

Michigan Today

MEZZO-SOPRANO PEIYI WANG

Tailor-made for
Cinderella

Photo by Peter Smith

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Tailor-made for Cinderella

By Leslie Stainton



In the classic fairy tale, Cinderella lurks in the shadows by the fireplace, her beauty obscured by ashes, her voice stilled by her stepsisters' grousing, an image of perfect virtue waiting to be discovered.

That the story ends happily has been a source of gratification to readers since at least the ninth century AD, when the first recorded version of the tale turned up in China.

For Beijing-born Peiyi Wang '01, who sings the title role in *La Cenerentola*, Rossini's operative version of the Cinderella story, in the School of Music's spring production, the story is more than a fairy tale. It's autobiography.

"Her character is pretty close to mine," the 25-year-old mezzo-soprano admits. "I'm a girl who has a lot of dreams, very nice dreams. I'm quiet," she adds almost bashfully.

"Actually, I talk very little."

Wang may not talk much, but when she sings, she can stop people in their tracks. Here's how the sylphid brunette with a mesmerizing voice scripted her own Cinderella-like transformation from an English-lit major at Peking University to a budding diva in one of America's premier music schools.

"It was a big



Wang tries on Cinderella's corset for costume designer Rachel Laritz '01 of Ann Arbor.

Martin Ploet: U-M Photo Services

set-up," Barbara Hilbish laughs as she recalls the story. She was in China with her husband, Thomas, professor emeritus of the School of Music, who had been commissioned by the Asian Council in New York to set up a doctoral program in conducting at the Beijing Conservatory. In 1998, on the last of Thomas's four visits to China, the Beijing Conservatory scheduled a sightseeing tour of the Great Wall for the Ann Arbor couple.

Knowing the Hilbishes' connections, and knowing Wang's tal-

ent—and her desire to study voice in the United States—a teacher at the conservatory substituted Wang for the regular tour guide. Wang showed up at the Hilbishes' hotel with a stash of music, a car, a driver and Wang's mother, who sat in the back seat of the automobile snapping pictures of her daughter. They'd scarcely pulled away from the hotel before Wang "began talking to us about music and then singing passages of Schubert lieder and Italian opera—and I'm trying to look at the rice paddies," Hilbish remembers. By day's end, however, Wang had arranged to sing for the couple later in the week.

"As soon as she opened her mouth you could tell," recalls Thomas Hilbish of Wang's impromptu recital. As the former interim director of the University Musical Society Choral Union, he knows voices. But it wasn't just Wang's voice, he says, it was also her phrasing, and the clear fact that although she had studied formally only for two years, she had an instinctive grasp of technique—something she'd acquired in part by listening to recordings of her idol, the Italian mezzo Cecilia Bartoli.



Costume rendering by Rachel Laritz '01

The Hilbishes helped Wang apply to the top US conservatories and music schools and ultimately paved the way for her to obtain a full scholarship to Michigan. Without it she had no hope of studying abroad. So she'd conquered the Hilbishes and won a scholarship. But as in many good tales, our heroine faced a third and last trial.

The US Embassy in Beijing prized Chinese engineering and technology students over voice majors and twice rejected Wang's request for a visa. Told she could try just one more time, she enlisted the help of her American friends. Thomas Hilbish dispatched a letter to Stanley Harsha, the US cultural attaché in Beijing, proclaiming Wang's voice "world-class," and Harsha invited Wang to meet him.

"It says here you have a world-class voice," he told the singer when she arrived. "Let's hear it."

"I have no accompanist," Wang said. But she launched into an a cappella version of Stephen Foster's "Beautiful Dreamer." The voice again worked its magic. Harsha dashed off a letter of recommendation stating that Wang was a "world-class singer" who would contribute significantly to American culture, and sent her to the visa department, where she was again asked to sing—this time in front of some 200 people standing in line for visas. The performance was a triumph. Wang got her visa and flew to Michigan in the fall of 1998. "Beautiful Dreamer" is now her encore song.

THE ROAD TO CENTER STAGE

Peiya Wang is the only child of a Beijing engineer and a hospital administrator. She was 18 before she began studying voice, a late start by any measure. Before that, dance had been her *métier*. For years she studied classical and eventually modern Chinese dance, and in her teens won two awards in a Beijing competition. The training, she says today in her Chinese-inflected English, "helped a lot for me."

After high school, Wang enrolled in Peking University as an English literature major. Despite the rigors of her academic curriculum, she also signed up for voice lessons at Beijing's Central Conservatory of Music and began learning the Western rep-



Wang as Orfeo in a School of Music production.

ertory. At 20, she toured Europe as a member of the Peking University choir. During that trip her choir won a polyphony competition in Spain, and Wang performed several solos. Encouraged by the European public's response to her, she went back to Beijing intent on "taking a risk—I wanted to sing for the rest of my life."

After coming to Ann Arbor, Wang began with small parts in Donizetti's *Daughter of the Regiment* and Verdi's *Falstaff*. Her big break came last fall when she sang the role of Orfeo in Gluck's *Orfeo ed Euridice*. To perform the role of the male lead (the part has been sung by castratos, countertenors, contraltos and mezzo-sopranos), Wang tied her long hair back into a single braid, made her entrance in a dark mourning suit and sang. The results were the usual: "Whenever she sings, everyone in the room comes to a standstill and watches her," says Joshua Major, assistant professor of performing arts, who is directing her in *La Cenerentola*. "She's one of the most gifted singers I've ever seen."

"She's got the instrument, the mind, the concentration and youth—she's indefatigable," agrees *Orfeo's*

music director Martin Katz, the Artur Schnabel Collegiate Professor of Music in Piano, whose career as an accompanist routinely pairs him with the likes of Bartoli, Frederica von Stade, Marilyn Horne and Kathleen Battle.

"Peiya's voice is light and agile," Katz continues. "It has a two-and-a-half octave range—for sure up to a high C—and a consistent brightness that allows for range and fleetness. *La Cenerentola* is tailor-made for her."

Wang is finishing her bachelor's degree and has embarked on a master's in vocal performance, which she plans to complete within the year. She studies with the opera singer Shirley Verrett, the James Earl Jones Distinguished University Professor of Music. Each day Wang spends two to six hours in the practice room, vocalizing, studying scores and memorizing lines. Additional time goes to academic course work, including classes in French and Italian. She adheres to a strict regimen of diet and sleep. "I really work hard," she says. "I started pretty late, and coming from China I had a smaller music background than anyone else. I just want to catch up as much as I can. My life is kind of boring."

But the results aren't. "She brings such humanity and pathos to what she's doing,"

Major says. "There's a soulfulness and spirituality to her singing that I just love. It's beautiful in every way." Above all, it's passionate—a trait Wang concedes is rare among Eastern performers. "We're not used to expressing the passion, the feelings."

To hone her ability to express emotion onstage, Wang spent last summer studying acting in Shanghai under the auspices of the New York-based International Vocal Artists Institute. This summer she's been invited to participate in master classes in Japan. After graduating from Michigan, she hopes to join an apprentice program with a major opera company.

A fairy-tale version of the story would end with Wang, like her idol Bartoli, landing starring roles in the world's great opera houses and a multimillion-dollar recording contract. But Wang is a pragmatist. Glass slippers are for make-believe princesses, not real-life women with a keen sense of the difficulty of their chosen career. When asked what she seeks to achieve with her life, Wang responds simply, "I dream someday that all my hard work will be rewarded, that I will be a really good singer. I don't dream that I'll be a superstar, just a really good singer." **MT**



Wang and Barbara Hilbish at the Great Wall of China, where it became clear that Wang was no ordinary tour guide. The Hilbishes played the fairy godparents' role in Wang's Cinderella story.

Student-driven investment group tries to learn how to pick business winners

WOLVERINE VENTURE FUND

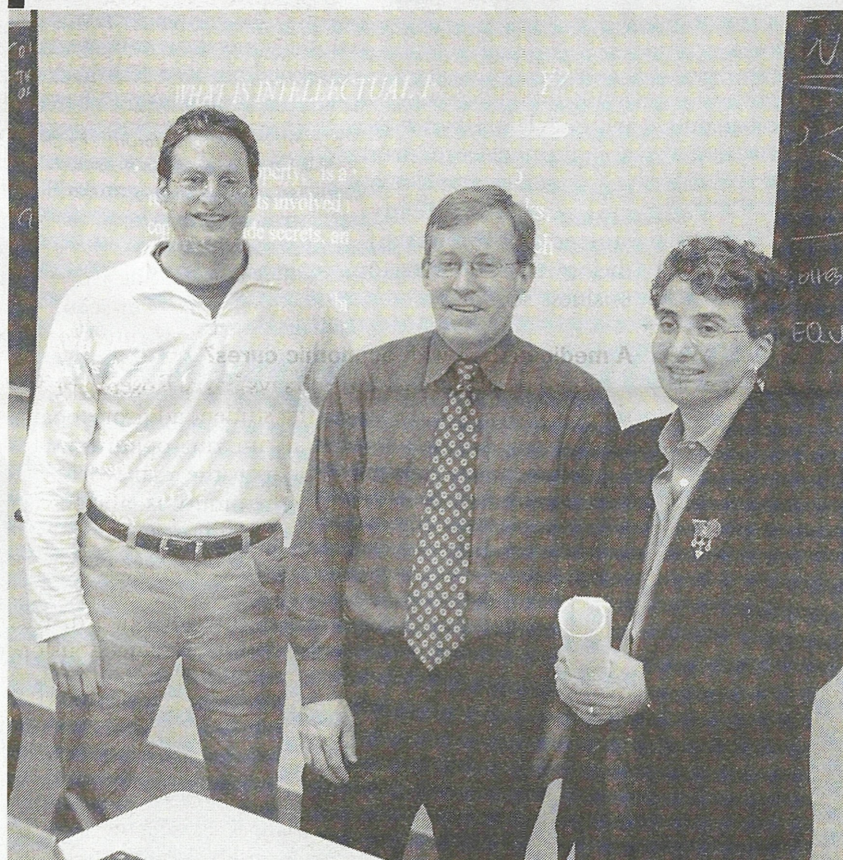
By Jeff Mortimer

You may not have heard of IntraLase Corporation or HandyLab, but if either of these companies makes it in the marketplace, part of the credit—not to mention part of the revenue—will go to U-M Business School's Wolverine Venture Fund.

First, some introductions. IntraLase, based in Irvine, California, is using technology developed by ophthalmologist Ron Kurtz and bioengineering Prof. Tibor Juhasz at U-M's Kellogg Eye Center to create the next generation of lasers for use in surgery to correct nearsightedness. HandyLab is an Ann Arbor company, also based on U-M technology, that is miniaturizing an array of medical tests so they can be conducted on a handheld computer in a doctor's office.

And the Wolverine Venture Fund, part of the Samuel Zell and Robert H. Lurie Institute for Entrepreneurial Studies at the U-M Business School, is a student-driven and primarily student-managed venture capital fund that has invested in both of them, as well as in at least six other companies, since its establishment in 1997.

Like any other venture capital enterprise, whether private or university-based, the Wolverine Venture Fund (WVF) consists of money in search of potentially profitable risks. The 16-member student board makes investment decisions with the assistance of faculty and an eight-member external advisory board of professional venture capitalists and entrepreneurs. Investments go to nascent enterprises, usually in return for part ownership or some other stake in their future success. The goal is, in entrepreneurial lingo, a "liquidity event." As Dr. Kurtz



MBA student Carrell and Director Petersen (l-r) discuss patent issues with intellectual property attorney Nancy R. Gamburd '80 of Chicago before her presentation to the class.

'It's serious money'

"It's definitely valuable, serious money," Ken Nisbet, director of U-M's Technology Transfer Program, says of the WVF investments. Nisbet's office helps University researchers commercialize technologies they've developed, and alerts the WVF to some of the most promising projects. "But the Wolverine Fund's investment is a fairly small amount compared to what larger venture capitalists outside the University would be offering," Nisbet adds. "That's why it always has to be piggy-backed to an external fund."

And that's just fine with Tom Kinnear and Tim Petersen, the faculty members most closely associated with the Fund. Kinnear, the Eugene Applebaum Professor of Entrepreneurial Studies, is the executive director of the Zell Lurie Institute and the WVF's faculty advisor, while Petersen, an adjunct lecturer at the B School, is managing director of both the Institute and the Fund. They want the large, external venture capitalists to see the Wolverine Fund as a colleague, not a competitor.

If the WVF made bigger investments, Kinnear says, "that would make us look too much like a standard venture fund whose purposes are not fundamentally education and research. We did not want to get into competition with real venture funds; we wanted to be partners with and friends of outside venture funds. This way, they see us as a helpful partner and let us in on their deal flow."

But being too small would also be a problem. For example, Columbia University's fund has about \$100,000, primarily for student-founded enterprises. "They're talk-

of IntraLase puts it: "When the companies go public or are purchased, that is the 'liquidity event' the investors or those who have an equity interest, like the University, are waiting for."

Although the Fund's primary purpose is educational, the money is quite real—\$2.6 million, no more than 10 percent of which can be invested in any one venture. The group prefers to back companies with a management team member who is a U-M alumnus, faculty or staff member, or student.

Paul Jaramaki: U-M Photo Services

ing about what we might call boutique businesses," Kinnear says, "whereas the Wolverine Fund's sights are much higher in terms of our investments. We're looking for things that could be billion-dollar businesses some day."

Two other schools, Yale and Cornell, also have similar efforts, Petersen says, but do not yet have programs operating on the scale of Michigan's.

Among other WVF investments are the following:

• **Silverpop Systems.** The Atlanta company has developed a computer network that improves distribution of "rich content" e-mails (those containing video and/or audio).

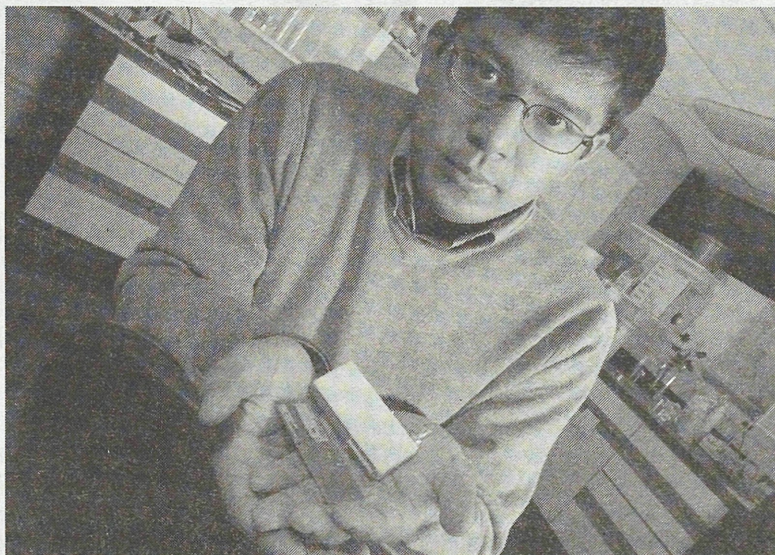
• **Avail Networks.** Based in Ann Arbor, Avail designs, develops and markets next-generation telecommunications equipment for multi-tenant residences and office buildings.

• **e-Cognita Technologies.** The Birmingham, Michigan, firm makes software for lenders and lawyers who underwrite and close complex, multiparty financial and legal transactions.

But "risk" means just that. The fund has had to bail out on some companies, too. "Like all venture capitalists, out of 10 investments, we hope to hit one or two home runs, have two or three that return the value plus some percentage that's okay, and write off the rest," Kinnear says. Unlike other venture capitalists, the Wolverine Fund team "will use those write-offs to develop cases and learning exercises about what happened," he says.

The Fund appears to be at least breaking even. "We have invested \$1.3 million to date, and the paper value of the portfolio is essentially the same," Petersen says. "We've had a few investments where the value of our ownership stake has been marked up as the company has grown and been invested in over time, and some companies that just didn't take off, or they merged with another company successfully, but the acquiring entity then failed. In early-stage funds, it generally takes four or five years to have these things occur, which is right about where we are in the life cycle of our fund."

The challenge of making real-world investments during a two-year stint with the Fund prompts roughly 10 times as many entering MBA students to apply than the board can accommodate. The current 16 student board members include two PhDs in biochemistry, a student who's completed three years of



HandyLab co-founder Kalyan Handique '00 PhD, a chemical engineer, displays one of the company's tiny medical testers.

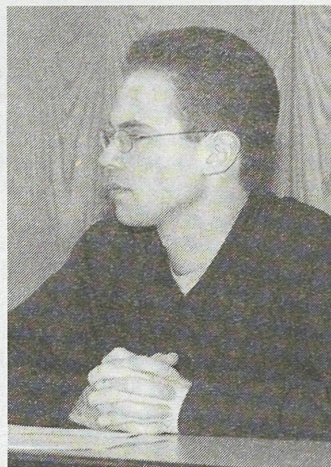
medical school en route to a joint MD/MBA degree in a collaborative program he helped found, another who was with Intel for 10 years as an engineer and program manager, and several who had already started companies of their own before going to business school.

A medicine bag with economic cures?

"I've always liked investing," says Barry Rosenberg '98, the MD/MBA candidate on the student advisory board. "I really thought, wow, what an amazing opportunity to be able to learn venture capital in the real world. To really put one's money where the mouth is, and have a real fund and be able to learn from impressive peers in school as well as an equally impressive advisory board, was just a tremendous opportunity."

