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Hickey, Jerrold

Boston University

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Boston University
Now is the time to follow the lead of Leonard Florence (SMG'54) and Irwin Chafetz (CAS'58), who have launched the campaign to build a new Hillel House at Boston University with their naming gift of $2.5 million. The Florence and Chafetz Hillel House will be constructed on Bay State Road, just doors away from the current building, at the heart of the campus.

The building constructed 50 years ago with a leadership gift from the late Dewey David Stone (SMG‘20) is bursting at the seams. Lenny and Irwin are following Dewey Stone’s example by providing for the next generations.

"Now is the time," says Rabbi Joseph Polak, spiritual and intellectual leader of Boston University's Jewish community for 30 years, "to contact us, to pledge toward all that we stand for." Hillel provides a moral consciousness for the University and trains leaders through 28 student groups that focus on community service, education, social life, the arts, religious life, and Israel. Our activities, including the national award-winning (kosher) dining program, vie for space. Each fall, when we must turn students away from Shabbat dinners because we cannot accommodate them, we risk losing them forever.

Numerous naming opportunities are available. All donors to the Campaign for Hillel will also be recognized as donors to Boston University. Leadership donors will be listed on the Florence and Chafetz Hillel House Wall of Honor.

For additional information, please contact:
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From the Vice President for Development and Alumni Relations

As the year 2000 closes, I am happy to report that both gift income and pledges are running ahead of this time last year. Despite stock market ups and downs, alumni are increasingly making Boston University a giving priority. So many I talk with want to give something back to BU. They're proud to be part of a university in which the freshman classes are progressively stronger and significant faculty continue to join us from around the world. In a city becoming ever more vigorous, the mood on campus is very upbeat.

Adding to the excitement is a steady flow of distinguished guests. This fall Edward Wessex (Queen Elizabeth’s youngest son) and Lauren Bacall were here for an event hosted by the Bette Davis Foundation and Special Collections, at which Wessex received the Bette Davis Special Achievement Award. The Bette Davis student award went to Daria Polatin (SEA ’00) for excellence in acting. Daria is also a playwright, and she invited my wife, Mary K., and me to see her act in her own adaptation of a Chekhov story, staged as part of the Kennedy Center-American College Theater Festival new plays competition in a tiny theater-in-the-round at the School for the Arts. She was outstanding, riveting really. We mused that another Bacall-in-the-making was with us that night.

Speaking of accomplishments made and yet to come, this is the first Bostonia edited by Michael Shavelson. In our last issue, I thanked Jerry Hickey for the twenty-five magazines he has overseen; I hope Michael will edit even more. He has a redesign in the works to move the magazine into the new century graphically while honoring its deep historical roots, and he is planning a range of articles to interest younger alumni and articles exploring the University’s role in Boston’s development.

When I arrived at BU some six years ago, Michael and I had a budget meeting that ended up being dedicated almost entirely to discussing opera, a love we share. He is an amateur orchestral percussionist and a serious student of music; you’ve seen his articles in Bostonia and may have heard him on WBUR. But he has also written about subways and railroads, and has lectured on typography and Jewish history.

Michael has Boston University degrees in French literature and journalism. He started out in publishing in the late seventies as a newspaper photographer, became founding director of the College of Communication’s design center in 1983, and was managing editor of a trade travel magazine from 1986 until 1993, when he returned to BU to edit the University’s campus newspaper and to work on Bostonia. He tells me he is eager to meet visiting alumni and hear suggestions for the magazine.

With so many distinguished alumni from all walks of life and so many talented students and accomplished faculty, Michael has great riches to draw on. We have a lot to look forward to.

Cordially,

Christopher Reaske
WTBU — To Be Updated

I was delighted to see your article chronicling the history of WTBU and the successes of WTBU alumni. We cannot begin to measure how much the station has touched and molded the lives of those lucky enough to have worked there. That is true for those of us in nonradio fields, WTBU helped shape our professional lives and gave us skills we use every day. I hope the station continues to inspire students for years to come.

Geoffrey Bird (COM'91)
New York, New York

I read with great interest Georgiana Cohen's history of WTBU (“On the Edge of the Dial,” Fall 2000). I was a member of the staff from 1968 to 1972.

In 1971 or 1972 I ran a Thursday evening documentary program. We would examine in depth a subject of interest to students by interviewing people around campus. Often the program would be taped beforehand. I thought at the time I was fortunate one week to get someone for the show telling about his term paper writing service, for which he charged a fee, and I convinced Dean of Students Stephen Trachtenberg (now president of George Washington University) to give the administration's point of view.

We were all quite excited because this was going to be a live confrontation that would be taped in the Myles Standish studio for airing later that evening. For days the "brave" entrepreneur built up his forthcoming appearance with promises to reveal all the dirty secrets of the business in general and BU in particular. The publicity created much interest and anticipation on campus.

Well, about an hour before taping, I received a call from the entrepreneur saying that he would not be able to show because of suddenly changed commitments.

Faced with the threat of dead air, we were fortunate to have Trachtenberg talk solo about the subject, and we never again tried to renew the topic.

There were many interesting people at WTBU who weren’t mentioned in the Bostonia article. John Gambling, Jr., son of New York City’s legendary radio personality, John Gambling, Sr., was the station manager one year. John Jr. later went on to have his own program on WOR in New York.

I recall my opportunity to cover election night in downtown Boston, thanks to WTBU credentials. It was exciting, with live reports every half hour. We took our tape recorders, taped a segment, went to a pay phone, took apart the phone mouthpiece, and hoped we had the wires connected correctly to transmit the piece back to the studio and on to the air.

Richard Shapiro (CAS'72)
Potomac Falls, Virginia

Your piece on alumni in the dot-com world was interesting, but too short. While at BU, I worked as an R.A. on South Campus with Jodi Turek, and knew she would rise to the top.

As an alumnus with a master’s in broadcasting and film, and someone deep into the Web, my experience has been that on the Web, content is king. I recently attended a Web content management seminar and was impressed with promises to reveal all the dirty secrets of the business in general. The publicity created much interest and anticipation on campus.

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Richard Shapiro (CAS'72)
Potomac Falls, Virginia

Ben Shahn’s Social Surrealism

Natalie Jacobson McCracken’s review of the catalogue of the traveling exhibition Ben Shahn’s New York (“Essays and Reviews,” Fall 2000) was most interesting and brought back memories of studying with Shahn not too many years after this phase of his career had ended. It is, for me, the period in which he did some of his finest work.

I was, though, troubled by the characterization of Shahn’s work as inspired largely by Soviet social realism. Whatever his politics, one of the striking aspects of Shahn’s painting during that period is his avoidance of the heavy-handed cliches of agitprop that permeated so much politically committed painting of the time and that continues to plague political painting today. Shahn was quite capable of an obvious public art, as one can see in his posters, but in his easel paintings he is most often restrained, almost withdrawn. McCracken does note that in his work the “overriding mood is isolation,” and with their solitary figures, dislocated building facades, and odd emphasis on lyrical architectural details (those pressed metal floral decorations, for example), his art is closer to a kind of “social surrealism.” Permeated as it is by a sense of distanced sadness than by militant indignation or noisy flag-waving, it is a far cry from most social realism, Soviet or otherwise. This is certainly true of the three paintings reproduced with the review, and they are quite typical. I should also point out that rather than coming home from Europe in 1929 immersed in French realism (whatever that is), Shahn returned to the United States doing paintings strongly influenced by Raoul Dufy and other of the more lyrical French modernists. But as Shahn said very

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EXHIBITIONS ON CAMPUS
Russell Roberts: Recent Paintings, Jan. 25-March 2. Opening reception: Jan. 25, 5-7 p.m. Sherman Gallery.
Compliments of the Author: John Lloyd Stephens's Mayan Explorations as Presented to President Martin Van Buren, ongoing. Mugar Memorial Library, first floor. Regular library hours.
Dan Rather: Reporter of History, Maker of History, extended run. Richards-Frost Room. Mugar Memorial Library, first floor. Hours: Mon.-Sat., 9 a.m.-10 p.m.; Sun., 10:30 a.m.-10 p.m.
Another View from the Vault: An Introduction to Special Collections, extended run. Richards-Roosevelt Room. Mugar Memorial Library, first floor. Hours: Mon.-Fri., 9 a.m.-4:30 p.m.
Martin Luther King, Jr.: The Stride Towards Freedom, extended run. Martin Luther King, Jr., Reading Room. Mugar Memorial Library, third floor. Regular library hours.

PERFORMING ARTS
Triple Helix Piano Trio, Jan. 26. Bayla Keyes, violin; Rhonda Rider, cello; Lois Shapiro, piano; Marion Dry, contralto (guest artist). Mozart: Piano Trio in E Major, K.542; Shostakovich: Seven Romances on Poems of Alexander Blok; Mendelssohn: Piano Trio No. 1 in D Minor, Op. 49. Tsai Performance Center. 8 p.m.
Franz Schubert Birthday Concert, Jan. 31. Robert Merfeld, piano. With Bayla Keyes, violin; Michael Reynolds, cello; Horia Mihail (SFA '99), piano; Eric Ruske, horn; William Hite, tenor; and Sarah Pelletier, soprano. Piano Trio in B-flat, Op. 99; A-flat Variations, D. 813; Auf Dem Strom. 8 p.m.
Boston University Symphony Orchestra Celebrates Roman Totenberg’s 90th Birthday, Feb. 5. David Hoose, conductor; Roman Totenberg, violin. Borodin: Symphony No. 2 in B Minor; Szymanowski: Violin Concerto No. 1; Berlioz: Roman Carnival Overture. Tsai Performance Center. 8 p.m.
Faculty Concert, Feb. 6. Michael Zaretsky, viola; Horia Mihail (SFA '99), piano.
"I have the possibility now, as an old man, to do what I want," says Ulrich Mack, an SFA artist-in-residence and one of Germany's most esteemed photographers. "Isn't that great?"

Indeed, but Mack handles creative freedom in an unusual way. The more he has, the more he cedes to his subjects. He uses Polaroid film when shooting portraits with his antique view camera because the instant prints allow him to show people rough drafts of themselves; then, if they wish, they can change postures or expressions. So the ordinary folks pictured in Ulrich Mack: Island People, an exhibition that occupies BU's 808 Gallery through January 28, had just as much say in the composition of their own portraits as Mack did.

"They're almost self-portraits," says Mack, interviewed in his sprawling studio on the fifth floor of 808 Commonwealth Avenue. "I want to please people. I want to make their picture, not my picture. They're what's important."

The images in Island People are drawn from Mack's award-winning 1995 double book of the same title, a collection of 144 black-and-white photographs taken in two isolated island fishing communities: Pellworm, off the coast of Germany, and Harkers Island, near North Carolina. The book, which at first glance appears to have two spines, unfolds to reveal two discrete collections of seventy-two photographs each. Every picture is accompanied by a few lines of text about its subject. And each has a counterpart in the other collection — an image with striking similarities. But the pairs don't necessarily appear on corresponding pages. Mack wants the people who see his photographs to have the same freedom of choice that he gave to the people in them.

"It's very democratic," he says.

The choices people make when being photographed, Mack observed, are revelatory. He points to pictures of two shopkeepers, one from each island.

"These are the people who are most interested in money," he says. "Look at them! Look at how proud they are, leaning back, certain, knowing. They're brothers!"

He flips through the twin sets of photos, eventually finding the islands' ferry captains. Each stares suspiciously from the bridge of his boat. Mack recalls his encounters with them. One gave him only five minutes to take the picture. The other asked if he'd paid his fare.

Then Mack finds the faces of two older men. One, according to the text, is a local politician and the former dyke master of Pellworm. The other is head of the Democratic Party and a former postmaster for Harkers Island. Both pose with their hands behind their backs and wear smiles that are tight-lipped and slightly askew.

"Look!" Mack exclaims. "Here's a politician. Here's a politician."

— Eric McHenry

Ferry Captain, Detlef Dethlefsen, 57.

Ferry Captain, Stacy M. Davis, 60.
Schubert: Arpeggione Sonata; Gerber: Elegy for Viola Solo; Berio: Sequenza No. 6 for Viola Solo; Brahms: Sonata in F Minor, Op. 120, No. 1; Jaloukov: Sonata No. 2 for Viola and Piano (world premiere). Tsai Performance Center. 8 p.m.


Boston University Opera Institute and Chamber Orchestra present Le Nozze di Figaro (The Marriage of Figaro, in Italian with supertitles), Feb. 8-11. By Wolfgang Amadeus Mozart. Pre-show lecture Feb. 8-10 with Sharon Daniels and Sanford Sylvan, 7 p.m. Boston University Theatre. Feb. 8-10, 8 p.m.; Feb. 11, 5 p.m.


Boston University Chamber Chorus, Feb. 16. Ann Howard Jones, conductor; Boston University Concert Hall. 8 p.m.

Romantic Violins, Feb. 20. Yuri and Dana Mazurkevich, violins; Horia Mihail, piano. Program includes works by Chausson, Brahms, Paganini, Sarasate, Leclair, and Moszkowski. Tsai Performance Center. 8 p.m.

Six Characters in Search of an Author, Feb. 21-25. By Luigi Pirandello. Rick Lombardo (SEF'84), director. Admission: $10; $7 for seniors and students; $5 for Boston University community. Boston University Theatre Mainstage. Feb. 21—Feb. 24, 8 p.m.; Feb. 25, 2 p.m.

The Cripple of Inishmaan, Feb. 21-24. By Martin McDonagh. Judy Braha, director. Admission: $10; $7 for seniors and students; $5 for Huntington Theatre Company subscribers and Boston University community. Boston University Theatre Studio 210. 8 p.m.

Faculty Concert, Feb. 21. Konstantinos Papadakis, piano. With Anthony di Bonaventura, piano; "No-name" string quartet; Arcadian Winds. Brahms: Quintet for Piano and String Quartet in F Minor, Opus 34; Poulenc: Sextet for Piano and Wind Quintet; Bartók: Sonatina for Two Pianos and Percussion. Tsai Performance Center. 8 p.m.


Boston University Repertory Chorus, Feb. 26. Susan Rogers, conductor; Ann Howard Jones, director of choral activities. Boston University Concert Hall. 8 p.m.

Boston University Chamber Orchestra, Feb. 27. Richard Cornell, conductor. Works by students of the SFA composition department. Tsai Performance Center. 8 p.m.

Dreaming with an AIDS Patient, Feb. 27-March 2. Written and directed by Jon Lipsky. School for the Arts Studio 104. 8 p.m.

Muir String Quartet, Feb. 28. Mozart: String Quartet No. 22 in B flat, K.589; Bartók: String Quartet No. 6; Schumann: String Quartet in A minor, Op. 41, No. 1. Tsai Performance Center. 8 p.m.
Boston University Symphony Orchestra, March 1. David Hoosik, conductor; Andres Diaz, cello. Bridge: Oration; Debussy, La Mer. Tsai Performance Center. 8 p.m.


The Opera Project, March 15–18. Faculty advised, student directed. Performed by members of the Opera Workshop, Advanced Opera Workshop, and Opera Institute. SFA Theatre 104. Call for times.

Faculty Concert, March 21. Anthony di Bonaventura, piano. Tsai Performance Center. 8 p.m.

Boston University Chamber Orchestra, March 22. David Hoosik, conductor; William Sharp, baritone. Tsai Performance Center. 8 p.m.

Faculty Concert, March 28. Maria Cloes-Jaguaribe, piano. Program includes works by Schumann and Bach. Tsai Performance Center. 8 p.m.

ALUMNI EVENTS

Barbara Filo (GRS’70;’82), Windows on Beauty: Selected Photographic Images, January 3–30. Newton Free Library, 330 Homer St., Newton, Mass. Mon.–Thurs., 9 a.m.–9 p.m.; Fri., 9 a.m.–6 p.m.; Sat., 9 a.m.–5 p.m.; Sun., 12–5 p.m. Information: 617/552-7145.

Catherine Kehoe (SFA’92), Herself, through Jan. 14. New works including small-scale paintings of figures, portrait heads, and self-portraits. Barton Ryan Gallery, 38 Newbury St., Boston. Tues.–Fri., 10 a.m.–5:30 p.m.; Sat., 11 a.m.–5 p.m. Information: 617/867-0662.

LECTURES

Visiting Artist Talk, Jan. 23. Robert Campbell, art critic. Concert Hall. 1 p.m.

Shipley Inaugural Lecture by Professor John Henderson, Jan. 25. Lecture will concern the impact of mobility on markets, organizations, and consumers. SMG Auditorium, 595 Commonwealth Ave., first floor. 4 p.m. RSVP to Ruth Gallagher, director of SMG development and alumni relations, School of Management, 617/353-5618 or rgallagh@bu.edu.

Visiting Artist Talk, Feb. 5. Tom Doyle, sculptor. Concert Hall. 1 p.m.

Pat Steir, SFA Dean’s Convocation Speaker, March 15. Concert Hall. 1–2 p.m. All welcome.

ALUMNI EVENTS

For the latest listing of alumni events, go to www.bu.edu/alumni/events.

CGS Meet the Dean Social, Feb. 7. Media Conference Room and Alumni Lounge. School of Management, seventh floor. 6–9 p.m. Information: Meghan Fay, CGS alumni officer, at mfay@bu.edu or 617/353-2891.

Career Networking Night, Feb. 15. George Sherman Union, 775 Commonwealth Avenue. To register as an alumni career advisor or for more information, please call the Office of Alumni Relations at 617/353-5261 or 800/346-6. For reservations or more information, please call Kerry Pitman, Office of Development and Alumni Relations, 617/353-6024 or 800/346-6, or e-mail acp@bu.edu.

Alternative Medicine Education Day, March 24. Three 45-minute sessions from six topic areas (food as medicine, homeopathy, body workers, magnet therapy, acupuncture, and chiropractic); question-and-answer panel at lunch. 8:30 a.m.–2 p.m. Information: Deb Robinson at 617/353-2707 or saralum@bu.edu. RSVP by March 9. Admission: $30 for Sargent College alumni, $35 for all other BU alumni and community members, $10 for Sargent College students. Sponsored by the Sargent College Alumni Association.

Career Decisions 2000, March 31. School of Management Executive Center, 595 Commonwealth Avenue. For reservations or more information, please call Kerry Pitman, Office of Development and Alumni Relations, 617/353-6024 or 800/346-6, or e-mail acp@bu.edu.

CAREER DECISIONS

SATURDAY, MARCH 31, 2001

School of Management Executive Center, 595 Commonwealth Avenue, Boston

Thinking of transitioning into a new career or is your present field changing? Join fellow alumni back on campus for Career Decisions 2001, an all-University alumni career event.

Wherever you are in your career, we can help with resources to guide you in the next step. Breakout sessions led by professionals will cover issues related to changes in careers and the job market. Networking opportunities and career planning advice will be offered.

For reservations or more information, please call Kerry Pitman, Office of Development and Alumni Relations, 617/353-6024 or 800/346-6, or send e-mail to acp@bu.edu.
One thing leads to another. This fact was registered recently when a visit to an exhibition at a small library in nearby Sherborn led to Mugar Memorial Library. The serendipity factory has many outlets.

The bucolically sited Sherborn Library last fall modestly presented an exhibition of the political cartoons of Frederick Burr Opper (1857-1937), a man immediately recognizable (at least to the cartoon-obsessed) as a colossus of the genre, and one of the denizens of Howard Gotlieb’s Special Collections’ section at Mugar.

For the innumerate among us, and because this issue coincides with the true beginning of the third millennium, Bostonia chose to open Common Wealth with Opper’s cartoon from Puck a hundred years ago entitled “All Aboard for the Millennium,” with President McKinley in the bow and on the bridge Mark Hanna, Republican guru and the James Baker III of the McKinley era.

Alongside the political art, the Sherborn Library show highlighted a second aspect of Opper’s work, that of illustration. By the turn of the century, Opper was continually sought after as a book illustrator, but pretty much confined himself to the greats of the time, most of whom were friends — Mark Twain, Bill Nye, Finley Peter Dunne (Mr. Dooley), and Eugene Field. He also illustrated highly successful editions of Aesop’s Fables and Mother Goose.

But it was through the comic strip that Opper, called “the Mark Twain of cartooning,” became preeminent. By the late nineteenth century, the American comic strip was insinuating its subversive way into the popular, if not the cultural, fabric of the nation, and it was here that Opper reached international heights and where his influence is evident still in comic art as well as in film — viz. Chaplin’s Little Tramp.

