cohn said it would be unwise for him to predict future expansion or contraction in the judicial interpretation of academic freedom, not only because it is the nature of the legal landscape to change constantly, but also because he did not wish to seem to prejudge "issues of multiculturalism, diversity and affirmative action in a university setting" because that might prevent him from having the opportunity to rule on them in his court.

He did, however, describe a recent decision by Richard Posner, chief judge of the federal Seventh Circuit in Illinois, in a case involving a boot camp for young offenders. A white male challenged the promotion of a black male to lieutenant on the ground that the black male had scored lower on the qualifying examination. The defendants said that they made the promotion because they believed more black supervisors were needed if they were to succeed in rehabilitating the disproportionately high number of black youths in the camp.

Posner upheld the promotion, saying that when public officials "use race to allocate burdens or benefits," they can survive the "intense scrutiny" of such decisions only if they "show that they are motivated by a truly powerful and worthy concern, and that the racial measure that they have adopted is a plainly apt response to that concern. They must show that they had to do something and had no alternative to what they did. The concern and the response, moreover, must be substantiated and not merely asserted."

## WINTER COMMENCEMENT '96

Sandra Day O'Connor, justice of the US Supreme Court, told the nearly 2,000 graduating students at U-M's Winter Commencement on Dec. 15 that they should do their best at whatever level they find themselves after graduation.

O'Connor, who received an honorary doctor of laws degree, said that the first job she was offered after law school was as a legal secretary, so she started her own firm and built a practice from walk-in traffic.

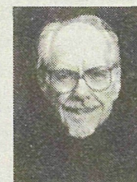
"I started at the bottom of the totem pole," O'Connor told the audience of 9,500 in Crisler Arena. She ultimately worked her way up to become a state senator, Arizona's attorney general and a state judge before being appointed to the Supreme Court.

Other degree recipients were Robert Altman, filmmaker; John H. Pickering, lawyer; and Vera Rubin, astronomer.

Altman, who received an honorary doctor of fine arts degree, is often described as a maverick film director, and his films include *M\*A\*S\*H*, *McCabe and Mrs. Miller*, *Nashville*, *A Wedding*, *Three Women* and *The Player*. He directed *The Rake's Progress* by Stravinsky in the Power Center Series of the School of Music opera theater several years ago.

Pickering, who received an honorary doctor of laws degree, is senior counsel to the Washington, DC, law firm of Wilmer, Cutler & Pickering, which he helped found in 1962. He began a private practice in New York City in 1940 and served as law clerk to Justice Frank Murphy of the US Supreme Court in 1941-3.

Rubin, who has worked at the Department of Terrestrial Magnetism, Carnegie Institution in Washington, DC, since 1965, is in large part responsible for the discovery of flat rotation curves of galaxies, which are the best evidence for the existence of "dark matter" in the universe. A member of the National Academy of Sciences since 1972, she received an honorary doctor of science degree.



Altman



O'Connor



Pickering



Rubin

## Motoring Milestone

The State of Michigan issued special license plates in 1996 to commemorate the centennial of the US automobile industry, one of many observances of the historic milestone.

The industry began, however, not in Michigan but in Massachusetts, where in 1896 Charles and Frank Duryea turned out the first 13 mass-produced cars at the Duryea Motor Wagon Co. in Springfield.

By the time the Duryea firm collapsed, just two years later, Michiganders William Durant of Flint, Henry Ford of Dearborn, R.E. Olds of Lansing and John and Horace Dodge of Detroit were well under way on the engineering and business achievements that planted the industry's holy trinity—General Motors, Ford and Chrysler—in Michigan.

Since that time, the University of Michigan's ties with the auto industry have been strong, complex and mutually beneficial. Formally independent but interdependent in practice, their fortunes are linked no matter how many denizens of the school imagine that they are sullied by a connection with commerce, and symbolically purify themselves by buying foreign imports.

The contradictory impulses toward the industry are expressed in the statements of two writers in 1922, when the social significance of the industry was beginning to be realized:

*"In all of the books on Michigan history, copious treatment is given the money represented by our agriculture, our lumber interests, our salt industry, our furniture output, our mining product; yet this giant industry, which far over tops them all, not only in money values but in its far-reaching influence, is dismissed in this manner: 'Automobiles are made in many cities, etc., etc.'" Detroit businessman and historian Clarence M. Burton (quoted by George S. May in *A Most Unique Machine: The Michigan Origins of the American Automobile Industry*, Eerdmans, 1975.)*

*"The University of Michigan is another of these huge educational department stores, a by-product of the sudden prosperity of the automobile business." Upton Sinclair, *The Goose-step: A Study of American Education*.*

The accompanying story traces the broad outlines of the University's 100-year connection with the industry.

## THE UNIVERSITY OF

# Automobiles:

By Michael Betzold

At the Michigan League, movers and shakers in the automobile industry sit down for lunch with senior U-M faculty members, administrators and researchers to talk about the latest research on "smart" highways. On Baxter Road near North Campus, at the University's Transportation Research Institute (UMTRI), a slightly inebriated researcher drives a simulated vehicle along a model of a winding road as part of studies on drinking and automobile accidents. At the Business School, executives from Korea's Daewoo company take management classes. In Dearborn, sons and daughters of assembly-line workers study on a campus which once was the estate of Henry Ford. And in auto plants around Detroit, workers take instructional television courses taught by U-M professors.

Tire tracks are all over the University of Michigan, a place Upton Sinclair once nicknamed "The University of Automobiles." As the automobile industry embarks on its second century, it looks to U-M not only as its premiere think tank but as a breeding ground for future managers and technicians.

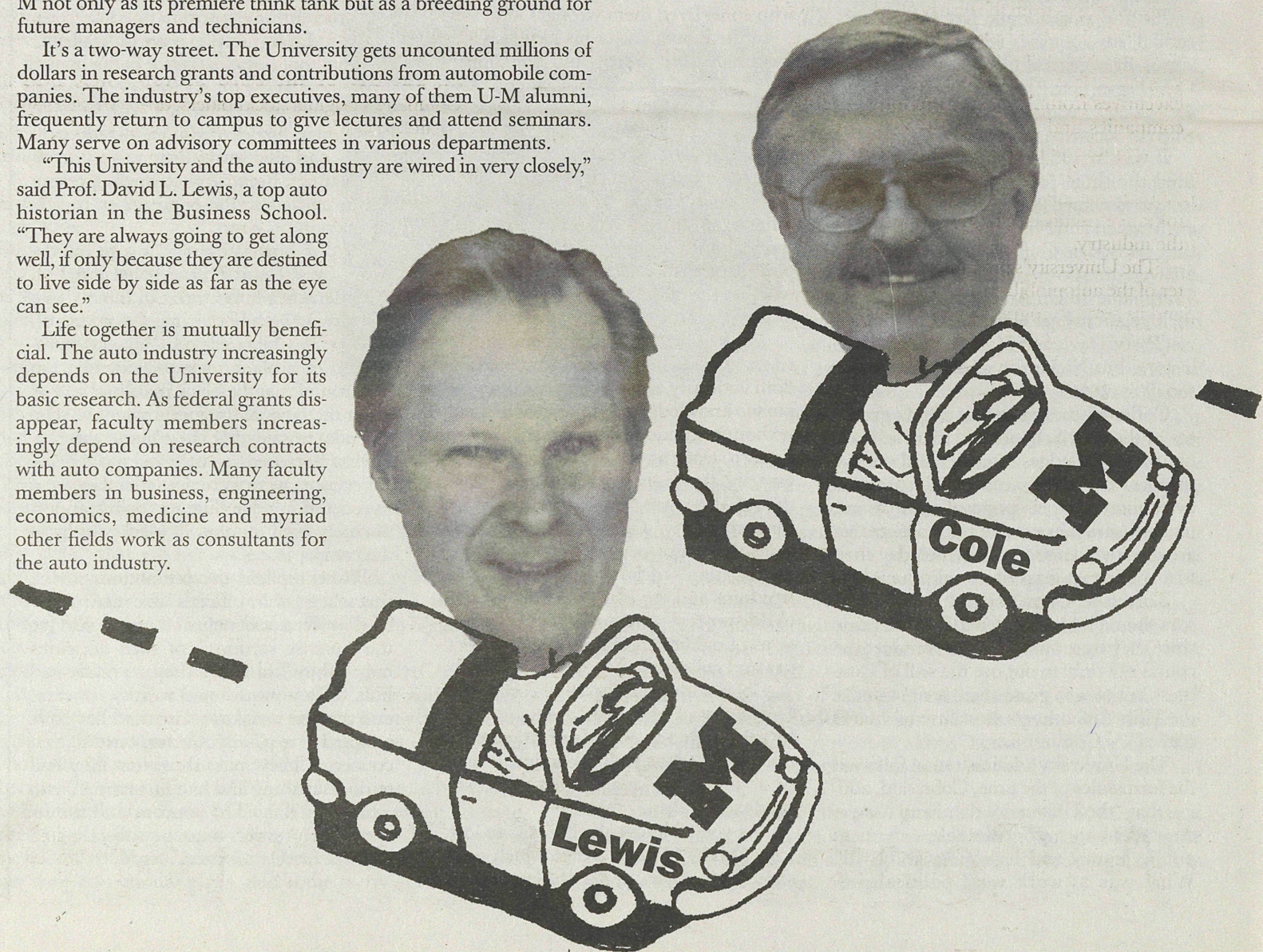
It's a two-way street. The University gets uncounted millions of dollars in research grants and contributions from automobile companies. The industry's top executives, many of them U-M alumni, frequently return to campus to give lectures and attend seminars. Many serve on advisory committees in various departments.

"This University and the auto industry are wired in very closely," said Prof. David L. Lewis, a top auto historian in the Business School. "They are always going to get along well, if only because they are destined to live side by side as far as the eye can see."

Life together is mutually beneficial. The auto industry increasingly depends on the University for its basic research. As federal grants disappear, faculty members increasingly depend on research contracts with auto companies. Many faculty members in business, engineering, economics, medicine and myriad other fields work as consultants for the auto industry.

"The connections are getting more pervasive across campus," said engineering Prof. David E. Cole, the renowned auto trends expert who heads U-M's Office for the Study of Automotive Transportation (OSAT). You can find automotive studies in unlikely places around campus. In 1995, for example, the School of Natural Resources and the Environment held a year-long seminar series on the "Industrial Ecology of the Automobile."