Rosenberg, who earned high honors in both biology and economics from U-M's Honors College, has always had an "interest in the overlap" between medicine and business. "My feeling," he says, "was that ultimately, if we really want to improve patient care, improve access, lower cost—all the things we say we want to do in health care—we would need people who have both a medical background and a business tool kit."

The Wolverine Venture Fund is doing well by breaking even during a tough investment climate, says managing director Petersen.



Rosenberg helped found the MD/MBA program he's in because of his interest in the 'overlap between medicine and business.'

Martin Vliet: U-M Photo Services

Umberto Santoni, the former Intel engineer, says he was involved with start-ups for Intel but now understands the "additional degree of difficulty" involved in launching a free-standing company as opposed to starting a company-like entity within an existing corporation. And looking at start-ups from the standpoint of investors teaches students how to assemble a company that will attract investors, he adds.

"You get out of the University and meet real companies," says Dave Carrel, who analyzed antitrust issues for the US Department of Justice for three years before founding his own Web site development company and later working as a consultant for Web Emporium and IBM. "During the due-diligence phase, you call them up, ask questions and then maybe talk to analysts, talk to customers and even get access to CEOs whom you wouldn't normally be able to talk to." Due diligence, he explains, is the process whereby a potential investor investigates factors that could have a bearing on a company's potential profitability: who is on the management team and what is their financial, managerial, sales and marketing and technical record; what's the potential market for their product; who are potential competitors; is the technology proprietary; can it be copied easily; when is it likely to obsolesce?

Although the Fund has emerged relatively unscathed, the recent state of the economy has certainly had an impact, one directly related to what Kinnear calls "follow-up issues." "If a firm doesn't perform up to plan, what role do the venture people play in helping people think through the next step?" he says. "How do you save it? The last 18 months have been good at posing those challenges."

Pre- and post-9/11

Even before the events of September 11, a sagging economy had given the students a sobering picture of investment verities. "We had some Internet investments that have gone down, but we were not overly invested in that," Petersen says. The Fund is careful to diversify its interests. "That's a fiscally smart move and also designed around our educational goals," he adds. "We want the students to see deals in a lot of different sectors."

The terrorist attacks didn't slow the flow of proposals—the Fund has actually made three investments since then—but it did affect previous investments, Kinnear says. The markets the Fund looks at have become more difficult.

"But the markets were already becoming more difficult due to our slide into a recession," he adds. "9/11 just exacerbated the issues. The markets in some areas have become pretty dreadful. Our follow-ups have become more complicated, as opposed to our new deal flow. It was a horrendous event, but entrepreneurs are still trying to remake the world."

MT

Jeff Mortimer is an Ann Arbor freelancer who often writes about business.

White takes over as interim president

Since his appointment as U-M's interim president on October 19, 2001, B. Joseph White '75 PhD has been busy working on three priorities.

Upon taking office January 1, White said he would maintain continuity in the key programs begun by his predecessor, Lee C. Bollinger, who left to become president of Columbia University. White, who served as dean of the Business School from 1991 to 2001, said his goals include the following:

- "To maintain continuity and momentum in key University initiatives, including the life sciences, undergraduate education, arts and humanities, information technology, diversity and affirmative action, and preparation for a new fundraising campaign;

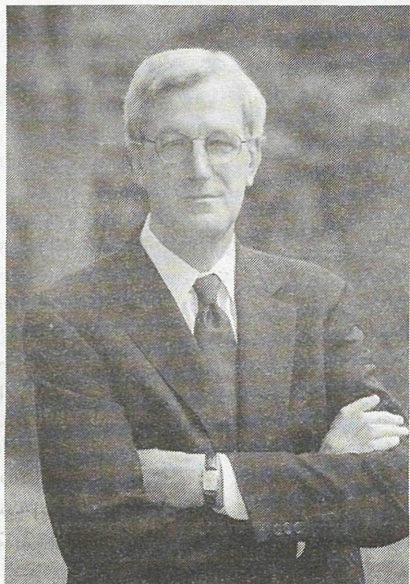
- "To ensure that the University is in the best possible condition when the Regents make a permanent presidential appointment;
- "And, to provide an environment that is safe, secure, and open and mutually respectful during this difficult period in national and world history."

In a statement to the University community, White said, "We have much specific work to do, including planning for the 2002-03 year, which is likely to be the most financially challenging of the last decade as a result of the national and state recession. And, while I believe that a period of leadership transition should be characterized primarily by deliberate continuity and careful stewardship, we also will challenge ourselves to do important new things and achieve meaningful results."

White is also Wilbur K. Pierpont Collegiate Professor in the Business School. He also serves as a director or trustee of several companies, including Equity Residential, Kelly Services, Gordon Food Service, Kaydon Corporation and the mutual funds of Fred Alger Management, Inc. He is a member of the board of directors of University Musical Society and of the William Davidson Institute.

He was a faculty member in the Organizational Behavior-Industrial Relations group at the University of Michigan Business School from 1975-80. He left U-M to serve from 1981 to 1987 as an officer of Cummins Engine Company, and then returned to academia.

White earned his BS from the Georgetown University School of Foreign Service (magna cum laude, Phi Beta Kappa), his MBA from the Harvard Business School (with distinction), and his PhD from the University of Michigan. He is married to Mary Decker White. They have two adult children.



White

Martin Vliet: U-M Photo Services

The non-cloned duo of Michael Gould and Michael Gould

By Joanne Nesbit
U-M News & Information Services

Michael Gould and Michael Gould have combined their talents on a new CD, *Michael Gould2: Tradition and Beyond*, featuring a wooden Japanese flute and percussion.

The Michael Goulds' bond seems inevitable, for not only do they share the same name, both have lived in Japan, love Japanese music, are interested in Zen, were born in February, have a mother who was a twin, and have fathers who owned printing companies. Both Goulds have links to the U-M School of Music. The flutist is a former adjunct professor, and the percussionist a current assistant professor.

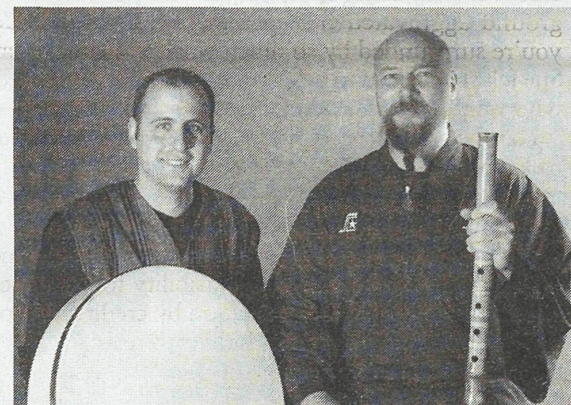
The duo met shortly after Percussionist Gould arrived on campus in 1998. Both were teaching in the School of Music and found themselves entwined in a series of mistaken and confused identities that led to switched mail, phone calls, e-mail messages, scores to play and contracts to perform. Soon, a casual meeting in a hallway stretched into a talk into the evening "about life, music and our common paths," Percussionist Gould recalls. A year later, they began to play together.

Flutist Gould (who is also known as Chikuzen Gould, a combination of *chiku*, "bamboo" in Japanese, and Zen) lived in Japan for 17 years and studied the five-holed *shakuhachi*, a flute of Chinese origin. He earned a grand master certificate, becoming one of only a handful of non-native Japanese to do so. Since his return to the United States, he has performed around the country and given master workshops to teachers and students. Most recently, he has been working with the Dance Company of Ann Arbor and, of course, with the other Michael Gould.

Percussionist Gould worked for several years at a resort in Nagasaki, Japan, and has performed with leading artists from around the world, including pan (the Caribbean steel drum) virtuoso "Boogsie" Sharp and Brazil's Sao Paulo All-Stars. He has also toured nationally as percussionist/drumset specialist with the Dallas Brass and has recorded with jazz artist Miles Osland.

Tradition and Beyond features all original compositions and arrangements and a few Japanese folk tunes. Gould the Percussionist plays a stage full of instruments while Gould the Flutist sticks to four different sizes of *shakuhachi*.

Tradition and Beyond is available for \$17.70, including shipping, via e-mail at Chikuzen@Earthlink.net. A Web site for more information on the duo's work can be viewed at <http://www.home.earthlink.net/~chikuzen/index.html>.



The Michael Goulds

Marcia Laiford: U-M Photo Services

Sounds of Art

Think of art composed of sounds and you're almost sure to think of music. But Stephanie Rowden is interested in audible art that includes music but goes beyond it. "I'm fascinated by the aural experience Walt Whitman evoked in *Leaves of Grass*," says Rowden, a visiting assistant professor in the School of Art and Design. She cites Whitman's evocation of the pleasures of listening: "Now I will do nothing but listen.../I hear all sounds running together, combined, fused or following,/sounds of the city and sounds out of the city, sounds of the day and night."

Rowden curated an exhibition of audio art, *Close Listening: Sound, Art, Science and the Imagination*, in the School of Art and Design's Slusser Gallery last fall. Now she's placed many "sound clips" from the exhibition on the Web, so surfers with audio systems can enjoy them.

The sounds include the kazoo-like song of the humpback whale, what a deaf person hears through auditory nerve implants, a scientific discussion of *bel canto* ("beautiful singing"), U-M poets and short story writers reading their works to musical accompaniment, sounds of wildernesses, recorded stories and chants of tribal peoples, and commentary from U-M faculty experts and other contributors.

Extra credit, extra debt

By Shiri Revital Bilik

Ask Nicole about her first credit card, and she'll say it all started innocently enough.

"I started out freshman year with a card that had a \$500 limit," the U-M senior says. "I kept telling myself that if some sort of emergency comes up, \$500 just wouldn't be enough."

An emergency never came up. Instead, there were dinners out, new clothes and on-line purchases. Pretty soon, Nicole stopped paying the principal on her credit card bills, and by junior year, she had amassed \$6,000 in debt.

According to the Nellie Mae Foundation's 2000 survey, one in 10 undergraduates will finish college with credit card balances exceeding \$7,000. Other undergraduates aren't far behind: On average, they carry balances of nearly \$3,000, more than double the average in 1993.

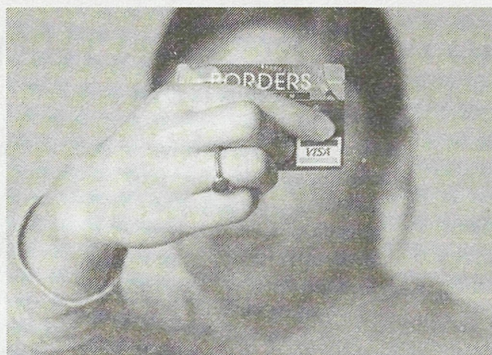
Danielle, also a senior, owes \$4,500. She says the pressures she felt coming to U-M from a working class background aggravated her spending. "All of a sudden, you're surrounded by so much wealth," Danielle says. She felt she needed to catch up with her wealthier peers, who went to concerts, museums and abroad.

For Nicole, much of the debt arose when she decided to keep her psychological care a secret from her parents. As a result, she took on the cost of her anti-depressants without insurance.

Although they say much of their spending was necessary, both women take responsibility for their debt. But, they say, constant solicitation by credit card companies made owning a card harder to resist.

"No matter where you are on campus," Nicole says, "you just can't avoid credit cards."

Two decades ago, no credit card company would have taken Danielle or Nicole on. With comparatively miniscule yearly incomes, college students weren't con-



Marcia Leiford: U-M Photo Services

Students have graduated carrying bigger burdens of credit card debt in recent years, studies show. But their delinquency rate still is under that of U-M alumni, says the Alumni Association's Jerry Sigler.

sidered profitable candidates. By the late '80s, however, with other markets already saturated, most banks removed the co-signer requirement for customers younger than 21.

Colleges soon joined the bandwagon. Seven years ago, in return for a percentage of credit card purchases, the U-M Alumni Association gave credit card distributor MBNA the right to market credit cards with the U-M trademark. Jerry Sigler, associate executive director of the Association, says the University receives only about \$100,000 annually from credit card sales to students and contributes about half to student programs, including emergency loan funds for students who get into credit card trouble.

Sigler says that on the whole, U-M students are financially responsible. "U-M students have a lower delinquency rate than credit card holders in general," he says, "even better than the alumni."

Some experts say, however, that with smaller incomes than adults, students easily find themselves in trouble. This trend recently sparked national legislation that, if passed, would limit credit lines to 20 percent of a student's annual income.

The bill's sponsor commissioned the General Accounting Office, the investigative arm of Congress, to research student credit card debt. It found that credit card debt becomes especially serious as students leave college and begin to repay their student loans.

After Nicole graduates this spring, she'll start paying back two loans: her student loan and the one she took out to cover her debt. But, she says, she's more concerned about her ruined credit rating. Recently, she paid an on-line company to review her financial history. The company charged \$14 to her VISA.

In the section on artificial hearing, Bryan Pflugst, professor of otorhinolaryngology, and Li Xu, a Medical School research fellow, explain that when they stimulate the auditory nerve electrically via an implant, deaf patients hear on four to eight sound channels what normal listeners hear via 3,000 hair cells and 30,000 nerve fibers. About 80 percent of implant wearers can understand speech, Xu says, "but their music perception is not as good." To demonstrate, they play a recording of a mellow jazz piece and then replay it as it's heard through an implant. It sounds like furniture crashing and tingling out of Fibber McGee's closet on the old radio show.

The piece on singing features Gregory Wakefield, associate

professor of electrical engineering and computer science, who explains why "great musical instruments are easier to play than the human voice." He has developed a technology called Singerscape, which characterizes the human voice electronically. Using Singerscape, he shows how his analysis of vocal samples provided by soprano Juliet Petrus '01 helps him better understand the effects of training on vocal production.

Wakefield says that a musical instrument "responds to intent" more readily than do muscle and other tissues of the jaw, tongue, chest and lower back of human singers. "Great singers are masters of motor skills," he says.

He hopes his research will help us appreciate the aesthetics

U-M research spending is outpacing last year's mark

Research spending by the University of Michigan reached an all-time high in fiscal year 2001 of \$592 million, an increase of \$46 million, or 8.5 percent. In addition, the 2002 fiscal year was off to a strong start.

"Research expenditures represent a critical measure of the University's ability to carry out its mission of education, intellectual discovery, addressing the needs of society and contributing to economic growth," said Fawwaz Ulaby, U-M vice president for research, in a January report to the U-M Regents. From July 1, 2001, through Nov. 30, research expenditures stood at \$257 million, a 10.4 percent increase over the \$233 million for the same period in FY 2001, he noted.

Ulaby said that the large increase in funding in FY 2000 had made him question whether faculty could sustain that high level of activity since awards are cyclical in nature. "Happily, our researchers have cultivated another healthy crop of new awards in fiscal year 2001," he said, "and the first half of FY 2002 shows a significant increase over the previous year. This experience offers reason for confidence that the current high level of research expenditures should continue into the foreseeable future."

"A strong research enterprise is vital to our society," said U-M Interim President B. Joseph White in response to the report. "The breadth and depth of research at the University of Michigan, and its impact on our mission to educate leaders and innovators, demonstrate our commitment to our State, the nation and the world."

The research report noted that the inflation-adjusted growth in U-M research expenditures for FY 2001 was about 4.5 percent, as calculated using the research and development price index. (According to this index, the average rate of inflation over the last five years for higher education research is 3.1 percent.)

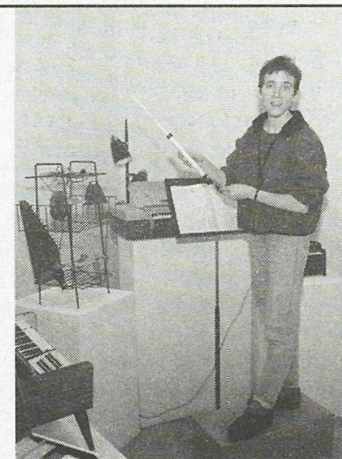
Ulaby said that based on research spending from external sources in FY 2001, the largest unit on campus is the Medical School at \$207 million (up an average of 9.2 percent per year over the last five years). Three other units, although much smaller than the Medical School, have exhibited exceptional growth in research spending over recent years. These are the Institute for Social Research (\$52 million in FY 2001, up 13.2 percent per year since FY 1996); the School of Public Health (\$29 million in FY 2001, up 16.5 percent per year since FY 1996); and the School of Education (\$13 million in FY 2001, up 30.5 percent per year since FY 1996).

and athletics of great singers who must be "both the Stradivarius and the Heifetz" of their art.

Rowden's Web site is at:

<http://www.art-design.umich.edu/exhibits/closetlistening.html>.

Rowden checks 'virtual conductor' Frank Pahl's 'yard sale assemblages' of zithers, air organs and ukuleles that produce a programmed 'ambient music.'



Paul Jaronski: U-M Photo Services

READING AND WRITING OPEN THE UNIVERSE
TO AUTHOR SARAH ZETTEL '88

Adventurer in print

By Kurt Anthony Krug

To explore what it means to be human, storytellers create alien beings and civilizations. That's the paradox underlying science fiction, and alumna Sarah Zettel is proving very adept at exploiting it, especially in plots known as "first-contact" stories.

In a first-contact tale, "human beings meet an alien race for the first time," explains Zettel, 35, who graduated in 1988 with a BA in communications. She has written five novels in the past five years and is well under way on a trilogy. "History has seen plenty of first-contact incidents, where one group meets another for the first time."