Caricature, and even the panel storyline itself, goes back to the English satirist William Hogarth (1697-1764), but his Harlot’s Progress, Gin Lane, and Marriage à la Mode can scarcely be called comic. Besides, they were done as engravings and...
seen by only a select few. Shortly after R. F. Outcault created *The Yellow Kid* in 1897, regarded as the first comic character, Opper was hired by William Randolph Hearst, and in 1900 *Happy Hooligan* burst onto the American comic scene with a seismic effect that still reverberates (see cut below and compare to *Mad*’s Alfred E. Neuman). Opper’s tatterdemalion scalawag hopped, skipped, and jumped his way across the comic pages for three decades and was the progenitor of creations from, among others, *Mutt and Jeff* (1907), *Krazy Kat* (1910), *Bringing Up Father* (Magazine, 1910), *Kat* (2013), and *Popeye* (1919), *Li’l Abner* (1934), *Supernatural* (1938), and *Peanuts* (1950). Foreshadowing Dr. Seuss’ witticisms, Opper’s tatterdemalion scalawag hopped, skipped, and jumped his way across the comic pages for three decades and was the progenitor of creations from, among others, *Mutt and Jeff* (1907), *Krazy Kat* (1910), *Bringing Up Father* (Magazine, 1910), *Kat* (2013), and *Popeye* (1919), *Li’l Abner* (1934), *Supernatural* (1938), and *Peanuts* (1950). Foreshadowing Doonesbury, two celebrated *Happy Hooligan* descendants had strong ideological slants — the conservative *Little Orphan Annie* (1924) and the liberal *Pogo* (1948). The former has for a generation been touring the musical stage worldwide; the latter was regularly collected into best-selling paperbacks and appeared on presidential campaign buttons (“I Go Pogo”) and even recorded Christmas carols — “Deck Us All with Boston Charlie.”

With his comic art arriving as it did at the birth of the slightly disreputable funnies, Opper, in the words of author Richard Marschall (perhaps the country’s foremost authority on popular culture), not only defined to “grace the garish pages, but . . . was to shine with a comic brilliance that gave the comics legitimacy. His reputation alone transformed readers’ perceptions of slapstick strips of cartoon drawings.”

BU’s Opper collection, donated by his grandson John Plimpton, pulsates further with the politics of the time because, as Marschall makes clear, “even if Opper had never drawn a single comic strip, his political cartooning would have assured him a place in the hall of fame.”

Although never so wildly and widely popular as his comic strip efforts (Opper also created *Alphonse and Gaston, Maud the Mule*, and other strips), his daily political cartoons for the Hearst papers hugely influenced public opinion, and he used this forum to air his own political slant — antestablishment, muckraking, and merciless in skewering the excesses of rogue capitalism. No direct correlation has ever been made between the antitrust legislation of the time and Opper’s bloated caricatures of The Trusts gouging the common man, but the coincidence is unavoidable. Opper’s mordant and biting satire had a piranha-like effect on politicians from McKinley to Hoover, and like his influence on comic artists, his political heritage is reflected in the work of current cartoonists from Herblock and Szep to Oliphant, McNelly, and undoubtedly, their successors.

On an exit note: before leaving Mugar, one is drawn to Special Collections’ recently opened exhibition of Dan Rather’s papers — four decades of the CBS anchor’s photographs, awards, and memorabilia. A notable journalistic ornament in Gotlieb’s amply feathered headdress, the collection’s roots go back to 1964, when Gotlieb, sensing that Rather “would become one of the most important journalists in the country,” first solicited Ratheriana. Recent confirmation of this intuition was dramatized when Rather was named one of *Time* magazine’s People of the Century. Another inspired coup.

One thing leads to another.

— JH

**Inside Story**

Standing in front of the blackboard in a Norfolk Prison classroom, Danny Lawton is trying to describe to his classmates the elusiveness of the “essence of freedom,” and he’s getting excited.

A recent poll of men on his cellblock showed him that “freedom means something different to everyone,” he says, gesticulating feverishly. After Lawton (not his real name) makes some sophisticated observations about the work of Bertrand Russell, Socrates, and Plato, the inmates in the class, who have been listening intently as he explains the thesis for his final paper, dish up some hardball questions: “Is the nature of physical freedom the same as that of spiritual freedom?” and “Does one stem from the other?”

Lawton, who is jovial and usually highly articulate, shuffles his feet and shakes his head anxiously while absorbing the comments.

“I don’t know, I don’t know,” he responds rapidly. “I do know that I can’t jump over that wall and go see my family. But do I have a type of freedom that’s higher than that? That’s what I’m confused about. And that’s what I’m after, to know the immutable, the exact, the common thread.”

Lawton has had ample time to ponder what freedom is — and is not. He’s serving a life sentence at Norfolk for second-degree murder and has been incarcerated for twenty years. He is forty-seven.

He’s hardly a typical lifer. While in jail, he’s earned a bachelor’s and a master’s degree from Metropolitan College, 2 of 184 such degrees MET has awarded to Massachusetts inmates since 1972, when
BU launched its Prison Education Program (PEP). Primarily funded by BU's $100,000 annual out-of-pocket contribution, the program offers some thirty-six tuition-free classes each semester. Inmates at Norfolk, Bay State, and Framingham state prisons can earn a bachelor's degree. BU faculty members volunteer to teach the courses for a small stipend.

The program's newest offering is this interdisciplinary seminar about freedom, which combines history, philosophy, sociology, and political science. The irony of studying freedom isn't lost on the inmates, who are sinking their teeth into the subject on a Thursday morning in early November. Today's class is typical, according to its instructors: inmates are engaged and passionate, and although their political and ideological views tend to be extreme and make for fiery debates, they are polite and respectful, frequently offering one another encouragement.

The level of civility, unusual for any college classroom, the teachers say, is in part because the inmates consider the class an intellectual safe haven, where they can freely express views that might get them ostracized in the prison yard.

"In class, anything goes," says Bob Cadigan, a MET adjunct assistant professor of sociology, who co-teaches the freedom course. He has been enduring security searches and forbidding walks through prison yards to teach inmates since 1995. "I've heard guys say things like, 'Oh, get off it, fellas. We're here because we did things that are wrong.' That's definitely not something a prisoner would say in a general bull session."

For inmates, in fact, PEP has never been a more precious commodity. Since Congress ended Pell Grants for prisoners in 1995, BU is the only institution providing college-level instruction for Massachusetts inmates. Previously, several community colleges as well as the University of Massachusetts and Curry College taught inmates and served partly as feeder programs for PEP.

Prisoners now have no means of attaining the three prerequisite college courses needed to enter the BU program, and the number of eligible prisoners is falling. PEP administrators recently lowered the prerequisite from six courses to three, and are considering lowering the number further, despite concerns that some inmates may not have the skills necessary to succeed in college even with a high school diploma. "The inmates are constantly lobbying us to fill that gap," says Jay Halfond, MET associate dean of academic affairs, who co-teaches the freedom course with Cadigan and Paule Verdet, a College of Arts and Sci.

The Gathering at the Orchid Pavilion

Entering a darkened room
to pass between sixteen pillars
equal height and depth
ten feet high and one foot square,
I place my hand against the grain
hold my ear to a pillar
listening for something
like the sound of trees.

Across the room
six folded screens
colored ink and gold on silk
the specks of turquoise in those mountains
glimmering points of light
from a distance
the shine of moss
in memory like the lights
of houses in the hillsides
lanterns in the sea
of winter nights.

Mist erases crags and peaks.

Bearded scholars on blankets
read to one another
calligraphing poems
under shade of bamboo and plum
as servants fill cups
with rice wine
floated downstream
on lotus pads.
My breath clouds the casing
as I think of humility
and the desire to touch things.
The door of the gallery opens.
A father and his daughter:
I think we've seen this one before, the girl says.
They look for the place where the story begins.
The girl kisses the glass.

Where does the story begin?
Father insists gently.

In the mountains, the girl cries.

Traces of handprints left on the glass.

It starts here, she says
Here.

Doris Pai (CAS'97) received her M.F.A. in writing from the School of the Art Institute of Chicago. She has published poems, translations, and photographs in Mungo vs. Ranger, Rhino, and Pacific Times, and exhibited visual art in various Chicago galleries.
enches professor emerita of sociology. “And it’s not clear yet exactly how it will be resolved.”

Inmates in each prison currently have access to a small library, but there is no other instruction beyond the Department of Correction’s schools, which go up to the twelfth grade. Nor do prisoners have access to the Internet.

“If we didn’t have these classes, we could still read books,” says Lawton, “but organized, directed instruction makes the option to study a lot more compelling. If it was a matter of going to the library to study only when there wasn’t a baseball game going in the yard, I don’t know if many of us would be who we are today.”

“I know I’m a different person because of the classes,” he continues. “When I came here I wasn’t dumb. But I was civilly illiterate, just an observer, unknowable. And that, I’m sure, is part of the reason I ended up here.”

— DJC

Grace Notes

Lucile Lawrence, who has been guiding the hands of SFA harpists since the mid-1960s, has serenaded the president and first lady at a White House dinner. If that doesn’t impress you, consider that the President was Hoover. If that doesn’t impress you, consider that a 1932 article about the performance includes an almost twenty-year-old photograph: the precocious Lawrence, all white ruffles and bows, poised at her great-grandmother’s harp in 1913.

If you were around when Lucile Lawrence began playing the harp, you’re probably either a tortoise or a tree.

Students and colleagues, past and present, gathered at the Tsai Performance Center in October to honor the estimable “Miss Lawrence,” whose contributions to music include peerless playing with the world’s finest ensembles, coauthorship of definitive texts on harp method, and decades of teaching.

“She really lives to teach,” says professional harpist Elizabeth Morse (SFA’76), who began studying with Lawrence while in junior high school and continued through her graduation from SFA. “She never coasts. At age ninety-three, she still stands up and positions the students’ hands properly on the harp.”

Interviewed in an SFA studio following a recent tutorial, Lawrence speaks with a nonagenarian’s wry candor. What has kept her passion for the harp kindled all these years?

“Necessity.”

Fame and fortune were by no means synonymous in the hardscrabble Hoover days, Lawrence explains, and she couldn’t dine at the White House every evening. She learned to leap at opportunity.

“During the Depression, I needed the money,” she says. “I was doing two and three recordings a day. I did recordings with Stokowski, with Bernstein, with Toscanini, with the whole gang that was in New York. Whatever call I got, I took it.”

Although America’s fortunes have improved since then, the harp’s, unhappily, have not. In late 1929, Lawrence told the New Orleans Item that “the harp is coming into its own. It has its place on the concert stage, and it is recognised [sic] as a solo instrument with symphonies, just as is the piano or the violin.”

Today, seeing her career from the other end, Lawrence admits that the harp has remained, to many, a marginal instrument. That’s one reason she declined permanent seats in the various orchestras that sought her. That’s thankless work, she says.

“You sit there and you count bars interminably. And usually, when you have something to play, the conductor yells that it’s too loud.”

She tells the story of a prominent harpist who wasn’t properly miked during a recent performance.

“Going out, she mentioned it to one of the other orchestra members, and he said, ‘Well, I don’t think the harp’s supposed to be heard anyway.’ That’s the attitude. And it’s something we have to fight.”

The harp has a bad reputation,” Lawrence says, “and musicians as a rule don’t bother too much about it. We hope to change that — those of us who know what can be done.” — EM

August

August is flabbergasted and contrite that it should come to this: the sagging air that smells like swimsuits left in cars all night, and breathless barbershops where barbers stare at dingy sidewalks, aging light, dry trees. And starry dune loves coming to a close, like beach umbrellas. “Send me e-mail? Please?” “I promise. Absolutely.” So it goes, from possibility to aftermath.

Deathwatch hydrangeas guard an old man’s door, a thin, forsaken lawn, a dry birdbath. That’s all that’s left. There isn’t any more. August is easy come and chronic go, the early twilights mounting up like snow.

“Can the Christian imagination envisage Jesus as the Jewish artist Marc Chagall did in his 1938 oil painting *White Crucifixion*, as a crucified figure saved from the indignity of nakedness not by a loincloth but by a tallis, the fringed shawl worn by Jews while praying?”

— James Carroll, from Constantine’s Sword
An interview with James Carroll on the history of the Church and the Jews

Pope John Paul II’s canonization of Edith Stein in 1998 and his beatification in 2000 of Pope Pius IX, the Vatican’s championing the cause of canonization for World War II-era pontiff Pius XII, and its publication this past fall of Dominus Jesus, a document that sets the Roman Catholic Church uniquely above all other religions, all put into relief the prickly 2,000-year relationship between the Catholic Church and the Jews.

James Carroll — Boston Globe columnist, National Book Award–winning author, and former chaplain to Boston University’s Catholic community — has just published Constantine’s Sword: The Church and the Jews. The title refers to the fourth-century pagan Roman emperor’s famous vision of a great cross in the sky accompanied by the words, “In hoc signo vinces” — “By this sign, you will conquer.” Constantine converted then and there and urged his soldiers to refashion their weapons into the sign of the cross, and behind its standard he conquered the Empire. The Church, thus linked to power, would never be the same. The sacred symbol of the cross would cast a long shadow from then on, and the shadow would fall, especially, on the Jews.

Constantine’s Sword is a meticulously researched history, an account of the author’s personal journey, and a tragic drama of roads not taken. It is most arresting the story of a theological anti-Semitism that, while still present, Carroll believes can be eradicated. “The history I have traced for 2000 years is gravely wrong” he says, “a matter of deep, deep sin, mortal sin. And the Church has yet to really confront it. That requires a serious act of repentance. When I was writing the book, I felt at times overwhelmed by the negative weight of the history. It occurred to me a couple of times to wonder if I was going to wind up feeling obliged to leave the Church.”

Before embarking on a national book tour, Carroll stopped by Bostonia’s office to talk to editors Michael B. Shavelson and Jerrold Hickey.
The perception of Jesus was gradually turned from a Jew to a non-Jew to an enemy of the Jews. You discuss how the perception to commune with Jews. What else during the BU years helped you to understand where the Jews were coming from?

Carroll: There were the large public moments that hit a lot of people: the slaying of the Israeli Olympic athletes in Munich in 1972, the Yom Kippur War in '73. The Yom Kippur War was the first time that a lot of people outside the Jewish community were able to imagine what the extinction of the Jewish world could be like. There were a few days there when whether Israel was going to survive was really touch and go, when we began to understand that Israel could have been snuffed out. A good number of Jewish BU students went to Israel to join the army, including one good friend, a peace-nik who was rabidly opposed to the war in Vietnam. His witness was quite moving to me. Those of us outside that experience had to say, "Whoa, what is this?"

Bostonia: You discuss how the perception of Jesus was gradually turned from a Jew to a non-Jew to an enemy of the Jews. This began with the writing of the Gospels and continued as late as your childhood in the 1950s.

Carroll: In western Christianity we have a sense of Jesus' intimacy with God, which completely blocks our capacity to imagine him as a religious Jew. We're taught that Jesus doesn't need religion. Jesus has instant access to the divine. What that does is efficiently remove him from the Jewish culture that he was entirely a part of. He was a phylactery-wearing davening Jew, an image that was unthinkable to us. Why would he pray? If he read the scriptures it was only to elucidate them for other people. It wasn't that he needed to encounter the God of the Bible, because he was instantly in communion with God. Well, that theology is one of the pillars of Christian anti-Judaism, because if our starting point is that Jesus was not religiously a Jew, then it's easy quickly to go to the next step, which is that Jesus was opposed to Jews.

That's the beginning of this long narrative. If the enemies of Jesus are the Jewish people, then in 1941, '42, and '43, don't ask me as a Christian to be concerned about the Jewish people. Even if I'm not a conspirator in the genocide, I don't have to be concerned about it because we know that Jesus is the enemy of these people.

Bostonia: You have written that the New Testament betrayed Jesus.

Carroll: Christians are liberated when we learn history. The New Testament is a collection of writings all of which were written down by people who may never have laid eyes on Jesus, who were not personally witnesses to the events recounted in the New Testament. Paula Fredriksen, a BU professor of religion who's a Jewish scholar of the Christian foundational documents, wrote one of the books I cite most frequently, Jesus of Nazareth, King of the Jews. What she helps us understand is, if you don't have a firm hold on the Jewishness of Jesus, then you can't know Jesus. The apostles are mostly or all dead by A.D. 50 or 60. Mark is the earliest of the gospels, and it's usually dated to around 68. But Matthew, Luke, and John are written between 80 and 100. Certainly by the time John is written, none of the original followers is alive.

The Gospels are not eyewitness accounts or newspaper reports. Gospel is not a genre of history. Since the Enlightenment we've thought about narrative from the past only in very narrow terms, as either things that happened the way they were reported or they didn't happen. Genre is one of the great confusions of what the New Testament is. The Gospel of Luke and Acts are much more like novels than they are accounts of history. The story is told in Luke, and you get these elaborations: the three kings coming to worship the infant and the slaughter of the innocents. These are great fictional elaborations. It's a problem for scholars to determine what in the New Testament actually happened and what didn't. I try first to understand for myself, and then make available to a broad audience, the fact that things did not happen in the way the Gospel says they did. Now if that's the case, when you find contempt for a group called the Jews in the Gospel, does that contempt reflect an attitude of Jesus? If it does, then Christianity is lost. Because of archaeology, we know more about pre-destruction Judaism than people in the third, fourth, fifth, and sixth centuries did. That's one of the advantages of living in a scientific age that is an age of history.

Bostonia: You describe your confusion when in 1965, at the time of Vatican II and Nostra Actuta, Catholics are told, in essence, "Hold on, the Jews didn't kill Jesus." You write that as a seminarian you were struck with the realization: "Either the Jews are guilty or the Gospels falsify history."

Carroll: Here's the irony: that recognition is one of the conditions of my liberation as a Christian. I revere all that the present pope has done to heal the breach between Christians and Jews, but here is where we differ. The whole difference between John Paul II's view and mine might be whether the Church is fallible. Can the Church as such be guilty of sin? The Vatican goes to great pains to assert that the answer is no. That's the issue. And if the first community of Christians, in the first and second
and third generations, were capable of mistakes, then that led to a falsifying of the message of Jesus.

**Bostonia:** The beginning of those major events in history from Golgotha to Auschwitz?

**Carroll:** That's the beginning of what I'm calling the narrative arc, but the entire story is a revelation of the Church's fallibility, which as I argue doesn't disqualify the Church. The good news is that God comes to fallible human people and institutions and works through us, which is the Biblical point of view. Israel never claimed to be pure. Israel claimed only to be faithful, capable of responding after sinfully failing away from the covenant. God is the one who is absolutely faithful. Israel is constantly having to be called back to the covenant. And that's the tradition the Church is in.

When the Gospel is written in a way that renders the Jews as the enemies of Jesus, something false has happened. There are contingent historical reasons why this took place, most notably the Roman War and the destruction of the Temple in A.D. 70, the obliteration of the central religious institution of Israel. Once that happened, everything is up for grabs for Jews in general, among them the followers of Jesus.

**Bostonia:** Why has this anti-Jewishness lasted so long?

**Carroll:** Contempt for Jews was organizationally and philosophically very useful to Christianity, generation in and generation out. There was a kind of cultural bipolarity: Jews as the negative other against which Christianity identified itself. It kept being useful in new ways, such as during the nineteenth century, when the Church completely identifies with the forces of antimodernism. And in that opposition to modernism, it was very useful to identify modernism with the Jew.

**Bostonia:** The attitude was useful, but you write, “A Christian must assert that the story could have gone in a way more consonant with the message of Jesus.” In other words, there were exit ramps along this 2000-year-long road, historic opportunities where things could have gone differently.

**Carroll:** There were also points that I honor as moments of unexpected humanity. In the argument between Ambrose and Augustine [over synagogue burning], if Ambrose had carried the day, Jews would have gone the way of pagans. You know, we don't have many Arians at BU. We don't even know the names, by and large, of the pagan, or Celts, or the various heretical groups. They were given the choice to convert or die. Heresy became a capital crime in that Christian-Roman empire. And so they were put to death. They were put to death over relatively minor disagreements about philosophical categories describing the nature of God. Unbelievably arcane arguments over theology led to masses of people being put to death. How was it that Jews survived in that context? It's incredible, really, when you think of it. Augustine invented a rationale for the survival of Jews in an entirely hostile world. It's incredible.

**Bostonia:** You begin your book at Auschwitz, the end of the road. You visited the camp and experienced an epiphany at the sight of the twenty-foot stout-beamed cross, looking like “an intersection of railroad ties.”

**Carroll:** I went to Auschwitz in November 1996 not knowing, or having forgotten, about the cross. When I saw it, I was shocked. I knew that there had been a furious dispute about the presence of a convent, and I went to look at the building that had housed the convent. John Paul II had intervened with Polish Catholics and the order of Carmelite nuns, and helped arrange for the convent's move to a site a bit farther from the camp. The sight of the cross was a jolt for me. I had a reaction that I knew I would have to confront. It was a visceral, negative reaction, and I was confused by my reaction. It was the literal beginning of this book.