The center of automotive research at U-M is a four-story building off Huron Parkway that houses UMTRI. The institute has a staff of 160 and an annual budget of \$13 million, with funding shared by federal and state government and motor vehicle manufacturers and suppliers. UMTRI Director Patricia Waller said that the institute's wide-ranging multidisciplinary research includes such diverse, cutting-edge topics as intelligent transportation systems, the effects of Alzheimer's disease and other problems of an





aging population on highway safety, and using accident records to study risk-taking behavior in adolescents and the even greater risks posed by elderly drivers. UMTRI facilities include an air bag test laboratory, vehicle tilt tables to evaluate roll stability, five driving simulators and many other state-of-the-art laboratories and testing devices.

In 1988, the Great Lakes Center for Truck and Transit Research, a consortium of six universities including U-M, was established at UMTRI "to conduct research that will improve the commercial transportation of people and goods," Waller said. "The future of transit won't be fixed-route buses and light rail but small vehicles with much more flexible scheduling, what is often called paratransit now." She has been trying to convince industry that a "whole new vehicle concept is needed for older drivers. Their crash risk is higher than teenagers, but they still have to get around, and this is going to require a lot of door-to-door service. The current vans are difficult for the elderly to get in and out of, as are the seats."

Waller said that intelligent transportation systems will soon be used to provide two-way visual link-ups between physicians in hospitals and emergency health providers at the scene of injury. The physicians will guide speedy treatment that will in some cases permit patients to skip visits to expensive trauma centers.

Among UMTRI's components is Cole's OSAT, which sponsors the monthly Automotive Luncheon Series held at the Michigan League. The lunch invitation list includes representatives from the nearly 60 auto manufacturers and suppliers that are OSAT affiliates. OSAT's annual three-day summer conference held in Traverse City attracts close to 1,000 people, including executives from American and foreign auto companies and representatives of labor, government and financial institutions. OSAT's research publications, most notably its biennial Delphi Forecast of automotive trends, are highly respected in the industry.

The University's proximity to the center of the automobile industry in Detroit and its strong programs in engineering, business, economics and other fields make the U-M/auto connection a natural. Yet strong formal ties are a relatively recent development. A generation ago,

there were few formal relationships between Michigan's largest industry and its most prestigious university. Many U-M graduates worked in the industry and executives socialized at tailgate parties outside Michigan Stadium, but only a few professors did isolated research. The School of Engineering had departments of aerospace and marine engineering but no automotive engineering department.

Noting an intense desire in the auto industry to expand its research in the face of global competition former College of Engineering Dean David Ragone founded OSAT in the mid-1970s and Cole became its head.

A few years earlier, in 1965, the University had formed the Highway Safety Research Institute, UMTRI's forerunner. The University was conducting a sesquicentennial fundraising campaign and sought contributions from the Big Four auto companies (including the now-defunct American Motors). The companies, under fire from the federal government on safety issues, donated funds to construct the building on Baxter to house the safety institute.

The gift was something of a break from tradition. Before World War II, Lewis said, the auto companies did not provide "research or other funds to the University. In that era, companies seldom felt a need or obligation to work with institutions of higher learning. Many individuals in the industry were donors, however. In 1923, Henry Ford's daughter-in-law Eleanor [Mrs. Edsel Ford] gave \$8,000 to the women's debate team."

Henry Ford himself did not contribute to U-M. But several of his partners did. James Couzens provided funds to build the Couzens Residence for Nurses, now called Couzens Hall. John Wendell Anderson, another of the Ford Motor Company's original stockholders, donated to U-M a collection of ancient Egyptian papyri. Horace Rackham, another charter Ford stockholder, financed a U-M expedition to look for Egyptian tombs and gave \$2.5 million to the School of Graduate Studies to construct its splendid home, the Rackham Building.

Henry Joy, chairman of the Packard Motor Car Company from 1901 to the early 1930s, was a U-M regent. Joy, whose papers are housed in the Bentley Library, hired the auto industry's premiere architect, Albert Kahn, to design the Engineering Building (long

known as West Engineering and recently renamed West Hall) with its famous arch.

In 1912, U-M established the nation's first state highway material testing laboratory and hired its first instructor in highway engineering. Noted U-M students connected to the early automobile industry included Ralzemond Parker, an 1872 law school graduate who led Henry's Ford fight for automobile patent rights; Clarence Avery, the man most responsible for creating the moving assembly line and mass production; Roy Chapin, founder of Hudson Motor Car Company; and Howard Coffin, a future Olds company engineer who built an internal combustion engine and a steam-powered motor vehicle at U-M's engineering shops in the 1898-99 academic year and drove it around Ann Arbor for years.

During the 1930s and early 1940s, Michigan's football coach was Harry Kipke, a close friend of Harry Bennett, Henry Ford's chief aide. Ford sponsored radio programs featuring Kipke and gave summer jobs to many U-M athletes and ex-athletes. The athletes often practiced in Dearborn for hours on company time. Ford's Willow Run Bomber Plant airfield and hangar was donated after World War II to U-M on the condition it be made available for a public airport. It served as Detroit's major airport until 1966.

In 1956, the 210-acre Henry Ford estate, Fair Lane, was donated to the U-M. At the same time, the Ford Motor Company gave U-M \$6.5 million to establish a campus there. Thus was born U-M Dearborn.

General Motors chairmen Albert Bradley, Fred Donner and Richard Gerstenberg and vice-chairman Oscar Lundin were U-M alumni. So were Roger Smith, GM chairman in the 1980s, who got his MBA in business administration at U-M, and former Chrysler chairman Lynn Townsend.

In recent years, global competition has been pushing the University and the auto industry closer together. In the 1980s, U-M sponsored US-Japan conferences at Rackham that explored the strengths and weaknesses of the two major automotive nations. Major companies now look to U-M to conduct basic, "pre-competitive" design and testing research. The Business School has conducted an executive education for industry managers.

Today, "Southeastern Michigan is the intellectual automotive capital of the world, and U-M is at its heart," Lewis said. But the school has maintained its independence while forging closer links. Its faculty members are free to consult with any concern. "The University is never in bed with any one company," Lewis said.

Cole said OSAT puts limits on contributions from any one company, retaining the integrity that is crucial to its reputation. The nation's most quoted automotive futurist, Cole sees plenty of opportunities for more research links and predicts a continued blurring of boundaries between campus and industry.

"My guess is we'll be moving toward joint appointments of people to teach at the University and do research in the industry," Cole said. "Informally, that has already happened."

MT

*Michael Betzold is an Ann Arbor freelancer. He is the co-author of End of the Line: Autoworkers and the American Dream, Weidenfeld & Nicolson, 1988.*



# A Century of Connections

Studying With

STELLA

By John Woodford

The world-renowned artist Frank Stella, dubbed “the father of minimalist art” and a bright star of the art firmament since 1959, when he was only 23, is examining the rows of faces of saints that graduate student Kai Kim has painted on the convex surface of 64 silver teaspoons.

Kim has just explained to Stella that she studied the lives of each saint, imagined from quotations attributed to them what each should look like and then painted one spoon a day over 64 days to complete the work titled “Daily Eating Habits.”

“You didn’t want to be complete and do *all* the martyrs?” Stella asks. One could construe his humor as facetious, but Kim takes it as the sort of bantering challenge that it is.

“The martyrdom was on my part,” she replies. “I got neck cramps.” Stella stares at the work. Seconds of silence drag by. What is he thinking of Kim’s art? Sure, he looks like a short, wiry delivery man with frizzy gray hair and a brusque, street-wise style of speaking. But as Kim and other School of Art students—undergraduates as well as graduates—know, this is no ordinary visiting professor gazing at their work. Many of the students Stella is meeting with in the first of three two-day monthly visits dearly feel that flowing invisibly in a cyclotronic circuit between his eyes and the artwork he surveys is the power to make or break careers—not to mention spirits. If the flow should reach a certain level of high energy, who knows what may happen, for good or ill?

Finally, Stella speaks. “How did you select the spoon size?” he asks. Kim shrugs with an air of undaunted amiability. “You know,” Stella plunges on, “you could clip off the handles, leaving just the egg shape, and people could wear them.”

“I could eat with them, too,” replies Kim with a laugh. Maybe this work—so different from his own nonfigurative, decorative abstractions—wasn’t his cup of tea, but Stella wasn’t being dismissive, nor was Kim intimidated. As he would do many times in the many hours he devoted to students individually and in groups during three visits to the School last semester, Stella found a common ground with the student. In Kim’s case it

was over the qualities of the paint best suited for working on silver.

“I used to use an industrial-quality urethane on metal, like the kind they use on ships,” he informs Kim. “The paint got brittle and dull.” Kim says the modern enamel polyurethane paints that she has used for the last 10 years remain brilliant and are not brittling.

In another studio, grad student Don Brown shows Stella examples of painting, photography, collage, digital imaging and monoprints.

**Stella:** So where do you want to go?  
**Brown:** That’s what I want to find out. I don’t want to be confined to just a single medium. Is there resistance to someone like me in the art world?

**Stella:** There’s no resistance to anything. It’s amorphous. You have to project yourself.

**Brown:** What about the critics?  
**Stella:** They don’t say anything till it’s all over. Critics don’t write reviews about people they don’t know.

Stella sees some photos of himself that Brown has snapped earlier. “Nobody likes the way they look in photos,” he says. “Why was I so happy?” Then he returns to Brown’s question about working in many media simultaneously:



‘Critics don’t write reviews about people they don’t know.’

Photo by Marjorie Marshall

“You can keep doing all the things you do. The thing is how are you going to advance the level of all of them?”

“That’s why I’m here—to get guidance.”  
“I don’t think you’ll get it here. *You* have to look at what you do and at what *you* like. What do you like?”

“I like Dali. And I like the Pop artists.”  
“Then compare what you do—not generally but literally—with the artists you like. Look at [Dali’s] ‘The Persistence of Time’ and say, I want my painting or my identity or presence of my work to have that intensity.”

“Whom did you look at?”  
“For me, it was Pollock and de Kooning, basically. Their physical work established a level for me.”

“How do you approach galleries?”  
“Usually you have to know someone who has

a gallery or someone who knows someone who has one, and have them recommend you. Mooch off your friends or something like that.”

“Which of my media is the strongest?”  
“To me they look the same. What do you think? Of course I could pick digital imaging for you. I don’t do digital imaging, so then I’d never have to worry about you.”

Frank Stella has held the attention of art lovers, critics, major galleries, private collectors and major museums, including the U-M Museum of Art ever since his “Black Paintings” were exhibited shortly after he graduated from Princeton. The Massachusetts-born Stella is a protean artist, beginning with a severe, cold, impersonal, hard-edged style but becoming less severely abstract and more colorful over the years. He also began to mix media and explore sculpture, architecture and other genres. His work mirrors the persona he presented to U-M students and faculty—restless, profound, surprising.



‘At this stage, if you don’t like the smell and taste of the materials and surfaces, it [painting] could be the wrong thing for you.’