Sometimes, the interactions have led to "violence and misunderstandings, to long, old feuds that we are still very much dealing with to this day," Zettel says. And sometimes the different groups wind up getting along quite well. But at the crux of such interactions are the questions that most interest Zettel: "How do we see each other as human beings?" and, "What is human?" Her debut novel, *Reclamation* (1996, Aspect Books), explores that philosophical terrain.

Retaining the core of humanity

Reclamation takes place in a future in which humanity has evolved along separate branches. "Primarily, these branches refer to the locations where human beings have settled," Zettel says. "Some stayed on their home world and their history and culture took them in one direction. Others became completely space-faring and this took their history and culture in other directions. Some settled on other worlds, and this took them in yet a third direction. Each branch of human beings moved further and further out from all the others until each became the others' leg-

ends and each evolved separate ideas about who they were and who else could be called 'human.' It's an exploration of how far we can go and still retain that core of humanity, whatever that is, and how far do we go before we stop seeing each other as human beings, as all one people."

Zettel grew up in Buffalo, New York, and Trenton, Michigan. She learned to read out of *The Wizard of Oz* and has been writing since the fourth grade. "Ancestor-wise, I'm mostly Scottish and German," she says, adding that *zettel* means notepaper in German and therefore she may have been destined to be a writer. "On my mother's side my ancestors were cattle thieves, and on my father's they were messengers for German kings."

'Reading was the only adventure I had'

"I lived a lot of my life in suburban America," she says. "It's very safe, it's a great place to raise kids, it's got great schools—it's boring! Reading was an escape; it was the only adventure I had. The writing became an extension of the reading. It was a way to participate in adventures and discoveries I couldn't have in my real life, but I could have them vicariously."



Zettel

At Michigan, she didn't take any of the science fiction courses, "because I'd already read so much of it, but I did take every writing course I could, including advertising and television writing, since I knew I wanted to make my living writing." She took just one creative writing course, however. "It opened my eyes to some language and ideas I hadn't considered before, but those courses are geared toward 'high' literature creation, and writing sci-fi is discouraged."

Playwrighting was her favorite course. "It was a senior level class, but you got in on a professorial interview," she recalls. "So, brash little freshman that I was, I walked in with my three-ring binder of things I had already written, which included scraps of plays, said I was a freshman, but look how much I had done, and I got in. I took the course three times for credit. That class taught me more about dialogue and visualizing scenes than any other. I would have been a playwright if my nerve had stretched that far."

Comparison with Heinlein and Asimov

After *Reclamation* won the *Locus Magazine* award for best first novel, *New York Times* reviewer Gerald Jonas said that Zettel's "confident treatment of her ambitious material shows just how entertaining the 'grand tradition of Heinlein and Asimov' can still be in sympathetic hands."

Martin Vloet: U-M Photo Services

Praise of that intensity has bewitched many an author into suffering a second-book jinx. But not Zettel. Her second novel, *Fool's War*, made the *Times's* "Notable Books of 1997" list. Written during the Gulf War, the story "initially was about artificial intelligence and juggling," Zettel says. "Then I started hearing on the news that Arabic people in Dearborn, Michigan, were being harassed for who they were, not for supporting a political cause, not for counter-protesting, nor even speaking out at all, but for just being Arabic. That's not what America is about! We're all supposed to get along here, make use of all the strengths of the people who came here and who are born here. I was wondering what specifically I could do as a writer to address this, so I created a positive Arabic heroine, Starship Captain Katmer Al Shei."

Religious concepts and conflicts interest Zettel, who lives in Ypsilanti, Michigan, with her husband, Timothy Smith, newborn son Alexander ("born, get this, on 02/02/02") and cat Buffy the Vermin Slayer. Both *Playing God* (1998) and *The Quiet Invasion* (2000) examine civilizational clashes over belief systems. "Am I presenting what I feel are religious truths?" she asks. "If I do, they are more along the lines of we've got to find room for everybody, be inclusive rather than exclusive, rather than identify an absolute right or absolute wrong. If we look at history, it is by inclusion that we have thrived and by exclusion we have suffered. If there's a religious or spiritual truth I present in my books, there it is."

The fifth novel in Zettel's productive five-year span, *Kingdom of Cages* (2001), examines the response of the Pandorans, "peaceful, benign and smug in their isolation," to the environmental and genetic catastrophe afflicting humanity's extraterrestrial colonies. If the Pandorans can't solve the crisis, hordes of starving, diseased and desperate refugees will overrun their planet.

The only bothersome aspect of science fiction to Zettel is that many readers still see it as a genre for 15-year old boys. That's an image she wants to change. "Science-fiction is in a ghetto," she says, "and in some ways it's a ghetto of our own making. People look in and say, 'That's all for teenage boys; it's intellectually and philosophically beneath us.' Those

of us who are on the inside tend to say, 'Oh, you simply don't understand, so we're going to close the door and stay in here because you out there don't understand us.'"

Messages in a vessel

Messages are precious cargo in science fiction vessels. And Zettel thinks strong female characters, even octogenarians, can deliver them as well as males. In addition to Katmer Al Shei, another of her protagonists is *The Quiet Invasion's* Dr. Helen Failia, a scientist in her 80s.

"Science fiction does not present old women; women have a tendency to vanish, especially after they've had children," says Zettel, who was expecting her first child in February. "Once you became a mother, that's the end of it; you aren't going to do anything interesting, especially as an older woman. Men can be any age. Men can be 17-year old heroes and 90-year old patriarchs. Women vanish. Look at *Buffy the Vampire Slayer*: The oldest female character was Joyce, Buffy's mother, and Joyce just died. Women don't get to grow old. It became a character necessity for Dr. Failia to be in her 80s, but it also became a point of pride. I wanted to present an active, politically involved older woman."

Of all her characters, Zettel has a special place in her heart for the *Fool's War's* Evelyn Dobbs. Readers love the courageous Dobbs, too, and often ask her if the character will reappear in another story. Zettel, however, says she has no plans to bring back Dobbs. "The longer I write, the more I get convinced the real trick is knowing when to stop," she explains. "You've got to know when the story is over, because otherwise you keep telling hollow stories you have no real interest in, and it shows. Readers can spot it." **MT**

Kurt Anthony Krug is a freelancer based in Ann Arbor. Visit Sarah Zettel on her Web-site: www.sff.net/people/sarah-zettel.

Sci-Fi in the curriculum



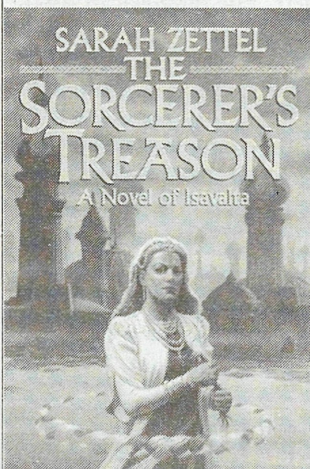
Rabkin

The University has a fantasy and science fiction Web site at <http://www.umich.edu/~umfandsf/index.html>. It is the electronic offspring of Prof. Eric S. Rabkin and his students and colleagues.

Rabkin has taught sci-fi and fantasy literature in the English department for many years. He has written that science fiction is "arguably the 20th century's most important literature, the verbal thread of a cultural fabric that includes film and music and even morals.

"By some definitions it is an ancient genre, dating at least from the work of Lucian of Samosata," Rabkin continued. "Its appeal is world-wide: the most popular writer in Eastern Europe is Stanislaw Lem and one of modern Japan's best selling masters is Kobo Abe. The *real* Cyrano de Bergerac wrote two important SF novels in the mid-seventeenth century and the creators of *The Wizard of Oz* and *Tarzan of the Apes* were both SF writers. The inventor of the communication satellite was the same Arthur C. Clarke who later wrote *2001*. Hugo Gernsback's invention of radar was first published, along with a detailed diagram, in his pulp SF novel called *Ralph 124 C41+*."

Exploring New Worlds



Michigan Today: What are you working on now?

Sarah Zettel: I'm making a complete departure, a fantasy trilogy Tor Books is publishing. The working title is *Isavolta*. It begins with a lady lighthouse keeper named Bridget, who rescues an alien sorcerer from the grips of Lake Superior. I'm drawing heavily on Russian, Chinese and Indian folklore for this project. The first of the three will come out soon, *Sorcerer's Treason*.

How does fantasy differ from science fiction?

The main difference is that sci-fi is rocket ships, and fantasy is elves and dwarves.

Do you think having a baby will affect your imagination?

A writer I know, Lois McMaster Bujold, wrote a space opera after her first baby, in which someone invented artificial wombs.

Do sci-fi writers see one another often?

We band together about three or four times a year at various conventions. It can be great nerdy fun just like you see in the movie *Galaxy Quest*. We're a smaller group than it may seem. People who read sci-fi read a lot, but as a whole they account for relatively small print runs and make quite a narrow segment of the book market.

What sci-fi classics or current masterpieces do you recommend?

For nonenthusiasts: *The Lathe of Heaven* [1971] by Ursula LeGuin and, more recently, *Bears Discover Fire* [1995], a short story collection by Terry Bisson.

The goal is to arrive at the number 6.

Here are the limited resources you may use to get to 6. You may use the numerals 1, 2, 3 and 4, but only once per solution. And you may use the following mathematical operations in each solution, but only the number of times specified: one \times (multiplication) operation, two $-$ (subtractions) and two $//$ (divisions). Parentheses can be used as often as you like, e.g. $(4 \times 3) / 2$. You may use a given resource-operation only once; that is, $2 \times 3 = 6$ and $3 \times 2 = 6$ do not count as different solutions. $(4 \times 3) / 2 \times 1$ is unacceptable, because it requires two \times operations. The resources yield exactly 12 solutions—12 different ways to arrive at 6. What are they? (See box.)

If you find this problem difficult, don't be discouraged. That's the idea. Get out pencil and paper and keep plugging away at it and you'll sharpen your wits. That's what U-M Law School Prof. Layman Allen discovered in the early 1960s when he was a young law professor at Yale, trying to motivate his 12-year-old Sunday school students. He made up a logic game for them to play after they had completed their regular lessons and was surprised at how quickly they became adept at tackling his puzzles. Their skill surpassed the reigning psychological theories regarding the reasoning capabilities of young minds.

Allen, seeing how powerful a motivator gaming was in the acquisition of difficult reasoning skills, began exploring its use in the classroom. Working with his brother Bob, he developed several nationally marketed instructional games, including *Wff 'n Proof*, a game of symbolic logic, and *Equations*, a creative math game. By the mid-1960s, instructional gaming had caught on in the education field, and a Florida school district brought in Allen, who was still teaching law at Yale, as an instructional game consultant. Soon, educators launched the Academic League of Games, and students began competing in local, state and national academic contests.

Today, in addition to his recognition as a research scientist and law professor, Allen is regarded as a pioneer in the mathematics subfield of instructional games. The publication *The Mathematics Teacher* said of his *Wff 'n Proof* game: "Through playing these games, a child can learn propositional logic, how to make proofs in it and how the content of a deductive science depends on the assumptions and rules. The games can be learned as early as kindergarten, and can be of value even to college students."

Law Prof. Layman Allen develops mind games for kids—and you

He's Positively Logical

By Rachel Ehrenberg

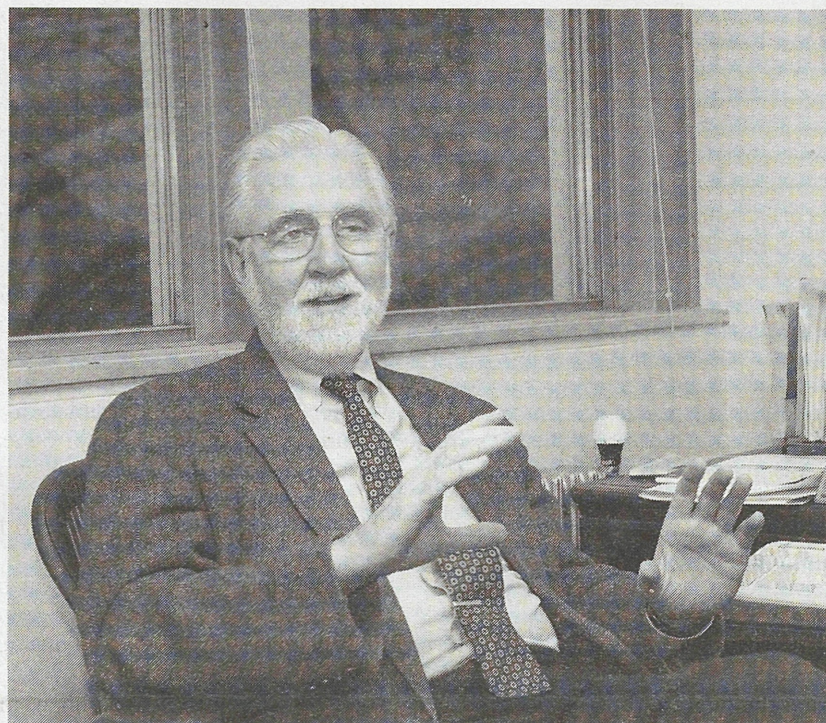
Many studies have shown that mind games like those Allen developed can increase the problem-solving abilities of the players, raise their math scores and boost their scores on IQ tests. A 1972 study compared the Stanford Achievement Test in Mathematics scores of two groups of urban junior high school students. For a nine-week period, two classes received instructions using the *Equations* game, with team learning and tournaments each week. The other two classes received regular math instruction. All of the classes had comparable scores on the pre-test. However, students in the experimental class that used *Equations* gained more than double the gains of the conventional class on the post-test scores.

A fundamental component of the puzzles is that they are too hard to do in one's head, Allen notes. If the player views the puzzle as difficult, yet is able to solve most or all of it, success provides immediate reinforcement and increases the player's confidence, encouraging further attempts to master new ideas.

"No one has come up with anything that fully explains the extraordinary results," Allen says. "I think the kids just become more confident. They are willing to tackle things they don't know and tinker with them."

In addition to a confidence boost, players show another attitude improvement—reduced absenteeism. A study of nine junior high math classes in Detroit compared absenteeism of students as a measure of their attitudes about the learning environment. The classes that used the instructional games had three times less absenteeism than classes that used conventional construction. Gloria Jackson, a Detroit teacher in the early 1970s, commented on the effects of games in an issue of *Education USA*, a weekly newspaper put out by the National School Public Relations Association. "Using *Equations* allows students to discover ideas for themselves," Jackson commented. "And it leaves the teacher free to be a consultant, explaining concepts like negative numbers as they come up."

Last fall, Allen introduced the Math-Science Quest for Solutions, a program that integrates mathematics and science and is available on



Allen

Bill Wood: U-M Photo Services

the Internet for teachers to use in the classroom. Math-Science Quest encourages students to use experimental science to solve problems, using sets of puzzles derived from the game *Equations*. Designed to take no more than five minutes out of class time, one problem is posed each week and then the proposed solutions and experiments by team members are uploaded. The puzzles can supplement a math or science class, and at whatever level the teacher finds appropriate.

"If I were to label the principal thing we've discovered over 40 years, it is just how difficult it is to apply ideas to practical situations; it is enormously more difficult than people are aware of," says Allen, who regards the games and puzzles as "resource-allocation endeavors."

"Often people have a goal they are trying to achieve," he explains, "and there are limitations, even active opposition, putting constraints on the resources available to try and achieve that goal. In effect, the games are designed to have students deal with that kind of application, like practical problems in the world."

So the next time you are in a quandary, don't be daunted—refine your problem-solving skills. Tackle a logic puzzle, if you feel your brain is rusty. You just might achieve more than reaching a goal of 6. **MT**

Freelancer Rachel Ehrenberg received her MA in biology from Michigan in 2001. She is also a communications intern at the School of Natural Resources and the Environment.

What's the answer?

For help with the puzzle above (No. 1E in the puzzle series), send a self-addressed-stamped-envelope to: Accelerated Learning Foundation, 2114 Vinewood Blvd., Ann Arbor, MI 48104. Or visit the Web site: <http://thinkers.law.umich.edu/files/alf/MSQ-Ind/I-1E.htm>. For more of Layman Allen's "games for thinkers," write to: Wff 'n Proof, 402 E. Kirkwood, Fairfield, IA 52556, or phone 1-800-289-2377 or fax 1-641-472-0693. The Web site is: <http://cgi.wff-n-proof.com/MSQ-Ind/MSQ-Ind.htm>

Sherri Spitzley's magnificent obsession is Michigan football

As a former hospital social worker, Sherri Spitzley '96, '97 MSW, recognizes the signs of her addiction. Admittedly they're pretty hard to miss. She reviews game tapes six to 10 hours a week, spends another 10-20 hours chatting on-line or over the phone with other Maize and Blue diehards and writes for the *Wolverine*, a publication devoted to U-M sports. She maintains her own Web site, www.thebighouse.org, which she developed to track the U-M's recruiting efforts. Now, during football's off-season, she is planning her annual tailgate party for 60 before the Spring Game on April 13. And, she confesses, "I occasionally stalk a backup punter."

"It's an addiction," Spitzley admits. Sure, many Michigan alumni and alumnae lay claim to super fan status. They never miss a game and dress in the colors from the inside out, but when the season is over, they move on. For her, Michigan football is a year-round obsession. Spitzley is the *uber* fan, or as one of her colleagues in the offices of an Ann Arbor Internet service provider affectionately dubs her, Psycho Fan.