**Bostonia:** When Pope John Paul II prayed at Auschwitz, he called it the “Golgotha of the modern world.” In your book you charge every Christian to ask: “Does our assumption about the redemptive meaning of suffering, tied to the triumph of Jesus Christ and applied to the Shoah [Holocaust], inevitably turn every effort to atone for the crimes of the Holocaust into a claim to be the masters of Jews in the other world?” You then write, “It is inconceivable that any Jew should look with equanimity on a cross at Auschwitz, and . . . no Christian should be able to behold it there as anything but a blow to conscience.” Yet we know that there is a vocal group, mostly in Poland, that wants that cross to stay.

**Carroll:** Yes, and it is a tribute to the depth of this contemptuous tradition that the discussion has been such a shallow and impoverished one, that the cross has been allowed to turn into a symbol of national pride, that there has been so little authentic discussion among Christians about why such a thing offends. Jews don't need the discussion, it seems to me. The presence of the cross is wrong. But it is an epiphany. That's when I began to think, What the hell! I mean, the cross! *The cross!*

That's when I began to think about Jesus at Auschwitz and recognize that had he been there bodily, he would have been killed just as one of the anonymous mass of Jews — for being a Jew. And what was his offense? Well, the cross, the symbol of the accusation of deicide, was his offense. As a Jew, he killed Jesus. That's what he would have been put to death for. That's when I saw that the cross is central to this problem. It is shocking how for generation after generation, the cross, which I began by revering, has been the emblem of this evil. The inquisitor holding up the cross, Captain Dreyfus being condemned in a courtroom and having to stand and stare at the cross.

What does this tradition mean for me as a Christian? It is at its most basic level a profound betrayal of Jesus. When Jesus went to his death, he was betrayed by everybody. In the Christian memory, he's betrayed by Judas. But no, he was betrayed by everybody. The emblem of that is Peter, who denied Jesus three times.
The deep irony is that absolutist Christian claims of world and cosmic superiority are made in the name of Peter, yet the Gospel stories are explicit in equating the behavior of Peter with the behavior, the betrayal, of Judas.

This is why the leader of Roman Catholicism is understood to be the successor of Peter. Not because he is infallible, but precisely the opposite. Because he is a betrayer. That to me is the most poignant part of the story.

I'm not being glib when I talk about this history as a blow to conscience. This is a Christian's worst nightmare. Well, first it's a Jew's worst nightmare. But for a Christian to recognize what has been a Jew's worst nightmare is a Christian's worst nightmare — that's why the Holocaust is the epiphany. When we look at the Holocaust and see what the Nazis did, we get a distance from it. Of course the Nazis did it; they're the perpetrators. But if the Holocaust is what the Nazis did acting out of the heart of western civilization, then you have a different reaction to it, a reaction that requires you to ask what we have to do so that there will never be another Holocaust.

**Bostonia:** At the end of *Constantine's Sword* you call for major reformations in the Roman Catholic Church. You actually propose a Vatican III. What would the new Church look like? Protestantism?

**Carroll:** No, the Protestant Reformation was stillborn, and nothing symbolizes that better than Luther's anti-Judaism. The new Church will not be a patriarchal medieval monarchy. One of the tip-offs of whether Jews will be safe from the new institution is whether women will be safe in it. What is the other great bipolarity that Christianity has exploited? The male-female one, with males firmly being in the position of superiority. Freedom of conscience means that you can have a conscientious act of dissent without being excommunicated for it. I don't want to be understood as reifying or deifying the ideals of modern enlightenment or democracy, but certain basic elements of respect for human beings who are different are essential to human life. I'm not looking for Jews and Christians to forget what separates them, or to become the same religion. The differences may have been

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**Father Jim Comes to BU**

Father James Carroll (second from left) with Newman House colleagues on Bay State Road in 1971. The mustachioed young man is wearing a button that reads, "Who the hell is Jim Carroll?" BU PHOTO SERVICES

*James Carroll's first posting as a priest was as the Roman Catholic chaplain at Boston University. It turned out to be his last post, as well. Carroll left BU, and the priesthood, in 1974.*

When I had received that assignment upon ordination in 1969, a senior priest of the order had poked me, intending a show of sympathy. "B-Jew," he said, implying, for that reason, I would hate the place. He was right about Jews at BU — they made up perhaps a third of the student body — but wrong that I would hate it. Jewish students dominated the peace and civil rights groups that drew me in, much as Catholic students dominated ROTC. As a chaplain, I had ties to both groups, but as the war dragged on, I stopped pretending to be neutral. When I joined a picket line at the entrance to the university placement office, to keep a Marine recruiter out, I realized that the defiant kids who sprawled on the floor to block the doorway were mostly Jews; the kids waiting nervously to be interviewed by the Marines were Catholics. They looked at me with hurt eyes.

A few of us mounted a BU production of *The Trial of the Catonsville Nine,* Daniel Berrigan's antwwar play. "Our apologies, our apologies. Good Friends...," Berrigan the defendant says, "for the fracture of good order... for the burning of paper instead of children." The play has a Catholic cast of characters, but we knew to put it on at Hillel House instead of Newman House, the Catholic Center, and not only because of the enviable theater space. Berrigan was a fugitive at the time, and I would later learn that
historically accidental, but there are radical differences now that must be honored and protected.

**Bostonia:** But can’t people argue that you’d be pulling the bricks out of the edifice and collapsing it?

**Carroll:** I’m a firmly believing Christian, and my feeling is that much of what we think of as essential to Christianity is really a response to contingent historical and cultural moments. That can be undone, beginning with Constantine. Constantinian Christianity is entirely unlike the Christianity that preceded it. Critics will say that if every reform that I call for was implemented — if democracy was affirmed as holy, pluralism was honored as central to religious faith, if we change the basic theology we preach about Jesus Christ — then you wouldn’t have a recognizable Christianity. Well, I argue such change would be an equivalent mutation to things that happened not just once or twice but a number of times in history. The moment of Constantine is simply the most dramatic, where within a couple of generations Christianity completely reinvented itself. Nothing I’m proposing is as radical as that was.

**Bostonia:** Still, won’t the democratization of the Church compromise its sanctity?

**Carroll:** But it’s happening. And when the way you behave changes, the way you think will change afterwards. When I was in seminary, the Roman Catholic mass was a matter of going into the basilica, sitting there silently, and watching the priest, whose back was to you, talk to God on your behalf. You had no role except as an observer. That’s how it was from the Council of Trent in the fifteenth century up through 1963. After Vatican II, the language was changed, the priest came down from the high altar to a table, and we said the mass together. When I used to say mass at Marsh Chapel, we used to sit out a little plywood table because we weren’t doing it on the marble altar any more. At a certain point in the mass, everybody left the pews to stand around as one people. That’s very powerful.

That suggests that a democratic change in the church has already begun, and people take it for granted. Thank God for that, I say.

the BU professors helping to hide him, including Howard Zinn and David Rubin, were Jews. Was it that dissent came more naturally to Jews? What was Jewishness in the Christian West, I began to ask, except dissent? B-Jew? I too was beginning to think like a Jew. I didn’t know yet to wonder if even here, in defining dissent as somehow essentially Jewish, I was assuming the dominance of Christianity and accepting as inevitable a certain pariah status for Jews.

Still, the structure of my inner life had been upended. Had I, in [Rabbi Abraham Joshua] Heschel’s phrase, surpassed myself? I wanted very much to think that I had left behind my anti-Jewish triumphalism. That fall, with many others, I had experienced in a flash of recognition something of what the Holocaust must have meant when eleven Israeli Olympic athletes were murdered in Munich by the terrorist group Black September. It was the first time I had any idea of what the explicit and exclusive targeting of Jews as Jews meant. By then we had been through the assassinations and riots of the sixties, had thought ourselves hardened, but Munich revealed a horror we had heard of but never felt. “Munich,” to our parents, meant Chamberlain’s appeasement of Hitler, but to us it spoke of the anti-Jewish genocide.

Out of that recognition, and, as I thought, out of my complete identification, I proposed to the BU rabbi a joint Jewish-Christian memorial service so that the whole community could express its grief and rage at that crime. I sensed the rabbi’s reluctance. For him, I think, the events at Munich had reinforced an old feeling of isolation and rejection, and it seemed a time for an expressly Jewish solidarity. But I pressed, assuring him that we had all experienced the murders as Jews had. Finally, he agreed. And then I proposed as the place to hold the service the monumental Marsh Chapel in the center of campus. It is a kitch-Gothic church, a vestige of Boston University’s origins as a Methodist school. It seemed an entirely ecumenical venue to me: We Catholics had only recently been permitted to use it [by the Church] for Mass. It was a function of my “parochial saintliness” to assume that the inter-Christian denominational breakthrough had made Marsh Chapel everyone’s. The rabbi, though, could not keep the surprise from his face. Marsh Chapel? That vaulted hall with the cross suspended above an altar? “No way,” he said to me, but bitterly. You still don’t get it, do you?

I could have told him, Some of my best friends are Jews. That spring, determined to defuse the anti-Jewish powder keg of Holy Week, I invited some Jewish friends to join us at Newman House for a Passover Seder. The Jews present were not, to my knowledge, resentful, and it did not occur to me not to preside. As I went through the Haggadah, having carefully rehearsed, I felt personally responsible to undo centuries’ worth of Christian Holy Week hatred. I was celebrating the Jewishness of Jesus, having come to the belief, I suppose, that nothing significant really separated our two religions. Implicitly I assumed that once Jesus was proclaimed in his Jewishness, Jews would finally accept him. When I lifted the matzo, I cited his act at the Last Supper, his Seder. “This is my body,” I said, “broken for you.” Moved, I sought the eyes of my Jewish friends, but did not find them. Religious or not, they knew better than to join me in my presumptuous gesture. I would not recognize it for what it was until years later.

*From Constantine’s Sword: The Church and the Jews by James Carroll (Houghton Mifflin, 2001, 752 pages, $28).*
Composer, conductor, and kappelmeister Julian Wachner had gone from wunderkind to maestro by the time he reached thirty. What's next?

BY BARI WALSH

As concert stages go, the one at Veterans Memorial Auditorium in Providence is small. At two in the afternoon on the Thursday before the performance, it holds four grand pianos, a pair on either side. At the center, the conductor works from his podium, running through Stravinsky's *Les Noces* with his pianists, the difficult notes shooting jaggedly through the near-empty theater. Stagehands and technicians walk the house, seeing to the wiring, spiffing up the paint job, and when asked, removing the lids from the pianos. A dog belonging to a crew member meanders; a conductor's assistant sits in a red velvet chair under the dim house lights, napping. It has been a long week, and it is getting longer all the time.

At six-thirty, the four pianists are still at their instruments. The stagehands and technicians still pace, and the dog still roams. But now, joining them on a stage that seems to shrink by the minute are 120 choral singers, assembling themselves on risers far too rickety for comfort. Also: a choreographer and eight ballet dancers, who begin immediately to stretch and pirouette on a black mat at the front of the stage. Five solo singers arrive, and six percussionists, who bring timpani, xylophone, chimes, gongs, glockenspiel, and assorted other sound-makers. The young son of one of the production crew runs back and forth, laughing. A camerawoman from Channel 12 shows up to grab some footage for the evening news. Soon, ten or so members of a children's choir will be here to rehearse their contribution to the program.

And still at the center, anchoring the diminishing stage, is the conductor, Julian Wachner. Tall and commanding, a natural focal point, he is being besieged by hugs from singers, by questions from instrumentalists, and by a steady flow of coffee from his assistant. The stage has become a circus tent, and Wachner is going to have to play the lion tamer if he wants to keep chaos out of his rehearsal. But as he turns to take it all in, an improbably wide smile settles on his face. "This is wild, huh?" he says happily, to nobody in particular. And then he starts working.

CHaos is not an enemy to Julian Wachner (SFA'91,'96), ex-wunderkind, current real deal. With so many jobs — conductor, composer, organist/pianist, teacher — and so many performances, chaos is an enabling friend that prompts him to get things done. And he excels at getting things done, and at getting people to notice. Just thirty-one, Wachner has secured a regional reputation and is building a national one as a supremely skilled musician on the rise. Richard Dyer, classical music critic at the *Boston Globe*, calls him "the most totally equipped musician that I'm aware of to emerge from here in the last ten years. He's as talented as anybody in his generation."

The length of Wachner's résumé belies his age. He is a ten-year veteran already of one of his jobs: Boston University organist and choirmaster at Marsh Chapel. He was offered the position at age twenty, while still an undergraduate at the School for the Arts, where his mentors included David Hoose on the conducting side and Lukas Foss and Marjorie Merryman on the composing side. He took the job without a moment of nervousness. He wasn't a novice, after all; he had been a boy chorister under the direction of Gerre Hancock at the renowned and rigorous Choir School of St. Thomas Church in New York. Conducting choral music feels as natural to him as getting up in the morning.

As he worked toward a doctorate in composition at SFA, Wachner helped make Marsh Chapel a center for choral music in Boston, according to Dyer — something of an accomplishment in a city where the competition in that arena is perhaps stronger than anywhere else in the country. At age twenty-six, he took on the directorships of two amateur choruses, the highly regarded Back Bay Chorale and the Providence Singers, which, from humble roots, has grown in stature and accomplishment under his baton. He also founded and directs a professional chorus and period-instrument orchestra, the Boston Bach Ensemble.
He is now an assistant professor of sacred music at the School of Theology, working with students whose musical interests range from the liturgical to the historical to the compositional. He is also a sought-after guest conductor, for groups such as the Handel and Haydn Society, the Pro Arte Chamber Orchestra, the BU-affiliated new-music ensemble ALEA III, and, next year, the San Diego Symphony Orchestra. And of course, there is his composing, more frequently commissioned with each passing year and as important to him as any of the rest. Little wonder that his dry cleaning sits in the backseat of his car for weeks before he finds time to drop it off, or that parking tickets, those sour fruits of a busy life in Boston, stack up.

I’ve always been good with deadlines,” Wachner says, explaining a performance schedule that demands every ounce of his prodigious energy. There is a wonderful dialectic of youth and maturity in his nature. At times he seems like a very focused ten year old: there appears no limit on what he can do in a given day, week, or month, and no limit to the enthusiasm that each task receives. He is spontaneous, funny, and quick to laugh. Two of his favorite words, high compliments both, are cool and wild. But in many respects, Wachner has an old soul. A devotee of Bach since early childhood, possessed of an intimate knowledge of the musical canon, he spent his twenties waiting to be thirty, he says, because he felt held back by his youth. Intense and demanding, he expects as much from his musicians and students as he gives.

Time-lapse photography would be an appropriate medium for capturing his life. The events and performances mount up hurriedly, creating a montage of activity along with the illusion of ease.

Focus the camera on his conducting life this past fall. He spent a good portion of October driving I-95 between Boston and Providence, where he rehearsed with the Providence Singers for the show at the VMA in early November. It was an ambitious, fully choreographed program that paired the rarely heard Stravinsky piece with one of its descendents, Carl Orff’s crowd-pleasing Carmina Burana — easily the group’s most challenging, biggest budget, and most widely seen performance to date.

He spent an overlapping chunk of the fall preparing for a Back Bay Chorale concert later in November at Marsh Chapel. The group is made up of accomplished singers whose limits Wachner is constantly stretching; for this performance, he pushed them to memorize several pieces and sing without scores, telling them it would vastly improve their sound. After initial resistance, the singers gave in to the inevitable — Wachner’s will — and the result was just what he’d predicted. In the warm acoustics of Marsh, and with singers looking more frequently at the audience than their scores, their voices — singing Fauré’s Requiem, Janáček’s Oceana, and entirely from memory, motets by Bruckner and Rachmaninoff — seemed to carry to the heavens.

Once that performance was over, Wachner turned to another gig, his debut as an operetta conductor. He led the Boston Academy of Music in Gilbert and Sullivan’s Gondoliers over Thanksgiving weekend, a performance that the Globe said was “smart, keen, pretty, light as air, always in the right proportions.” And when that concluded, he turned his attention to his Symphony Hall debut, as conductor of the Handel and Haydn Society’s popular annual performance of Handel’s Messiah in early December. Although he’s done the piece “hundreds of times,” as he puts it, this performance, during Symphony Hall’s centennial celebration, promised to be the most significant.

He loves music, and lives in it so completely as to erase the need to articulate that love. He just immerses himself in it every day, going from late-night rehearsal to early-morning chapel service to organ master class to rehearsal again. His life has a glorious soundtrack.
In the car on the way to Providence one afternoon in late October, Wachner and his longtime accompanist, Linda Osborn-Blaschke (SFA '95), are talking music. Wachner is a deft driver, maneuvering the clogged road in much the same way he maneuvers everything else in his life: without hesitation, with abandon. He has one hand on the wheel; with the other, he unconsciously conducts the music coming from his car stereo. It is Bach, a CD of Wachner’s rendition of the Christmas Oratorio recorded at Marsh Chapel and released last spring by Titanic Records. Wachner has several other recent and upcoming releases to celebrate: ARSIS Audio is bringing out a series of four compact discs surveying his compositions for chamber ensembles, orchestra, and chorus, and it is also releasing Benjamin Britten: The

Company of Heaven, with Wachner conducting the Back Bay Chorale and Chamber Orchestra.

Osborn-Blaschke, whose master’s degree from SFA is in collaborative piano, is bonding with Wachner over their mutual love of music theory, a sentiment by no means universal among performers. But Osborn-Blaschke shares Wachner’s sensibilities in most things musical. They have a clear rapport; their familiarity allows her to respond almost intuitively to his direction, even at rehearsals of pieces she’s just learning. “One reason why it’s so awesome to work with Julian is that he is a musician who inspires joy,” she says. “Even if it’s just a chorus rehearsal on a Tuesday night, I always feel uplifted. It’s always fun; it’s always a learning experience for me. And for him too, I think.”

“St. Matthew was wild, wasn’t it?” Wachner responds, referring to an extraordinary performance of Bach’s St. Matthew Passion that he conducted last April at Harvard University’s Sanders Theater. The performance, with the Back Bay Chorale and the Orchestra of Emmanuel Music, was acclaimed by the Boston Globe as a work of “genius . . . powerful, eloquent.” The audience had seemed stunned at the end, swept up in the emotions that swirled through the ornate, wood-toned auditorium. And Osborn-Blaschke admits that she had “literally sat and wept through the dress rehearsal, it was so moving.”

Why did the performance turn out so well? The answer, Wachner says, lies not only in long hours of rehearsal, but also in the fact that an old, familiar piece was made to yield something new. A fellow conductor, Wachner recalls, told him that the performance “was informed by the early music types — John Eliot Gardner, Philippe Herreweghe, Christopher Hogwood, Nikolaus Harnoncourt, the big pioneers of the early-music movement that started in the late 1960s. I grew up with that stuff.” But the conductor felt it also had the feel of a more romantic interpretive tradition, represented by German conductors of an older generation, such as Klemperer and Furtwängler. “There wasn’t a strict adherence to one world. It was a hybrid, a learning from all of those different styles,” Wachner says. “There’s now a standard of how this music should be performed on period instruments. But when you perform the music on modern instruments and you come to it with a more nineteenth-century perspective, there’s a possibility of worlds meeting.”

A similar hybrid stands at the intersection of Wachner’s conducting and composing lives, creating something of an irony.
As a conductor and audience member (and as "a very mathematical person"), he is drawn to "crafty" music, the music of Bach and Dufay but also of modern composers such as Perle, Davidofsky, Schoenberg, Berg, and Webern — "all hyper-German types" whose work is heady and academic. As a composer, however, his sound is "more French" — colorful, emotional, fluid, melodic. "It's like I am," he says. "It's very out there on the surface."

The first release of the ARSIS series, Julian Wachner: Sacred Music, demonstrates the point: Wachner is expert at clarifying musical textures and at sensing the theological nuances of the liturgical texts on which the compositions are based. The music is mostly tonal, with dissonances added more for color than for structure. It is music that draws people in and welcomes them.

"None of this is conscious, but in looking at my music, I think I want people to have a visceral reaction," he says. "There are composers like George Perle who don't expect people to get it the first time. What I want is to achieve a point where anybody going to a concert can have an emotional reaction to the music, but where there's also craft and integrity and substance, so that it's not just a Hollywood experience. My primary concern is my audience, and my second concern is the performer. I don't care so much what other composers think."