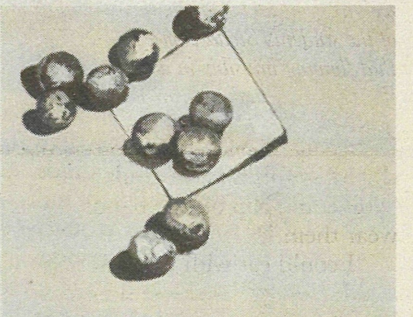
Photo by John Woodford

After lunch, Stella moves from individual conversations with grad students to meetings with undergraduate classes. But he still engages in dialogue with individual students as he circles the room from work to work.

In Prof. Vince Castagnacci’s painting class, Stella surveys a bare-bones still-life exercise in which students draw paper bags. “This looks like a landscape,” he says encouragingly to School of Art freshman Lisa Mensch of Melville, New York, of her drawing that seems to oscillate between a pastoral scene and the assigned subject, a paper bag. Then he offers some general advice to the class: “You have to learn to give more information, but later you’ll have to learn to give that information with just as few master strokes as possible. So maybe you can try to start out with those master strokes.”



‘This looks like a landscape,’ Stella says in praise of freshman Lisa Mensch’s paper-bag study.



‘It doesn’t get much more complicated than this,’ Stella says of senior Kirsten Schaefer’s still life of oranges. ‘Sometimes the parts that you push together are greater than the whole.’

A student says Stella appears to be recommending that they develop the techniques of classical Asian drawing and asks him, “How can we train to make as few marks as possible?”

“I can’t tell a student how to do it,” Stella replies. “A baseball coach can teach a kid the proper techniques of hitting, but no coach could teach a kid how to hit Roger Clemens’s fastball. You have to play baseball all your life—as well as being able to hit—if you’re to have a chance of hitting a Clemens fastball.

“Touch is important in making the right lines. It’s a little about seeing, but a lot has to do with your feel for handling the material and how you relate to the materials and surfaces you work with. At this stage, if you don’t like the smell and taste of the materials and surfaces, it could be the wrong thing for you: it’s not natural to like turpentine that much.”



Stella’s observation that Kai Kim could clip off the handles of her painted teaspoons was taken lightly.



Pergusa Three by Frank Stella (1982) U-M Museum of Art.

Photo Courtesy U-M Museum of Art

# STELLA

CONTINUED

Stella looks at students' drawings of groups of fruit, commenting briefly as he goes. He is stopped by a study of oranges by Kirsten Schafer '97, an art major from Annapolis, Maryland. "It doesn't get much more complicated than this," he says. "By accident, gift or design, this study comes close to what art is all about. Art works through levels of incongruity, pushing things together that don't go together to get a tension. Sometimes the parts that you push together are greater than the whole."

**Student:** Should we paint over our mistakes?

**Stella:** If you can tell it's a mistake, you can do whatever you want with it.

In Prof. Ted Ramsay's advanced painting class, Aaron Henderson, a senior from Dearborn Heights, says to Stella, "Several times you've said of our work, 'That's OK.' What do you mean by OK?"

"OK," Stella replies, "means you could work on it for a while and then quit and go to the movies. Better than OK means that during the movie you might start thinking about what you did, come back from the movie and work on your painting some more. I have a problem of what to say at your level. I say OK instead of, 'Let's go!' I can't say anything more because that's where you are."

Stella looks hard at a painting of a seated woman. "This painting is ready to go somewhere, but I don't know where you want to go with it. It's nice. A blurred, soft impression, but somehow it asks for more—for more inner glow."

A student speaks up, tentatively defending her work by suggesting that Stella's critique is biased: "I know your work isn't figurative and all of mine is," she says.

"It's not just the figure I'm talking about," Stella replies. "Painting is circular, it's about itself. It's always static, and you have to imply motion and vitality. That's why drips are so engaging. I'm not saying images are out. But the painting has to raise the level of the image that is being depicted."

"In the beginning, abstraction struggled to keep up with the power, weight and authority of the figurative art of the past. Once that happened, however, abstraction didn't show a development that was sustaining. You can't equate mimicry or representation as an idea with abstraction as an idea. Abstraction doesn't make sense, not immediately anyway. On the other hand, a freedom comes with abstraction; you are not bound to anything in the world. The forms are bound only to the world of painting. But you pay a price for placing yourself in a world just of your own."

Later, somewhat spent after a grueling schedule of commenting on 30 or so student works, Stella tells School of Art and Design faculty James Cogswell, Jon Rush, Ted Ramsay, Vince Castagnacci, Brian Carter and Georgette Zirbes how the first of his three visits has gone.

Stella asks that on his next visit the students select one or two works they want him to discuss with them. "Even if the kid is Cellini, after 30 works I'll be tired," he says. "They should also tell me what it's about and why they wanted to show it to me."

Told that he may have cowed a few students, and that several graduate students have asked if they may continue

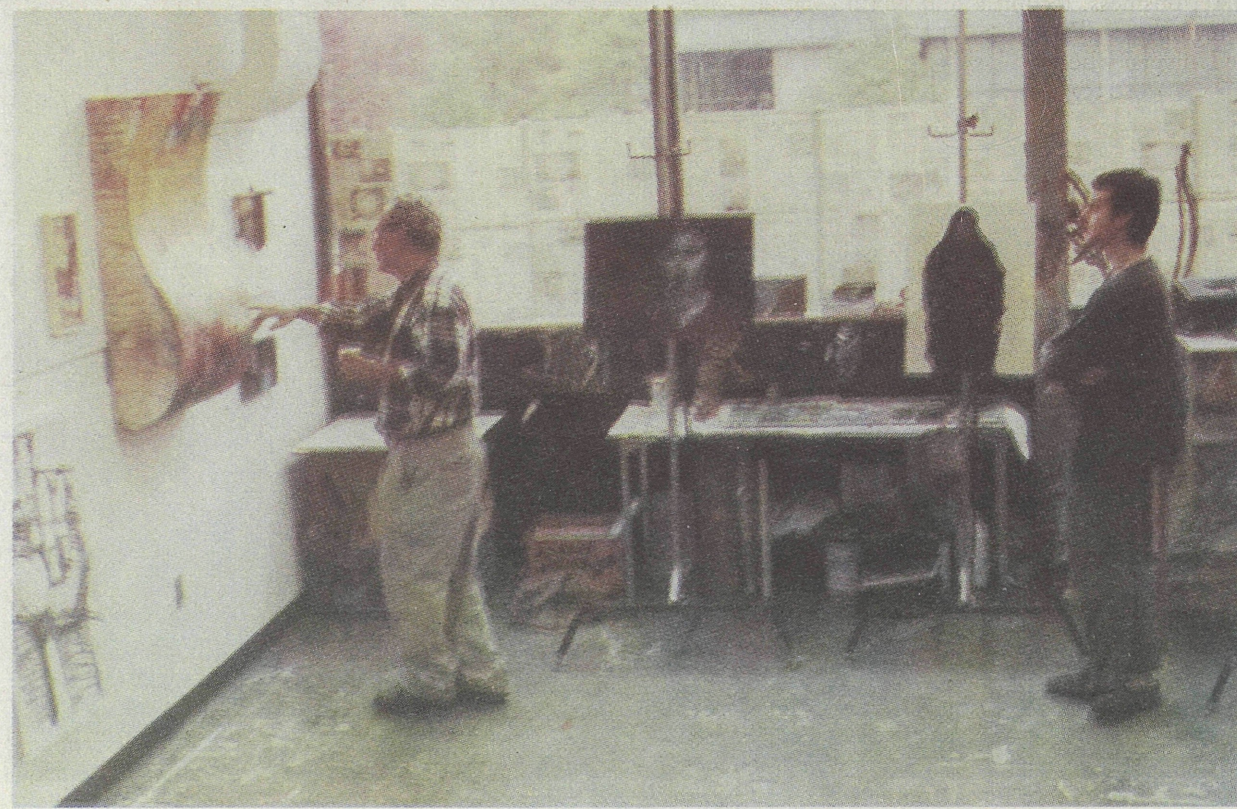
to meet with him alone rather than in groups, Stella says, "That's a problem. They need to learn to deal with public exposure. I can't tell someone who isn't gifted that they have the hand-and-eye coordination they should have to go on. You've intimidated me that they can't take criticism. When I was a little tough with some of them, I had to pull back. Inevitably, though, it gets personal, and the more personal it gets—well, if I avoid getting personal, I become just an entertainer, telling them anecdotes, and the more I tell, the more they like it."

On his second visit to campus, Stella delivers a public lecture, "Broadsides," proving himself to be an eloquent speaker, which comes as no surprise to those who have read his book on Italian Renaissance artists, *Working Space* (1986, Harvard). And again, he critiques student works.

In Prof. Takeshi Takahara's print class, he tells Takahara that he knows he ruffled some feathers on his first visit, but "things seem better this time" with his sessions with students. He jokes with one student that the reason he likes her work is "it reminds me of smoke rings." (He has just braved cold winds to stand in the Art School courtyard to puff the cigar he's twiddling in his hand as he makes his rounds.)

Although he's elevated his sense of diplomacy, Stella has not softened the message he wants to get through to students and faculty alike. He tells Takahara's students:

"I can tell you that you have to go till you meet the wall. But there is no answer to the question of how you get over or through the wall. Some people have the ability to out-perform themselves. That's what we call greatness."



'A freedom comes with abstraction; you are not bound to anything in the world. But you pay a price for placing yourself in a world just of your own.'

## Other Art School Visits

Allen J. Samuels, dean of the School of Art and Design, says the School has brought Frank Stella and other well-known artists and designers to the School to work directly with undergraduates and graduates and to lecture, at least once, to the public. Other visitors this year were graphic artist Ellen Lupton; illustrator Chris VanAllsburg, a 1972 alumnus who studied sculpture; and painter Ellen Feinberg.

The visits have been funded by the School's alumni/ae through the School Enrichment Fund. MT



'You know why I like this? It reminds me of smoke rings.'

Photo by Paul Jernanski

Photo by John Woodford

# THE U-M AND ISRAEL ARE EXPLORING A NEW PARTNERSHIP

# NAZARENE CONNECTIONS

By John Woodford

Graduate students Rachele Goldman, Robin Axelrod and Lee Glascoe spent several months in and around Nazareth, the famed home town of Jesus in Israel's Central Galilee region, this year. They researched and worked on issues ranging from computer education for the elderly to domestic violence programs to water-quality projects.

The students' internships resulted from U-M's involvement with Partnership 2000, a two-year-old Israeli-United Jewish Appeal program that links 27 federated Jewish agencies throughout the United States with geographic units in Israel. Detroit was paired with Central Galilee. Much of the students' funding came from Partnership 2000.