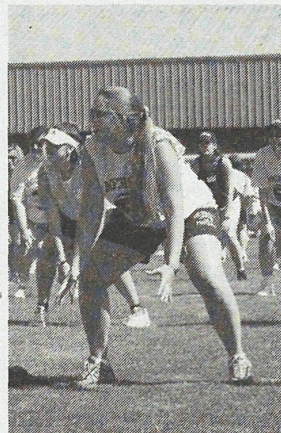
The three-foot wide corridor that separates co-worker Travis Fischer's cubicle from Spitzley's is not a safe distance. Spitzley's frequent outbursts ring regularly in his ear. "Except for Monday," Fischer says, "when she has no voice left." He mimics Spitzley at her most hyperbolic: "If we don't get this recruit, I'm going to die!" Although Fischer thinks of himself as a serious fan, he recognizes the gulf that divides them. On a scale of 1 to 10, he rates himself an 8. Spitzley? A 20.

Right after watching Michigan lose in this year's Citrus Bowl in Florida ("that was not fun!"), Spitzley went to Texas to watch two U-M recruits—Jason Avant from Chicago and Mike Kolodziej of Joliet, Illinois—play in a high school all-star game. She also informally scouted some prospects who had not decided where they would enroll.

Considering the depth of her passion and her undying devotion to the Michigan program, it would be safe to assume that Spitzley's fanaticism dates back decades. Not so. Just five years ago, Spitzley couldn't have cared less about football. She was oblivious to the rites of fall in Ann Arbor and rarely attended a game as an undergraduate. Back then, she only had eyes for the basketball team's Fab Five. Basketball she knew and understood, having been the starting center for Byron Center High School in Grand Rapids, where she also lettered in volleyball and softball. How then to account for her sudden and dramatic conversion? Enter David Spitzley '96.

It happened one night...

"I picked him up in Ashley's Pub," says Spitzley of her now husband, David. Smitten at first sight, she confided to a girlfriend, "That's the man I'm going to marry." At that time, David Spitzley considered himself the typical Michigan Football fan. "I'd go to games if I had a ticket, otherwise I'd just watch on television." Finding a mate who liked football was "not an issue," he reflects. But love gave Sherri a new playbook, and soon the student was far outdistancing the teacher.



"It's been great for me," says David, who doesn't mind learning from his wife in the least. "I appreciate the game even more now with what she's been able to teach me." As for the all-boys club that believes football is a game understood best by men, David retorts, "It strikes me as odd that anyone would think a woman couldn't appreciate football as much as a man."

"I was a 'sicko' pretty much from the beginning," says Sherri, who caught Michigan fever at just the right time. It was 1997, that championship season when Brian Griese led the team to a Rose Bowl victory and share of the national title vote. Spitzley was hooked.

Psycho Fan

By Stephen Rosoff



Spitzley works out at last year's Women's Football Academy.

'I was born to play linebacker'

Fast forward to last June. Some 500 women are attending Lloyd Carr's one-day football camp, a fundraiser for the Coach Carr Cancer Fund. And there is Sherri Spitzley, the happiest of campers. At 5'11" and 160 pounds, she is hard to miss in blue jersey with the number "7" and the name "Brinton" (for back-up quarterback Spencer Brinton '03 of Hemet, California) underneath her long brown hair. She quickly changes into a white practice jersey for fear of damaging the blue one and returns to the Football Practice Building in time to hoot and holler for the coaches as they're introduced. She jumps to her feet when Lloyd Carr is announced. The ovation is thunderous. When Carr concludes his remarks, Spitzley and her assigned group leave with Special Team Coach Bobby Morrison who will put them through their paces—a series of drills at various skill positions.

Spitzley has come to camp prepared, and she intends to get noticed. For weeks, she has been practicing punting and throwing in the backyard with David, but her real passion is defense. "I really want to hit somebody," she says. "I was born to play linebacker," she states with religious conviction. "I totally have that mentality. I would rather hit than be hit. I would love to track down the quarterback."

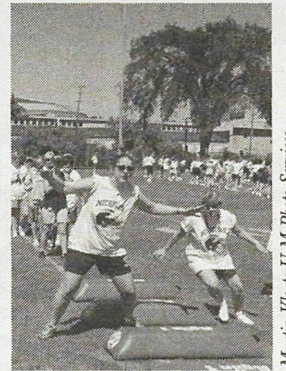
David says Sherri's most striking attribute is her "irrepressible spirit." Others sense it, too. "People seem to gravitate towards her. She's very charismatic and isn't afraid to represent herself as a fan," he adds. Spitzley's coterie of football friends and correspondents numbers in the dozens. Her Web site, replete with photographs of the latest prospects worth recruiting (she takes their pictures at various events) in its first month received more than 10,000 hits. She attends Media Day every year, where she recognizes recruits that most members of the media have overlooked.

That's how she met Adam Finley '04 of Greenwood, Indiana, U-M's backup punter. Two years ago on Media Day, Spitzley was one of the few who knew who he was, and Finley was grateful for the attention.

"It's a hobby that I take a little too far," Spitzley concedes. She estimates that at least 70 percent of her conversations with her husband revolve around Michigan football. She jokes that she and her friends have considered forming a 12-step program. But one friend, the *Wolverine's* football writer Tom Beaver, assures her there's no harm in being involved in Michigan Football. "Then again," Spitzley ponders, "maybe he's just enabling me."

MT

Freelancer Stephen Rosoff of Ann Arbor received his MA in communications in 1987.



Martin Flood: U-M Photo Services

Women's Football Academy

Registration for the June 15th U-M Women's Football Academy is under way. The Comprehensive Cancer Center at the University of Michigan co-hosts the event, and all earnings go to cancer research and relief. Sherri Spitzley says she'll be there. For information about attending the event or volunteering, contact Janet Roth at 734-615-0665 or e-mail her at janroth@umich.edu.

A way of life at Michigan Environmental Stewardship

By Joanne Nesbit



Her elaborate high-backed desk chair is made of recycled plastic. It glides easily over a carpet of recycled clear plastic water bottles. The planter on her desk is a glass lamp globe that once lit a schoolroom. And if you need to wait for an appointment with the U-M Queen of Recycling, you can rest on the bench constructed of recycled milk jugs.



Photo by Joanne Nesbit

"We should always be asking about the consequences of any human touch on the environment," says Sarah Archer, U-M coordinator of Waste Management and Recycling Services. And so she does.

Archer and U-M's waste management team led the University to victory, winning the National Recycling Coalition's Outstanding School Program. The team deals with the waste from more than 400 buildings, 1,500 family housing units set on 1,700 acres, 11,000 resident students who live in 15 campus dormitories; and also with the U-M Medical System that serves more than 1.5 million patients each year.

Archer, dubbed the Queen of Recycling, led U-M's waste management team to first place in the National Recycling Coalition's Outstanding School Program.

The result of this "human touching" of the environment is the recycling of more than 3,600 tons of various materials in the fiscal year 2000. In addition, the team recycled or properly disposed of 5,100 gallons of hazardous fluids, generating \$1.3 million through resales.

The accomplishments of Archer's unit are just one of many examples of the University of Michigan's commitment to environmental stewardship. U-M has been implementing pollution prevention programs across its campuses since the mid 1980s. From recycling programs, cleaner vehicles and fuels, to storm water management, energy conservation and sustainability in construction, the programs and initiatives are involving, educating and re-educating U-M staff, faculty and students.

"Our ultimate goal is to make the University as environmentally neutral as possible while meeting academic, research and operational needs, to the point where we minimize our impact on the environment and natural resources," says Terry Alexander, director of Occupational Safety and Environmental Health (OSEH).

A comprehensive and updated report on the U-M's conservation efforts may be found on the recently established Environmental Stewardship Web site: <http://www.umich.edu/~oseh/sustain.html>

Student role is key



Photo by Bob Kalmbach

U-M students have been taking and continue to take an active part in the University's stewardship programs. From recommendations to the University's administration, to forming active programs of reusing and recycling, U-M students make their environmental priorities known.

One student organization, EnAct, not only has been working within the U-M campus, but also has joined national coalitions and activists in promoting and supporting environmental issues. The group's 100% Recycled Notebook program has seen continuing growth since its initial efforts in 1996. In its first three years the program of using recycled one-sided paper and empty cereal boxes grew from a Rice Krispies-covered prototype notebook to a 500-notebook drive.

EnAct secured a deal for selling its notebooks with a campus bookstore and a mail order program available at www.umich.edu/%7Enact/notebooks.html.

Energy Star saves a million

The University has several programs under way to conserve energy. The Green Lights program replaces old lights in campus buildings with more energy-efficient ones. The Energy Star program involves conserving energy in building systems other than lighting.

"Efforts to save energy are concentrated mainly in Plant Operations, but rely heavily on University faculty, staff and students for success," says Alexander, director of OSEH.

Buildings are being retrofitted with such energy-saving features as added insulation, occupancy sensors that reduce energy use when structures are empty and lab fume hoods with more efficient motors.

With these programs, Alexander says, U-M is saving 25 million kilowatt-hours (kwh) of electricity annually, enough to power about 1,600 average-size homes. U-M uses about 333 million kwh per year.

Once the Energy Star program is at 100 percent, not only will it help save valuable energy, Alexander says, it will also save the University 56 percent on annual electricity bills, well over a million dollars at current prices.



Light switch plate stickers offer an ever-present reminder to save electricity.

Ecolympics-12

Launched in 1998, the Ecolympics environmental competition among the University's residence halls stimulates conservation of energy and water, reduction of trash and increased recycling.

The Winter 2002 competition, sponsored by University Housing as part of its ongoing sustainability initiative, invites Ecolympians to compete by turning off unnecessary lights, restricting use of electrical appliances, turning taps off when they have enough water and so on.

Each residence hall is compared in total energy, water, waste and recycling levels from last year to determine progress or setbacks. The percent difference from previous years is calculated to determine success.

Ecolympians have a local and global focus: they strive to save residence hall electric bills and curb global warming, to reduce water wastage and to protect the source waterways by recycling potential contaminants.

University Housing posts data monthly so students can see how their Residence Hall and all others are doing. Scores are also posted at waste/recycling closets in the halls.

At the end of the competition, the residence hall that has conserved the most resources over the semester receives prizes and an ice-cream party.

Group urges U-M to do more

Sustain U-M, a student-led initiative, and interested community and alumni groups provide regular suggestions on ways the University may improve its conservation efforts. (See Sustain U-M's Web site at: <http://www.umich.edu/~usustain/projects.html>)

They have urged the University to sign the Kyoto Accord on fuel emissions, to purchase buses that run on hydrogen or other zero-emissions fuels, and offered many other suggestions in addition to these.

Sustain U-M surveyed student, faculty and staff opinions on U-M's environmental stewardship efforts in 2000. The study concluded that despite the many outstanding programs and policies at U-M, most of those surveyed "expressed disappointment with a lack of connection and community among the varied environmental programs."

While noting that there is "certainly not a shortage of environmental education available" at Michigan, they found a "lack of cohesion and overall lack of awareness of the state of civilization as it relates to sustainability."

The group urged the University to concentrate on "student awareness, student involvement and building an interdisciplinary community of environmental education and awareness" as a way to "create important connections and positive changes within the existing structure."

U-M HAS THE LARGEST FLEET OF ALTERNATIVE VEHICLES OF ANY UNIVERSITY IN THE COUNTRY

Quicksilver: a slippery problem

The U-M is taking a proactive role in reducing overall mercury usage throughout its campuses. "Mercury reduction efforts have been implemented with the clinical, academic, and operational functions of the University," says Andrew Berki, U-M pollution prevention specialist. A mercury reduction campaign in U-M's Health System has eliminated mercury-containing blood pressure devices, esophageal dilators, thermometers and other types of medical equipment.

The U-M Health System has collected more than 900 pounds of mercury and sent it to recycling specialists, giving the Health System the distinction of being one of the first 100 percent mercury-free medical centers in the country.

Elemental mercury occurs naturally in air, water, soil and rocks. Until the late 19th century, people thought mercury was relatively harmless. But as its use in industrial processes grew, public health experts associated it with the neurological damage suffered by workers

in the felt hat industry, the original "mad hatters." Human exposure to mercury increased greatly in the 20th century through byproducts from coal combustion, metal processing and laboratory use, and even from fluorescent lights.

To date U-M has eliminated thousands of pieces of equipment with mercury-containing compounds and has recycled more than 1,500 pounds. "When you consider that approximately two ounces of mercury can contaminate a 20-acre lake," Berki says, "this is a significant contribution toward a global effort."

The University's drive to eliminate mercury thermometers has resulted in the recycling of more than 1,100 mercury thermometers as of October 2001. An accidental mercury spill, even one involving only a broken thermometer, can require a \$3,000 clean-up, and that doesn't count the lost research time. The campaign is not limited to medical or scientific labs. Staff, faculty and students on all campuses are contributing their mercury thermometers to the program.

"Today's technology provides numerous mercury-free thermometer options," Berki says. "U-M Purchasing works with our prime vendors to ensure that alternatives are readily available and financially competitive with mercury-containing units."



Brandi Campbell shows some of the mercury thermometers collected by U-M's office of Occupational Safety and Environmental Health.

Better use of fuels and feet

He's a man who practices what he preaches. Patrick Cunningham either walks, bicycles or uses the U-M bus service to get to work and to negotiate the campus.

More bus use, walking and cycling mean "fewer auto engines and less emissions and fewer people are seeking parking spaces," points out Cunningham, who is director of Parking and Transportation Services. Thanks to his efforts, U-M bus passengers are making 4.3 million trips a year to and around campus on University buses, up 50 percent from three million rides a decade ago.

But internal combustion bus engines emit fumes, too, and Cunningham and his environment-conscious team are continually looking for ways to reduce those pollutants. So in addition to promoting walking and biking, his office is purchasing alternative-fuel vehicles.

About 400 of U-M's fleet of 1,000 buses, trucks, grounds equipment and vans already are using ethanol (from corn), bio-diesel (a blend of 20 percent soy diesel with 80 percent soy product), or electricity. That's already the largest fleet of alternative fuel vehicles of any university in the country, and the largest fleet of any kind in Michigan.

"We hope that by 2003, 600 vehicles will run on alternative fuels," Cunningham says. "The advantages of using such fuels is that the electric vehicles eliminate tailpipe emissions altogether" and the bio-content fuels come from renewable field crops rather than depletable petroleum sources. Emissions of CO₂ and other pollutants have dropped by several tons a year, thanks to such practices, he adds, and the purchase of fuels produced from crops has bolstered the local agricultural economy.

The cost of the ethanol is about the same as a mid-grade unleaded gasoline, Cunningham says. The bio-diesel is about 40 cents more per gallon, and the electric vehicles cost about 2.5 times as much as gasoline. "A better environment for the campus community and its environs is well worth the cost," Cunningham says.

The University's bus fleet (38 large buses and 15 small ones) provides free bus service on and between campuses until 2 a.m., seven days a week, 363 days a year. The city's buses run until 10 p.m., and employees receive free passes for travel to and from work if they forego getting parking stickers. "We have more people riding our buses and using the free bus passes for city buses than ever, including over 2,500 city bus passes," Cunningham says.

Cunningham is replacing worn out buses with vehicles that emit only 5 percent of what the older vehicles discharge. He's bought six and a dozen are on order.

The University also operates 16 vanpools offering free transportation from outlying communities as far as 40 miles away, eliminating the use of several hundred cars daily.

With 65,000 members of the U-M community seeking 25,800 campus parking spots, "every vehicle eliminated saves precious parking spaces and spares the environment," Cunningham says.



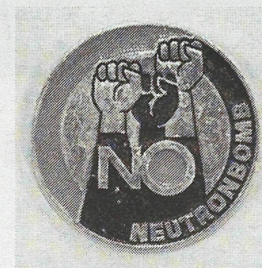
A clean machine wears emblems of its environmental virtue.

Martin Vliet: U-M Photo Services

THE HISTORICAL ARCHIVES OF THE LABADIE COLLECTION

KEEPING ANARCHY IN ORDER

By Stephanie Kadel-Taras



W

hen Julie Herrada is walking on the U-M campus and somebody hands her a flyer, she doesn't drop it in the nearest garbage can or wad it up and stuff it in her pocket. To Herrada, curator of the Labadie Collection in the Harlan Hatcher Graduate Library, any flyer about current social issues or a student demonstration is potentially a historical document. She takes it back to her office and considers whether it should be cataloged and preserved.

Flyers on the street are a minor source of material for the Labadie Collection, which is the largest holding of social protest literature in the world. But collecting such flyers is an example of the living quality of this library, where users can review original documents from the turn of the century as easily as today's "zines." Pronounced "zeens," from fan-zines, these are self-published magazines on sex, music, politics, television, movies, work, food, etc., and reproduced at copy shops or on the sly at work and distributed through mail order and word of mouth.

Open to the public, the Labadie is a magnet for scholars who study anarchist history, liberation movements, socialism, communism and radical literature on both the extreme left and right. But more than its unusual and sometimes controversial content, the Labadie is a keeper and maker of history, an archive of lives just waiting to be rediscovered and reanimated by today's patrons.

About half of the researchers using the Labadie during the school year are U-M undergraduates. Lately, they've been particularly interested in the 1960s student protests and sit-ins. "Collecting done at that time is really starting to pay off now," says Herrada, noting that the Labadie has the best collection in the country of underground newspapers from the '60s and '70s.

Other scholars regularly come from far away. Sinead McEaney traveled from the National University of Ireland last fall for her dissertation research on women's leadership roles in the US and French student movements in the '60s. The Labadie gave her access to correspondence and pamphlets ranging from Students for a Democratic Society (SDS), the left-wing organization founded by U-M students, to the Young Americans for Freedom (a right-wing student group).