The morning after the trip to Providence, while Wachner tutors one of his organ students in the chapel, his musical self-analysis is seconded by Josh Slater (CAS'99), the assistant organist and choirmaster at Marsh and a sacred music master's candidate. "My pH test is my grandmother," Slater says. "As far as my grandmother is concerned, music history stopped at Mendelssohn. But she came to a concert of Julian's Lamentations and Canticles — it's violent and turbulent music, very loud. That's rare these days, sacred music that deals with difficult issues of faith and life. And she loved it. She responded to the clear presence of emotion. Not excessive sentiment, but basic human emotions communicated directly."

There is a story, perhaps apocryphal, about Leonard Bernstein and tax returns. On the line that asked him to list his profession, Bernstein didn't write "conductor," or "composer," or "pianist," or "teacher." He simply wrote, "musician." Polymaths in the Bernstein tradition are encouraged, and even pressured, to specialize these days, but Wachner doesn't intend to, not yet anyway. "Composing and conducting feed into each other," he says. "I'm not the type of person who can sit in a room and compose all day. It doesn't help my composing. I need to be in the world and doing it — conducting other people's new music, conducting old music, the whole spectrum. It keeps the ideas flowing in my brain. I mean, there has been a lot of fantastic music written by people who sit in rooms and write music, but for me, that's just not the way it works."

Can he maintain this productive dichotomy? Globe critic Dyer wonders. "Will he be a composer who conducts, or a conductor who composes a little? He certainly has the ability to take it in any direction he wants. To go the distance, he might have to select one of his many abilities — but I could be wrong. People said that about Bernstein all his life."
An Antarctic Rosetta Stone

BY JEAN HENNELLY KEITH

Summer arrives in Antarctica about mid-September, when the extreme cold of winter abates enough to permit human visitors to its vast landscape. Antarctic summer offers twenty-four-hour-a-day sunlight and weather that although at times frigid and ferociously windy, is tolerable, at least to the intrepid. What impels geomorphologist David Marchant to make an annual summer trek to Antarctica — for fifteen years so far — is its pristine geologic record, which holds secrets about Earth’s climate through the ages. By examining this record, Marchant seeks to understand the evolution of Antarctica’s climate and its implications for present and future climate worldwide.

Antarctica has the longest and best-preserved record of glaciation and climate change on Earth, dating back more than seventeen million years to a time when the Southern Ocean as we know it today was just evolving. Ice now covers 98 percent of Antarctica; Marchant’s destination is the 2 percent that remains ice-free, where he studies the record of climate change found in sediment exposed at the ground surface. The landscapes in these ice-free areas, called oases, receive no rain or water and very little snowfall, and are paralyzed and frozen. There is no wildlife or vegetation. Dry, cold winds that accelerate from Antarctica’s interior polar plateau, and ancient glaciers — rivers of ice — long since gone, have shaped the terrain over millions of years. Only a few glaciers survive here.

The largest mass of ice on Earth — the East and West Antarctic Ice Sheets — surround the oases and deflect solar radiation like giant reflectors. The size of the United States and Mexico combined, these ice sheets contain up to thirty million cubic kilometers of ice. If they ever melted, they would raise global sea levels by as much as 180 feet.

Because Antarctica’s hyperarid, cold-desert conditions make it this planet’s closest analogue to Mars, where buried ice and similar polygonal ground patterns have been

Continued on page 24
Jane Willenbring (GRS’01), a graduate student in earth sciences, in Werner Valley, at the head of the Ferrar Glacier in the Wilkniss Mountains.

From the nearest outpost (and medical aid), 800 miles away at McMurdo Station, David Marchant and his team travel by Navy Air National Guard ski-equipped planes, then helicopters, to their remote campsite area. The first leg of the trip ends with a relatively smooth landing on a floating ice shelf, but takeoffs can be dicey. Sometimes passengers must move to the rear of the plane to help it achieve lift, which can be thwarted by its skis’ friction on the ice.

After team members set up camp with sixty-pound two-person tents, they scout and establish field sites for excavation within a five-mile radius. They tread softly on ancient earth that has never before been stepped on by human feet, disturbing the landscape no more than necessary and smoothing over their footsteps and replacing rocks before they leave.

The team of two or three students works twelve- to sixteen-hour days and full weeks, taking off only Christmas during their three-month stay. Marchant generally remains for a month, squeezing in the time between semesters. His students continue the fieldwork in his absence. They typically are up at dawn and by nine a.m. are in the field, where they remain until well into the night to capitalize on the summer light. They dig for samples, carefully map the topography, take photos, and meticulously record their findings in high winds with nearly frozen fingers. (Marchant says on each trip there’s a storm so fierce that you can’t stand. He advises his students to sleep with their boots in their sleeping bags, in case the tents collapse.) Each team member might haul from sixty to eighty pounds of rock samples and equipment back to camp at the end of a day. The samples, along with detailed logs keyed to photos, form the basis of their lab work later at BU.

They eat big, high-protein meals, sometimes six or seven steaks apiece at a sitting, and still have a hard time maintaining their weight under the extreme conditions. Their most frequent meal? “Who has,” says Marchant with a grin — a pot of leftovers that freeze immediately when taken off the Coleman stove, becoming the base for the next meal. The pot never empties, but, Marchant insists, “It tastes pretty good!”

“The cool thing about being in Antarctica is that you learn something new and unexpected every day that adds a part to the story,” says Jane Willenbring (GRS’01), one of Marchant’s master’s degree candidates, who left on October 15 for her second field trip to Antarctica. She was drawn to his work as an undergraduate at North Dakota State, studying research on young glacial deposits in Antarctica.

The work is not for the weak of spirit or body. Willenbring describes hard labor (she can carry 100 pounds of rocks), constant hunger (the huge meals notwithstanding), unsanitary conditions (“You reach a saturation point where you can’t get any dirtier”), harsh climate (“You reach a saturation point where you can’t get any dirtier”), and isolation (“No family, no Christmas”), but her passion for the research and respect for the Earth are apparent and override the hardships. “It’s kind of disturbing when you know no one else has stepped here before, and you leave footprints, disrupting the armor that the wind then erodes,” she says. “You get up early in the morning, knowing you’re solving important problems.”
found, Marchant’s work has attracted attention from NASA space scientists as well as from other geologists.

The Climatic Jigsaw Puzzle
Marchant is an assistant professor of earth sciences at the College of Arts and Sciences, and each year, funded by the National Science Foundation Division of Polar Programs, he brings a few Boston University students to the Dry Valleys region of southern Victoria Land, the largest oasis abutting the East Antarctic Ice Sheet. The small number of glaciers that funnel through the Dry Valleys, advancing like massive slugs over the landscape, deposit at their edges delicate moraines, or ridges of rock and sediment. About fifteen million years ago, during the middle Miocene period, a major expansion of the ice sheet disrupted sediment layers within the Dry Valleys. This expansion of ice altered Antarctica’s climate and may have triggered the modern mode of deep-water formation of the world’s oceans, the circulation pattern that controls global climate. Marchant’s team studies the sediments in the glacial deposit sites in an effort to assemble pieces of the geological and climatic jigsaw puzzle.

Antarctica presents “opportunity for discovery at every step,” says Marchant — opportunity that he seizes. In 1993, while digging through moraine strata, he came across a layer very light in weight and color, like nothing he had seen before in Antarctica. In forty-to-fifty-mile-an-hour winds, he exchanged pick and shovel for toothpicks at the base of the loose matter, as if for an archaeological dig, and delicately scraped until he reached a gravel bottom.

The material he discovered was volcanic ash, a pristine glass composed of fragile microscopic beads, burying the land surface. The ash had been deposited from volcanic plumes that erupted from cones in the McMurdo volcanic group, and was a direct airfall deposit, undisturbed and uneroded. Volcanic ash is key to establishing the age of sediment and ice in Antarctica because it can be dated more accurately than other ancient materials. The amount of argon in the ash, measured isotopically through laser-fusion analysis, indicates its age. Whatever the ash covers has to be at least as old as the ash itself. The first sample Marchant found was 4.3 million years old. “We knew instantly that sediments underlying the ash were among the oldest unconsolidated surficial glacial deposits on Earth,” he says. Since then, he and his team have unearthed older and older deposits at more than 100 sites, ranging from three million to seventeen million years old. He posits that the East Antarctic Ice Sheet has been stable — that is, without an ice sheet collapse — for at least ten million years.

Marchant’s team has made another discovery: the oldest known fossil ice in the world, at least 8.1 million years old, beneath the loose ash and a layer of till, which is glacial drift consisting of clay, sand, gravel, and boulders. This glacial ice, which Marchant calls a storehouse of climate history, contains ancient atmospheric gases
trapped in bubbles, perhaps the only record on Earth of ancient atmosphere. By melting some of this ice and analyzing the escaping gases, Marchant is comparing Antarctica's ancient atmosphere with today's and learning how atmospheric chemistry, at least over Antarctica, has evolved.

**Climate Control and the Greenhouse Question**

*The cold ocean bottom water circulating around the globe and influencing climate patterns is generated at the Poles, mainly the South Pole as a result of its thermal isolation. Thus Antarctica has a profound influence on climate worldwide.*

Marchant's data, indicating that the present East Antarctic Ice Sheet has endured for at least ten million years, contradict the current scientific theory that Antarctica experienced a massive deglaciation as recently as three million years ago. The preservation and age of the volcanic ash deposits he has discovered and the ancient materials they cover are evidence that a cold-desert climate has persisted in the Dry Valleys. A major implication of his hypothesis is that the vast East Antarctic Ice Sheet is much more stable than previous theories suggest and its collapse owing to greenhouse warming is unlikely, even if atmospheric temperatures in Antarctica were to rise to levels last experienced three million years ago, during the mid-Pliocene warm interval.

**Polar Explorer Exemplar**

Marchant first noticed rocks, especially those in Yellowstone National Park, during a bike trip from California to Boston after he finished high school. Curiosity led him to take a geology course while a premed student at Tufts University. He relived his trip during slide shows shown in the class, but this time through a geologist's eyes — and he was hooked. He pursued graduate work in geology at the University of Maine with Professor George Denton. With the admonition, "You'll never work harder," Denton invited Marchant to do fieldwork in Antarctica. "I've gone every single year since," says Marchant. "And the students I bring there always want to go back. It changes the way you see the world."

In October, Marchant was awarded the W. S. Bruce Medal by the Royal Society of Edinburgh, the Royal Physical Society, and the Royal Scottish Geographical Society. He is only the fifth geologist to receive the award since its inception in 1923, when it was given to James Wordie, chief scientist for Antarctic explorer Sir Ernest Shackleton. The citation reads, "His work has been crucial in solving controversy concerning the stability of the East Antarctic Ice Sheet... Already the work stands as a towering achievement in the study of landscape evolution in the Polar Regions."

Marchant has spent Christmas in Antarctica for many years. Now a newlywed, he's making an exception this year and will be at home for Christmas. He heads for Antarctica the day afterward though, to meet his students in the field.
Where Wisdom Can Be Found —
A Center for Judaic Studies

BY JOHN SILBER

Boston University needs a center for Judaic studies because without a program in Judaic studies Boston University will not in the proper sense of the word be a university at all, any more than it could be a university without a program in classics.

A university that does not study the Greek and Roman classics is no university, because it ignores two of the most important cultures that have shaped the intellectual and moral qualities of the world culture of which we are a part and which is often miscalled "western culture."

And our world culture is also profoundly dependent upon the Jewish culture that has shaped the moral vision not merely of Jews but of Muslims and Christians. We are all "people of the book." The Jewish Bible expounded a broad and rigorous ethical system centuries earlier than Socrates, one further developed through millennia of rabbinical commentary.

The moral vision of the Torah animates the moral vision of both Christianity and Islam. Speaking to a group of Belgian pilgrims in 1938, Pope Pius XI put the matter with unforgettable clarity and succinctness: "Spiritually, we are all Semites."

A university in an English-speaking country has another reason to engage in Judaic studies.

English, unlike most languages, is constantly reshaping itself under new influences. The sixteenth- and seventeenth-century translators of the Bible into English stretched their own language so that it could express the majesty of Hebrew poetry. These sonorities have become a part of our common speech. Hebrew is one of the wellsprings of our artistic expression in English, and as such, worthy of close study and deep understanding.

Boston University has long been home to many of the scholars needed for a distinguished center for Judaic studies. These have included the late Gershom Scholem and the late Nahum Glatzer. Now we have Elie Wiesel and Steven Katz and their many distinguished colleagues.

With the establishment and development of the Elie Wiesel Center for Judaic Studies, these scholars will be gathered together and joined by newly recruited colleagues in a scholarly environment worthy of them.

The center's cooperative programs with Bar-Ilan University in Israel will offer a rich resource for the study of Hebrew, and its Boston programs will illuminate studies across the campus in such areas as the current turmoil in the Middle East. As the home of the Elie Wiesel Archive, the center will offer incomparable opportunities for the study of the Holocaust.

Boston University must have a center for Judaic studies; it will have a great one.
A Time to Build Up:
The Wiesel Center Finds a Home

BY NATALIE JACOBSON MCCracken

Boston University’s new Elie Wiesel Center for Judaic Studies has been founded to promote greater knowledge and understanding of the Jewish tradition through academic programs, research, publications, and public events. It is the only such center to be named for Wiesel, 1986 Nobel Laureate for Peace and the University's Andrew W. Mellon Professor in the Humanities since 1976. It is conceived in the spirit of the University’s historic strengths in Judaic, religious, and philosophical studies, which attracted Wiesel to the University, as they did Judaic scholars Nahum Glatzer, Marvin Fox, and Gershom Scholem before him.

Ira Rennert, chairman of the Renco Group, Inc., has pledged $5 million to create the center’s home, to be named Beit Shlomo (the House of Solomon) in memory of Wiesel’s father.

Steven T. Katz, founding editor of the journal Modern Judaism and author of prize-winning books on the historical context of the Holocaust and on contemporary Jewish thought, directs the center. On its faculty are Hillel Levine (whose books include The Death of an American Jewish Community: A Tragedy of Good Intentions, written with Lawrence Harmon, and Economic Origins of Antisemitism: Poland and Its Jews in the Early Modern Period), Diana Lobel (author of the recently published Between Mysticism and Philosophy: Sufi Language of Religious Experience in Judah Ha-Levi’s Kuzari), Michael Zank (a specialist in both Protestant and Jewish philosophy), Jonathan Klawans (author of Impurity and Sin in Ancient Judaism), and Abigail Gillman (whose fields include memory in turn-of-the-century Vienna, Bible translation, and modern Hebrew literature).

The center builds on related work in many departments. Writers about the modern Jewish experience include Robert Pinsky, three-term U.S. poet laureate, and novelists Saul Bellow, Nobel laureate for literature, Alicia Borinska, director of the Latin American Studies Program, Leslie Epstein, director of the Creative Writing Program, and Ivan Gold, author of Sams in a Dry Season. Paula Fredriksen, the William Goodwin Aurelio Professor of the Appreciation of Scripture, writes about the Jewish origins of Christianity; critic Christopher Ricks is author of T. S. Eliot and Prejudice. Modern Foreign Languages and Literatures Professors Jeffrey Mehlman and Nancy Harrowitz are authorities on the Jewish presence in modern European literature.

In the history department are Thomas Glick, an authority on Spanish Jewry, and Richard Landes, who has studied the impact of the millennium on the Jewish community. The international relations department faculty includes David Fromkin, author of A Peace to End All Peace: Creating the Modern Middle East 1914–1922, and Igor Lukes, historian of Central and East Central Europe in the twentieth century. Religion department faculty include Deana Klepper, a student of medieval Christianity with a special concern for Jewish-Christian relations, and Adam Seligman, an authority on modern social and religious movements, especially in Jewish history. At the School of Theology are Simon Parker, Harrell F. Beck Scholar of Hebrew Scripture, and Kathe Pfisterer Darr, who examines the prophetic literature of ancient Israel. The Institute of Jewish Law, headed by Law Professor Neil Hecht, focuses on the ways Jewish law grapples with modern problems, and publishes the Jewish Law Annual.

Building on this work and that of many other professors around the University, faculty at the new center will create undergraduate and graduate degree programs, interdisciplinary research projects, scholarly seminars and publications, and public events. Several public programs already exist. Wiesel’s annual fall series of three lectures draws capacity crowds from the University and the general community. The annual Nahum Glatzer Lecture, Newton Family Lecture, and Kaufthal Family Fund present current scholars in Judaic studies. Both the Center for the Philosophy and History of Science and the Institute for Philosophy and Religion often present relevant programs. The recently established Grossman Conference Fund will support conferences in Judaic studies, and the Aaronson Foundation Fund will bring distinguished visiting scholars to campus.

With the University’s support, Katz has acquired several substantial private libraries, with close to 15,000 books. The Elie Wiesel papers, an ever-growing body of manuscripts, photographs, and professional and personal correspondence housed at Special Collections, is another resource.

More information about the Elie Wiesel Center for Judaic Studies, including giving and naming opportunities, is available from Steven T. Katz at 617/353-8096 or skatz@bu.edu.
Caraid O'Brien was one of those people I absolutely had to track down. I had read reviews of a revival of Sholem Asch's scandalous play *God of Vengeance* and wondered how an Irish-born BU graduate (a) came to translate the work from Yiddish and (b) was playing a washed-up prostitute in the production. That the 1907 play was being staged at a former strip club in Times Square hardly seemed surprising when thrown into the mix.

O'Brien (*UNI'96*) came by for breakfast at a dairy restaurant off Broadway, a couple of blocks south of Isaac Bashevis Singer Boulevard (West 86th Street). The gezunt looking, theatrically blond twenty-five-year-old is a smiling contrast to the intense businessman speaking Hebrew on his cell phone and the sullen older man reading the *Forverts*. Her Yiddish greeting strikes me as disconcertingly natural. She orders an Israeli salad and an English muffin.

I wondered, first of all, where the Yiddish came from. Notre Dame Academy in Hingham, Massachusetts, it turns out. "I was taking a high-school lit class where I read Isaac Bashevis Singer and really got into him. I moved on to his brother, I. J. Singer, and was even more intrigued. When I read Chaim Grade's memoirs, *My Mother's Sabbath Days*, which describes Jewish life in Vilna before the war, my reaction was that I've just got to go see this place. But I immediately realized that this vibrant Yiddish world that Grade brings to life was completely destroyed during the Holocaust. It doesn't exist."

O'Brien had learned some Irish early on from her grandfather, and as a schoolgirl in Galway, she was already interested in languages. She continued with French and Spanish when her family moved to Hingham when she was twelve and her father, Michael, became a professor at the BU School of Medicine. (He is now chief of surgical and anatomical pathology.) "In high school I had just started to read French literature in the original, so I felt that you couldn't read anything in translation," she says. "A translation is just too different. When I read *My Mother's Sabbath Days*, it seemed reasonable to want to read it in Yiddish."

Her brother Ronan (*CAS'96, LAW'96*) was already majoring in French at BU — "We're very much a BU family" — when she enrolled in The University Professors program after first considering theater at SFA. "Yiddish wasn't being offered at BU, so I started with Hebrew. I didn't know the difference at the time," she says.

Really?

"Well, I knew there was a difference, that they are two different languages that use the same alphabet. But I figured Hebrew was a good place to start on the way to Yiddish." It was a reasonable approach. Hebrew is the ancient language of the Bible, the Jews' language of prayer, and the language of modern Israel. Yiddish, by contrast, with its roots in old German, was the vernacular tongue of the East European Jews, the language of the
Galway-born Caraid O’Brien has made an unlikely move into the theater of someone else’s bubbe and zeyde.
home and the marketplace, flavored with vocabulary from the surrounding languages, such as Polish, Russian, or English.

“I loved Hebrew,” says O'Brien. “It’s a methodical language; it makes a lot of sense.” But her presence in the first semester Hebrew classes didn’t make a lot of sense to her fellow students. “As far as I could tell I was the only non-Jew in the class. I was certainly the only O'Brien. When the instructor called my name from the roster, the entire class gave me a look. Some people greeted me with downright suspicion.”

Because Yiddish courses were not taught at the University, O'Brien cross-registered at Harvard, studying with Ruth Wisse, one of the country’s top Yiddishists, and at Brookline's Hebrew College. She did find Yiddish literature in translation at BU, though. “I took Elie Wiesel’s undergraduate class, Literature and Memory — which should be called Elie Wiesel’s Favorite Books — and wrote a paper on Chaim Grade, whom Wiesel knew quite well.” She was able to find a professor in the English department, Eugene Green, with whom to read Grade’s memoirs in Yiddish for her undergraduate thesis, and she interviewed Grade’s reclusive widow for the paper.