Goldman and Axelrod were in Israel under the School of Social Work's Project STaR (Service, Training and Research in Jewish Communal Development), a master's degree program that carries a Certificate in Jewish Communal Service and Judaic Studies.

Partnership 2000's primary purpose is to foster links between American Jews and Israel, but it also fosters cooperation with other institutions that wish to play a reciprocal role in improving the quality of life through social, academic, business, technical and cultural links in the paired regions.

The University became involved with the Partnership in 1995 when Robert Aronson, executive vice president of the Jewish Federation of Metropolitan Detroit, suggested to Walter L. Harrison, U-M vice president for University Relations, that U-M faculty, staff and students might find a variety of fruitful opportunities in the historic locale.

Funded by Partnership 2000, Harrison and the deans of the schools of Business, Music and Social Work, faculty from the Engineering, Education and Medical schools, and the directors of the Urban and Regional Planning



*Goldman helps two residents of Savyom ('Grandparents' Day Care Center') in Galilee's Jezreel Valley learn how to navigate the Internet.*

and the Academic Outreach programs visited Galilee and other areas in 1995.

The visit had quick results. Goldman and Axelrod received funding that helped them complete MSW degree research in Galilee, and civil engineering student Glascoe tackled problems in groundwater pollution that bear upon his doctoral research.

Goldman worked at a day care center for senior citizens on a kibbutz, or communal settlement. "We set up a training program to teach them how to use Internet and e-mail," Goldman said. "They set up a Web site and are now working on putting their life stories on it. Many

were founders of their kibbutzim; some were in the area before Israel was Israel. They had incredible histories in their head.

"Now I've just done the same kind of project here in my internship working with seniors in a Jewish Federation of Detroit facility in West Bloomfield. The seniors in both countries want to get pen pals abroad."

Goldman, who received her undergraduate degree from Hebrew University in Israel after growing up in upstate New York, said that a notable difference between the two countries is the "strong sense of respect for elders" in Israel. "I don't see how anyone there could tolerate the kind of treatment of the elderly that you see in the States," she said. "There are poor elderly there, but you don't see situations that you see in the worst nursing homes here."

Axelrod, who was an administrator for Project STaR before deciding to enroll in the program as a student, worked with the Israeli welfare ministry. "I was involved in starting a single-parent program in Migdal Ha-Emek," she said, "which included a center for single parents, most of whom are mothers. The domestic violence program I was most involved with was an after-school enrichment program for children who are at risk of being abused but are not yet at that point. Some of them may never be physically abused, but are at risk in other ways. Sometimes their parents don't have enough money to support

them; sometimes the problem is substandard parenting. The programs are at community centers, where the children are with other children and teachers who help them through tutoring and social activities and give them a hot meal.

"Unlike the Jewish Family Service here in the States, which primarily focuses on psychotherapy, they are the flip side there—they do more community-building and programming."

Israeli social welfare programs in Migdal Ha-Emek are open to all residents, Axelrod said, but those who most use the welfare office are Jews. Arabs tend to use Arab agencies in the region.

In her contacts with Israeli Jews, Axelrod said her opinions about Middle Eastern politics received respect because she is an American and the United States "is really important to the stability of the region." But her views were just as readily discounted as unrepresentative of US opinion on the grounds that "I'm a Jew, and even though



*Glascoe collects water-quality data at an irrigation site. Cotton, which withstands salts well, and wheat are the main crops in the Jezreel Valley.*

I'm not an Israeli, it's a Jewish state. That's the dilemma for Jews."

Glascoe, a PhD candidate in civil engineering, spent 10 months in Israel in 1995-96. His initial project was to research possibly industrial contamination of the Nazareth Hills. He identified industries that could be discharging the toxic waste but found sources hard to pinpoint with the available technology and funds. So he switched objectives and developed a model to show steps the Israelis might take to reduce the saltiness of water in the semi-arid Jezreel Valley.

"The water is naturally salty since it is relatively scarce," Glascoe said, "and increased usage increased the salinity. The water is also recycled with high-salinity wastewater, which is used to irrigate fields. So both water quantity and quality are acute problems confronting Israel and other countries in the region. A comparable region in the United



*The U-M/Partnership 2000 delegation bused to many regions of Central Galilee in northern Israel.*

Photo by Robert Marrans

# NAZARENE CONNECTIONS, CONTINUED

states is the San Joaquin Valley in California, where there has been significant salinization of irrigated fields."

Glascoc's model included irrigation factors and economic and salinity analyses. He proposed reducing the drainage cycle, perhaps through rotation of irrigated and unirrigated lands.

Although he is not Jewish, Glascoc found that living on a kibbutz "means you have an instant community. Everyone knows you off the bat, for better or for worse. It was nice to have my meals cooked and laundry washed, and I enjoyed helping several students who had recently immigrated from Russia learn Americanisms of English usage."

## Other Partnership 2000 Programs

These stories recount academic programs in which U-M students and Israeli communities stand to benefit. But the following programs are among several that will benefit Michigan communities:

- Dr. Amnon Rosenthal, professor of pediatrics, is working on implementation of Israel's A Drop of Milk program in medically under-served areas of Detroit. "The program's uniqueness," Rosenthal said, "is that it covers a specific geographic

location. It sets up a nursery station in a designated neighborhood and staffs the station with personnel responsible for providing such services as immunization, nutritional monitoring and supplements, family violence counseling, preventive care, prenatal care and preschool care." With funds from the Jewish Federation of Detroit, Julie Cummings of Detroit's Cooper Elementary School and U-M pediatrician Shiela Gahagan will soon set up the innovative public health program.

- Andrew F. Lawlor, a lecturer who specializes in entrepreneurial education at the Business School, has sent teams of students to work with inventors in business incubators established by the Israeli government. The students have developed marketing plans for several promising inventions.

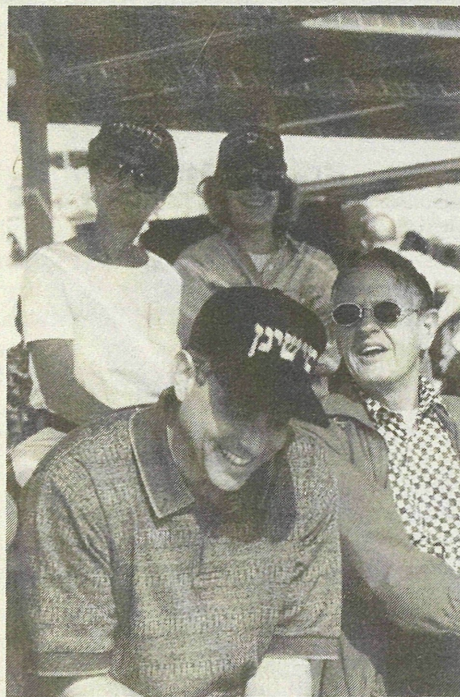
- The U-M Museum of Art and the Kelsey Museum of Archaeology will mount an exhibition called "Sepphoris in Galilee: Crosscurrents of Culture" from Sept. 7 through Dec. 14, 1997. Sepphoris (now called Zippori) was an important Galileean city in Roman Palestine. Ancient artifacts were unearthed in 1931 by U-M archaeologists led by Prof. Leroy Waterman. The exhibition will include outreach to schools and communities across the state.

- Robert Marans, chairman of Urban and Regional Planning, will explore the potential of touristic and recreational development.

- Mark Hass, U-M academic outreach director, built the Project 2000 Web site and now plans a Global University of the Jewish People, which may serve as a model for other open "virtual universities" of cyberspace. **MT**

*In addition to Harrison, Hass and Marans, other U-M administrators and faculty who made the initial Partnership 2000 trip were Paul C. Boylan, vice provost for the arts and dean of the School of Music; Jonathan W. Bulkley, professor of civil and environmental engineering; Howard Markel, assistant professor of pediatrics; Paula Allen-Meares, dean of the School of Social Work; Henry O. Meares, professor of education; Amnon Rosenthal, professor of pediatrics; and B. Joseph White, dean of the Business School.*

Web browsers may travel to many Partnership 2000 sites at <http://www.outreach.umich.edu/Partnership2000/>.



Taking cover from the sun are Walt Harrison and Paul Boylan (front l-r) and Judy Marans and Diane Harrison (rear l-r). The caps say 'Michigan' in Hebrew.

Photo by Robert Marans

# LETTERS

## It Wasn't Buck's Fault, RoseMary

MY WIFE, RoseMary Dawson, has locked me out of our condo and will not give me a key until I tell her who that woman is over RoseMary's name in the article about me [*"The Adventures of Buck Dawson" by Linda Robinson Walker in our Fall '96 issue—Ed.*] So help me, I don't know! I think it might be the former Fort Lauderdale mayor's wife, Mrs. M. R. Cy Young. Believe me, RoseMary is giving me no Cy Young Award. Nothing has changed in 50 years. I'm still advertising in the Daily for a room!

RoseMary was born to be a coach. Her father, Michigan's Matt Mann II, began Michigan's swimming heritage. Her brother, Matt Mann III, was national champion at Michigan and an outstanding swimming coach in Lansing. RoseMary, often identified with a smile as Matt Mann IV, was Michigan's "first" woman coach. No wonder the punsters say she was a "Mann" before she was a woman.

RoseMary began coaching the University's women swimmers in a hostile atmosphere which required her to call herself "Advisor to the Ladies Speed Swim Club." She was chastised when the newspaper used the term "coach" and called her team "varsity." yet within two years, she, together with Mrs. Chadwick at Michigan State, had organized and held the first women's national collegiates. Title IX and a change in attitude toward women's athletics at the University soon followed.

RoseMary has taught thousands of boys and girls to swim and has influenced thousands of girls with her knowledge and keen mother's instinct. For years she taught Saturday morning learn to swim classes open to faculty wives and children. She also won the first three Women's Collegiate Swimming Nationals for her alma mater, the University of Michigan.

RoseMary directed Camp Ak-O-Mak, the world's first women's swimming camp, from the age of 19 to the present. At 76, she's still coach emeritus after 57 years of swim camp coaching.

Buck Dawson '43  
Fort Lauderdale, Florida

HAVING BEEN a swimmer coached by RoseMary Dawson, taken Buck's and RoseMary's daughter Marilyn Corson to our high school Senior Prom and lived countless weeks at the Dawson house while I was a lonesome 16-year-old new to this country, I think you ran a great article about a great man and a wonderful lady.

To boot, RoseMary was the assistant coach at my high school in Fort Lauderdale (Pine Crest School). I could tell you a lot about Buck but he never talked about the era of his life that you have written about. I personally owe a lot to the Dawsons. Thank you for your marvelous article.