McEaney says it thrilled her to handle items like the SDS manifesto "The Port Huron Statement" and a letter written by alumnus President Gerald R. Ford '35. "I thought, 'Oh my god, Gerald Ford touched this paper,'" she says, laughing. "I guess it's kinda sad getting a buzz out of touching a piece of paper."



Herrada's mission is to explore expression that 'criticizes anything related to the status quo.'

Paul Jaroniski: U-M Photo Services

Family, Green Revolution and The Good, the Bad and the Angry. Cabinets swell with photographs of labor leaders, suffragists and co-op farmers. Shallow drawers hold posters announcing 1960s anarchist gatherings. Non-acidic paper boxes preserve original typed and handwritten letters by Emma Goldman, Langston Hughes, Upton Sinclair, Mahatma Gandhi and thousands more.

"We try to go as far as we can into most radical movements," Herrada says, "or what society deems as radical at the time."

For example, she explains, "Gay causes were seen as more radical a few decades ago than now."

Herrada attends many conferences and book fairs to seek out new acquisitions, and is occasionally approached by owners or dealers looking to donate or sell the papers and correspondence of radical figures in history. "We don't collect everything we can find on every topic," Herrada notes, but she'll explore each possibility "if it criticizes anything related to the status quo."

Whatever the issue, the Labadie is mostly concerned with whether the material will be valuable for research and is unlikely to be found in other libraries. She admits that decisions about what to collect require subjective judgment. "Sometimes I have to project into the future," she says, to guess what might interest the next generation of researchers.

COLLECTING HISTORY

Located in the Special Collections department on the Hatcher Library's seventh floor, the Labadie Collection is mostly hidden from view despite its constantly growing trove of more than 40,000 books, 9,000 serials and 6,000 vertical files (newspaper clippings, leaflets and so forth), not to mention boxes and boxes of posters, buttons, pins, medals and various oddments. Patrons work in an elegant reading room graced by large windows and plush carpeting where librarians bring requested items in exchange for a photo ID. Behind the closed door is a huge repository of well-organized archives. Periodicals from the 1920s and '30s pack long metal shelves, while the colorful titles of more recent serials shout for attention: *Lesbians on the Loose*, *Working for the Man*, *In Defense of Animals*, *Alternative*

FAR-SIGHTED REGENTS

The Regents of the University of Michigan were also betting on the future when they agreed in 1911 to accept the donation that established this collection: Joseph (Jo) Labadie's books, letters and pamphlets. A social activist and popular newspaper columnist in Detroit, Charles Joseph Antoine Labadie assembled an extensive library that documented his association with labor movements and anarchist activities from the 1870s to the 1930s.

Labadie was known as the "Gentle Anarchist" because he wrote about love as well as politics and made friends with anyone who was interesting, whether they agreed with his ideas or not. It was his wife, Sophie, a teacher and pious Catholic, who helped him preserve his materials for later donation.

Not much was done with Labadie's materials until 1924, when the first curator, Agnes Inglis, began to catalog them. A friend of Labadie's and a fellow anarchist, she spent the rest of her life organizing and building the Labadie Collection, often buying serials and books with her own money. By her death in 1952, the Labadie was well known internationally by scholars of radical movements. Edward Weber continued building the collection when he became curator in 1960, and in an effort to bring more diversity to the kinds of social protest material available, he began adding more from the radical right to the archives, including Ku Klux Klan and White Aryan Resistance publications.

When Weber retired in January 2000, Herrada, who had served five years as assistant curator, took over stewardship of the collection. Herrada was an activist in Detroit in the 1980s and earned a master's degree in library science from Wayne State University in 1990, with a focus on archival administration. She describes herself as a "news junkie," drawing on US, British and Canadian radio broadcasts and the Web to "try to keep up with controversies around the world." She also keeps in touch with a wide range of friends and colleagues involved in movements for social change.

Herrada continues to diversify the collection's holdings on both the left and right ends of the political spectrum, but she sees significant differences between the anti-government, anarchist movements that seek to break down barriers between people, and the anti-government, isolationist militia groups. The Labadie, she says, "is still more for left-minded people to do research than for documenting racist material."

Herrada is not just an archivist and collector but an educator as well. She gives talks throughout the country

and internationally to promote the collection and encourage more people to use it, and she is increasingly posting the Labadie's holdings on the Web: <http://www.lib.umich.edu/spec-coll/labadie/>.

"It has been a tradition to keep a low profile, because we don't want negative attention," she says. "Of course, that prevents positive attention too." She got both in the summer of 2000 when the national news picked up the story about Herrada's acquisition of the correspondence of Ted Kaczynski '67 PhD, aka the Unabomber, since his arrest in 1996. Most of the letters were written to Kaczynski, not by him. (The writers' names are being kept confidential until 2049.) While the majority of the coverage about this archive was positive—acknowledging its connection with some other radical projects documented in the collection—one radio show host in Los Angeles told his listeners that the Labadie was honoring Kaczynski and that people should call the University to complain. More than a hundred did, Herrada says.

"Collecting material that might be controversial educates people," Herrada says. "And education is a way of inspiring people to make changes in their lives." Herrada attends conferences on such topics as underground publishing to teach activists about the importance of preserving their own history. Back at the library, she welcomes visits from high school students who want to learn what the Labadie is all about.

Bruce Kezlarian, a teacher at Model High School in the Bloomfield Hills School District, brings his American Government class to the Labadie Collection each year. "Culturally, economically, and socially, we're being driven in a certain direction," he says, "and we usually never think about where we're going. I want my students to see how people throughout history have looked at alternatives." The Labadie Collection reinforces his message that social change—whether it is suffrage for women or ending slavery—usually comes from small groups on the fringe. He hopes that exposure to some of these thinkers gives his students a new perspective about their lives and assumptions.

MIKE GOLD SYMPOSIUM

The Labadie also hosts occasional presentations to bring its materials off the shelf and into people's living experience. Last November, it held a public symposium on the life and works of Mike Gold (1893 - 1967), author of the 1930 novel *Jews Without Money* and a columnist and critic for leading leftist and Communist Party periodicals of his day.

About 15 boxes of Gold's correspondence, biographical writings, notes, poetry and photographs arrived at the Labadie Collection a couple of years ago to be organized into files and preserved for future research. Some of these materials were on display at the symposium. The panel of researchers who had studied Gold's work told how many of his contemporaries on the left dismissed him as a propagandistic hit man, master of tirades against the ideologically incorrect. But Daniel Aaron '33, professor emeritus of American literature at Harvard University and author of *Writers on the Left: Episodes in American Literary Communism*, called Gold's work the "most spirited, comical, good-natured writing of the literary left" of that era.

Another Gold panelist, Paula Rabinowitz '86 PhD, a professor of American culture at the University of Min-



Mike Gold

Photo courtesy of Labadie Collection

nesota, tells her students to go to the Labadie "and just hang out," so they can get a "sense of the milieu" of the subjects they are researching.

Rabinowitz says the Labadie was indispensable for her dissertation (later published as *Writing Red*) on radical women writers of the 1930s who had been all but forgotten by history. Spending hours in the Labadie reading through every

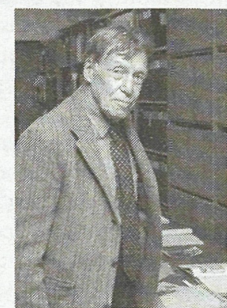
issue of "teeny journals," she developed a feel for what people's days were like, the meetings they went to, the debates they were having. She read book reviews, letters to editors and even ads for businesses like the local communist dry cleaners, and discovered that the women were writing about the same feminist issues discussed today: birth control, domestic violence, middle class and working class differences. "And this was supposed to be the lull in feminism," Rabinowitz says of the 1930s.

A third member of the panel, biographer David Roessel, told of his initial steps toward writing Gold's life story. Roessel, who lives in Washington, DC, will spend a lot of time at the Labadie in the coming months, using the yellowing letters, manuscripts in their original tattered paper covers and Gold's hand-written editing of his own work to reshape the author into a living, breathing man still trying to change the world.

All of the researchers depend on the continuing cycle of discovery and donations to the Labadie by family members, friends and other concerned persons, and the selection, archiving and preservation of the items by Herrada and her staff. In reflecting on her goals for the collection, Herrada says, "I want it to be used for good." Then she laughs. "That sounds so Miss America, I know. But I want it to educate people about ideas that they wouldn't normally have exposure to that would help make the world a better place."

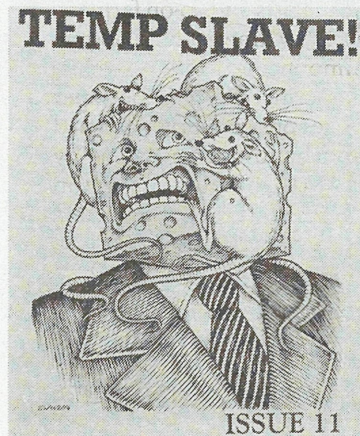
MT

Stephanie Kadel-Taras '91 MA, a local freelance writer and owner of TimePieces Personal Biographies, keeps history alive by helping people record their life stories. You can contact her at skadel@timepiecesbios.com.



Aaron

Martin Vloet: U-M Photo Services



Unusual publications with small press runs are a Labadie specialty.

He's proud to be a goldanged musical
'entremature' in the heart of the Midwest

Mannheim Steamroller's Chip Davis

By Joanne Nesbit
U-M News & Information Services

In the mid-1970s he was writing music about truckers and a convoy of 18-wheelers headed across the country:

Was the dark of the moon on the sixth of June

In a Kenworth pullin' logs,

Cab-over Pete with a reefer on

And a Jimmy haulin' hogs.

We is headin' for bear on I-one-oh

'Bout a mile outta Shaky Town.

I says, 'Pig Pen, this here's the Rubber Duck.

And I'm about to put the hammer down.'

From 'Convoy,' 1975

Now 1969 School of Music alumnus Louis Davis Jr.—alias Chip Davis, alias Mannheim Steamroller—has his own convoy. It grew from the success of his hit tune that went gold in two weeks, selling more than a million copies in two months and eventually 10 million singles. "Convoy" also fanned the citizen band radio craze and yielded the 1978 film of the same name. It led Davis eventually to build a multi-million dollar and multi-faceted recording, retail and concert business that has brought in three quintuple platinum, two platinum and nine gold albums.

In a convoy of eight tractor-trailers and two buses, Davis recently came off the road from Mannheim Steamroller's "Christmas Extraordinaire Tour 2001" that swept the highways from Seattle to Las Vegas to Chicago, with stops in between at such venues as Denver's Pepsi Center and Dallas's Reunion Arena. Davis personally skips the bus brigade and returns in his private plane, a perk earned by his business acumen and the success of one-night performances.

A bassoon and percussion man

A Concert Band bassoonist and percussionist in the Michigan Marching Band, Davis left the Midwest to tour with the Hollywood-based Norman Luboff Choir after college. Later, he returned to his hometown of Sylvania, Ohio, to teach junior high music for a year and then rejoined the Luboff Choir. "Norman was such a moving force for me musically," Davis says, "because he was really the one who



'I'm a conduit,' says Davis of his diverse musical and business enterprises.

opened my mind about being eclectic. I was very, very classical before that and would never have thought of adding synthesizers."

Some of that interest in classical music might have come from his family of musicians. His father taught high school music. His mother is a former trombone player with Phil Spitalny's All Girl Orchestra (both U-M graduates and both former members of the Michigan Marching Band), and his grandmother, also a music teacher, started him on the piano at age four. At 6 years old, Davis composed his first piece, a four-part chorale about his dog Stormy,

and began singing in his father's boys choir at 10.

Still on the move, a trip early in the '70s to Omaha for a workshop at the University of Nebraska led to an offer to produce a local dinner theater performance of *Hair*, an eight-week commitment that turned into six months in the Cornhusker state. That's where Davis's entrepreneurial convoy hit the road. When the theatrical gig ended, Davis worked as a jingle writer for an Omaha advertising firm, teaming with Bill Fries to write radio and TV commercials for Old Home Bread. The jingles, which later won Clio advertising awards, revolved around fictional truck

driver C.W. McCall, his girlfriend Mavis, dog Sloan and the Old Home Filler Up and Keep On Truckin' Café.

An ad that drew requests for replays

The ads were so popular in the duo's "rap with a twang" style, Davis reports, that listeners called radio stations to request them, just as they would request a pop song. The *Des Moines Register* even published the air times of the commercials in the daily television listings.

Requests soon flowed in for concert appearances, and Davis and Fries obliged, with Fries singing the words of C.W. McCall and the Fort Calhoun Nuclear Power Plant Boys providing the music. The Power Plant Boys were an eclectic group of musicians whom Davis had assembled to record his non-McCall works. He called them the Mannheim Steamroller.

Davis named the ensemble after an 18th-Century German orchestral crescendo pioneered by Johann Stamitz and the Mannheim Orchestra. The Mannheim sound built intensity by adding layers of sound, color, texture, other instruments—and, especially, volume. To Davis, it was like a steamroller, so he added the term as a "colloquial joke name for that style."

Fries left the music business in 1980 and Davis, now on his own, moved along the entrepreneurial highway, forging his own brand of material, an alloy of classical composition with rock energy, harpsichords, recorders, electric bass and synthesizers. It's an eclectic sound that relies heavily on the classical training he received at the School of Music, a sound his fans find just right for occasions ranging from Christmas classics to mood music "for the times of your life" like romance, dinner, partying and Sunday morning coffee.

Not Gramophone, Gramophone

Working as music director at Sound Recorders, Davis traded daytime hours for studio time to record Mannheim Steamroller material at night. The group's first album, *Fresh Aire*, drew little interest from conventional distributors, so Davis decided to push it under his own label, American Gramophone. That name resulted from an error, rather than a joke. Davis wanted to play upon the Deutsche Gramophone label, but a logo designer accidentally misspelled the second word and the company remains American Gramophone.

Davis convinced stereo showroom managers that the Steamroller sound was ideal for demonstrating the acoustical range of home stereo systems. The music began to attract more attention (to the tune of 20,000 orders) than the equipment playing it.

Did Davis follow the usual musical route and take off for Nashville, LA or New York? Forget those music industry hubs. The Grammy Award-winning composer/musician/businessman is operating his music and retail empire from the heart of the Midwest—Omaha, Nebraska, where, because he lives in the country among cows and horses, he calls himself an "entremeneur."

By 1999, Mannheim Steamroller/American Gramophone was at the top of several of Billboard's charts beating out Yanni, John Tesh and Ottmar Liebert. And Davis was marketing a lot more than music under the Mannheim Steamroller logo.

Chocolate and coffee a la Mannheim

From a non-descript building outside Omaha, Davis holds court over a catalog business that has a core mailing of one million and features, besides his music, products of his own design and selection, including a gift tin of cinnamon hot chocolate (eight tons were sold in one year alone), coffee, Nebraska Steak Salt Seasoning, T-shirts, caps, jackets, home theater equipment, a massage lounger, telescopes, and for \$150 the score in Davis's own hand and his original notes for creating the Mannheim Steamroller version of Handel's "Hallelujah" chorus.

Ideas come to Davis as he sits in his home studio. The room is equipped with scrim and footlights for establishing various moods. The black-foam ceiling blinks with constellations he and his daughter Kelly designed to represent the astrological signs of family members, including wife Trisha and son Evan. The world is a toy for Chip Davis.

The sounds of nature heard on his recordings are from his own backyard. The innards of the plain building set into a Nebraska hillside contain all the bells, whistles and flashing lights an electronic geek could ask for. Here's a room filled with red crinolines, there's a make-up room for video work, another with gingerbread men costumes. Studios and offices of various sizes and for myriad uses. Tucked away in a corner of one studio is a Star Trek pinball machine.

Another hot idea

"I use the whole-life approach," Davis says. "I like to stay on the edge in different aspects. All disciplines here are interfaced." Perhaps that's why the line between Davis's private life and his business life sometimes disappears. The habanero peppers he grew in the garden in front of his house were so profuse that Davis is now developing a hot sauce that will be featured in a future catalog. The observatory in the middle of his 100 acres has an 8-inch, computer-driven telescope. You can check out what's happening in the 60-acre pasture by going to www.SkyAire.com.

Not one who would rest on his laurels—not one who rests much period—Davis is planning a camp for the performing arts since, according to him, Nebraska doesn't have one. "The idea is to use the camp as a high school for the performing arts during the academic year," he says, "and a camp during the summer." The architect's model is set up in his main studio.

Ideas come to Davis from various stimuli and in a variety of situations. Sometimes he writes in his home studio from 4:30-5 a.m. and then heads for the office. After dinner he will listen to what he created that morning. "I don't want to color my thinking with too many outside influences," he says. "But I am fascinated with astronomy and I'm interested in how it helps you think creatively."