O'Brien worked as a summer intern at the National Yiddish Book Center in western Massachusetts, and while the staff took her interest and scholarship seriously, some of the visiting elderly Yiddish speakers couldn’t figure her out. It wasn’t just that O'Brien was a goy, she was also the intern most familiar with the literature. “I’ve had a lot of people think I’m odd for doing what I’m doing. Colleagues of my father’s would even ask him when I’m converting! Overall, though, I benefited from being a stranger in a strange land in the sense that I received more attention for it.”

**Post-Grade Career**

“After I graduated from BU I worked in an office for six months, saved $3,000, and told my parents I was moving to New York,” says O'Brien. On March 29, 1997 — “my poor mother's birthday and Good Friday” — her father drove her to the South Station bus terminal and said, “See you Monday.”

“I’m not coming back,” she chirped.

Since childhood O'Brien had wanted to act. She did so in high school, at BU, and during her junior year abroad studying Hebrew and Yiddish at the Hebrew University in Jerusalem. In New York, her first audition was for a children’s show. “I got the part,” she says, “for which I was paid $15 a show. I played an enchanted duchess and spent most of the show in a chicken costume.” At about the same time she heard that New York University was looking for someone to work on its Yiddish Theater Digital Archives. She took the job part-time, researching and writing articles on Yiddish theater for the site (www.yap.cat.nyu.edu). “The work was exciting for me,” says O'Brien, “interviewing actors, translating reviews. And as word got out that I knew both Yiddish and theater, a theater company asked me to recommend a Yiddish play for them to perform. I suggested God of Vengeance, one of the few that had been translated into English. They took my suggestion, and I went to see the production. It was unforgivably terrible.”

Sholem Asch's God of Vengeance (Gott fun Nekoma) is a sharp dissection of hypocrisy on multiple levels. A bordello owner who lives above his shop has a pure young daughter he'd like to see properly married. He decides that if he commissions a scribe to write a Torah scroll, God will overlook his livelihood and protect the girl. But a vengeful God has the daughter fall in love with one of the prostitutes downstairs.

“The theater company used a mishmash of bad translations and approached it with the attitude that it was a minor melodrama,” says O'Brien. “But I knew that it was a great play, one of the great plays of the twentieth century. Poor Sholem Asch — he was made to look like a dilettante. And one of the reasons was the translation.”

O'Brien griped about the production to Aaron Beall, head of the Obie-winning Todo con Nada theater company, where she had begun to act. Beall asked, “Why don’t you translate it?”

“I had been translating articles for the NYU Web site, but never a play,” says O'Brien, who took up Beall's challenge. “When people translate Yiddish, they either translate into a broken English — which is ridiculous, because the Yiddish people spoke was beautiful — or into a high English that is so divorced from the rhythm of the spoken language. I left in a lot of the Yiddish words, and I made up some words from Yiddish roots.” O'Brien has a character say, “It's regen-ing out,” from the word regen, “rain.” It’s the sort of construction one commonly hears from Yiddish speakers.

“I like to uncover the language,” she explains. “You’ve got to feel the pulse of the original. Asch is a great writer and this is a great play: I didn’t want to do an adaptation; I wanted to translate it.”

Max Reinhardt directed the first production of God of Vengeance in Berlin in 1910, and as with a 1922 New York run, authorities closed the play on obscenity charges. It’s not clear whether the real issue was blasphemy or lesbianism.

“Some people were so shocked by the language and by the lesbian scene in our production that they insisted it was an adaptation,” says O'Brien. “It absolutely was not. This is Sholem Asch's angry-young-man play.”

With O'Brien in the cast, Todo con Nada staged the play at Show World, a former exotic dancing joint that has been converted, sort of, into a legitimate theater. The conversion has not gone much beyond the exchange of actors for dancers. The garish lighting, staging, and other hardware of Show World are very much intact. The raunchy venue suited the play's setting and didn't keep audiences away from the Eighth Avenue theater.

“We had an interesting mix,” says O'Brien. “There were suburban families, members of lesbian and gay organizations, even some traditionally religious people who were intrigued...
by the press coverage. Above all, there was a tremendous
response from the Yiddish community, mostly people in their
eighties and nineties, some of whom had served as advisors on
the production.

"The Yiddish actress Luba Kadison was there. She was mar­
rried to the great actor Joseph Buloff and played the daugh­
ter in a 1928 Yiddish production of God of Vengeance with
Maurice Schwartz. Seymour Rexite, president of the Hebrew
Actors Union, was an advisor and attended the play. Itche
Goldberg, who is ninety-six and head of the Congress of Jew­
ish Culture, was there. All sorts of elderly Yiddish cultural and
intellectual figures."

O'Brien, friend to these remnants of Second Avenue, has
recently translated another Yiddish play; has written the text
for a musical about the life of Rexite, the "Wonder Boy" of
Yiddish theater in the 1920s; and has heard from a Wash­
ington, D.C., theater that it is going to put on her God of Ven­
geance in February. She's also tidying up the draft of a play
she just finished called Colbert Quigley, based loosely on the
life of a great-aunt who immigrated to West Roxbury from
Ireland in the 1940s and "fell in with the wrong people and
made the wrong choices."

As O'Brien describes the play's development and Quigley's
descent, it sounds like a story I. B. Singer or Sholem Asch
might have written. Is O'Brien attuned to the Jewish-Irish
parallels?

"Definitely," she says. "Both are languages that are dying
out, both are literatures of oppressed people. There's the self­
deprecating humor, a great deal of writing about ordinary life
and poverty, great character studies. I could relate to both via
my memories of Ireland. The Irish and Yiddish books weren't
like the other books I was reading in literature classes. I did in
fact start studying Irish things as well my first year at BU, but
I was too emotional about them. I wasn't able to write about
them in a scholarly way. I was removed from Yiddish literature,
so I was going in there clean, without any biases."

Approaching Yiddish through its literature allowed O'Brien
to zero in on the serious aspect of the culture, rather than the
borscht-belt or Jackie Mason Yiddish that most American Jews
have stored in their souls. "There are certainly other people
doing Yiddish theater in New York, but they do it for nostal­
gia — they emphasize the songs and the happy endings. They
don't see it as the art that it was for Luba Kadison, Joseph
Buloff, Seymour Rexite, Maurice Schwartz, all these figures in
the twenties and thirties."

**Uptown to the Lower East Side**

On most Sundays, O'Brien gets on the subway and rides from
the East Village to West 67th Street to visit Kadison. They
have become friends and colleagues, and are collaborating on
a project involving Kadison's correspondence with Buloff,
who died in 1985. (Their daughter, psychotherapist Barbara
Buloff, graduated from SFA in 1964.) "This is his centennial
year and we'd like to put together a reading or a radio play,"
says O'Brien, who met the older actress not long after moving
to New York. While they generally speak English, they work in
Yiddish; O'Brien does secretarial work for Kadison, who is
ninety-three and now blind.

"The first time I met Luba, she was just beginning to lose her
sight from macular degeneration," says O'Brien. "She looked at
me and said, 'Are you Jewish?' I said, 'No,' and she replied in her
beautifully accented English, 'Not that you have to look Jewish
to be Jewish, but you really don't look Jewish.'"

True. But as we part company on 86th Street and Broadway
and she wishes me "a guten tag," O'Brien sure does sound
Jewish.
EXPLORATIONS

Is It Lights Out for the Bulb?
ENG Professor's White LED May Be the Beginning of a New Way of Seeing

It's a tiny light, but its future is bright. Fred Schubert, a professor in the ENG electrical and computer engineering department, is in his lab on the eighth floor of the Photonics Building holding a single light-emitting diode (LED). Not too remarkable, you say — until you look closer. Around its edges, the LED shines blue and red, but at its center, the color is clearly white, the first of its kind in the world. Could this little LED be the beginning of the end for the 100-plus-year reign of the light bulb?

It's a long road from a single diode in the lab to the shelves of Home Depot, but Schubert believes that his white-light LED, for which he has a patent pending, is the future of illumination. Conventional light bulbs expend most of their energy as heat rather than light, and break easily. By contrast, LEDs are much more efficient users of energy and can last for years. If LEDs could be made to emit white light, the market would be huge. While many companies, such as General Electric and Phillips, are trying to develop white-light LEDs, Schubert and his colleagues are the first to have devised what he calls a PRS-LED, a photon-recycling semiconductor light-emitting diode. With a blue-light LED made from gallium indium nitride as its base, the PRS-LED sends blue-light photons through a second light-emitting semiconductor, to which it is bound. There part of the light is absorbed and reemitted (or recycled) as yellow light. The resulting blend of two-color light creates what the human eye sees as white light.

“The minimum requirement to get white is that you have two complementary colors. We used only two colors, but we are now thinking about a three-color scheme,” Schubert says. The more colors blended together, the closer the approximation of natural light — and thus the better rendering of colors. “Three colors is basically comparable to fluorescent light. With two colors, the color rendering isn’t as good as fluorescent light, but the efficiency is higher,” he says. The market for basic two-color white-light LEDs would be in low-end applications such as illumination of basements, streets, and emergency exits, Schubert says.

For his invention, Schubert won a Discover Award for Technological Innovation — and a few phone calls from interested companies, including an auto supplier. As cars start to employ red LEDs for brake lights, white-light LEDs for interior illumination could be next.

The LED market is growing about 10 to 15 percent every year, and white light LEDs should boost that even more when they become commercially available, Schubert says. “Up until a few years ago, LEDs were mainly used as indicator lights. The purpose of the LED was to convey information, not illumination. Now it’s changing, and the potential is just fantastic.”

—Taylor McNeil
Super Cool — and All Wet

Unlike every other liquid, water floats instead of sinking when frozen. So what? “It’s profoundly important, not only for the Titanic,” replies CAS Physics Professor H. Eugene Stanley with a smile. “It’s profoundly important, not only for medical engineering, is trying to solve. Yet, somehow, you manage to synchronize your playing. How do you do it?

That’s the kind of riddle that John White, an associate professor in the College of Engineering’s department of biomedical engineering, is trying to solve. Except instead of two drummers, he’s studying something far more complex: the brain. “We try to use engineering techniques to understand how microscopic phenomena contribute to patterns of electrical activity in the brain — trying to get at the nuts and bolts of what sorts of events at the molecular level contribute to synchronous patterns of activity.”

Take what happens when people — or any mammals, for that matter — learn something new, from our linking names and faces of new acquaintances to animals foraging for food in a new environment. Synchronous activity over long expanses of the brain are involved, White says, particularly in the hippocampal region, the part of the brain critical for the laying down of memory.

By understanding the patterns of electrical activity in this region of the brain, White and his colleagues hope to understand better how the brain works, and understand “what disrupts those patterns in abnormal conditions, like Alzheimer’s disease and epilepsy. Our goal is to be able to control epileptic seizures, or to find ways to promote the generation of normal patterns of activity when they start to break down.”

At first glance this might be seen as the province of biologists, but as a biomedical engineer, White takes a different tack, using statistical methods and developing new instrumentation to study the problem. One area he’s focusing on now is the behavior of ion channels in the fatty membrane of the nerve cells. The membrane acts as an insulator, keeping electrical impulses out, but has very small embedded proteins with channels, or pores, that flicker open and closed. When they open, they allow electrical current, in the form of electrical ions, to pass through.

Exquisite Machinery

Figuring Out the Brain’s Nuts and Bolts

Picture this: you are playing a drum in sync with another drummer — except you can’t see the other drummer and can hear him only with a two-second delay.

Yet, somehow, you manage to synchronize your playing. How do you do it?

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Ask the Professor

Inquiries About the World, Answered by BU Faculty

How does Tylenol — or acetaminophen — make my headache go away?
— Alexander Martin (CAS’83)

“Acetaminophen is an analgesic and works, for example, against headaches, muscle pain, knee pain, and toothaches,” says Carol T. Walsh, associate professor of pharmacology at the School of Medicine. “When you talk about headache, though, it gets a bit more complicated, because there are different types of headaches. There are cluster headaches, migraines, and others. The therapy there is more complicated. Acetaminophen, for instance, is not the drug of choice for a migraine.

“Acetaminophen is like aspirin in that it inhibits an enzyme known as cyclooxygenase, or cox. Cox inhibition prevents synthesis of certain prostaglandins [physiologically active substances with diverse hormone-like effects], which augment the pain-inducing effects of certain chemicals released on tissue injury or in response to various kinds of stimuli. When these chemicals are released, they stimulate the sensory nerve endings, and that’s ultimately translated in the brain as a sensation of pain. Prostaglandins augment the ability of those chemicals to activate peripheral receptors [meaning that the pain sensation is felt keenly]. If you take prostaglandins and inject them into tissue, you can actually induce pain where there was none before.

“Here’s the exciting and problematic part of this: acetaminophen is pharmacologically classified with all the drugs that are like aspirin. But it has two major differences: it does not suppress symptoms of inflammation and it does not produce side effects such as ulcers, which are attributed to cox inhibition. So it stands apart from all these other drugs.” And it turns out that acetaminophen inhibits prostaglandin synthesis weakly.

So how exactly does it work? “It’s the question that any smart medical student asks me when I give my lectures,” Walsh says. “And it always kills me because I don’t have the answer yet. An experiment published several years ago suggests that there might be a component of the effect of acetaminophen that could be explained by an effect on the central nervous system that’s similar in some ways to the way the opioids work as analgesics.” Opioids possess some properties or characteristics of opiate narcotics but are not derived from opium.

Do you have a question for “Ask the Professor”? E-mail bostonia@bu.edu or write to Bostonia, 599 Commonwealth Avenue, Boston, MA 02215.
Speedy center Carl Corazzini knows the hockey captaincy “isn’t just about you or about points.”

CAPTAIN CARL
THE ROLE AND THE GOAL

BY JACK FALLA

E GLAD you weren’t the opposing center in the third period of BU’s November 3 hockey game at Merrimack College, when flu-stricken Terrier center and captain Carl Corazzini glided into the face-off circle, veered suddenly towards the boards, tilted up his face shield, spat his mouthpiece into his glove, and vomited. Not surprisingly, Corazzini won the ensuing face-off.

What is surprising is that on a night when Captain Carl was Captain Contagious, he scored two goals and added an assist, figuring in three of his team’s goals in a 5-4 loss to Merrimack. In between shifts he sat on the bench being sick into a plastic pail supplied by trainer Larry Venis, while in the Volpe Center stands Corazzini’s mother, Annemarie, watched with maternal concern. “I saw Larry with his arm around Carl,” she says, “and I thought, hey, I’m his mother, that’s my job. I should be there when he’s sick. But I wasn’t surprised he was playing. That’s Carl. He’ll play as long as he thinks he has something to give.”

“I never considered not playing,” says Corazzini (CAS’01), who was giving again the next evening at Walter Brown Arena. Still sick and five pounds lighter, he scored a goal and set up another in a 3-0 Terrier win. By then Corazzini’s five-point weekend had settled into a predictable rhythm: shoot, score, throw up . . . shoot, score, throw up.

“A captaincy isn’t just about you or about points,” says Corazzini. “You have to bring leadership and you do that on the ice.”

In the November 4 game at BU, Corazzini’s leadership took the form of a crunching, tone-setting, first-shift hit on Merrimack freshman center Marco Rosa — welcome to Hockey East, Marco — and two shifts later, a highlight-film clock-cleaning of one of the biggest players in college hockey, Merrimack’s 6’6”, 235-pound defenseman Jeff State. Corazzini rattled State into the boards — had your flu shots, Jeff? — separating him from the puck and blowing up an attempted Merrimack breakout. It’s that kind of gritty leadership, combined with his scoring (twenty-two goals last season to lead the team) and bullet-train speed (direct and nonstop), that the Terriers will need to achieve the team’s ultimate goal, which, Corazzini says, “is to win the last game.” That’s the NCAA championship game in Albany next April 7. It could
happen. In hockey, speed kills, and Corazzini has it.

“He’s as fast as anybody we’ve had around here,” says Coach Jack Parker, who then ticks off the names of legendary bombers Tony Amonte (CAS’92), Shawn McEachern (MET’92), and Joe Sacco (CAS’91), NHLers all. “But Carl’s so smooth that he’s deceptively fast. Some of those other guys look like they’re skating fast. But with Carl you don’t know how fast he’s going ‘til he goes by you. He’s got great knee bend and a strong stride.”

URPRISEINGLY, that stride might come from — you ready? — figure skating. “I figure skated when I was three and four years old, and that could have something to do with the way I skate now,” he says. Corazzini figure skated because he couldn’t stand to be left out. When older sister Kristen, then six, took figure skating classes at Loring Arena, near the family’s Framingham, Massachusetts, home, Carl begged to go too. “He liked it from day one,” says Annemarie. “Carl never wanted to come off the ice.” Nor has he, save for the year-round off-ice work that has made him the complete hockey package: fast, quick, and strong.

“Carl’s a lot more than just a little fast guy. He’s an example of what perseverance can do,” says Mike Boyle, BU assistant strength and conditioning coach, who first worked with Corazzini through a USA Hockey development program when the latter was thirteen years old and a stringy 120-pound bantam. Corazzini, who is 5’9”, weighed 155 pounds when he enrolled at the College of Arts and Sciences in 1997, but began the current season at a well-muscled 180 en route to what he hopes will be 185 or 190 when the NHL comes calling following graduation in May.

UNTIL HIS BREAKOUT year last season (twenty-two goals, forty-two points, third in team scoring), pro hockey was a sore subject. Corazzini was twice passed over in the increasingly size-obsessed NHL Entry Draft, notwithstanding that he was a proven national-class player as a member of the USA Under-16 and Under-17 teams. “I felt bad and a little embarrassed because some kids I played with were drafted and I felt I was better than they were,” he says. He adds, correctly, “But it’s better to be a free agent they really want than a ninth-round draft pick.” He laughs. “It’s strange to think you might be making more money than the president of the United States.” Well, Carl, to steal a line from Babe Ruth, you might be coming off a better year.

Last spring the NHL expansion Columbus Blue Jackets tried to lure Corazzini into leaving college to turn pro. The Minnesota Wild and other NHL teams also expressed strong interest. But Carl’s father, Bob, for thirty years a detective in Watertown, Massachusetts, cross-checked those plays at the paternal blueline. “I’ve always told Carl that if all he gets out of hockey is an education, then he’s way ahead of the game,” he says. “Anything else is gravy. But get your degree and you have something to fall back on.”

The younger Corazzini is more apt to fall up. He sees his political science major, history minor, and record as a solid student (he won the team’s scholar-athlete award last season) as good background for entering law school and possibly becoming a sports agent. “My mother says I’d be a good lawyer because I just keep arguing until the other side gives up,” he says.

IN HIS SENIOR YEAR at prep school hockey power St. Sebastian’s, in Needham, Massachusetts, Corazzini was recruited by Harvard and Brown, but chose to take the now well-worn hockey highway from St. Seb’s to BU, a road previously traveled by former Terrier stars Mike Grier (CAS’97), Albie O’Connell (CAS’99), Chris Kelleher (CAS’98), and others.

It was Kelleher who showed a young Corazzini something far more important and enduring than the road to college hockey. Carl’s twenty-seven-year-old sister Stephanie, oldest of the Corazzinis’ three children, suffered brain damage at birth, and young Carl had a tough time dealing with his mentally challenged sister. “I feel tremendously different towards Steph now. But when I was thirteen and fourteen, well, embarrassed is too strong a word, but,” Carl pauses a long time here, “it’s awkward when you’re a kid to try to explain Steph to your friends.” So Carl dealt with it by not dealing with it. “It was easier to go to my friends’ houses,” he said. That modus operandi changed when Carl met Kelleher.

“Chris was a senior captain and I was a freshman at St. Sebastian’s. I really looked up to him,” says Corazzini. “Chris was unbelievable with Steph. At every game he’d talk to her. Hug her. He really went out of his way. Seeing that made me change the way I treated her.”

“When did he get better with Stephanie?” repeats Annemarie. “When he became a man.”

HOCKEY PHOTOGRAPHS: LUKE HARTIG (CAS’02)
Today Stephanie accompanies her parents to every BU game and is her brother's most uncritical and unabashed fan. "She hates it when someone takes the puck from me," says Carl. "And she can't understand why the goalies don't let me score. But the best thing is that after every game she always has a big hug for me. It doesn't matter how I played."

OW CORAZZINI plays matters very much to Parker, who early this season used his captain to send a message to the rest of the team. Late in the first period of the November 4 home game with Merrimack, with the score 0-0, Captain Carl momentarily became Captain Outrageous when he took a penalty for slashing, an action that Parker regarded as (a) selfish and (b) symptomatic of how the Terriers were playing in the early season. Parker benched his captain for the remainder of the first period and all of the second. "That type of play is not going to be allowed," Parker told Corazzini shortly before the start of the third period. "When I put you back in, are you ready to play it our way." It wasn't a question.