Jorge Gonzalez '78 MBA

## Emily's Freshman Year

I LOVED reading about "Emily Wolcott's Freshman Year" because Emily had such interesting experiences with my beloved grandfather, R.M. Wenley. When I was a little girl in the 1920s, my father and mother and I lived with him and my grandmother while my father, T. Luther Purdom, was working on his PhD. This was at 509 E. Madison, a lovely big house, now long gone. I think that the dormitory, Wenley House, is perhaps in that area.

I remember my grandfather in his study, a huge room on the third floor, with book shelves from floor to ceiling, and books and papers on the floor when there was no more room on the shelves. He wrote over a hundred books, a few of which I am lucky enough to have.

I was interested to note that he told Emily that she could consult him if she needed help on her paper, at the office or at home. This may seem surprising—I don't think most professors today would suggest that a student come to his home. But at the time that Emily was in college, and even quite a bit later, the professors' wives had monthly teas, and any student who cared to come was welcome. Each couple had a particular day. My grandmother's calling card had engraved on it "First Thursdays."

I think that Gran came to Michigan about 1898, from the University of Glasgow. The grading system in the British universities was then and is now quite different from ours. So when Gran filled out the forms for the grades for his classes in his first year at Michigan, he gave all of his students A's. The registrar came to him in great distress and pointed out that he thought it doubtful that all of the students could have deserved A's.



Rosemary Dawson

"Well," said Gran, "do whatever you think is right. Just give them all C's!"

He met my grandmother in Glasgow when he was still a student, 19 years old. She was 29 and, though very beautiful and popular, had never found anyone she wanted to marry. Even when he had graduated and was gainfully employed, her family refused to allow the match. The family was not good enough for them. Although the young man's father was the treasurer of the Bank of Scotland and very comfortably off, the grandfather had been a "crofter," a small farmer, and thus R.M. Wenley was not acceptable.

Ten years after they met they were married. They had eight children, five who lived to adulthood. We never knew that Granny was 10 years older than Gran until she died—eight years after he did—and we found her passport.

I used to wish very much that I could have been born earlier, so that I could have taken classes from my grandfather. But now I think perhaps it is as well that I was not able to, for he used to say of me, "Well, Catherine has a very good mind, but it is a one-track mind." I doubt then that I would have been able to live up to his standards.

Catherine Purdom Quick '38 AM  
Monroe, Michigan

"EMILY Wolcott's Freshman Year" was rich with interest; we thank you and the author, Edgar L. McCormick, for it. I write with a footnote.

When first I came to the faculty, in the fall of 1955, I taught an adult extension course in philosophy at the Rackham building in Detroit. Some of my students were advanced in years. From time to time they would inquire, after class, about the Department of Philosophy, which they remembered warmly and well from an earlier day.

Emily Wolcott writes at length of the impression made upon her by the teaching of Prof. Robert Mark Wenley. Professor Wenley, a predecessor whom I never met, of course, apparently made a deep impression on a great many of his students; my mature and reflective students in the late 1950s would not infrequently engage me in conversations about the wonderful work that he had done in teaching them.

All of us on the faculty today may hope that decades from now, when the memoirs of ours students are uncovered with historical interest, we will be remembered as kindly as is he. Mark Wenley's influence was enormous; his commitment to teaching and to his students we do our best to keep alive.

Prof. Carl Cohen

U-M Department of Philosophy

#### Reading the Riot Act

I WRITE regarding the issue of visual access of U-M publications. I do understand that the cost of things is a driving force in the management of the University's resources; however, I am quite concerned that several of the publications that Michigan puts out to his alums and others in the

community are increasingly not accessible by two groups: those 40 and over and those with visual impairments. (Please note that visual impairment here means just that. Not blind or disfunction but those who have some ocular problem which makes the reading of standard and substandard font size impossible.)

You may be aware that at age 40 virtually 98% of the population requires some type of correction be it glasses, reading glasses, contacts, surgery or the like. We also know from a study done in 1991 and sponsored by the ACE and UCLA that the number-one self-reported barrier for college freshmen nationwide is now visual impairments. Given this group in addition to aging baby boomers with eye issues, does it make sense for us to keep reducing the size of publications? *Michigan Today* must be approaching a font size between 6 and 8 points. *The New York Times* uses 16-18 point in its large-print edition now circulating worldwide.

I used to get the *University Record* but it's almost impossible to get it now because that office no longer wants to send it out; a couple of years ago I offered to pay for it but there was no response. A secondary issue here is that much of the material that comes in the *Record* alums are interested in. A lot of the material that comes in the *Michigan Today* is not as interesting, which makes me wonder whether the University has recently polled its alums or is thinking about them in a lot of different ways.

As much as I love Michigan, I am no longer willing to accept the inaccessibility of its publications when I know that other organizations and businesses from stock and bond firms to cable TV networks and managed health care plans are attempting to target the subset of the population with visual issues.

E.K. Miller '72, '80 PhD  
Littleton, Colorado

*Michigan Today* uses 10- and 9.5- point type, but we will make efforts to improve our legibility—Ed.

*MICHIGAN Today* sounds like a daily publication like *USA Today*. Consider a name change. Perhaps *Michigan Now*.

David Rexford  
Marquette, Michigan

I JUST read the Fall issue while visiting my alumnus son in Palo Alto, California, and found the article on Dr. Walter Willett extremely relevant and critically urgent for me.

Ethel Lowen  
Southfield, Michigan

THANK YOU for the maize and blue—the graceful and creative images of our University's colors in Liene Karels's lovely article "Which Maize? Which Blue?" in the fall '96 issue. The sun also rises for those mentally wounded and is alive in the love, radiance and richness of our finely creative University of Michigan artists.

Gail Rutgers '71 BEA, '76 MA  
Holland, Michigan

#### Undergraduate Education

I WANT to comment on Interim President Homer Neal's comments about undergraduates having a research opportunity at U-M. Our son Charles Van Hoy is about to graduate with a materials science and engineering degree. At Detroit's Cass Tech High School, Charles undertook a year-long project in engineering ceramics and got to know a number of engineers involved in the ceramics field, including U-M's Prof. John Halloran. At U-M, Charles was asked by Professor Halloran to develop a polymer-coated ceramic fiber that when bundled together would have properties similar to wood.

Charles jumped in with both feet and was quite successful. Based on this success and his clear enjoyment of the challenge, Profs. Halloran and Diane Brei asked Charles to work on developing a micro-fabrication manufacturing process for ceramic piezo-electric devices. Again, Charles was successful. So successful that he has co-authored two papers and made a presentation at the American Ceramics Society in Indianapolis this last April. In addition, the Halloran-Brei-Van Hoy team has successfully obtained federal funding to continue their research. Halloran stated that if it weren't for Charles's efforts there would be no project.

As a result of his research, Charles was invited to interview with ACX (Active Control Experts) and Digital in Boston and Advanced Materials in California. ACX is a small start-up that specializes in ceramic piezo-electric devices, has only one competitor in the world and is growing quite rapidly. After graduation, Charles will be joining the r&d staff at ACX.

I can think of no more fitting testimonial to Homer Neal's belief that undergraduates should be given a research opportunity. I hope this idea receives the support that it should and is put into effect.

James and Marjorie Van Hoy  
Detroit

I READ with interest the interview with Edie Goldenberg. Could I get more information on one topic in particular? These sentences attracted my interest. "The University provides a variety of services to develop the teaching skills of our GSIs, and we have improved those services a great deal as part our our Undergraduate Initiative." Any information you can provide about GSI training and supervision would be greatly appreciated, as indeed would be more detailed information on your Undergraduate Initiative. Why do I ask? Because I've just been given responsibility for running our Teaching Center, and teaching assistants are one our target audiences.

Jim Davis '62, '64 PhD  
Washington University, St. Louis

*Prof. Lincoln Faller, associate dean for undergraduate education, replies: In response to a 1995 report on Graduate Student Instructor training across the University, the College decided that*

*GSI training was best accomplished within departments and programs as an integral part of our graduate students' professional training in their intellectual disciplines.*

*Such training, we decided, was important even in fields where significant numbers of our PhDs would not be going into teaching careers. Research chemists, for instance, will find themselves over their professional lifetimes involved in a variety of instructional roles even if they never find themselves in a classroom again after graduate school.*

*Accordingly, we closed down the centralized program in the College, which had been trying to address the needs of GSIs in a variety of fields, with to be sure mixed success, and by a variety of incentives and encouragements got all 23 of our departments that employ new GSIs to develop faculty-guided programs to prepare them for their teaching responsibilities and to mentor them through their first semesters of teaching.*

*Some 12 new programs in all have been created over the past year, their core features modeled on those of the more successful of our already existing departmental programs. There is now at least one faculty member in each department directly responsible for the training of new GSIs, and most of these faculty now offer "pedagogy seminars," which all new GSIs in their department take before or during their first semester of teaching.*

*In all this developmental work, we've had invaluable help from the Center for Research in Learning and Teaching, and this collaboration continues. By contract with us, they've assigned three consultants with credentials in each of the three major areas of study in the College—Natural Sciences and Mathematics, Social Sciences, Humanities—to continue working with departments to support, fine tune, and evaluate their GSI training efforts.*

*We're proud of what's happening here in this regard and eager to respond to questions and inquiries, as well as to learn what's going on at other universities.*

*Faller can be contacted for more detailed information at (313) 764-0230, or by email at faller@umich.edu.*

I JUST read with great interest your issue devoted to undergraduate academics. I was particularly interested in the way calculus is being taught. I am happy that it is no longer the miserable "weed-out" course that it used to be and that problem solving is receiving more attention than clerical speed and accuracy. Kudos to the math department!

I wish you would devote an issue to alums and their nostalgic experiences returning to campus after a long hiatus. I just returned from Ann Arbor after 15 years away and should report that it was three days of euphoria. I am working on a short piece about it and am trying to make the continuing emotional high that has resulted from this recent reunion sound credible on paper. I realize that this may not be possible for any Michigan alum to do and that, someday, I'll have to add this piece to the file I call unpublished works. Longing for Fragels,

Catherine Dickman Houghton '81  
Shippensburg, Pennsylvania

## Memories of U

ALUMNI nostalgia is generally very strong in your letters column. I hope you will be willing to publish a less laudatory memory.

I came to the University of Michigan as a freshman in the fall of 1944; the construction of new dormitories had fallen behind need due to war-time restrictions. Yes, we "girls" (as we were called then) were required to live in women's dorms under close supervision. When dormitory rooms for "girls" ran out, the use of approved and supervised off-campus housing was allowed.