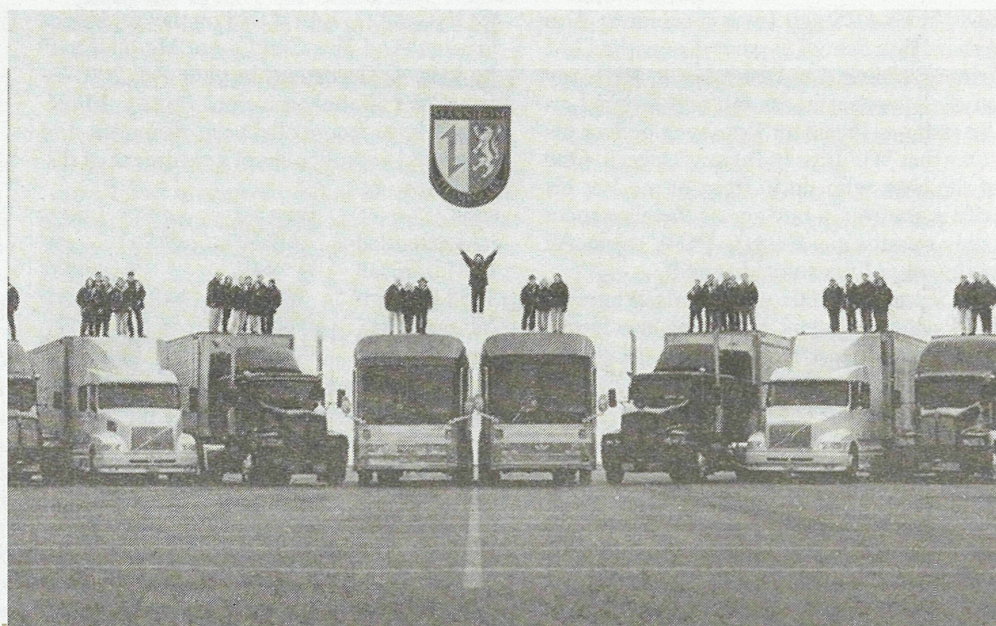
If all this sounds like toys for adults, you could be right. But Davis, who at times seems more kid than adult, thrives in an atmosphere of wonder at all that is around him. "I'm a conduit," Davis says. "The people who like my music like these other things, too. I sort things out for them." **MT**

Mannheim at Michigan

When the U-M College of Engineering dedicated the Lurie Tower on North Campus in 1996 in memory of Robert H. Lurie '64 BSE, '66 MSE, the six children of Ann and Robert Lurie commissioned Chip Davis to compose a piece, "True Blue," for the Tower's Lurie Carillon. (See "Pragmatic Partners" by Bill Vlastic, Spring 1997 issue, for the story of the entrepreneurial partnership of Lurie and Sam Zell '63, '66JD.)

The CD *True Blue: Carillon Music at the University of Michigan*, is available by mail from: The University Carillonist, 900 Burton Tower, Ann Arbor, MI 48109-1270. Make check for \$13 (includes handling and postage) payable to "University of Michigan."

This February, Davis gave a master class in electronic composition at the School of Music. He has helped the University in other ways, too. He returned to campus for a concert to benefit the Michigan Marching Band. And in late 2000, while sipping coffee in a Jacuzzi in Orlando, Florida, he envisioned an arrangement of "O Tannenbaum" with a grand opening by U-M's Men's Glee Club and vocals by Johnny Mathis. The Glee Club recorded the piece last April in Hill Auditorium. And that performance, with Mathis, appears on the Christmas 2001 CD "Mannheim Steamroller Christmas Extraordinaire," available at music stores and on the Web. —**JN.**



The Mannheimers roll in after a road trip.

Letters

Reminiscences on destruction and war

DURING THE summer of 1978, I had a University summer business internship in New York. Although the internship wasn't anything to write home about, the New York experience was unforgettable.

One Sunday, I decided to take a walk down to the Financial District. It wasn't too far away from the New York University dorm that housed the students from my internship program, so why not? It was a beautiful, sunny Sunday. My grandfather, who had died eight years before, had been a Wall Street securities analyst. Grandpa told many stories of his times on the Street, but I'd never gone there with him. So this was my chance to see his world.

On the way back to the dorm, I decided to visit the World Trade Center. Although I was afraid of heights, I got on the elevator and went all the way up to the observation deck. I found a chair and sat for a long time. The chairs were positioned in front of a nice, thick railing. I noticed that a lot of other people were doing what I was, leaning on that railing and looking, looking, looking. My fear of heights? It just wasn't there. I was too high up in the sky. It was almost like being on an airplane. Then, back on the elevator, which brought a careful of people back to earth with a hearty bounce. Entirely appropriate, I thought. And now all of that is gone.

Martha Retallick '79
Arizona

SIXTY YEARS ago I was a senior at Ann Arbor High School in what is now the U-M Frieze Building. On December 8, 1941, my physics class sat in the lab and listened on the radio to President Roosevelt deliver his "Day that Will Live In Infamy" speech. One of the boys who sat in front of me lost his wife in the war, a boy across the aisle spent many months in a German POW camp. All of the other lives were changed.

In September 2001 our grandson entered U-M as a freshman, becoming the fourth generation of our family with a Michigan connection. His great grandfather, Dr. J. H. Hodges, came to teach chemistry at Michigan after World War I.

The second generation, my husband and I, met at Michigan when Don was sent by the Navy V-12 program to finish work on his pharmacy degree. He served at Okinawa and stayed after the war in a mine-sweeping operation in Japanese waters until he brought his LCI home to San Francisco. He was re-

leased in the spring of 1946 and we were married in July, three weeks after I graduated from Michigan.

The first two years of my life on campus, '43 and '44, were years of great change. Term schedules were changed to meet the requirements of the many armed services units that came to use the facilities at Michigan for specialized training. The Navy needed the University to change from a semester plan to a quarter plan, and it became necessary to hold classes on New Year's Day 1943, to much moaning and groaning from students and faculty alike.

In the first term of the following year I took "Introduction to Literature" taught by Erich Walter, English professor and dean. Dean Walter chose to spend that hour reading poems that spoke of war and of change and dealing with adversity. He ended with some lines from Sophocles' *Antigone*, not in our text, referred to in "Dover Beach" by Matthew Arnold. The lines from *Antigone* I copied in the back of the book so long ago begin with, "Blessed are those whose life has known no war." These two departures from the norm stick in my memory as special.

Our son Thom, the third generation, finished the four years at Michigan allotted him from exemption from the draft but was a few hours short of a degree, and within a few months was in the Army. Thom returned to a job kept for him in the University Office of Financial Aid. TJ, as he is now known, completed his degree and is a fixture at the OFA.

We are happy that a fourth generation of the Hodges-Johnson clan, our grandson and TJ's nephew, is now enjoying campus life and classes in Ann Arbor. However, as a grandmother, I would just as soon not have Steve become a fourth generation in the armed forces. Daughter, wife and mother of a military man is plenty, thank you!

Patricia H Johnson '46
Signal Mountain, Tennessee

"You Can Quote Me"

CONGRATULATIONS on the disabilities article ("And You Can Quote Me on That" by Lisa A. Goldstein) in your Fall 2001 issue. Over all the years since I was at Michigan, I have frequently been dismayed and disgusted at "my" school's treatment of disabilities issues.

I attended U-M from fall 1943 through January 1947, by which time I was close to finishing my master of science degree. But as often happens with students, I realized I was in a rut. I left for San Francisco



(L-R) Angeles, flanked by her daughters Christine '75 MD and Susan '73, at the Bay to Breakers Run.

and took California Civil Service exams for a position in their Fish and Wildlife Department. While I did well, I was not in the top 10 they were hiring.

In retrospect I must have wanted to get even farther away from Ann Arbor for (after considerable hassle with some recruiters) I went overseas to Guam with the Army Engineers in a secretarial position. On Guam one of my duties was giving driving license tests for jeeps and weapons carriers. In the process of doing this, I met a handsome, intelligent civil engineer from the Philippines. We were married on Guam when interracial couples still had to obtain permission and approval from an Army chaplain.

Can you guess what happened now? I brought my new husband back to Ann Arbor, where he began work on his master's degree in engineering in the summer of 1949, completing it in June 1950. In a few years he became a US citizen. Except for about a year or so, Angie worked for a prestigious engineering firm, Smith Hinchman and Grylls, Inc., in Detroit, leaving the engineering mark of his work (i.e. Joe Louis Arena) there and elsewhere in Michigan by the time he retired, when we moved to California.

By the way, did I tell you I have cerebral palsy? While at Michigan I visited the Orthopedic Department at University Hospital to see if more could be done to help me. I already had had many surgeries. They were astonished considering my degree of CP at how well I managed. Walking miles every day on campus had done wonders for me! As I recall, though, nothing special was ever done to help students with disabilities at that time. I have not been back to Ann Arbor for years. I hope by now there are ramps where needed, handicapped parking, elevators, etc.

I have been active in disabilities issues, as I have had a wheelchair since 1982. In Michigan I participated in Wheelchair Games as a swimmer. Now I am even more involved being on an Americans With Disabilities Act compliance committee for our county bus system, promoting wheelchair access in the Golden Gate Park system and serving on an Accessibility Task Force for the San Francisco Presbytery.

My complaint with the University has always been the travel tours they sponsor. We would have loved to go sometimes, but accessibility was never mentioned in the informational brochures. Now at almost 80, it is too late for this. But again, thanks for the present glimmer of hope in *Michigan Today*.

Mildred Lambert Angeles '45
San Francisco

I READ about the film entitled *And You Can Quote Me on That* and wondered if it is being made available to groups off campus. If so, how might I obtain a copy?

Carol Clark '69, '73, '79
Email

The video's producer, Pat McCune, coordinator of U-M's *Dialogues on Diversity* initiative, replies: The production is available on video cassette for only \$10 each to cover the cost of duplication and postage.

There is an on-line order form on our web site at www.dialogues.umich.edu; just click on Video Projects on that home page. Orders also can be placed by sending an email request to divasst@umich.edu.

Observations on social research

UNLIKE publications from some other major universities, which either print low-level gee-whiz stuff only, or vanish, yours continues over the decades to provide many interesting, substantial articles. Fall 2001 provides a well-assembled look at the Institute for Social Research, about which we have long heard and wanted to know more about.

With no aspersion to ISR, which is one of the best, we conclude that most of the best social polling is ultimately corrupted. Perhaps ISR could look at these and other issues and find ways to change to more credible and useful methods. ISR clearly knows what many of the problems are, but needs to think farther "out of the box" to salvage social research. Many scholarly critiques of all aspects of social research have been published, too.

We arrive at this in reaction to the misuse of polls to predetermine elections, to construct public responses that pollsters and politicians want, to invent justification for policy, to manipulate blocs of voters, to reduce private and public life to computer data, and many other grievances. ISR is competing for responses with unscrupulous companies that pester people incessantly with fake polls, often done by a machine and with no ID up front. ISR staff have the wisdom and experience to have a big conference to show that the whole approach is corrupt and misleading. See the book by Richard Light, *Summing Up 1984*, which shows more broadly how weak the science is in statistical studies involving people, especially for policy.

Your articles on "alternative" (quack) medicine and TV audiences also connect to this subject. Social research and quack medicine fail to find mechanisms of causation, and so end with no more than marginal or spurious effects.

John and Susan Mauldin '67
Pueblo West, Colorado

MICHIGAN Today invariably has articles that are thought-provoking. Most instances, like the recent article about the Institute of Social Research, its growth and influence, seem to elicit a response. In 1951, I worked as an ISR interviewer in the field (a probe about public awareness of atomic energy 30 miles from the Los Alamos Laboratory). The training was rigorous; it emphasized all aspects of conducting a survey of public opinion. I have never lost my awe for the power of public opinion and its effect on social psychology.

In 1971, as a graduate student I studied social research with Tony Iripodi at the School of Social Work. However, with the many years of experience teaching, conducting research, reviewing and reading opinion polls, nothing ever has had as profound an influence as my well-researched term paper on lynching when I was a sociology undergraduate in 1948. The power of manipulated

public opinion abused by a few can lead us like so many "lemmings" to such destructive ends. Polls have elected presidents, determined the issues and, in a market driven by insecurity, they are telling us what to do or think to be in step with others—the new definition of "normal."

Now, finding the "real world" has never been more difficult, yet the national crisis as a result of the September 11th destruction has made it more important to do so. How do we really feel? Do we really feel? Are we brave enough to express it? If we do, are we told we are *contra la corriente* (against the current), not "mainstream"? Growth in power and prestige should not lead ISR to lose sight of the mission to honestly reflect public opinion, to set a standard. We must not let hucksters manipulate our better instincts or "control the herd," otherwise we lose our moral compass.

Adelina Ortiz de Hill '72 MSW
Santa Fe, New Mexico

WE JUST received our Fall 2001 issue—another treat! Pictured on the inside front cover was Bob Groves. ("They've Got Your Number" by Diane Swanbrow). Bob and Cindy Groves were our neighbors and dear friends in (now defunct) University Terrace. We tried to find the place by driving around the (largely expanded) U-M hospital complex several years back until our kids were "ad nauseam"

What fine professorship material Bob must be. Somehow U-M people never leave your thoughts. And, as in the case of Bob Groves, they grow "larger than life" in print! This is no survey, but two out of two people interviewed in the Leibin household agree that *Michigan Today* has again piqued our interest and our support. Hail to the Victors!

Flo and Harvey Leibin '73 M Arch
Email

The unforgettable Harry Carver

IDID NOT see the letter of Edward S. Weiss in the Summer 2001 issue, but I noted with interest the readers' inputs in the Fall issue regarding Prof. Harry Carver. I never had Prof. Carver as a teacher, nor did I ever meet him. I think no discussion of him should be considered complete, however, without acknowledging one of his most popular contributions to aircraft navigation: the C-Plot.

In early 1957, I was a recent U-M graduate and an Air Force lieutenant attending Basic Navigator Training in Texas. We were in a course on celestial navigation when the instructor presented a mathematical formula and technique for establishing the actual position of an aircraft when only minimal information is available. These determine the relative values of one's predicted position from dead reckoning and a single line-of-position determined by celestial observation. The formula is a function of the time since the last "fix," or accurately established position. The instructor said this mathematical determination was called C-Plot. Since it was being taught in a celestial course, I assumed

the "C" stood for celestial, but I thought I would ask to make sure. The instructor had no idea what it stood for but promised to find out. A couple of days later he returned with the answer. The "C" stood for Carver, a University of Michigan professor hired by the Air Corps to help improve aircraft navigation and bombing accuracies during WWII.

During my 28 years as an Air Force navigator, I used C-Plot on many occasions, and with each usage I thought of Professor Carver and his connection to Michigan. Although the sophistication of today's navigation system makes the necessity to use C-Plot much less likely, I'm sure its formulation is buried somewhere in the software of their computers—just in case.

Gordon Barnes '56
St. Louis

I AM disappointed to have missed your call for recollections of one of Michigan's great athletes, scholars and professors—Harry C. Carver. If my memory serves me, possibly his greatest single accomplishment was his on-site contribution to the instruction of air navigation principles and procedures followed by our 8th Air Force during World War II.

How do I know this? In his class on Air Navigation, Fall 1947, the first part of the course was devoted to learning the fundamentals: dead reckoning, three-point fixes, celestial navigation, etc. In the second part, we flew (in class) the same missions that 8th Air Force pilots had flown from their airbases in England across the English Channel to their German targets in Essen, Cologne and elsewhere, using the same manual calculating equipment and navigation tables. Professor Carver's final exam involved plotting another 8th Air Force mission, hitting all the checkpoints, reaching the target and returning to home base according to plan. Navigate correctly, receive an A.

A great professor, memorable course and major contribution to the war effort!

John T. Griffin '50
Raleigh, North Carolina

Alternative medicine: pro and con

IT IS discouraging to see rather uncritical articles regarding "alternative medicine" coming up in worthy publications as *Michigan Today* and *Consumer Reports*. You are thus pandering to medical quackery, primitive healing, folklore medicine and profiteers. This pending groundswell of popularity for folk medicine is mainly due to a recent change in the law that now permits their exclusion from the jurisdiction of our food and drug laws. This change occurred because of the present *laissez faire* bias of Congress and lobbying. The legitimate pharmaceutical companies can also take credit, due to their own sins, to wit: obscene pricing, profiteering, compensation to CEOs, bribery of medical professionals and lobbying in Congress. Legitimate drugs themselves are not

always efficacious, conceal negative side effects and do not always meet the miraculous expectations of a scientifically ignorant public.

And does anyone realize the history of our Food and Drug Laws—that the law passed by only one vote after a long fight? And that now we are turning all this back to the primitive atmosphere of "anything goes?" The drug companies have long understood the possibilities of naturally occurring drugs. This is not the issue, as the herbal drug advocates would like us to believe. They would be first to profit from it, if they work. The issue here is whether or not we, as a modern scientifically oriented culture, are to have a medical and food review system based on science or one based on primitive quackery and anecdotal testing.

All this quasi-religious positive-thinking, faith, "mind energy" and placebo effect is medicine-man nonsense (see page 14 and the photo "reiki pain control"), none of which would stand up in a large study of individuals who had definitively diagnosed diseases. Try these techniques against some serious conditions like venereal disease, anthrax, small pox, polio, rubella, cancer, hernia, broken bones, etc., all of which are efficaciously treatable by modern medicine. I challenge them to pray disease away instead. Pure Voodoo!

Frank Laraway '63
Pennsylvania

THANK YOU for your article on complementary and alternative medicine that mentioned me. I would like to make several corrections. First, I received my PhD from a joint program of the School of Social Work and Department of Psychology, not in psychological social work. Second, while I learned qigong as a teenager and still practice it, I have never claimed the title "Qigong Practitioner." In qigong cultural circles, only a few people who are committed to providing qigong therapy for others use this title. Because I do not use qigong to treat patients, I prefer not to have this title. Third, I reluctantly had to give up the position of principle investigator (PI) of the qigong project to accept a tenure-track position at another research university. Although I no longer oversee the ongoing trial, I am still committed to analyzing the data from the project as co-PI and a research fellow of the Department of Cardiac Surgery, and publishing the outcome in collaboration with my colleagues at U-M.