Corazzini was ready. He scored on a breakaway thirty-two seconds into the third period, giving BU a 2-0 lead. And he could have scored a second goal — with twenty seconds left and the Merrimack goalie pulled in favor of an extra skater, Corazzini broke in on the empty cage. But instead of shooting, he dished the puck to teammate Nick Gillis (MET'01), who buried it. "Oh, that was great. That was better than a goal," said Bob Corazzini after the game. A captaincy isn't just about goals.

As for the benching: "He told us that Coach Parker was right," says Annemarie, "that the team had been taking too many penalties and what better way to teach the other players than by benching the captain?"

One hopes the attitude is contagious.

Jack Falla (COM'67,'90) is an adjunct professor at the College of Communication, a former Sports Illustrated staff writer, and a regular contributor to Bostonia. His book, Home Ice, was published in fall 2000 by McGregor.
Six Alumni Named to University’s Board of Trustees

Six new members — all alumni — were elected to the Boston University Board of Trustees in October.

Sidney Feltenstein (COM’62) is chairman, CEO, and president of Yorkshire Global Restaurants, a privately held company based in Farmington, Michigan, that owns A&W Restaurants, the nation’s oldest restaurant franchise, and Long John Silver’s. Feltenstein is a member of the School of Hospitality Administration Advisory Board and has been active in SHA’s development. His daughter, Elizabeth, is a 1992 graduate of Metropolitan College.

Elaine Mrshenbaum (CAS’71, SED’72, SPH’79) has worked with Blue Cross and Blue Shield of Massachusetts, the Massachusetts Department of Public Health, and John Hancock, where she was a counselor and industrial psychologist. She has also been an independent health-care consultant through her own company, EJK Healthcare Consulting.

A recipient of a 1999 Boston University Alumni Award, Frederick Kobrick (CAS’69) is founder and managing partner of Kobrick Capital Management, as well as president and CEO of Kobrick-Cendant Funds. He was on the Board of Trustees from 1969 to 1972, at that time the youngest trustee in the University’s history.

Raymond Nasher (GRS’50) is owner and CEO of the Nasher Company, a privately held commercial real estate development company in Dallas that has developed some of Texas’s largest building projects. He is regarded as an innovator in the use of art and sculpture to enhance building design. He was a U.S. delegate to the U.N. General Assembly in 1967, and was named to the President’s Committee on Arts and the Humanities in 1999. *Fortune* magazine ranked him ninth on its 1998 list of Most Generous Americans.

Sharon Ryan (SAR’70) has long been an active alumna. She was cochair of the Marsh Plaza restoration fundraising campaign and is former Boston University Alumni (BUA) vice president for special constituencies. A resident of Minneapolis, she has been a director of the Minnesota Symphony Orchestra and a trustee of the Harriet Tubman Battered Women’s Shelter, where she raised $1 million for an addition to the facilities. Her daughter, Lesley, is a 1996 graduate of the School of Education.

After graduation William Walker (SDM’68) was appointed an assistant clinical professor of endodontics at the School of Dental Medicine; he still serves as a guest lecturer. In 1985, Walker became president of Endodontic Associates of Framingham, Massachusetts, where he currently practices dentistry. The YMCA honored Walker as a Black Achiever in 1989. He became president of the BUA in 2000. His wife, Betty Jean, is a 1974 graduate of Metropolitan College.

New Institute Will Focus on the Intersection of Religion and History

The influence of religion on history is the broad focus of a new University institute headed by Peter Berger, also founding director of the University’s Institute for the Study of Economic Culture. Established with a $2.5 million grant from the Pew Charitable Trusts, the Institute on Religion and World Affairs (IRWA) will offer a master’s degree combining courses from the religion and international relations departments and facilitate interdisciplinary research by faculty from those departments and others.

“I think BU will become known for this kind of work,” Berger says. “We have excellent faculty throughout the University who are interested in religion.”

Glenn Loury, director of the Institute on Race and Social Division, will work with IRWA to develop a graduate-level seminar and fellows program on religion, race, and social division worldwide. Other plans include public lectures and an intensive summer course on world religions for professionals in fields including business, journalism, government, and foreign service.

At a reception celebrating the new institute, President Jon Westling praised the work of Berger and the several other professors already involved and the generosity of the Pew Charitable Trusts, saying that “by taking religion seriously, this institute will restore a venerable tradition in the study of world affairs, one that sees the roots of human motivation in the intellectual intricacies of culture, especially religious faith.”
Spotlight on the Web: 
What’s Next for Alumni?

Since Boston University launched the Alumni Web (www.bu.edu/alumni) earlier this year, we’ve received hundreds of comments and suggestions from users. Many told us they love the new site. Many offered innovative suggestions for making it better.

One thing is clear: alumni want an online directory. This important project is already under way. When the directory is launched in 2001, alumni will have a safe and flexible way to find their BU friends online.

Alums will determine exactly how much information appears in the directory, or if they want to appear at all; no one will appear who has not personally authorized the listing. The directory will be searchable by names, graduation years, colleges and schools, and other criteria.

The Online Alumni Directory is part of a growing suite of services that connect alumni around the globe to BU via the Internet. In 1998, we launched our first E-Mail Forwarding for Life (EFL) services. Today, more than 8,000 alumni in the Classes of 1990 through 2000 use this service. (If you’re in one of those classes, you can activate your account today at www.bu.edu/forwarding.) By next summer, all classes from 1980 to the present will have this service. We will then begin the process for earlier classes.

Additional services already in the works include an online version of BU’s Career Advisory Network, chat rooms and bulletin boards, and direct links to transcripts and other records maintained by BU. In all cases, only authenticated alumni will have access.

Find out more about these and other plans on the Web at www.bu.edu/alumni/whatsnew and drop an e-mail with your thoughts to us at alumweb@bu.edu.

— Joel Seligman, alumni webmaster

At the School of Management’s gala on October 13, (from left) SMG Dean Louis Lataif (SMG’61, Hon.’90), Richard Shipley (SMG’68, GSM’72), Rafik Bizri, representing Rafik B. Hariri and the Hariri Foundation, Kenneth Feld (SMG’70), and Michael Lee (GSM’86). The gala celebrated the successful completion of SMG’s Building Management Excellence capital campaign, which topped its $80 million goal by raising $93.1 million. A gift from Hariri named the new SMG building.

Drugs and Public Health

Controlling drug addiction should be a matter of public health, not law enforcement. That’s what Kurt Schmoke, the former mayor of Baltimore, told the audience at the second annual William J. Bicknell Lectureship in Public Health this fall. Schmoke noted that the underlying premise of the argument is simple: drug addiction is a disease, and it has to be treated as such. “We must regard drug addicts not as criminals but as sick people, and shape our policies accordingly,” said Schmoke.

To be successful, Schmoke said, the “medicalization” of drug use must reduce the harm drug abusers do to themselves and others as a result of their addiction, offer a continuum of substance abuse treatment-on-demand, and increase substance abuse prevention methods.

Schmoke’s lecture was funded by William Bicknell, a longtime professor at the School of Public Health. Bicknell set up the annual lectureship to provide for “iconoclasts and original thinkers whose views will stretch, upset, and stimulate students and faculty.” Bicknell has said that he hopes that exposure to the perspectives provided by the lecturers “will generate a renewed commitment to excellence and to improving the lives of the poor and underserved.”
Thanks for Making a Difference

With help from teacher Nancy Canavan (CAS’97, SED’97;98), fifth graders in Chelsea, Massachusetts, set out to solve a problem asking them to design a box that can accommodate packages of varying sizes. The work is part of Project Challenge, which identifies and challenges Chelsea children who have a proclivity for math.

Boston University is more than an institution of higher education — it’s a committed partner with the people of Boston and all of Massachusetts, making a difference in areas ranging from public schools and literacy projects in Chelsea and free medical assistance through the Boston Medical Center to public affairs programming on the University’s NPR station, WBUR-FM, and free art exhibitions on campus.

In recognition of their support of a current series of public service announcements on WBZ-TV in Boston highlighting BU’s “Making a Difference in the Community” campaign, Boston University thanks the following businesses:

- Barnes & Noble
- Cannon Design
- Creative Office Pavilion
- Crocker Electric
- Garber Travel

- IKON Office Systems
- PricewaterhouseCoopers
- Puritan Press
- Travelers Insurance
- Walsh Brothers, Inc.
Shaw in Women’s Hall of Fame

Anna Howard Shaw (STH 1878, MED 1885), a leader in the women’s suffrage movement and the first woman to be ordained by the Protestant Methodist Church, was inducted into the Women’s Hall of Fame in Seneca Falls, New York, on October 7, along with eighteen other women, including Fudora Welty, Marjory Stoneman Douglas, Ida Tarbell, and Jane Reno. Eleanor Sherry, great-great niece of Shaw, accepted the award, having just received a proclamation from Massachusetts Governor Paul Cellucci declaring October 7 Anna Howard Shaw Day in Massachusetts.

Born in 1847 at Newcastle-on-Tyne, England, Shaw and her family settled in New Bedford and Lawrence, Massachusetts, before traveling to a 360-acre wilderness farm in Michigan. She taught for a time in local schools, then converted to Methodism and traveled to Boston University, where she became the second female graduate of the School of Theology, in 1878, later graduating from the Medical School, in 1885. In 1892, she became national lecturer and vice-president-at-large for the National American Women Suffrage Association. Recognized as a master orator for social justice (the New York Times once compared her to Lincoln), in 1919 she was the first living American woman to be awarded the U.S. Distinguished Service Medal.

Founded in 1978, STH’s Anna Howard Shaw Center is an active center for women students, faculty, and administrators, concentrating on research, support, education, and advocacy with respect to the history of women and the clergy. “Anna’s gifts of tenacity and leadership have continued in many of the women who have studied here,” says its director, Margaret Wiborg, “and it’s been a wonderful thing to watch, as women progress into higher and higher levels of the clergy and society.”

— Ryan Asmussen

SPH Update

This past May, at the cusp of its twenty-fifth academic year, the School of Public Health became a separate school within the University. Founded in 1976 as a department of the School of Medicine, it now has seven independent departments, more than 100 full-time faculty and 650 degree and nondegree students, and over $25 million annually in outside funding for research.

On Assignment

Dan Rather

Dan Rather (Hon’83) was at Mugar Memorial Library on October 21 for the formal opening of an exhibition drawn from his archive at Special Collections. Among the papers and memorabilia on display are photos of Rather with Fidel Castro, Richard Nixon, Lyndon Johnson, Ronald Reagan, and Norman Schwarzkopf. Rather’s press credentials for a speech by President Kennedy a week before his assassination, a reporter’s notebook in which he describes the chaos of heavy combat, broadcast type-scripts from such hot spots as Somalia and Bosnia, his gas mask from the Gulf War, and a Soviet soldier’s bayonet that Afghan rebels gave him in 1980.

Dan Rather: Reporter of History, Maker of History is on the first floor of Mugar Memorial Library through the spring.

Dylan Plays BU

At the invitation of President Jon Westling, singer-songwriter and cultural icon Bob Dylan came to the Armory on November 10 to perform for a private student audience of 4,500 as the final event in the dedication of the new student residence on Buick Street. The first show by a headline performer at BU since B. B. King played as part of Westling’s 1996 inauguration celebration, Dylan and his band’s energetic hour and a half show included such classics as “Like A Rolling Stone,” “Tangled Up in Blue,” “All Along the Watchtower,” and “Blowin’ in the Wind,” as well as a handful of lesser-known songs and covers. The capacity audience, a healthy mix of those who knew and loved Dylan’s music and those who had yet to be won over, were attentive, appreciative, and by the end, very vocal. “The crowd got into it,” says Gutiari Bhardwaj (SMG’02). “There were people going nuts dancing and blowing bubbles.” — RA
Women's Soccer Enjoys Best Season Ever

In 1995 when Nancy Feldman became BU's first varsity women's soccer coach, she didn't think it would take her team long to qualify for the NCAA tournament. She predicted a tournament bid in five years — but it almost came true in 1999.

However, 2000 proved to be BU's year. The Terriers cleared a high hurdle when they blanked Hartford, 3-0, on October 20. The shutout broke a first-place conference tie and snapped the Hawks' thirty-nine-game conference winning streak.

Then came the Hartford rematch on November 5, which would decide who would cop the conference crown and the right to play the country's elite. "It didn't matter that the game was in Hartford," says Feldman. "We had beaten them there before." The Terriers didn't dominate the Hawks this time, but two quick goals forced Hartford to play catch-up.

BU's 4-1 victory meant a trip to Holy Cross on November 8 for the first round of the NCAA tournament. A goal from Rebecca Beyer (CAS'04) was all that BU needed for the 1-0 victory over the Crusaders.

Field hockey captain Robyn Kenney (CAS'01) (above) and Jane Rogers (CAS'02) were named All-Americans for their accomplishments this past season.

Field Hockey Terriers Earn NCAA Berth

November 7 was decision day for voters, and for BU's and Rider University's field hockey teams as well. At Nickerson Field if not the polls, the outcome was immediately decisive. Rachel Stillings (CAS'02) and Jane Rogers (CAS'02) each scored two goals as the Terriers defeated the Broncos in a landslide, 6-1, earning a berth in the NCAA tournament.

After a slow start — 2-2 overall by mid-September — the Terriers finished second in the America East standings. Although New Hampshire was the regular-season champ with a 7-1 record, the NCAA requires an artificial turf field in the playoffs, so BU (6-2) had home-advantage. In the first round, a 2-1 victory over Delaware brought the Terriers to another conference championship game.

Waiting in the wings was New Hampshire, which had defeated BU earlier in the year, 2-1, in a double-overtime heartbreaker. But that was then, at New Hampshire, on natural grass. On November 5, in the tournament championship game, New Hampshire drew first blood when America East Player of the Year Jessica Russell slammed a penalty corner shot past goalkeeper Susan Harrington (CAS'02) with 7:44 left in the first half.

Then Harrington shut New Hampshire down for the rest of the game with the help of a tight BU defense. The Terrier offense took care of the rest. Kate Cusick (CAS'01) evened it up with 15:13 left in regulation. Christina Strauss (CCS'01) scored the winning goal with just 3:18 remaining.

But BU's season ended on November 11, with a 2-1 loss to UMass-Amherst in the first round of the NCAA tournament. It was the Terriers' second trip to the big dance in the past four years.

BU Inducts Six into Athletic Hall of Fame

Robert Dougherty (CAS'95), who quarterbacked the 1993 and 1994 Boston University football teams to the most successful back-to-back seasons in school history, headed a list of six outstanding former Terrier athletes who were inducted into the BU Athletic Hall of Fame on October 7.

The other inductees were John Simpson (SED'50, '54), who lettered for the Terrier football teams during the late 1940s, and Jonathan Brown (CAS'91), who rowed for varsity crew from 1987 to 1991; Lori Heywood Hand (SAR'92), an All-American field hockey goalkeeper; Jill Sosnak (SED'95), a triple-threat basketball player; and Chris Fleming (SON'84), who starred for the Terrier women's lacrosse teams of the early eighties.
Two Virtuosi in TV’s Fall Season

BY JEAN HENNELLY KEITH

The faculty and staff of fictional Winslow High, setting of David E. Kelley’s new series Boston Public, are led by Chi McBride (in front), who plays tough but fair-minded principal Steve Harper.

David E. Kelley has moved from the courtroom to the classroom with his new series Boston Public, which premiered in the fall on Fox Television. A Golden Globe and Peabody Award–winning executive producer and writer, Kelley (LAW’83) has also won Emmys for, among other shows, his two legal series, Ally McBeal in comedy and The Practice in drama. In Boston Public, he explores the professional and personal lives of teachers and administrators in a midsize urban public high school. As in both legal-ensemble series, Kelley sets the show in Boston, where he studied and practiced law before heading to L.A. and a career in television and film. At fictional Winslow High, whose façade is East Boston High’s castelike exterior, dramas are daily and intense, with a bit of comic relief.

The focus is on the faculty, and characteristically, Kelley takes on controversy. Overworked, dedicated teachers try to teach while traversing the minefield of student misbehavior, parental pressure, and today’s special mix of sociopolitical issues, new and traditional — sexual harassment, racial tensions, handgun violence, administrative bureaucracy, jaded students, and the big business of school sports. Despite their human frailties and the frustrations and dangers inherent in teaching in a contemporary inner-city school, Kelley’s teachers determinedly pursue the noblest profession.

Geena’s New Role

Also premiering this fall from Touchstone Television was The Geena Davis Show, a romantic comedy whose co–executive producer and star Geena Davis (SEA ’79) plays a flighty New York career woman attempting life in the suburbs with her fiancé and his two young children. Davis’s Teddi Cochran tries to bridge the lifestyle gap between her career and single friends in the big city and the responsibilities of a soon-to-be stepmother and wife. Her blunders in PTO-land provide the comedy.

Best known for her work in film, including The Accidental Tourist, for which she received an Academy Award for Best Supporting Actress, Thelma and Louise, A League of Their Own, and most recently Stuart Little, Davis is not new to television, having starred in two popular series, Buffalo Bill and Sara.

Trying on a new role, Geena Davis is the co–executive producer of The Geena Davis Show, in which she stars as a Manhattan career woman making a major lifestyle change to soon-to-be suburban wife and stepmother. Davis is shown here with her intended television family (from left) Makenzie Vega, Peter Horton, Esther Scott, and John Francis Daley.
Homecoming and Parents Weekend 2000 included a carnival, complete with Ferris wheel and carousel, the Homecoming Parade along Commonwealth Avenue, a 5K Fun Run, riverboat rides on the Charles, and Young Alumni Night at the Museum of Science.

Michael E. Bronner

Michael E. Bronner was a premed student when he created a discount-coupon book for Boston University students. That one-man business evolved into Digitas, an Internet-services company with clients including AT&T, Charles Schwab, and General Motors. Now chairman emeritus of Digitas, Bronner is heading his newest brainchild: UPromise, in which families will build tax-deferred college funds with rebates from participating companies, along with the nonprofit UPromise Education Foundation. He has established the Michael Bronner e-Business Center and Hatchery at the School of Management; through the center current students can establish e-businesses.
Juggler Bill Cobban didn’t drop a thing — to the relief of the photographer.

Crowds of onlookers cheer their favorite floats during the Homecoming Parade.

Michael E. Bronner (SMG’82) with his mother, Diana. Accepting the award, he saluted her and SMG’s Ernest “Skip” Wiggins, “my professor, who died too young. I thank him for his passion and commitment to make a difference to every student and person he touched.”

Irwin Chafetz

Irwin Chafetz has been in the travel business since he took a part-time job in a travel agency as a student. He has been president of Five Star Airline and part owner of the Sands Hotel Casino in Las Vegas, the Sands Expo and Convention Center, and of the giant annual computer trade show COMDEX. Currently he is a director of Interface Group—Massachusetts, Inc., which owns and operates GWW International, New England’s largest tour company, and a director of U.S. Franchise Systems, Inc.

With his good friend Leonard Florence (SMG’54), Chafetz has made a joint commitment of $2.5 million, naming a new Hillel House at BU, to be built on Bay State Road.

Irwin Chafetz (CAS’58) and Roberta Chafetz with Jon Westling (left), on their way to the School of Management’s gala celebration of the completion of its Building Management Excellence Campaign.
Ballooning with BU spirit, Cathy Ryu (SAR'03) (left) and Melissa Loughlin (SAR'03) enjoy the Parents Kickoff Ice Cream Social on the George Sherman Union Plaza.

Cathy Rideout and her daughter Stacey Rideout (COM'01) enjoy the festivities.

Jhumpa Lahiri

Last spring Jhumpa Lahiri became the youngest winner of the Pulitzer Prize for fiction, honored for *Interpreter of Maladies* (Houghton Mifflin, 1999), a collection of short stories that has also received an array of other significant prizes. Lahiri earned two master’s degrees in the Graduate School’s English department, in English and in creative writing, and a third master’s and a Ph.D. in The University Professors program. She’s taught at BU and the Rhode Island School of Design and published fiction in the *New Yorker*, *Agni*, and elsewhere and nonfiction in publications including the *New York Times Magazine* and *Book Review*, *Mirabella*, and *Boston Magazine*.

Jhumpa Lahiri (GRS'93, '95, UNI'95, '97) and her teacher Leslie Epstein, director of the Creative Writing Program. “It was in his class that I felt … validation as a fiction writer;” she said at the Alumni Award ceremony. “I’m grateful to [him] every time I sit down to work.”