A high school acquaintance who preceded me at the University found me a room in such a house, for which I was grateful. (Admission was contingent on finding a suitable place to live!) But once there I found it to be a pre-sorority house for the only Jewish sorority on campus. I was (and still am) philosophically opposed to the intrinsic elitism of sororities, even though my mother had been in the New York City chapter of this sorority and urged me to take my automatic admission. Instead, I decided to try to find another rooming house for my sophomore year. The list of approved housing for "girls," which I got from the Dean of Women (was she the Dean of Girls then?) was a two-page, mimeographed list of approved houses listed in alphabetical order by landlady's last name. A few of the entries were preceded by one asterisk and a few by two. At the bottom of the second page, I found:

\*Jewish girls may live here

\*\*Colored girls may live here

There were no vacancies in any of the one-asterisk houses, so I returned to the dean for further help. She assured me that the asterisks were there at the request of the Jewish and colored girls themselves and that I could call any house on the list. Replies to my calls went like this: "Yes, we have a room. Where are you staying now?" Then, on learning the name of my Jewish landlady: "I'm sorry, but that room was just taken."

I decided after a few of those replies to make quicker work of the calls, which then went: "I'm looking for a room. Do you mind if I'm Jewish?" "Sorry, all filled."

I got down to the W's before I got a different response: "My minister says we are all others. So I don't mind if you don't."

Eventually, I brought this list to the attention of the Inter-Racial Association (IRA!), and all copies but mine disappeared and the Dean's Office claimed it had never existed. I had found the IRA when they staged a testing and sit-in of the fancy restaurants that lined the perimeter of the campus because they refused to seat "coloreds." The *Michigan Daily* refused to publish a list of the offending restaurants but did do an article on our demonstration including those few restaurants that the IRA "recommended."

Most of the restaurants eventually capitulated,

but the next IRA project, letting "Negroes" get haircuts at the Michigan Union barber shop, was not resolved until years later. Even later than that, women were finally allowed to walk into the Union through the front door.

Despite all this extracurricular activity, I did very well in my school work, winning Freshman Honors, Phi Beta Kappa and Phi Kappa Phi. This was due primarily to hard work and systematic study habits. For example, whenever I missed any questions on quizzes and exams, I would restudy those questions and if I still couldn't understand, I would ask the teacher for help. When I asked my physics teacher to explain a question I had missed, he was delighted to comply because, he said, he could see that I was not "one of those pushy Jews who are always trying to get attention from the instructor." I answered, "But I *am* Jewish." When I didn't get accepted to any medical school despite my high grades, I found out it was because my physics teacher's recommendation was so damning (yet he gave me A grades!).

I applied to several medical schools, but University of Michigan was not one of them. I did try to get an application, but the student advisor told me not to waste the application fee, since U-M Medical School never accepted "New Yorkers."

While remembering the "good old days," it pays to remember some of the things that were not so good, not only to take pride in the rate of continued improvement, but also as a reminder of the need for continual vigilance so that future alumni will not want to write letters like this one.

Maxine Spencer '48  
Berkeley, California

## Three Cheers

THREE CHEERS for Michael J. Gillman and his letter in the June issue. I (still) refuse to donate money to an institution that has become so politically unbalanced. I would love to see the editors have the intestinal fortitude to relate the details of the tragedy of Gerald O. Dykstra instead of extolling the virtues of those two most recent Michigan presidents (I do my best to forget their names). Yes, Michael, I too pretend that Harlan Hatcher is still president—and that academic excellence is still a primary objective of my beloved alma mater.

David M. Valentine '60 BBA, '61 MBA

## Mailing Labels

MY FIRST first contact from the U of M in over 20 years came recently in an invitation to Mr. & Mrs. Stanley Nadel to attend a memorial to the recently deceased Ralph Herbert who was the voice instructor of my ex-wife about 30 years ago. Assuming the invite was for her, I forwarded it to her in France. I don't know how I was located after so many years in this attempt to locate her, but I see I am now in your data base. As

a member of the class of '66, I have no objection to being in your records (rather the contrary), but my current wife has no connection to the U of M and doesn't use the name Nadel anyway. Please correct your records & eliminate the nonexistent Mrs. Stanley Nadel from the mailing labels. If you want the address in France for Monique Kaltschmidt Nadel, class of '67, I could provide it for you.

Stan Nadel '66  
Weatherford, Oklahoma

I AM quite unhappy that *Michigan Today* has seen fit to change my name on my address label. Without asking, they have removed my name (Susan) and added my husband's name (though not all of it). Why was this done? My husband is a Harvard graduate and would never give a penny to Michigan, if that was your motivation; and I assure you that Harvard has never added my name to his on its publications. So please change it back the way it was.

M. Susan Montgomery '65  
Malibu, California

*Editor's reply: The U-M office that supplies our labels added some joint-name data from an old database to the alumni computer records.*

*Unfortunately, the errors cannot be corrected unless readers supply the correct information, as many have done. Please mail, fax, e-mail or phone in your label corrections, preferably with ID numbers. (If you have a common surname, please include a middle initial or name as well.). We also ask you to supply the correct new address for any person previously joined with you on the label but who now lives elsewhere. Otherwise, other offices may continue to send mail intended for the former addressee to the wrong address.*

*Again, please accept our apology for any irritation and inconvenience this mailing process has caused. Thank you very much for your cooperation. Michigan Today mailing address: 412 Maynard, Ann Arbor, MI, 48109-1399; e-mail address: johnwood@umich.edu/fax: (313) 764-7084; Phone: (313) 764-0105.*

I HAVE followed *Michigan Today* closely. Have really liked it. But I must protest the new size and format. Big mistake. Eccentric sizes never fare well!

R.P.  
Bethesda, Maryland

YOUR publication delivers quality articles on academic matters in depth, usually of wide general interest. Other universities seem to be pulling back from providing intellectual connection between faculty and former students. Second, it provides a rare forum for "ordinary" nonspecialists to comment on issues raised by researchers. Your June '96 issue provides several places to comment.

Robert Grese's daring stand on the history and ecology of lawns agrees well with

our conclusions. We live on high prairie with short natural grass, primarily blue grama. When we built our house we salvaged all this grass and it now serves as a natural "lawn" needing *no* maintenance. In wetter areas of the prairie, buffalo grass is also native, and thrives and spreads with ever less water and *no* maintenance. It makes the most beautiful short grass "lawn" we have ever seen.

On Lawrence Hirschfeld and race, we wonder why it has taken scientists so long to understand that, biologically, race cannot and does not exist, for fundamental reasons. Certain people are persecuting "race" and other characteristics without basis. We do not even accept, based on available evidence, that kids or adults have a predisposition to so label out groups. Children do not see outward "racial" appearances until adults force it to their attention with disturbing stories. What no one asks is, what do members of the "race" shown make of what they see in these programs and ads still seen by all. Far from pride, the message "they" get may be very unsettling or destructive too.

The notorious books on "race" vs intelligence fail scientifically for the reason Hirschfeld gives and also on the fact that intelligence is not one-dimensional and has never been, and never will be, reliably measured by one or a few numbers. Hirschfeld is correct that "poverty" is not closely related to apparent "race" (being a "poor white" is within the memory of many still living who found it no significant detriment, and we live well on an income far below the "poverty" level), but he has missed the major flaw in affirmative action as it is practiced. We need not argue that here since many leaders of "favored" groups have spoken out against the damage being done by AA. The federal government must become color blind, along with its citizens, and stop trying to identify anyone as a particular, irrelevant and scientifically unfounded type.

An answer to what cyberspace in libraries will mean for faculty and students can be found in Clifford Stoll's book *Silicon Snake Oil*. Stoll and others have made a strong case that computer use is developing in counterproductive ways.

Leonard Eron's initial conclusions and work on violence and kids was also of great interest. We hope he will not overlook the real problem: the so-called adults who insist on a diet of ever more disturbing ersatz violence. Of course, the V chip will not work for many reasons, but we believe that conflict-resolution has already been well-studied.

Susan Castle Mauldin '67 and  
John Mauldin  
Pueblo West, Colorado

THE

SUPER

## CAMPBELLS

By John Woodford

**A**s a U-M School of Music student in East Quad in March of 1954, Alexander T. Campbell Sr. and other students competed in the annual Gulantics talent show in Hill Auditorium. Campbell's trio, headed by Anceo Franciso on piano with Jimmie Williams on bass, took the \$25 third-place prize.

"I played in the Michigan Band under William Revelli—who was a great man, he made me sweat blood—but I also led a popular jazz sextet," Campbell recalled on a visit to Ann Arbor. The 1955 graduate of the School of Music (he earned his master's at the School in '60) joined more than 300 other former band members Oct. 19 in the Alumni Band's annual Blast From the Past performances during Homecoming Weekend.

Joining Campbell was his son Garland '83, who not only marched beside his father while also playing tenor sax, but has followed in his father's footsteps in other ways as well. He conducts the varsity band at Harbor College in Los Angeles; his father directed the Ecorse, Michigan, high school band for 30 years before retiring with his wife, Barbara, an occupational therapist, to California in 1986.

The Campbells could have made it four-of-a-kind in the Alumni Band if Alex Jr. and David had been free to make the trip from California. Alex Jr. played sax in the Michigan Band from 1975-77, and David, the youngest Campbell, was a percussionist before getting his BA in fine arts in 1989.



Alexander T. Campbell Sr. '55 (left) and son Garland '83 march in the Alumni Band during Homecoming Weekend in October. They also perform together in Paramount Pictures studio jazz band.

Photo by John Woodford

Usually, however, the Campbells are musically united. This fall they released their first CD, *From Square 1*, produced by their company, Bunk Bed Music, and marketed by another family firm, Marquis Records of Wilmington, California. Alexander Sr. was the session director for the recording, and three other musicians completed the Campbell Bros. sextet.

Having a band director for a father meant the brothers "always had all sorts of instruments at home—violins, guitars, trombones," Garland said. "We learned something about them all because they were all sitting around the house. My mom was a musician, too, but she became an occupational therapist."

Alexander Sr. added that he and his wife "didn't cram anything down their throats, but we exposed them to opportunities I wish I'd had. I used to pack them up, leave home and take them to Ann Arbor to listen to the Michigan Band practice."

"Jazz parallels the oral literature tradition," Garland said. "Legends are passed down from player to player. We learned our music from other practitioners of the art form. It happened that one of the most important of them was our father."

Alexander Sr. played sax for Motown records during the company's heyday for Martha and the Vandellas, the Temptations, the Four Tops and other groups, and his rollicking composition on the CD, "No Ghetto Blues,"

has the strongest rhythm and blues flavor.

The brothers composed nine of the 10 other tunes because, Galrand explained, "it takes two years to record the CD, so we'd rather put our own music out there than anyone else's." After completing the recording sessions, they got their corporate license and set up a company to receive royalties "so we can get income from the plays on the radio."