Amy L. Ai
Seattle and Ann Arbor

IT'S A SHAME the article on complementary and alternative medicine was tainted with standard pharmaceutical industry propaganda designed to scare people away from using low-cost alternatives. But then again, with all the money the industry doles out for research to schools, you wouldn't dare bite the hand that feeds you.

First, we have the standard scare tactic that because supplements have been "removed

from regulatory oversight, the amount of active ingredients they contain can vary widely." Really? Have supplements been made exempt from labeling laws that require contents to match what the label says? Is mislabeling any more rampant with supplements than with other products, both food and non-food?

Second, Ara G. Paul, dean emeritus of the College of Pharmacy, "believes strongly that herbs should be standardized and regulated as drugs, just as other prescription and over-the-counter remedies are." While I believe they should be standardized, why should they be regulated? Side effects from those safe, effective regulated prescription drugs he so strongly believes in are already the fourth-to-sixth leading cause of death. That's according to an article in *JAMA*, 1998; 279, 1200-1205, which gave estimates of over 106,000 hospital deaths from adverse reactions to drugs that were properly dispensed (the right drug in the prescribed dose). Those deaths don't include victims dying outside hospitals, or those attributed to some other cause as a cover-up. If you go here, <http://www.heart-disease-bypass-surgery.com/data/articles/52.htm>, you'll see that doctors are the third leading cause of death. So much for the "protection" offered by regulation and licensing.

Ray Kostanty '60 BSE
Email

Ara G. Paul, dean emeritus, School of Pharmacy, replies.—Mr. Kostanty has erred in a number of ways in his comments. Herbal medicines are not necessarily low-cost alternatives to prescription or over-the-counter medications, though they may be. One can calculate the cost of a regimen of many of these and demonstrate that some are more expensive than an appropriate over-the-counter medication or even a prescription drug.

With no standards on identity of plant materials, age of plant materials, methods of preparation of extracts and other dosage forms, studies have shown wide variation in active principles and marker compounds in a number of popular herbals, St. John's Wort for example.

There are certainly deaths due to prescription medications and to regulated self-medication products. We have no data as yet on the numbers of deaths and illnesses caused by herbal medications, but many have been documented. Well-regulated herbal medications would reduce such risks.

I am not opposed to the use of herbal medications. I oppose their improper usage and feel that the public ought to be protected from poor quality herbals. They can fit into our health care system if used appropriately.

As for the writer's suggestion that I not dare "bite the hand that feeds you," he should know that I have served as a consultant to a major manufacturer of herbal products.

IT'S GREAT that scientific medicine is examining the alternatives. While thumbing through alternative-product catalogs one gets the impression that ground-up parts of every roadside bush and weed have been encapsulated and presented as necessary for good health. But we should be concerned

about the examiners as well as the products being examined. Remember that a lot of money is at stake and the examiners have roots in conventional medicine. Ponder the first sentence of an editorial in *The Lancet*: "Fraud in medicine research is pervasive" (1996; 347-843).

An alternative medicine or method won't be given a fair shake if, for example, it is examined in the manner employed with ascorbic acid (vitamin C) after Linus Pauling recommended it for colds in 1970. Of the more than 20 scientific trials that followed, not one tested his advice properly. None adhered even to the dosing schedules of physicians who had reported success with the substance. The same can be said for the scientific trials that tested it against cancer and viral hepatitis. There was too much money at stake to allow publication of an objective trial. Anyone interested can contact me for references to relevant papers.

Steven Sheffrey '55 DDS
Ann Arbor

Smeaton's fine nose

IN ANSWER to your request: Professor Smeaton was a colleague of my father, James Hallett Hodges, in the faculty of the Department of Chemistry when I was a student, 1942-46. Although I majored in chemistry, Dr Smeaton was not one of my teachers. If my memory serves, (sometimes it doesn't, lately), Dr Smeaton had made significant discoveries in the field of organic chemistry. I do remember my father telling me that Dr. Smeaton had a remarkable sense of smell, and if he caught a whiff of the bitter almond smell of cyanide, he would search the building until he was satisfied that no one was in trouble.

Priscilla Hodges Johnson '46
Email

P.S. Our grandson is a freshman at Michigan, becoming the fourth generation of the family with a Michigan connection.

ON PAGE 18 of the Fall 2001 issue you mention William Gabb Smeaton. I was privileged to have known and studied under a Professor Smeaton who headed the Department of Chemistry. I was in his classes in 1928 and 1929. Professor Smeaton was a great teacher and a good friend, but he at last arranged for us to "have a visit." During our frank and open conversation, it was borne in upon me that the most productive career I might embark upon did not lie in the area of quantitative chemistry, and while my ambitions and willingness to study were meritorious, they would be put to far more valuable result if directed to some other line of endeavor. This is an opportunity for me to say how highly I regarded him and that I remain indebted to him for his wisdom and care.

Karl S. Richardson '31
Estero, Florida

Lessons from diversity

FIFTYTWO years ago and more I learned about "diversity" at the U of M. I learned it

from my Cambridge Street housemate, basketball star Mack Suprunowicz at the Packard Family Home on Cambridge St., from Bob Mann and the late Lennie Ford (who was called the "best defensive end I ever saw" by coach Paul Brown of the Cleveland Browns). My friend Gene Derricotte, who was on the 1947 Michigan team which went to the Rose Bowl and beat USC 49 - 0, and who also joined the Browns, was a very intelligent man. He helped me learn about his background and contributed to my "diversity." Coach Brown said of Gene, "He is the best defensive back I ever coached." As a Caucasian, I came to understand other cultures not examined in the largely white, predominantly Jewish Central High School in Detroit.

Earlier, my late father, honorary-non-alumnus circa early 1920s learned it from his golfing partner, Willis Ward, and later at Rackham Golf Course in Royal Oak with boxing champion Joe Louis Barrow, whom he served as a marshal at the golf tournament which Joe funded, the only place where "Negroes," as we then said, were allowed on the course.

I take exception to *Michigan Today* letter writer Paul Wickstrom (Spring 2001 issue), who happily found his own "diversity" through several careers, but not apparently in A2. I support the University's admission policies in both law and undergraduate schools. I commend Lee Bollinger for hanging tough on this issue.

For me, the start I received in Ann Arbor has led to a rewarding (spiritually, if not financially) career with two national community relations agencies, the Michigan Fair Employment Practices Commission (1955) and tours of duty on race relations in two federal departments. My life has been enriched from what I started to learn in Ann Arbor.

Bob Greene '49
Email

P.S. I was a guest at the wedding in the Detroit Urban League quarters of Lennie Ford and Judge Geraldine Bledsoe Ford, former president of our Alumni Association. The UL's offices were the gift of the late, great philanthropist Fred M. Butzel. In the winter of 1946-47, I asked 6'4" Lennie Ford why he had not gone out for the U-M basketball team. His response was, "I was told not to." Too much black skin for the times?

P.P.S. I'll contribute an extra hundred bucks to the association if football coach Lloyd Carr will remove the noxious Nike "swoosh" from the back of his cap.

Aftermath of 9/11/01

WHAT I find most disturbing about Prof. Linda Lim's remarks ("U-M responds to terrorists' assaults," Fall 2001) is her absence of compassion for the victims and their families as well as an acknowledgment of the collective grief of this nation. Also, ominously missing is any anger at the murderers who committed these deeds. Her statement asking, "Why does America know and care so

little about the rest of the world?" reveals a profound ignorance of American history.

How about the following ideas, none of which appears to have been expressed in any of the campus forums you reported on: There is no justification for the attacks; the attacks were committed by irrational people, grounded in hate, for irrational reasons; the Vietnam War of 30 years ago and our continuing support of Israel (the only democratic multiethnic, multicultural, multireligious nation in the region) are not causes for the attacks; our armed response is a case of good versus evil; and why shouldn't a nation care most about the safety of its citizens (is there a nation that doesn't)? Lim's remarks betray a deep solipsism, an inability to see beyond her narrow and intolerant political biases. It saddens me to think she's representative of the University's voice.

David Masello '80
New York City

We could not report in entirety the remarks of Professor Lim and the other International Institute panelists. "We were not asked to give a personal or comprehensive analysis but simply to represent views from different parts of the world," she notes. "I merely presented the views I had received, with which I was not required to concur." Readers may find the full text of her and other contributors' commentary,

which express their compassion and sorrow, at the International Institute's Website <http://www.umich.edu/~iinet/> in the section "Terrorism and Globalization: International Perspectives, Sept. 18, 2001."—Ed.

I WAS shocked and dismayed to read in your reprint of the *Michigan Daily's* September 11 editorial that "These attacks will illicit a response unheard of in American history." (Emphasis added.) Whether this gaffe originated with the *Daily* or with you, it is a chilling reminder that spellcheck will not solve all problems. One might have hoped it would not be necessary to point this out to a University of Michigan publication. Is anyone proofreading any more?

Barry H. Silverblatt '66
San Francisco

Proofreaders on both publications were sleeping at the switch.—Ed.

A connection with "Uncle Charlie"

I STUMBLED upon a surprise in "Uncle Charlie's Speech" (Fall, 2001), a family reminiscence by Maude Johnson Robinson '38 MA, about a relative of hers who had been enrolled in the College of Pharmacy at U-M

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in the early 1900s. In her story, she described a young woman to whom her uncle had been close in their student days. That young woman had to be my mother, Patricia Ferguson (Class of 1916), who had often spoken affectionately of Charles Johnson, then-deceased, during my childhood. In addition, the writer seemed to have been at Ann Arbor at the same time as I. In fact, I believe I remember her as a graduate student living in the same house where I spent my four years as an undergrad: Benjamin House, famous in those days as the one dorm allocated for the housing of Black coeds. Times, of course, have changed.

The experience of campus life for minority students during that era, though deeply fulfilling and enriching, was more profoundly different from the usual than I had quite realized as I was living through it. That is, until near the end of my time there when, the only senior from my house, I attended the Michigan League's annual spring banquet for graduating coeds in 1938. To do so, I veered briefly from my normal pathway, feeling impulsively drawn to take part in this particular campus-wide festivity which marked the approach of Commencement.

The fact is that we "Colored" students, except for our associations with individual classmates, were pretty much used to functioning within an intimate circle of our own, a clique which erased the usual distinctions between grads and undergrads because we were so few—just a handful on campus, all told. Always, we trooped off to the sports events, immersing ourselves in the mass delirium in the stands at football and basketball games. And in the more aesthetic atmosphere we regularly attended Hill Auditorium concerts, the plays, the distinguished speaker events and socials.

Among the many rich cultural moments of those days, I recall awesome performances by such artists as Lily Pons, Marian Anderson, the then-teenaged actress Angela Lansbury and the touring major symphony orchestras. For one interval, Robert Frost was poet-in-residence.

We Black students certainly had our own great times. We moved through our seasons there alternately sampling the pervading spirit of the campus and then returning to our shell—not exactly forced to do so by any external pressure, yet somehow sensing a need to preserve our own identity or else succumb to a sort of temporary nonexistence.

I mention the League's celebratory dinner, because it was there in that setting that I was profoundly struck by the all-encompassing comradely nostalgia in the air. It represented a somewhat unfamiliar content of group memory, thick with an atmosphere of inclusiveness that my recollections of the same four years could not reflect. Indeed, I had my wonderful memories of those precious years, though tempered with maybe a touch of cynicism, since they were skewed a little differently in comparison with the total ambience of college life for the average student.

Yet, vicariously I enjoyed this delightful

evening filled with laughter, giggly chatter and applause over the awarding of nonacademic honors, the public recognition of various class personalities and class characters, the anecdotes of escapades and conspiracies, the ritual naming of every girl who had gotten "pinned," the teary farewells, joining in the singing of the alma mater—my alma mater, too.

I loved it all—though actually it was mostly somebody else's story. I think at that moment I felt a light pang of regret at not having been more in the thick of things; however, for me that time had not yet come, and I was no pioneer (surely there have been many since, to push things along). My peers and I understood the mainstream's unspoken rules, so we played gracefully the game of separateness, seriously outnumbered as we were, also undaunted and patient. We knew that social change would eventually occur, and we were preparing ourselves for active participation in the process of helping create that perfect world that we expected to become our future.

Thankfully, many of us have lived long enough to see the marvel of great change that has brought our University boldly to the forefront, to the steps of the Supreme Court, facing today's legal challenges over issues of diversity.

My comment from the sidelines, so to speak, grows out of the desire to express my special joy triggered at discovering in a U-M publication the mention of two proud minority alums from the pre-World War I era, one of them dear to the writer of "Charlie" and the other, dear to me: my mother, his friend. As for the author, Maude Johnson Robinson of South Carolina, and myself, we represent a somewhat more recent generation of minority alums, also proud, all four of us linked together by our ties to U-M.

Marion Clark Maddox '38
Los Angeles

Our Fall 2001 issue

MY COPY of *Michigan Today* came yesterday and as usual, it looks very tired and tattered by the time it gets here. In my opinion, this publication falls far short of representing the history and the on-going quality of what Michigan stands for. The appearance and contents are at the level of the poor quality newspaper inserts or the high school vocational training flyers that come to our house.

My concerns are as follows: Using the rag paper format makes the visual effect of the outside dull and uninteresting. Photo and print quality are poor with some interior photographs that are very fuzzy.

The newspaper format now used says cheap throw-a-way, and I would suspect that is what happens to a lot of them shortly after arrival. All of the other university publications that we receive are far superior to that of *Michigan Today*.

While the content of the publication is sub-

ject to each reader's view, this publication and other recent ones seem to be drifting into the feel-good issues of the 1960s. The front cover and the interior articles on alternative medicine are, in my opinion, just the side shows of medicine that make light reading but are best left to others, not Michigan.

Some suggestions: Use a magazine format with a decent coated paper as the base. Many readers are geographically remote. Include from time to time, overall shots of what the campus looks like. Include details of new building projects on campus. How about a section in each issue that deals with the news from the various Schools and Colleges? What about a section of class notes organized by year? With a real upgrade in quality, consider some high quality ads.

In summary, Michigan is a world-class institution. *Michigan Today* should reflect that.

Roy F. Deng Jr. '56
Delray Beach, Florida

Thank you for your thoughtful critique. Each School and College, and the Alumni Association, produce publications with some of the features you recommend, including class notes and ads. As to aesthetic and physical qualities, we are working with our printer to improve inking and imaging quality. Michigan Today's ever-increasing mail run, now at about 380,000, is costly in paper and postage. Our choice of paper and our size enable us to produce and mail each issue at about 27 cents per copy, the most efficient pricing in the nation. But we're always looking for ways to improve, and appreciate receiving ideas from readers like you, who show such strong interest in our publication and the University.—Ed.

EXCELLENT issue! (Fall 2001). I liked John Rich's Interview about TV shows, "Uncle Charlie's speech," "Scientific Medicine Examines the Alternatives," the disabilities video "And you can quote me on that," "Trip Through UROP" and the quality of paper (recycled?) that its printed on. Thank you for sending it to me.

Ruth Ingeborg Fuss '57 MA
Venice, Florida

THERE IS no excuse for *Michigan Today* misspelling Keweenaw [an error in *Summer 2001 issue*; see letters, *Fall 2001—Ed.*]. Countless places in Michigan and the United States have multiple historical variations in the spelling of their names (e.g., Mackinac vs. Mackinaw), but only the current and accepted spelling is appropriate. It matters not that a historical method is easier to pronounce or can be found on a federal government website (taken out of context?).

"Kewewanau," the "alternative transliteration of the Indian word" that *Michigan Today* used, is similar to the spelling of the Leelanau Peninsula northwest of Traverse City. However, simply referencing a road atlas of Michigan would alert you to the correct spelling of Keweenaw. Moreover, an adequate search of National Park websites would have led you to the Keweenaw National Historic Park headquartered in Calumet on—you guessed

it—the Keweenaw Peninsula. Please, no more lame excuses for geographic ignorance. Next you will be claiming that Ann Arbor is located in Washtenau County!

Roger S. Helman, Esq '89
Houghton, Michigan

YOUR "ALTERNATE" spelling of Keweenaw in the Fall 2001 issue (Letters) really rang a bell. The University community too often ignores the value of ethnic diversity of students from small town, rural and backwoods Michigan. Does the University realize that people from around the world are attracted to Michigan for its scenic beauty, including lakeshore and rural landscapes? Surely non-urban students carry far-reaching ideas which enrich the intellect of the community of Ann Arbor.

I fear the University is guilty of over (or is it under?) snobbishness when it fails to recruit students upstate. After all, tourism and agriculture are major Michigan industries. Even in a tight year, the state legislature—often unjustly criticized during my many years on campus—is more likely to appropriate funds for education when U-M is liberal in admitting non-urban students from Michigan. I end by noting that tuition my first semester was a mere \$75.

Patricia Larsen Burkard '63
Saginaw, Michigan

A FEW years ago A. Alfred Taubman, a shopping center developer, donated \$30 million to the architecture school, which resulted in its name being changed to A. Alfred Taubman College of Architecture and Urban Planning. Since then, he has been tried and convicted for price-fixing at Sotheby's, where he was chairman of the board, and could be sentenced to three years in prison.

It's obvious that the University should now return his money and remove his name from the school's masthead. To have a felon as our patron is totally ludicrous and an insult to the school, its professors and alumni. But maybe the University has become so massive and intimidating that very few would consider challenging its decisions or policies.