Michael Lee

Six years after he received his Boston University M.B.A., Michael Lee cofounded Lloyd George Management, a Hong Kong firm managing $1.5 billion. In 1995, he cofounded Asia Strategic Investment Management, Ltd., which handles investments in Pacific Rim companies for major international individual and institutional clients. He is also director of Hysan Development Company, Ltd. Lee’s brother Harry (GSM’84) also earned an M.B.A. at the University. Their late father, Wing-Tat Lee (SMG'54), was an active alumnus.
More than 140 alumni, students, parents, and friends take off at the now-traditional 5K Fun Run/Walk along the Charles River Esplanade. The race benefited substance abuse prevention programs.

PHOTOGRAPHS: JENNY AHLEN, VERNON DOUCETTE, ALBERT L’ETOILE, ANDREA RAYNOR, FRED SWAY, KALMAN ZABARSKY

Michael Lee (GSM’86) and Chancellor John Silber. At the SMG celebration, Lee announced a family gift endowing the Wing-Tat Lee Family Professorship in Management.

At Young Alumni Night 2000, College of Communication Dean Brent Baker, Joe Amorosino, Mark McLaren, and School for the Arts Associate Dean Walt Meissner (from left). Amorosino and McLaren received Young Alumni Council Awards at the Homecoming event, held at Boston’s Museum of Science.

Two graduates were honored by the Young Alumni Council on the Friday of Homecoming Weekend: one is a prominent on-camera figure, the other plays his important role before and between stage shows.

Joe Amorosino (COM'92) was a sports anchor at television stations on Cape Cod (where he was also sports director) and in Providence, Rhode Island, before moving to Boston’s Channel 7 in March 1998. Since then he’s covered all major area sporting events, including the 1999 Ryder Cup in Brookline. If his name seems familiar even though you live beyond his broadcast area, you are perhaps thinking of his father, Joe, Sr. (SED’66), an assistant basketball coach in the eighties and eventually director of community relations (i.e., BU’s official Party Buster). The Amorosino family includes Joe, Jr’s wife, Tiffany (SMG’93), and siblings Paul (SAR’93, ’94), Lisa Marie (CGS’94, CAS’96, SED’97), Mark (CAS’95, MED’96, ’00), and Christie Lynne Scala (SAR’93, ’94).

Mark McLaren (SFA’88) was musical director of Cats on Broadway from 1996 to 1999 and of extended national tours of Titanic and The Phantom of the Opera. A key word for musical direction is maintaining, he says; as the run of a show goes on and on and the cast changes, it’s his job to keep the music — the work of the dancers, instrumentalists, and vocalists — fresh and sharp. McLaren is as well an experienced orchestra and choral conductor, composer, and accompanist.

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1920s–1960s

Slater Newman (GRS’48) of Raleigh, N.C., a professor of psychology at North Carolina State University, was recently elected a member of the National Advisory Council of the American Civil Liberties Union.

Harry Leftin (CAS’50, GRS’55) of Pompano Beach, Fla., was awarded a U.S. patent for the pyrolysis process in the production of fullerenes. Also known as “buckyballs,” fullerenes are a new allotropic form of carbon, with many applications in nanotechnology.

Jason Adleman (SMG’54) of Mahwah, N.J., retired from the computer business in 1998 and has since taken up film production. Last year, he produced a 12-minute film written by his late wife about a Korean boy who immigrates to the United States with his family. This year, Jason wrote, produced, directed, and acted in a full-length feature about a Korean man brought up as a Jew. He is currently looking for a Hollywood connection to consider his work. He and his second wife, Susan, married in 1994, and they keep busy with their children and grandchildren. E-mail Jason at jayaye@icnt.net.

Paul MacEllhinney (SMG’54) of Weymouth, Mass., completed his second and final term as chairman of the boards of South Shore Hospital and its parent, South Shore Health and Education Corporation. He will continue to serve as a member of both boards.

*Estrid Eklof (SEA’56) of Kensington, Conn., a pianist, recently released a new CD, Scattering the Dark and Light, which consists of song cycles and arias by Vermont composer Gwyneth Walker. Over the past two years, she and Walker have performed in Prague as well as researched and performed 20th-century Czech music at Brown and Wesleyan Universities. Estrid was music director for the Center for Creative Youth at Wesleyan. She would love to hear from classmates at wstilling@msnet.net.

*Tom O’Connell (SED’60, GRS’61) of Dennis Port, Mass., has launched an online publication entitled “Lifestyle Journal,” at www.sanctuary777.com, which features several of his essays. He is a former CEO of the Massachusetts Safety Council and is now a health columnist for The Cape Codder and

Ellen Levine Ebert (SFA’68), Old Man with Children on His Shoulder, collage of photo transparencies, 11 3/4” x 9 3/8”. Ellen exhibited this and other photographs and collages at a solo show at the John F. Kennedy Center at Vanderbilt University last spring.
a teacher of writing at Cape Cod Community College. E-mail Tom at sanctuary777@swbv.net.

Philip LaLiberte (SMG'62) of Arlington, Mass., became a private investigator after retiring as a probation officer in the Superior Court of Middlesex County, Mass. When he wrote, Philip was planning to relocate to the Orlando, Fla., area in October. "So long to the snow," he writes. E-mail Philip at investigator@ceoexpress.com.

Joseph Lindenfeld (CAS'63) of Memphis, Tenn., retired as computer project librarian at the Memphis Public Library and is now associate marketing communication specialist for the University of Tennessee Medical Group.

Elcha Buckman (SON'64,'76, SED'80) of Fort Lauderdale, Fla., is president of the South Florida chapter of the Association for Corporate Growth and a member of its international board of directors, as well as a principal of Buckman Consulting Association, in Boca Raton. Elcha has published a book, *The Use of Humor in Psychotherapy: Clinical Applications* (Krieger), and presented an article, "Ethics in Mergers and Acquisitions: An Oxymoron," at the International Ethics Conference in Jerusalem. She would love to hear from old friends at elcha@netzero.net.

Louise Hart (CAS'64) of Andover, Mass., has published several multimedia poems and works of historical nonfiction, including *Prayers for the Temple Within* and *Book of Trees*, which were published on c-dition.net. She has received the Harvard University Derek Bok Prize for outstanding leadership in community service and completed the Tufts University Institute in Economic and Urban Development program. E-mail Louise at louisehart@email.com.

*William H. Downey (COM'66) of Barrington, Ill., was recently appointed executive vice president and president of the delivery division of the Kansas City Power and Light Company.

Elaine Frevert Wick (SON'67) of Alexandria, Va., attended the 16th Annual Highlights Foundation Writers Workshop at the Chautauqua Institution in New York in July. She has worked in pediatric nursing for several years.

### 1970s

**Howard Hayman** (SMG'70, CGS'68) of Wellesley, Mass., is group vice president of customer care at Verizon Information Services.

**Tom Kulick** (CAS'70) and **Wendy Kramer Kulick** (SED'70) of Kiawah Island, S.C., just celebrated their 30th wedding anniversary and the 33rd anniversary of their meeting at BU. Tom has worked in real estate in the Charleston area for the past 11 years. Wendy is the director of human resources at the law firm of Ness, Motley, Loadholt, Richardson and Poole. They would love to hear from old friends at kulick@kiawah.org.

**Dan Tearno** (CAS'70) of Harrison, N.Y., received the Most Valuable Player award from the Congressional Black Caucus Spouses Education Foundation in September. He is vice president of corporate affairs for Heineken USA. E-mail Dan at dtearno@heinekenusa.com.

**Bob Lynch** (SED'71,'82) of Salem, Mass., received recognition for his work as a probation officer from the Essex County Juvenile Court Probation Department during National Probation Officer Recognition Week in July. He works with the Fatherhood Program out of Salem District Court.

**Alison Devine Nordström** (CAS'71, DGE'69) of Daytona Beach, Fla., received a Ph.D. in cultural and visual studies from the College of Interdisciplinary Studies at the Union Institute in Cincinnati, Ohio. She is director and senior curator of the Southeast Museum of Photography in Daytona Beach.

**Lenore Sayers** (GRS'71) of Arlington, Mass., is a member of the board of directors of the Purchasing Management Workshop at the Chautauqua Institution

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**Member of a Reunion 2001 class**
You've seen her time and time again, but you may not remember her face. If you've watched the camera pan across the legion of dying soldiers in *Gone with the Wind*, if you've laughed at Danny Kaye's antics with violin and sword during *The Inspector General*, if you've counted *The Grapes of Wrath, Shane, The Music Man, The Manchurian Candidate, The Graduate, or Hello, Dolly* among your favorite films, then you've seen Ann Elliott Osborne Beeler, a perennial presence in the magical world of the movies.

Beeler (SAR'21) was an extra in those and dozens of other films, confined mostly to the background. But thanks to her Sargent College training, she could dance and teach others to dance as well. This, combined with her height of five feet (leading men love to be around actresses shorter than they are), whisked her onto the dance floor of many a Hollywood picture, and occasionally projected her to the foreground. Beeler danced the Virginia reel in *Gone with the Wind*, taught Errol Flynn to waltz in *Silver River*, square danced with Alan Ladd in *Shane*, and was one of the wedding dancers in *Thoroughly Modern Millie*. Besides films, she appeared in just about every major television series from the fifties to the eighties and in many commercials, foreign and domestic.

She was irrepressible. On the set of *Murder, She Wrote*, for instance, when nobody volunteered to play the corpse in a casket scene, an unfazed Beeler plunged eagerly, causing Angela Lansbury to remark, "Oh, for goodness sakes! This is the nice lady I saw before, and now you're going to die." Her willingness to don almost any costume and take on almost any assignment provided her with a steady stream of work and the respect of other players, bit and big-time. And on November 4, Beeler slipped just as easily into her latest role, that of centenarian.

When she and her husband ended up in Southern California in the late 1920s, a friend with ties to the burgeoning movie industry recognized Beeler's dancing prowess and advised her to get into the business. Beeler registered with Central Casting and joined both the Screen Extras and the Screen Actors Guild. Movies were important during the Depression. Beeler generally earned $5 a day and a box lunch, which was considered a decent wage. Over her sixty-year career, she says, never once did she find the occasionally grueling life on a movie set daunting or discouraging. When asked about what picture she had the most fun working on, Beeler unhesitatingly replies, "I had fun on all of them." To see her in a film like *Pete's Dragon* (in which Mickey Rooney asks to hide under her dress) or *Joe and the Volcano* (she walks a very large dog and receives a huge hug from hapless Tom Hanks) is to see someone genuinely pleased with her life and her work, regardless of the absence of her name on a movie marquee. — Ryan Asmussen
Association of Boston for its 2000-2001 fiscal year. She is a certified purchasing manager and senior buyer at PictureTel in Andover, Mass. E-mail Lenore at sayersl@pictel.com.

Carol Dormsif Gold (LAW’72) of Washington, D.C., was one of 172 employee benefits attorneys honored in July as charter fellows of the newly founded American College of Employee Benefits Counsel. She works for the Internal Revenue Service in Washington, D.C.

Elliott Pruzan (CAS’72, GR’78, ’80) of Bronx, N.Y., began serving as provost of Briarcliffe College, in Bethpage, N.Y., in August. He previously worked as academic dean and chief academic officer at Monroe College.

Rev. Arthur M. Berman (SED’74) of Edmonton, Alberta, became a Canadian citizen in 1995. He was a staff chaplain at Vancouver General Hospital until 1999 and is now a minister at a Unitarian Universalist church in Edmonton. His wife, Andrea, works for Revenue Canada.

Scott Eder (CAS’74) of Hopewell, N.J., received a master’s degree in administrative medicine from the University of Wisconsin Medical School in Madison in June. He is an obstetrician-gynecologist practicing in Lawrenceville, N.J. His wife, Lauren Kessler Eder (SED’82), recently edited the book Managing Healthcare Information Systems with Web-Enabled Technologies (Idea Group Publishing). She is an assistant professor of computer information systems at Rider University in Lawrenceville. E-mail them at eder@delvalobgyn.com.

Clifford Schoenberg (LAW’75) of Baldwin, N.Y., is a partner in the law firm of Cadwalader, Wickersham & Taft in New York, N.Y., concentrating in the insurance-reinsurance industry.

John Swift (SFA’75) of Cambridge, Mass., reports that since his arrival in Boston in 1970 he has performed widely, including recitals with pianist Rosemary MacKown. He has also maintained an extensive correspondence with a number of members of the International Clarinet Society.

Gershon Blumstein (CAS’76, CGS’74) of West Bloomfield, Mich., is a senior applied specialist with Electronic Data Services. He has four children. E-mail Gershon at gershblumstein@mediaone.net.

*Janis Rubin Raskin (CAS’76) and Jay Raskin (COM’76) of Warren, N.J., married in 1980 and have a 13-year-old daughter, Jillian. They want Eric Honig (COM’76), who introduced them to each other, to know that they saw him in The Money Pit. E-mail Janis and Jay at raskinjl@aol.com.

Diane Aboulafia-D’Jaen (COM’77) of Mercer Island, Wash., is a member of the board of governors of the Virginia Mason Medical Center. She is director and senior vice president of the public affairs firm APCO Worldwide.

Marie DiBiasio (SED’78) of East Greenwich, R.I., was appointed the first dean of the Roger Williams University School of Education.

Roland Parenteau (COM’78) of Newberg, Ore., is a product marketing specialist at Cascade Microtech, Inc. He and his wife, Jennifer, have two sons and a daughter, and will celebrate their 25th anniversary next year.

Jayne Donovan Staley (SMG’81) of Bell Canyon, Calif., is a quality assurance and case management counselor with the Physical Therapy Provider Network. Her children, Eric, 14, Meryl, 12, and Dana, 10, attend summer camps in Bristol, N.H., and Eric attends Phillips Exeter Academy. Jayne’s husband, Kevin, owns the Magellan Group, a commercial real estate investment firm. E-mail Jayne at joyntventr@aol.com.

Jeanne Marcarelli McCann (SAR’79) of Bethesda, Md., is director of new media for Education Week’s Web site, www.edweek.org. She received a master’s degree in social work from Catholic University in 1983 and a master’s in journalism from American University in 1998. Jeanne lives with her 13-year-old daughter, Deirdre. She would love to hear from old friends, “especially those from ‘Middle Earth’ in Rich Hall,” at mcannjl@mindspring.com.

Mark Zuckerman (CAS’79, CGS’77) of Henniker, N.H., has joined the criminal division of the U.S. Attorney’s Office for the district of New Hampshire as an assistant U.S. attorney. E-mail Mark at mzuckerman@mediaone.net.

1980’s

Russell Fischer (CAS’80) of Aventura, Fla., is vice president of IME-Xaminations, Inc., and will be included in the 2001 edition of Who’s Who in the World. He has been busy organizing an alumni association for BU alums from South Florida, which held its first meeting in April. Those attending included Chuck Green (SMG’81) and Susan Lubin Granoff (SMG’81). As of October, the group was planning to meet twice more, in November. To learn more, e-mail Russell at rlf3000@aol.com.

Jeanne Taylor (SED’80) of Los Angeles, Calif., left her position as assistant dean of the University of Chicago’s Pritzker School of Medicine to become senior vice president of community health for the WATTSHealth Foundation, Inc. She will be responsible for enhancing and expanding medical and social services throughout Los Angeles, Orange, and San Bernardino counties. E-mail Jeanne at taylorjl@uhphhealthcare.com.

Harry Cohen (LAW’81) of Chappaqua, N.Y., is a partner in the law firm of Cadwalader, Wickersham & Taft in New York, N.Y., concentrating in the insurance-reinsurance industry.

Terrier Sports on the Web

Head to www.gobu.com for comprehensive, up-to-date Terrier sports news. Our Athletics Web site has coverage of all sports at Boston University.

* Member of a Reunion 2001 class
A Message from the Boston University Alumni 
Vice President for Admissions and Recruitment

Dear Friends,

More than twenty-five years ago I received a letter from the Boston University Alumni Schools Committee asking for volunteers. That letter started me on a most gratifying journey, which has not ended.

First I attended an open house for prospective students, next a college night at a local high school and a summer send-off for entering freshmen and their parents, and then interviewed prospective students. A few years later I became president of the Long Island Alumni Schools Committee, a position I still hold. For the past twenty-two summers I have hosted a send-off at my home.

Working with incoming students and their parents for a quarter century has been a wonderful way to give back to the University that has given so much to me. I still enjoy seeing the faces of the students and answering their questions. Many have become friends and alumni volunteers, and some have gone full circle, now bringing their children to an open house or summer send-off. I like to think that I have had a hand in completing this circle.

Several years ago I joined the BUA executive board as vice president for admissions and recruitment. My first priority was the August send-off program for entering freshman. This year there were fifteen, from Hawaii to New York, Ohio to Texas, some small, others quite large. They provide freshman and their parents an opportunity to meet current students and alumni in an informal, low-key atmosphere. It is also wonderful to step back and just watch the kids get together and bond.

Working for BU in this way is easy — and so rewarding. If you get involved in University activities, you'll find that the events offer great variety, and by giving a small bit of your time, you'll be amply rewarded in rich experiences. I can only hope that you will be hooked as I was and will continue as long as I have, looking forward to each new season and what it holds.

With warm regards,

Judie Friedberg-Chessin  (SED'59)
judges of the Federal Court of Appeals for the sixth circuit in Cincinnati. E-mail him at jjwhalen@bellsouth.net.

Jonathan Lang (COM’82) of Winchester, Mass., is executive director of Israel Bonds in Boston. His wife, Debbie, is an OB/GYN practicing in Winchester, and they have a two-year-old son, Hunter. E-mail Jonathan at jonathan.lang@israelbonds.com.

Barbara MacDonald Manolagas (CAS’82) of Peppercoll, Mass., writes, “After four wonderful years at BU — and some extremely fun years traveling and other such nonsense in my 20s — I finally settled down and became an adult. I am pleased to report that I am happily married with two wonderful daughters. I also manage to have a lot of fun as a computer scientist working in the health-care information industry. I’d love to hear from my old BU buddies: Babs, Jennie, Timmie, Steph, Renee, Patric, Karin, Donna, Marisa, as well as the happy campers who attended geology field camp during the summer of ’81! E-mail me at manolagas@mediaone.net.”

Rizal Ramli (GRS’82, ‘92) of Bogor, Indonesia, is his country’s new coordinating minister for the economy.

Judy Safran-Aasen (CAS’82) of Bothell, Wash., works in the software industry in Seattle. She has a husband and a three-year-old daughter. Judy is trying to track down former Shelton Hall residents from 1978 and 1979. E-mail her at jaasen@earthlink.net.

Nancy Newald Stall (COM’82) of Mequon, Wisc., is now Kohler Company’s manager of interiors communication and kitchen and bath public relations for North America.

Jefferson Weisel (CAS’82, CGS’80) of Singapore leads the pharmaceutical industry practice across Asia for Price-waterhouseCoopers. He previously spent six years at the firm’s Thailand office, where he worked with several other BU alumni. Jefferson and his wife have a daughter who celebrated her first birthday in October. E-mail him at jweisel2000@hotmail.com.

Leonora Arneson (CAS’83) of Harwich, Mass., received recognition for her work as a probation officer from the Falmouth District Court Probation Department during National Probation Officer Recognition Week in July. She works with the Choice and Consequences program for youths with drug addictions.

Kevin Finn (ENG’84) of Wilmington, Del., is an operating partner of Iron Hill Brewery and Restaurant, which opened its third location, in Media, Pa., in June. E-mail Kevin at kfinn@ironhillbrewery.com.

Vik Kachoria (CAS’84, GSM’96) of Boston, Mass., is the founder and president of RealAdventures.com, a Brookline-based online resource for international travel and vacation ideas. E-mail him at vkachoria@realadventures.com.

Maribeth Cox Livingston (COM’84) of Reston, Md., lives with her husband and two children, Brittany, 7, and Calvin, 4. She recently “joined the freelance ranks” after 16 years as a television news producer in order to spend more time with her children. E-mail Maribeth at slmbcl@aol.com.

Jan Moidel Schwartz (MET’84) of Wellesley, Mass., has a 10-year-old daughter. Her husband is on the board of BU Hillel. “Hello to all my Hillel friends,” she writes. “Please support the new building capital campaign!” E-mail Jan at yenjals@yahoo.com. (See the inside front cover for more information about the campaign.)

David Waronker (MET’84, CGS’82) of Long Beach Island, N.J., is president of CBD Development Group, Inc., in Mount Laurel and Ship Bottom, N.J. He and his wife have four children. E-mail David at david@gocbd.com.

Elissa Altman (CAS’85, CGS’83) of New York, N.Y., now works in online content development after 16 years in book publishing, most recently as an editorial director at HarperCollins Publishers. She is also a travel and food writer and a regular contributor to the Hartford Courant, and Marie Claire and other national publications. Elissa lives in New York and with her partner in Litchfield County, Conn. E-mail her at emaltman@hotmail.com.