The Campbell Bros.' style, Garland said, is "contemporary jazz with an urban slant, which of course can mean different things at different times. But if you don't categorize yourself, someone else will put a label on your music, and it may not be one you like. I'd say urban contemporary jazz is post hard-bop. It's a sound that began in the '60s with David Sanborn and Grover Washington. It is R&B-influenced jazz with a pop feel. The best audience for us is a seated audience that likes to tap their feet, bob their heads and clap their hands."

The Campbells handled their own manufacturing and distribution. They did their own graphic design, and wrote their album jacket and public relations materials. While in Ann Arbor they were "bearing down on selling—commitment is the key," Garland said. "The legal portion of the project is 70% of the effort, and the performance portion 30%."

Garland's friend Julie D. Sasaki '87, '92 MBA U-M-Flint, a flutist in the U-M Band, has helped with publicity. "I met Garland through my brother Dave ['82, biomedical sciences]," Sasaki said. "Dave and Garland met when they were in Boys State in high school and later when they both played tenor sax in the Michigan Band."

Alexander Sr. said he hoped to see "a tune at the top of the charts." The group's longer-range objectives, Garland said, are "to get as many performance and recording dates as possible, to have a new CD out next year and to record new artists—the ones I call the unknown greats. You can go to dozens of cities of all sizes throughout this country, walk into a club and hear some players who aren't known outside their hometown and have never been recorded, playing at least as well as any big-name recording artist you can mention."

Garland gets a chance to scout some of the unknowns during marketing tours for *From Square 1*, visiting radio stations in Detroit, Flint, Chicago, San Francisco, Los Angeles, Washington, DC, and Pittsburgh. The marketing push has been assisted by friends and other family members steeped in the Go Blue tradition. Helping with marketing is Garland's wife, the former Angela Deaver '83 of Ann Arbor, who is in higher education administration at UCLA. Angela was a member of the Wolverines' first Big Ten championship gymnastics squad in 1982. Her brother Dorian '80 and sister Caren Deaver Denson '86 also were varsity gymnasts, with Caren captaining her team.

MT



Garland Campbell (left) got his U-M degree in political science and communications and was an Emmy-winning producer of children's TV programs before becoming a college band director. David (seated) is a graphic designer with a BFA from the School of Art. Alexander Jr. is an urban planner who attended U-M for two years. The rest of the sextet are Mark Fitchett, guitar; Rick Grajeda, keyboards; and Darryl Bomar, bass.



# HUES

'More than a magazine,  
it's a movement'



Hues publishers Logwood, and the Edut twins, Tali (center) and Ophira. The classmates launched the magazine as a campus-circulated freebie in 1992 and became a national, commercial publication in 1995.

Photo by Daniel Bree

By Lisa Herbert

Ophira Edut, her twin sister, Tali, and their friend Dyann Logwood are not your stereotypical Generation X "slackers." After many late nights in their freshman dorm rooms at Michigan discussing what their ideal magazine would look like, they were presented the opportunity to find out by way of a Women's Studies class project of Ophira's in their 1991-92 sophomore year.

The three classmates decided to create a magazine to promote women's self-esteem. The result: *Hues* magazine ("Hear Us Emerging Sisters"), which was once a compact-size mini-zine circulated on campus, but is now a full-size magazine with a nationwide readership of 40,000 on a 15,000 sales base.

From its first issue, *Hues* has projected a distinct attitude. "Feminism doesn't have to be boring," explains Ophira Edut (Ay-DOOT). "Why can't it be fun? Why can't it be sexy? I think if it's funky and stylish, people are more likely to embrace it." And she's right. The first 1,000 copies of *Hues* were distributed free and quickly disappeared from campus magazine racks. Letters poured in asking for more.

The Edut sisters, who grew up in Oak Park, Michigan, and Logwood, who is from

Ypsilanti, decided to continue their project. They formed a student group which enabled themselves and other students to work for *Hues* for academic credit under the Community Service Learning Program. With a staff of young women students they created three more locally distributed issues. "They were full-size and on glossy paper, but they were really just practice," Ophira says of issues two through four. "The writing isn't as good as what we have in there now."

The Spring/Summer 1995 issue marked their entrance onto the national scene. Full-sized and full-color, issue five featured topics such as "An Indian Woman's Dialogue on Dating and Culture," "Red, White and Clueless? Republican Women of Color," a dating advice column called "Two-Minute Romeos," and "Interview with Yoruba Priestess Luisah Teish."

Winter/1996 looked at "PMS Fashion," a "Stupid Body-Products" review, "Sister Circle—A Black Women's Dialogue," and "Can I Love My Body? (Finally You Can)."

*Michigan Today* interviewed Ophira Edut to find out more about *Hues* and the ideas that have shaped it.

**Michigan Today: How did you happen to turn your Women's Studies class project into a magazine?**

**Ophira Edut:** The class required an action project—do something with the community like work at a shelter or something. I wanted to do, well, I don't want to say more, but I don't think of women's self-esteem as charity. It's vital. Plus, Tali, Dyann and I wanted to get our criticisms of feminism out there. We wanted women to speak for themselves rather than being spoken for. One of the things we were really unhappy about that we try to address in *Hues* is the portrayal of women of color. *Hues* lets any woman of any culture talk about her own experiences. We believe a person who has been sexually assaulted should write about that. We like our articles to have a personal touch.

**MT: Do you think the image as a popular magazine runs the risk of minimizing your message or your ability to adequately address the issues?**

**OE:** In some ways, yes. We will never be as theoretical as an academic journal. But we are presenting in a real tone of voice. The object of printing anything should be to communicate a message. If the message isn't communicated, it doesn't matter how many syllables and fancy words you know. We can't forget that in this country packaging and marketing do matter. We can't expect

the world to be totally receptive to something that has no flavor.

**MT: On the cover of the issue about Republican women of color there are three women of different ethnic backgrounds and different shapes and sizes. It struck me because it isn't what you are used to seeing. It wasn't a skinny, voluptuous, blond woman, but it still looked good.**

**OE:** It's because of the attitude they project. The look we want the women of *Hues* to have is, "Yes, I don't look like the typical cover girl or magazine model, but I'm not really concerned about that. I like myself and this is who I am."

**MT: How does this contrast to the mainstream women's magazines?**

**OE:** Other women's magazines will make jokes about women's "cottage cheese thighs" or "you know how men are when they're watching football on Sunday afternoon." And it's like, why do you even have to say that? There are plenty of men who aren't watching football on Sunday, and plenty of women who are. They continue to keep those gender lines drawn so rigidly.

When we say women, we mean all women. At *Hues* we'll show large women, thin women, tomboys, feminine-looking women—we're not telling anybody how to be a strong woman or what one looks like. We're trying to let women define strength for themselves, with as many different perspectives as possible.

**MT: How did *Hues* evolve in terms of funding, advertising and marketing?**

**OE:** We have a loan and advertising from the Levi Strauss corporation—that's the big one. A small organization called the Multi-Cultural Alliance in San Francisco also has some advertising. Mom is a big investor, too. She didn't give us any money but let some of her assets be used as collateral on the loan. We have promotional kits and advertising kits that we send to a lot of companies. We had to learn as we went along what we can and can't expect. I've had a lot of mentors. I attended NYU Summer Publishing Institute in 1994.

Tali and I both interned at *Sassy* magazine in 1992, so I had spent the summer watching how all the different departments of a magazine work. I absorbed a lot from that and was able to use it as a precedent. We have also received donations of things like clothes for a fashion shoot, and a prize for a contest.

# AN ANTHROPOLOGIST'S VIGNETTE, CONTINUED FROM PAGE 20

## T I K A S   A N D   I N T E R V I E W   C L O T H I N G

**W**hy do the poor women in her vignette wear plain-colored tikas? Coralynn Davis explained that plain tikas “are cheaper than fancy shaped or decorated ones (like those with gold sparkles), and this may well be a factor for poor women.”

“I would venture to say,” she continued, “that the red dots, approximating as they do the pre-commercial painted-on style, precursed the fancier styles in the market. So it makes sense that the ‘latest styles’ would be less accessible to the poor and socially lower groups. A packet of around eight tikas costs only the equivalent of a few cents, but for poor women in the Janakpur area, a few cents makes a financial and social difference.”

The women Davis interviewed said that they wore tikas as fashion and did not refer to customs or requirements from other times or places. Nonetheless, tikas may have had ritual or caste-related significance originally, she suspects. Certain



Davis interviews painter Anuragi Jha in a corner of the Women's Development Center in Janakpur, Nepal.

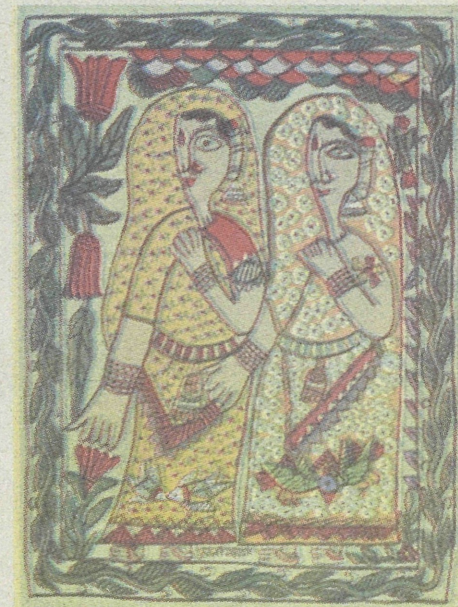
previous strictures of the caste system, such as a ban of intermarriage and multiform practices of discrimination, are outlawed in Nepal today, Davis said, “but community sanctions—especially in villages—can prevail even when people are aware of their

rights. This is especially true for women, whose social interactions are mediated by males.”

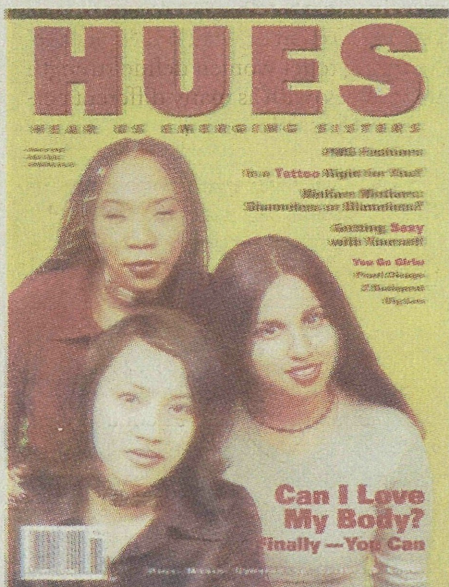
The 50 Maithil women craft workers tended to sit and eat together in the center regardless of caste—something that wouldn't have occurred in the past—but away from the center, caste customs are still preserved.”