Roy A. Euker '58 Arch
New York

Former U-M President L. C. Bollinger said in a statement to news media that Taubman had been a "loyal alumnus and a very good friend" to the University. "We regret that he is facing these difficult circumstances," Bollinger said. "We will continue to recognize his longstanding support through those University academic programs and facilities that bear his name." In addition to the School of Architecture and Urban Planning, facilities and programs named for Taubman are the Taubman Medical Library and the Taubman Center in the U-M Medical System. His gifts and pledges to U-M total \$35.6 million, Bollinger said.

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

U-M BOOKS

THE UNIVERSE IS MADE OF STORIES: TALES OF ALEX'S RESTAURANT, THE CAR- TOON OF BODY, MIND AND PLANET

By Peter Sinclair '76, *Plan Nine Publishing, High Point, 2001, North Carolina, 2001, \$12.95.*

Who would have thought a health food restaurant could be the setting for a newspaper comic strip that gives off oxymoronic vibes of warm-hearted satire? Art School grad Peter Sinclair says some of the characters in his syndicated *Alex's Restaurant* strip "were modeled after people I saw on the street in Ann Arbor, and some of the ambience comes from my early jobs as a dishwasher/waiter at a bohemian café." Sinclair spoke with *Michigan Today* by telephone from his home in Midland, Michigan, where he lives with his wife and two children.

MT: What did you do after graduation and how did the strip originate?

Peter Sinclair: I found that calling yourself an artist in the Midwest invites a lot of suspicion. And rightfully so, I think. Artists tend to be borderline people at best. I took some extra training and found a job as a paramedic that was very congenial in that it gave me a decent income, very flexible hours, constant stimulation and lots of time to read, think and draw. While in the field of health care, I was also looking at areas of alternative health, since I was so shocked by what I was seeing in the "normal" health care field. I got the idea that there were a lot of people around the country who were thinking some of the same things that I was, that the world is a very different place than you learned about in 8th grade science.

How is *Alex's Restaurant* distributed?

It's running in a dozen or so papers around the country, and on the web at www.alexrestaurant.com. I've been very pleased that, as difficult as it's been to get the attention of the major media, I have been hitting the target as far as my audience goes. The strip has been profiled in

the *New York Times*, the *Utne Reader* and numerous other publications, and there have been other indications. I'm not sure, though, that syndication is the way of the future. The syndicates are some of the stodgiest people you have ever met. If you wonder why the comics are so lame, look no further. "Smart strips do not sell," is what I was told by one of these guys. Tell that to Gary Larsen or Bill Waterson. The fact is, they are without a clue as to what sells. I was recently reading some old *Lil Abner* by Al Capp and was struck by the offhand political references and sophisticated humor. My current web host, the Nando Times, is trying to develop some new models of how to distribute content and make money on the Internet, above and beyond the failed Web-advertising mold, and I am interested to see if it begins to bear fruit.

Do any of the alternative med/New Age folks show signs of resenting being needed?

First of all, I hate the term New Age, because it's become sort of an intellectual ashcan that media types use to paint a picture of slack jawed, glassy eyed, navel-gazing bliss ninnies staring into a crystal and going, "Wow, man..." which is all that many journalists care to know about it. What they don't understand is, the so called New Age is as American as apple pie. Every car salesman has read Dale

Carnegie's book and a dozen other classics of good old American capitalism that say, "Positive attitude," "What you think in your mind manifests in your life." What's unique about *Alex's* is, I can make fun of "New Agey" topics from the inside, because I understand it. So, I get terrifically positive responses from new paradigm types, because they can usually see what I'm about.

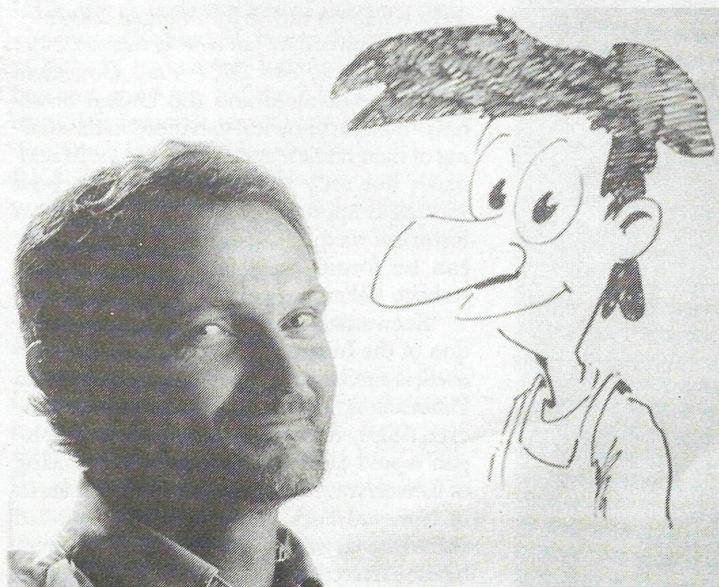
Who are the "new paradigm" types?

Years after the cartoon was started, Paul H. Ray, (a former U-M professor and sociologist) wrote a book that basically confirmed empirically what I had intuited. He calls the fastest-growing demographic group in the country "Cultural Creatives," my "new paradigm" folks. They are the reason that the organic food industry is growing at 30 percent a year, and the reason that doctors are being hounded by their patients for health solutions beyond drugs and surgery. Even conservative bastions like the U-M med school have been forced to hear the call, and begun to respond with courses and specialties to meet this demand. [See "*Scientific Medicine Examines the Alternatives*," in our Fall 2001 issue—Ed.]

Do you have other literary or artistic projects?

The notoriety of the cartoon has brought me an increasing stream of freelance work in multimedia and animation. I am looking at some other cartoon projects, but things are getting pretty busy. I'm within spitting distance of realizing a long time dream of working from home, making a respectable income and calling all my own shots. It's not easy, it's still very precarious, and I don't recommend it to anyone. I say, if you're in school, get a good practical degree, kids, this Don Quixote stuff kind of sucks. But if I pull it off, it'll be something I can tell my grandkids about.

'I can make fun of the 'New Agey' topics from the inside.' Peter Sinclair '76



Sinclair and alter ego.

GERMAN WOMEN FOR EMPIRE, 1884-1945
By Lora Wildenthal '94 PhD, *Duke University Press, 2001, \$19.95 paper.*

At the height of the "Woman Question" era, when nations across Europe were debating the appropriate status of women, Germany experienced an interesting social phenomenon: German women were throwing themselves with increased fervor behind their country's growing empire in Africa, Asia and the Pacific.

Wildenthal chronicles this movement, with all its ambiguities, as an example of nationalist colonialism as well as early feminism. She tells the story of a disenfranchised group—German women were excluded from universities until 1908 and from the right to vote until 1918—trying to win a place in its country's national history, and all the while subjugating other women: the female colonial subjects. The German women's colonialist movement, Wildenthal finds, is interesting because of its implications for the study of colonialism. Perhaps more so, it is important because it did not end with the setting of the imperial age, but continued influencing nationalist and racial attitudes all the way into the Nazi era.—Shiri Bilik '02.

LIGHT MADE LIGHTER

By Craig Taborn '95, CD, *Thirsty Ear Recordings, New York City, www.thirstyyear.com.*

The compositions and technique of Craig Taborn '95 may remind listeners first of Thelonious Monk if they haven't heard Taborn's break-out CD (*Craig Taborn Trio, 1994*) with the masterpiece "David the Goliath"). Otherwise, they will remind you of Taborn (see "Non Piano Man," June 1995 *MT*). To be sure, Taborn calls to ear the spirited rhythm and drive of Monk, but in most of these pieces, the energy is subdued and meditative. Taborn evokes natural elements, beings and landscapes, and the reflective mood one sinks into during a long walk or while entering a dream. But the reveries are punctuated with bits of fury like "I Cover the Waterfront" (the only nonoriginal work), which rips along like a torrent and bursts with wit. The two-part "Bodies We Came Out Of" opens and closes the offerings, making the whole something of a suite of etudes a la "Carnival of the Animals." The title piece, the balladic "Light Made Lighter" of Strayhorn beauty, is another two-segment affair, and it cries out for a great lyric. Chris Lightcap and Gerald Cleaver back up Taborn on bass and drums, respectively.—JW.



'Eleonora of Toledo and her son,' Giovanni de' Medici, oil on panel, Detroit Institute of Art.

Courtesy of U-M Museum of Art

Through a modern perspective, Eleonora of Toledo's marriage to Cosimo I di' Medici in 1549 can seem like nothing more than a political maneuver. Wanting to gain a link with the Spanish ruling class that controlled Florence at the time, Cosimo married Eleonora, the daughter of the Spanish viceroy of Naples. Through their union, he hoped, among other things, to gain enough influence to have Spanish soldiers withdrawn from Florence.

"Ruling is very complicated at this time," says University of Michigan history professor Diane Hughes. "You ruled through a game of alliance, playing all your familial cards." Most likely, the woman staring back from this painting had little choice about her marriage. Yet, through her status as a Spaniard and the mother of Cosimo's heirs, Eleonora would help to establish the legitimacy of the legendary Medici line. "In that sense," Hughes

says, "women were always a lot more powerful than they get credit for."

The role of women in the aristocratic world of Renaissance Europe is the inspiration behind the Feb. 17-May 5 U-M Museum of Art exhibition *Women Who Ruled: Queens, Goddesses, Amazons, 1500-1650*. The exhibition, sponsored by the Ford Motor Company,

focuses on an era during which a number of women, including Elizabeth I of England, Mary Stuart of Scotland, and Catherine de' Medici of France, ruled states and kingdoms.

Eleonora of Toledo and her son (ca. 1545) by the painter Agnolo Bronzino (1503-1572), on loan from the Detroit Institute of Art, is one of the featured works in the exhibition. The painting is the first known, state-commissioned painting to include the ruler's heir. Eleonora is portrayed first and foremost as a mother, Hughes suspects, because the Medicis desperately needed male heirs after Cosimo's predecessor died childless after having been marred by sexual scandal.

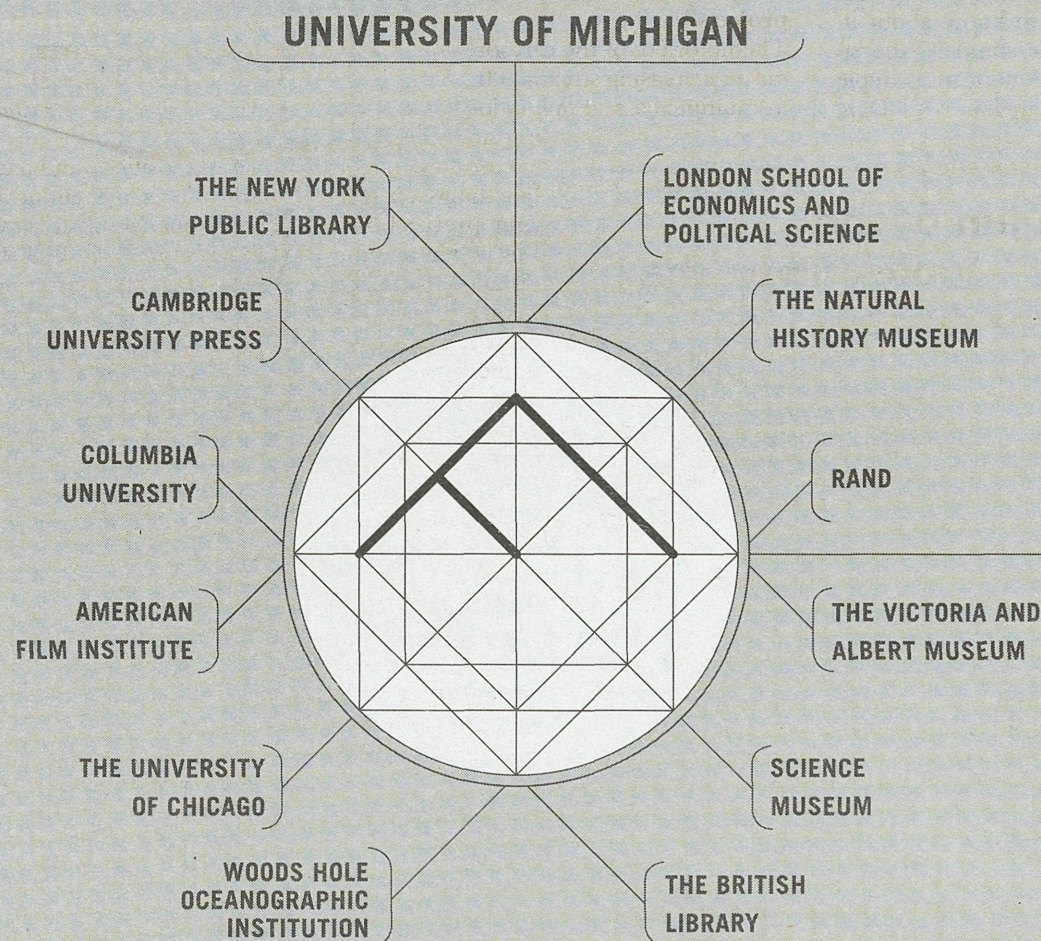
"What Cosimo is saying by letting the Bronzino portrait be done this way is that she brings a kind of stability without which the regime could not exist," Hughes says.

Eleonora eventually gave Cosimo eight surviving sons and daughters, but she was more than just an obedient wife. Cosimo named her regent in his absence, and she was said to have been a shrewd businesswoman. "She was a player," Hughes says. "People knew you get to her husband through her."

Cosimo indulged his wife's more lavish tastes: She was a gambler and an avid traveler, and employed no fewer than 10 gold and silver weavers, who crafted works of art as intricate as her painted dress.

With Eleonora's connections and the recaptured respectability of his family name, Medici eventually went on to create an Italian state in Florence. "He created a state, but he created it with her," Hughes says. "Nobody acts independently in the game of politics."

Annette Dixon, the inspirer and curator of the exhibition, says she and her staff examined thousands of works "to pin down the hundred or so that make up the exhibit." With the participation of the Women's Studies Department, the idea for the exhibition grew into a Winter '02 Gender and Power Theme Semester (Web site at <http://www.lsa.umich.edu/women/themesemester/events.html>), which includes many courses, lectures, films and an upcoming book commemorating the exhibition. **MT**



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THINKING IS ENCOURAGED @ FATHOM

WEAVING A CAREER

Nadler



'Self-Portrait,' collage of fabric, embroidery and paper, 13"x 19".

"Elysian Fields" and "Self-Portrait" are two works by textile artist Jessica Nadler '01. Nadler returned to New York City after receiving her BFA in fiber and printmaking. In her senior year, her fiber piece "Warp and Weft Study" was chosen as the cover of the U-M Planning Guide.

While deciding between graduate study or a job, Nadler volunteers at Oyster Arts, an organization that provides art workshops for women and children in domestic violence shelters in metropolitan New York. "Meanwhile, I'm weaving at home in the loom set up in my apartment," she adds.

Nadler studied with Profs. Sherri Smith and Takeshi Takahara of the U-M School of Art and Design. "I may want to go to grad school and then teach fiber art," she says. "But I've also become very interested in art therapy. Either way, textiles will be part of my life."

Nadler has sold some of her works but finds it "so laborious to produce textiles, that it's hard to part with them." She may be reached at (212) 228-9892 or at jnads@hotmail.com.

MT



'Elysian Fields,' embroidery on velvet, 17" x 7".

An Emerging Sport

By Sarah Skow

Recently, the NCAA designated synchronized swimming an "emergence sport." This might come as a shock to the U-M community since synchronized swimming became one of the first women's varsity sports after the federal Title IX law in 1972 attempted to establish gender equality in amateur athletics.

The U-M squad lost varsity status in 1983, however, because the NCAA did not officially recognize the sport. A paradox now exists in that the NCAA will not recognize synchronized swimming until more colleges and universities elevate club teams to varsity status, while many colleges and universities are waiting for the NCAA to recognize the sport before they grant it varsity status.

Hundreds of female Wolverines can attest to the power and purpose of U-M's synchro program. Currently, the club has 13 undergraduate members, ranging from experienced freshman swimmers to beginning senior kickers. Coach Becky Trombley '94, a proud alumna of the team and the University, said the club practices almost eight hours a week in the Canham Natatorium, squeezing in their time between women's and men's swimming and water polo teams. Additional pool time is sometimes available in high school pools.

In February, the team hosted The Wolverine Invitational, which drew varsity and club teams from across the country. "It was an astounding success, full of difficult and dazzling maneuvers," Trombley said. The team was headed for the nationals in Boston on March 19 and will present the Best of Michigan Synchronized Swimming Water Show on April 7 at 7 pm at Canham.

Coach Trombley and assistants Stephanie Dionne '01 and Karn Koto '94, '02 MBA, have launched a National Alumni Outreach Program.

"We are starting a historical data-gathering initiative to connect all of the synchro alumnae via our Web site and a newsletter," she said. "We do not have all of the names of former swimmers, so hope they will contact us."

Such a rich and perfectionist sport, should not lose its place in the University's history. If you, or someone you know, are a synchronized swimming alumna, you may contact Trombley via: synchro@umich.edu, or by mail at 500 8th Street, Ann Arbor, MI 48103, or by phone: (734) 665-3345.

MT

Sarah Skow '02, an English and Communications major from Toledo, Ohio, hopes to work in Washington, DC, after she graduates.



Synchronizing in the Canham swimming pool.

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