Davis did “a lot of reflecting on gender socialization in the United States” when she was in Nepal. She remembers “making similar if not always so conscious decisions about gender-marking myself throughout my life.” Recently, she bought “some very fancy (for me) job interview clothing, and made the decision not to acquire a standard skirt suit, opting instead for ‘androgynous’ trousers.” But the suit's top is “readable as ‘women's wear,’” she noted. And from about age 10 on, she recalls “making decisions about feminizing and unfeminizing myself through dress, makeup, hairstyle, manner of speech and sociability.” —JW.

MT



A painting on rice paper by Phuliya Karna—Janakpur Women's Development Center.



**MT: Who have you gotten your most enthusiastic response from?**

**OE:** College women are our core audience. They are women of all different races. We also have received a good response from college men. The attitude I get from the men is, “This is great! Men need to learn this stuff too.”

**MT: Do you see a place for men in Hues?**

**OE:** No. It's not about men, it's about women getting to know themselves and liking themselves. But *Hues* is not anti-male. Men are not the enemy. Sexism is. Men can perpetuate sexism, but women can too. Anti-male feminism doesn't work. Most of what's out there is either, “How to catch a man,” or “How to hate one.” It's so ridiculous to assume that women get together only to talk about men, whether it's loving them or hating them.

**MT: You sell about 15,000 copies now. What are your circulation goals?**

**OE:** A press run of 100,000 is our next goal because it's the starting point for many advertisers to pick us up. In comparison, a big magazine like *Glamour* has 10 million readers. *Sassy*, which is a much newer magazine, has 800,000. I'd like it to become a bimonthly magazine. But we like to say *Hues* is more than a magazine, it's a movement. Because it really is about the changes that are taking place in women's lives; their values, attitudes and lifestyles. We'd like to do interactive stuff and TV stuff; to have an enterprise going.

**MT: On a personal level, what has Hues been to you?**

**OE:** The most accurate description I could give is that it's like a daughter. It brings me joy and frustration, it will always be a part of me that I'm connected to. I feel responsible for it. I feel passionate about it. I want to see it grow up. But I've also constantly had to test and renew my faith. I still wake up every day wondering, “Is it worth it? Is it going to happen?” But there are women out there who want this. We get letters. And now we have a Web page.

This week we got e-mail from Israel and Russia from women who saw our page and one said, “God, *Hues* isn't like anything we've ever seen. It's what I've been looking for in a women's magazine.” And that's why we're out there. I've learned that there is no instant gratification. I've learned patience and resilience. Although I think if I knew then what I know now, I probably wouldn't have done it.

**MT: What is it you know now?**

**OE:** When it rains, it pours—both good and bad.

## WHAT'S UP AT HUES?

*Hues* issue #8 is scheduled for January 1997. Ophira and Tali Edut and Dyann Logwood hope that one will begin a bimonthly production schedule and put them at 100,000 copies.

Gloria Steinem and Rebecca Walker, author of the feminist anthology *To Be Real* (and also daughter of the author Alice Walker) have joined the magazine's advisory board. *Hues* has also formed a “sister publishing network” with magazines that “share our philosophies,” the publishers announced in their Winter 1997 issue. The network includes *New Moon: the Magazine for Girls and Their Dreams*, a “girl-produced bimonthly for girls ages 8 to 14”; *Teen Voices*, a quarterly that encourages “self-esteem in teen girls rather than writing about the season's best lipstick colors and kissing tips”; and *Hip Mama*, “a quarterly parenting 'zine for non-June Cleaver moms.”

To subscribe to *Hues*, you may call 1-800-Hues 4U2, or send \$14.99 for four issues to P.O. Box 7778, Ann Arbor, MI 48107. More information is on the *Hues* Web site at <http://www.hues.net/>. MT

*Lisa Herbert is a freelancer based in San Francisco.*

# FEMININE MARKINGS — AN ANTHROPOLOGIST'S VIGNETTE

Last January, Coralynn V. Davis returned to Ann Arbor from 15 months of ethnographic research in Nepal toward completion of her doctoral dissertation in anthropology, "Engendering the Third World: The Development of Women at a Craft-Producing Project in Nepal." Her goal is to illuminate "the dynamics of economic development and sociocultural change" at a women's development project in the town of Janakpur.

Janakpur is in the Terai region of Nepal, the mountainous country's only low-lying area. The region's dominant cultural group are the Maithil, who take their name from Mithila, an ancient kingdom that once stood on the area now split between Nepal and India.

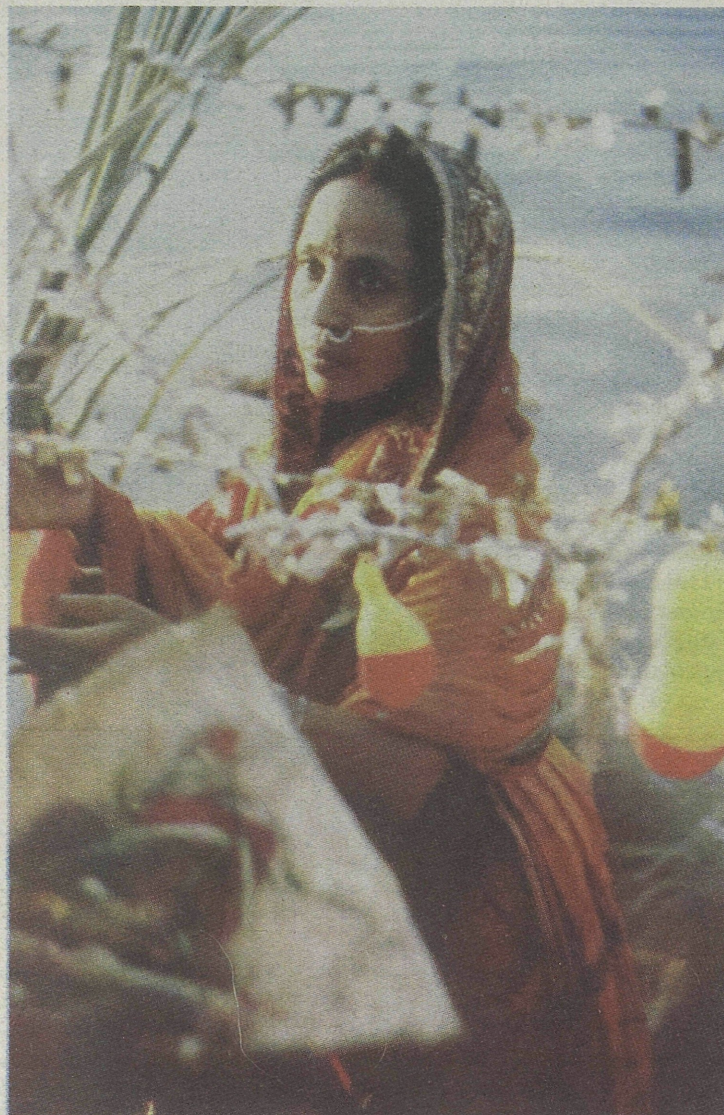
Davis's sojourn in Nepal was an occasion for introspection as well as research. Contemporary anthropologists are acutely aware of the range of factors—personal, cultural, political—that affect their interpretation of the societies they study. They are engaged in a voluminous discourse over issues emerging from the field observer's outsider/insider status, a discourse arising in part from what Davis calls "an ongoing struggle with self-presentation." For Davis, part of that struggle was "a daily navigation of the ways and extent that I wished to take on the outward markers of local femininity."

One such marker is the tika—a small mark placed in the middle of the forehead. "For Maithil women," Davis says, "such marks are now bought as stick-ons, and come in a variety of colors and designs. While in other places or times similar markings may have had more ritual and caste-related significance, nowadays in the Janakpur area Maithil women report that they are worn exclusively for fashion purposes."

The accompanying vignette—written after she returned to Ann Arbor and decided to "warm up my writing juices" before returning to her dissertation—begins with Davis before her mirror, reflecting on the question of feminine markings.

There was one mirror in my apartment, above the bathroom sink, which allowed me to see myself from just above the breasts up. On the left side were stuck a few used tika I had pressed there with my finger, having pulled them off my forehead at the end of some day, or at least at the end of some social occasion. They would leave a sticky, sweaty mark that attracted dirt just above my nose bridge—the kind of stickiness soap doesn't cut, like when you peel the label off a jar.

Sometimes I would try to rub the stickiness off with my fingers when I should have known better: my hands were always dusty, everything was, and I'd end up smearing the spot wider and darker.



Photos by Coralynn Davis

A worshipper at the annual autumn Chaith festival, when women worship the sun god (Surya) with offerings of fruits, flowers and sweets in plate-like flat baskets. At dusk and dawn the women stand in ponds and raise their offerings to the sun. Their prayers are personal and silent, but they are expected to ask for the health, prosperity and longevity of husbands and sons.

women who wear those. I'm shocked to find I have learned so quickly and unthinkingly that poor is dark, is ugly, is low.

I don't like wearing those things, though, because I can't do it right. I always forget, and next thing I know I sense a fly crawling on my face. When I go to wipe it off, the tika falls, gets dirt on it and won't reapply, or I'm not confident I can restick it in the middle and vertically even, or my forehead's too sweaty.

More often, I only realize it's gone once I return home and look in the mirror again, and rediscover just how pasty white I am. How can I be so untanned?! The sun beats down all day long, yet I still look like a sickly. Of course, I know the answer. Nobody with a choice sits in the sun. Like the tika factory workers next door, under the tarp with their blaring Hindi film music. From my porch retreat I watch them applying little gold dots to the question marks. *Continued on page 19.*

One tika stuck on the mirror was a blood red disk, about half a centimeter across; another was green with gold dots, a sparkling inverted question mark; a third was a perfect purple teardrop with swirls of gold. I hadn't bought any of them. They'd been given and applied to my body by women I knew. It is one of those small gestures among women: emotional warmth, touch of familiarity, mirror of self.

Women delight in beautiful women. Some married ones like to make their own selves beautiful every morning, like the goddess Lakshmi. Or Sita, the wife of Rama, whose abduction and rescue is told in the epic *Ramayana*, and who is said to have been born and wed right here in Janakpur. Perfect wife. Hindi film stars poster on mud walls extend the fantasy of beauty for women and girls. They gather around their sisters, cousins, daughters, co-wives—oil, comb, lipstick in hand.

"How light your skin is!" (stroking my forearm, shaking their heads in exaggerated but real awe, looking in my eyes to make sure I receive and record the compliment). The tika draws attention. I protest: black is beautiful. They know I'm a well-meaning ignoramus.

Actually, I revel in their thinking me pretty. (I have Brahmin features, too, I am told.) I internalize this image of myself; it becomes useful because I know that however much I act and feel socially inept, I still have my looks. I, too, think the tikas are beautifying on women, I realize. Except those big, fat, red, round tikas. It hasn't taken me long to observe that it is unkempt, dirty, poor, low caste

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