Friends, relatives, and coworkers of Douglas Parker (SFA’66) gathered in Bostonia’s garden in October for the dedication of a bench and plaque in his honor. Parker was the art director for Bostonia for many years, until his death in 1998. The plaque reads, “Dedicated artist, graphic designer, gardener, patron of artists.”

PHOTOGRAPH: MICHAEL B. SHAVELSON

Vita Siracusa Norton (SMG’85, CGS’83) of Newton, Mass., works part-time for Resolve, a nonprofit organization in Somerville that provides information and support for couples experiencing infertility. She and her husband, Dan, have two sons, Connor, 4, and Jeremy, 2. E-mail Vita at dnorton@mediaone.net.

H. T. Than (ENG’85, LAW’93) of Rockville, Md., started his own law practice in Washington, D.C., specializing in patent litigation, counseling, and other matters. E-mail him at htthan@cs.com.

*Lydia Gregoret (CAS’86) of Santa Cruz, Calif., and her husband, Chuck Wilson (CAS’86, GRS’86), both teach at the University of California, Santa...
A Doctor Without Borders

In his Johnstown, Pennsylvania, surgical practice, Steven Untracht can safely assume that he will have electricity and running water when he operates.

Not so in Sri Lanka, where Untracht (CAS’75) has spent a total of thirteen weeks with the humanitarian organization Doctors Without Borders, recipient of the 1999 Nobel Peace Prize. Sri Lanka, whose name means blessed island, is ravaged by civil war and poverty, yet one blessing has been the presence of volunteers such as Untracht, saving lives and restoring hope as victims of illness and war fill the emergency rooms.

A general surgeon, Untracht’s first mission was to Batticaloa, on the east coast of Sri Lanka, for five weeks in 1996, followed in 1997 by eight weeks in the northern city of Vavuniya. In all, he has performed 300 operations under conditions that would challenge any surgeon. His patients frequently slept in or under one another’s beds in crowded, open-air wards roamed by goats, pigs, roosters, and other farm animals. Surgeons often scrubbed up by pouring water from buckets before surgery. “It was very unusual to finish an entire operation without the lights going out,” Untracht says. “One morning, we actually had to move a patient into a second operating room that had a window, so we could open it and use a flashlight to operate.”

Outdated equipment and supplies made the procedures difficult. “All we had were basic surgical instruments, like what we had in the United States fifty years ago,” Untracht says. “And they didn’t have different-sized instruments, so I might be operating on a small child with adult instruments.”

Yet Untracht soon realized that these conditions allowed him “to get back to being a doctor the way doctors always practiced, to the best part of medicine, before technology got in the way.”

Without X rays and CAT scans, he diagnosed illnesses by listening carefully to what patients told him, the importance of which he now emphasizes to his students at Temple University School of Medicine and Lake Erie College of Osteopathic Medicine.

“That’s the way medicine should be practiced here,” Untracht says. “It was nice to see and appreciate that most of what we do in medicine can be done without a lot of fancy technology.”

Both times Untracht worked in war zones, yet despite warnings (one colleague cautioned that his journey could be a one-way trip), he rarely worried about his safety. The day after he arrived, he says, “as soon as I walked into the hospital, into this huge ward with about forty beds, and saw all these Sri Lankans looking back at me stoically — but at the same time with pleading eyes, because there was no other doctor to take care of them — right at that point I realized that I belonged there. I felt very comfortable and just got right to work.”

Untracht found that Sri Lankans with serious injuries usually did not survive. One of his biggest rewards was being able to change that; he not only saw his patients recover but also witnessed the joy and relief of their families. In one complex operation, Untracht removed a tumor from the abdomen of an eight-month-old boy. When he arrived at the hospital the next day, “the boy’s whole family was standing outside the ICU,” he says. “I could tell he was doing better because they seemed so relieved and so pleased. Typically, with a patient like that, they’d expect him to die. If I’d gone to Sri Lanka to do just that one case, it would have been worth it.”

Untracht is trying to arrange another trip to Sri Lanka — or wherever he’s most needed. “In a place like Sri Lanka,” he says, “the people truly believe that their health is their wealth. They’re very grateful for it. That’s why I went there, and that’s why I continue to go back.” — Midge Raymond
Ben Frank Moss (SFA’63), Resurrection No. 1, oil on canvas, 9¼” x 7¾”, 1998. Ben had a solo exhibition in the fall at the Atrium Gallery of Union College, and has a show opening in December at the Boyer Gallery in Portland, Oregon.

Michael Colman (ENG’88), a Navy lieutenant commander, recently returned from being stationed in Japan and has begun his department head tour with Patrol Squadron 8 at the Naval Air Station in Brunswick, Maine. E-mail him at kstev@swbell.net.

Andrew Vrigian (SMG’88) of Framingham, Mass., was named a partner of Ernst & Young last October. He and his wife, Lisa, have a 19-month-old son, Mark.

David Bryant (ENG’89) of Fredericksburg, Va., writes that his wife, Marci, has passed away. A trust fund has been established to assist him and his children, Rebecca, 5, Aidan, 3, and twins Lydia and Molly, born August 1. All donations should be made payable and mailed to Tucker Anthony C/F Bryant Children’s Trust, One Beacon Street, 6th floor, Boston, MA 02108.

Theresa Patterson DeRiso (CAS’89) of Warren, R.I., teaches English at Lincoln High School in Rhode Island. She is very involved with the Rhode Island Department of Education in implementing classroom standards. She and her husband, Stephen, have two daughters, Joé, 3, and Sophia, 1. Theresa

* Member of a Reunion 2001 class
would love to hear from Jeffrey Lynch (CAS'89). E-mail her at ride8736@ride.r.i.net.

Lisa Sawyer (COM'89) was recently awarded the Mary Yearsley and Clara Bradley Burdette Scholarship for the 2000-2001 school year from the Alpha Phi Foundation. She is studying for her master's in film and video at American University in Washington, D.C., and is actively involved in many campus and community activities.

1990s

Niki Kapsambelis Adler (COM'90) and Dave Adler (COM'91) of Pittsburgh, Pa., welcomed their second child, Timothy Jarrett Adler, on August 29. They have another son, Bobby, who turned 3 in July. E-mail Niki at nikikaps@bellatlantic.net.

Adrienne Denny (CAS'90) of Houston, Tex., is the database coordinator and Web site manager for the pancreatic tumor study group headed by Douglas Evans (MED'83) at the M. D. Anderson Cancer Center in Houston. She will marry Patrick Duncan, "the last good man on Earth," in April. Adrienne writes, "Looking back, I can realize I didn't quite make the adjustment to dorm life as soon as I should have — and I missed out on some friendships by not knowing how to get along with such a large group. So just to let all of you from Warren Towers 12A know, I did finally learn my lesson." E-mail her at andiedenny@ev1.net.

Susan Donegan (LAW'90) received an L.L.M. in European Union and international trade law from the Universiteit van Amsterdam this year. She was recently named senior attorney advisor at the Dutch international law firm of Trenite van Doorne in Amsterdam. E-mail her at susan_donegan@hotmail.com.

Marianne Schumm Harvey (COM'90) of Trappe, Pa., is a meeting and event manager for multidisciplinary research and development, she is proud of her company's philosophy. "Our mission is to improve the human condition," she says. "This drives our strategy. When we have choices about how we'll grow, we turn to our mission, and it helps us to align ourselves strategically." That atmosphere has drawn many of RTI's employees. "It is a great rallying force," says Haynes (SED'71, GRS'75). "People come here specifically because of it. We have over 1,800 people working for us, and two-thirds of our researchers have advanced degrees. We have specialists in 150 disciplines, from anthropologists and clinical psychologists to epidemiologists and aerospace engineers. We bring together people from various disciplines and ask them to solve a problem as a team. This multidisciplinary approach allows us a very broad view of problem solving."

The most recent issue of the institute's research publication, Hypotenuse, illustrates this breadth. It is devoted to RTI's efforts to curb the spread of AIDS globally and reduce the disease's devastating effects. RTI chemists evaluate drug combination therapies, and pharmacoeconomists determine optimal testing frequency for HIV patients. Additionally, anthropologists and ethnographers identify individuals who might single-handedly alter a high-risk community's behavior. The "community popular opinion leader," who could range from a popular local bartender to the captain of a sports team, is tested on the ability to deliver a message that could effect such change.

"We invest very strongly in global health, and we do a lot of work in substance abuse," Haynes says. But health care is only one of RTI's concerns. She is quick to identify four other thrust areas: the environment, advanced technologies, surveys and statistics, and training and education.

One of the latest innovations of the advanced technologies division could change the way electronics companies integrate semiconductors in their products. RTI has spun off a commercial company, Ziptronix, Inc., and has secured venture capital to develop a product that allows users to integrate multiple semiconductor wafers comprised of many different chips without individually packaging each chip first. "This avoids the 'integration penalty' you suffer when you connect chips in packages or circuit boards," Haynes explains. "For example, today's high-speed microprocessors go onto circuit boards that operate at only about a tenth of the processors' speed."

She notes that "the revenue derived from this commercial venture will be reinvested in leading-edge research. We take the intellectual strategy and capital we've developed and turn it into profitable industries. The profit is then reinvested in our own research and development, which is driven by our mission. It's a new and different business model." — Lesleigh Cushing
coordiantor for AmeriSource, a pharmaceucical wholesaler. When she wrote in the summer, she, her husband Bob, and their two-year-old son Jacob were expecting an addition to the family around Thanksgiving. Marianne would love to hear from fellow 1990 alumni at marebob@worldnet.att.net.

Jason Marx (SMG’90) of West Orange, N.J., is an associate in the tax, trust, and estates department at the law firm of Greenbaum, Rowe, Smith, Ravin, Davis & Himmel. He is studying for his master’s degree in taxation at New York University Law School.

April Rogalski Steele (COM’90, CGS’88) and Joseph Steele (ENG’91) of Ashland, Mass., announce the birth of their son, Hunter Jacob, on June 25. April received her M.B.A. from Simmons College Graduate School of Management in August, and Joe is a senior systems network engineer for The MathWorks in Natick, Mass. They have a Web site at huntersteele.com. E-mail them at april@aprilstede.com.

Heather Thorpe Swech (COM’90) of Downingtown, Pa., is director of the marketing and communications department at the Valley Forge Military Academy and College.

David R. Swingle (CAS’90) of Oklahoma City, Okla., is a computer programmer for Hertz Corporation’s global accounting system. E-mail him at dswingle@home.com.

Christopher Tinari (CAS’90) and Carla Medini Tinari (CAS’91) of Voorhees, N.J., announce the arrival of their daughter, Olivia, on April 4. Christopher is an attorney at Margolis Edelstein in Philadelphia and Carla is a psychologist in Marlton, N.J. E-mail Christopher at ctinari@margolisedelstein.com.

Brian Walsh (CAS’90) of Franklin, Mass., is a trial attorney with the Boston law firm of Zevnik, Horton, Guibord, McGovern, Palmer, and Fognani. He and his wife welcomed their first child, Celia, on August 5. E-mail Brian at bkw@ba.zgthm.com.

* Donna Vigliotti DiCuffa (COM’91) and Aldo DiCuffa (CAS’90, COM’90) of Westwood, N.J., had their second child, Alexandra Elizabeth, on March 16. She joins big brother Jake, 2½. Aldo is a senior producer for NBA Entertainment, and Donna has taken time off from her position as an editor to stay home with the children. E-mail them at aldonna@worldnet.att.net.

*W. John Jameson (COM’91, CGS’89) of Rexford, N.Y., exhibited works at the Left Bank Gallery in Bennington, Vt., in September.

Rayan Lakshmanan (CAS’91, CGS’89) of Davis, Calif., is managing partner of the Arya Group, a private equity venture capital firm. E-mail Rayan at rlakman@hotmail.com.

*Trish Rohrer (COM’91) of Vineyard Haven, Mass., is a senior strategist at Viant Corporation. She recently received her master’s degree in international management from Thunderbird, the international management graduate school in Arizona. Since graduation, Trish has traveled extensively across the globe, embarking on a series of adventure trips.

*Valerie Selyutin (COM’90) of Brooklyn, N.Y., is a marketing and communications manager at Ski-Safe, a marine insurance company. She married in 1997 and received her M.B.A. from Baruch College in 1998. Valerie writes, “I’m looking forward to this year’s reunion and hope to see some of my classmates and find out what everyone is doing. We graduated into a really bad economy, but I’m sure everyone is doing well now.” E-mail Valerie at val_gambino@hotmail.com.

*Melinda Williams (COM’91, CAS’91) of Santa Monica, Calif., is creative director for iXL, an interactive design company. E-mail her at melindaw@ixl.com.

Erika Eichner Clarke (CAS’92) and Robert Clarke (ENG’90) of Boston, Mass., married in September 1999 at Marsh Chapel, with a reception at the Castle. Alumni in attendance included Staffan Sandberg (COM’88) with wife and matron of honor Suzanne Eichner, bridesmaid Tracy Welfringer (COM’88), groomsmen Matthew Martin (CAS’90, MED’95’98), Carroll

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Contact any of the BUA executive board members c/o Boston University Alumni, 599 Commonwealth Avenue, Boston, MA 02215.

* Member of a Reunion 2001 class
Goldsmith (COM’87), Joe Healey (ENG’88), Michelle McGuirk Hylton (CAS’91), Clare Donnelly Lamorte (SPH’99), Wayne Lamorte (GRS’85, SPH’94), Terry Linardakis (CAS’92), Lenny Linardakis (ENG’92), Jenny Roberts (CAS’96), Ben Suhr (CAS’93, MED’93), and Gregg Rosenstein (ENG’92). Erika is a commercial real estate property manager for Equity Office, Inc., and Bob recently completed his fellowship at Harvard University.

Tuning Body and Mind

When Elaine Kwon strikes a challenging tae kwon do stance, she exhibits an extraordinary sense of balance. How she balances the diverse aspects of her life, however, is more extraordinary.

Kwon (SFA’96) is a concert pianist on the faculties of Boston College, MIT, and Bridgewater State College, and she performs up to six major concerts a year. She also holds the 1994, 1997, 1998, 1999, and 2000 national women’s tae kwon do championship title in traditional and creative forms. A second-degree black belt, she teaches tae kwon do in Lowell, Massachusetts, as part of her training.

Kwon is on the road so often, she says, that “my car has become my office, and I use my cell phone as my main number.” Yet she is unable to let go of any one activity, as each enriches another aspect of her work. “When I try to cut down on my tae kwon do teaching and training, there’s something missing. Then if I try to cut down on performing or teaching piano, that feels empty as well. I think we’re all meant to be able to handle several things at once.”

Kwon began studying piano at the age of four and made her orchestral debut with the Washington-Idaho Symphony at fifteen. She earned her bachelor’s degree in music from the University of Texas at Austin, her master’s from the New England Conservatory, and her doctorate in musical arts from Boston University, as did Sandra Hebert (SFA’79, 80, 95), with whom Kwon now performs.

“I have always loved piano duo,” Kwon says. “I haven’t performed solo in some time.” Kwon and Hebert first performed together at BU and now play throughout the United States and abroad. This past fall they toured in China, where they have previously performed and taught master classes.

While piano has always been a part of her life, Kwon took up tae kwon do only nine years ago; she had long avoided the sport for fear of injuring her hands. “It was very hard to make that decision,” she says. “So I compromised in that I don’t compete in sparring, and I don’t train as heavily in that direction. I’ve never injured my hands or arms or anything that would affect my piano playing.”

While Kwon regards herself as a pianist first, tae kwon do is vital to her well-being. “I consider that part of my work,” she says. “I believe we need to keep our bodies as physically healthy as we can so we can manage a career and what’s expected of us — especially as a pianist. You tune a piano, but as a performer, if you don’t tune your body, how can you expect to have peak performance?”

Kwon passes on her philosophy to her students; in the last hour of piano lab at MIT, for example, she leads students in stretching exercises before they perform. “The physical motion just opens people up,” she says. “Tae kwon do has freed me up so much. I still get nervous before concerts, but not nearly as much as I used to. That’s how tae kwon do has helped me — you face whatever fear you have head-on.” — Midge Raymond

Keith Gottfried (LAW’92, GSM’95) of Santa Cruz, Calif., is senior vice president, general counsel, and corporate secretary of Inprise/Borland, an Internet application developer. E-mail him at keith_gottfried@hotmail.com.

Shaun Harraden (SAR’92) returned
from a three-year tour of duty with the Air Force in Japan and will spend 2001 in Korea. E-mail Shaun at sharraden@hotmail.com.

Poppy Helgren (SED’92) of Henderson, Nev., represented the state of Nevada as Mrs. Nevada International 2000 in the Mrs. International pageant in August. She is a clinical nursing instructor for Community College of Southern Nevada.

Eleanor Loiacono (CAS’92) of Natick, Mass., is an assistant professor in the department of management at Worcester Polytechnic Institute. She received her Ph.D. in business administration this year from the University of Georgia’s Terry College of Business. She was a research and teaching assistant at the University of Georgia for four years and received the Outstanding Teaching Assistant Award in 1999. Eleanor also worked as a consultant for Johnson and Johnson Corporation and earned an M.B.A. from the Carroll School of Management at Boston College in 1996.

* Joe McCoy (CAS’92, GRS’96, ’99) of Brighton, Mass., would like to hear from Angela Racht Ankey (CAS’92) at joemmccoy@bu.edu.

* W. Scott Monty (CAS’92, MED’96, GSM’96) of South Boston, Mass., is manager of corporate development for Boston Healthcare Associates, a biotechnology and pharmaceutical consulting firm. At the BUA Newport Gala in August, he proposed to Melinda Huth (GSM’99), and they are planning a September 2001 wedding at Marsh Chapel “filled with lots of BU friends and family.” E-mail Scott at wsmonty@bostonhealthcare.com.

Allyson Murphy Norfleet (CAS’92) of Takoma Park, Md., is an account manager with Verizon Solutions. E-mail her at amnorfle@concentric.net.

Jodi Rosenberg (CAS’92) of Kansas City, Mo., and her husband, Chuck Marvine, announce the birth of their son, Joshua Robert Marvine, on August 28. Jodi practices law with Spencer, Fane, Britt & Brown in Kansas City. E-mail her at jrosenberg@spencerfane.com.

Rob Schleicher (ENG’92) of Kenosha, Wis., and his wife, Lydia, announce the arrival of a son, Connor Andrew, on August 26. E-mail Rob at rdsrnrl69@aol.com.

Jonathan Wallach (CAS’92, CGS’90) of Kailua, Hawaii, graduated in May from the University of Denver College of Law and passed the bar exam in Hawaii. E-mail him at stevie2@aloha.net.

Ted Cass (CAS’93, CGS’91) of Los Angeles, Calif., came to California after graduation to pursue a career in film. He has worked on films such as The Client, Hell, Hustle, and the upcoming Million Dollar Hotel and House of 1000 Corpses, and writes screenplays in his spare time. He recently sold a script entitled The Tiptoe Boys, which he describes as “a heist story with a great twist.” Ted offers his appreciation to his former teacher Art Hulnick for all the support he received while at BU. E-mail Ted at homeinvader@earthlink.net.

David Douglas (CAS’93) and Heather Midgley Douglas (COM’95) of Dedham, Mass., had a son, Ryan Midgley Douglas, on August 1.

Susan Gillespie (CAS’93) of Arlington, Va., married Scott Schenkelberg in August. She works as an editor. E-mail Susan at susan_gillespie@hotmail.com.

Tony Long (ENG’93, ’95) and Amy Soller Long (ENG’96) of Pittsburgh, Pa., married in May 1999. Amy received a master’s degree in intelligent systems from the University of Pittsburgh in April and is now studying for her Ph.D. Tony is a mechanical engineer working in the naval propulsion program at Bechtel. E-mail them at anthony.long@att.net.

Tina Calabro (SAR’94) of Quincy, Mass., has photos of her son, Anthony, available to view at www.online-flf.com. E-mail her at BU94@online-flf.com.

John Cigliano (GRS’94) of Haverhill, Mass., received a grant from Earthwatch International to study the ecology and conservation biology of the octopus in Costa Rica next summer. He works in biology in the environmental science program at Cedar Crest College. John’s second daughter, Olivia Crista, was born on June 16, and her older sister, Marisa Rose, “is very loving and nurturing, the perfect big sister.” E-mail John at jaceiglia@cedarcrest.edu.

Armand Dickey (GSM’94) of Zurich, Switzerland, is an e-business consultant with PricewaterhouseCoopers. E-mail him at armand.dickey.1994@alum.bu.edu.

Mike Franco (ENG’94) of Marlborough, Mass., and his wife, Leila, got married in Brazil and honeymooned in St. Croix. “For all those who believed I would never get married, it was worth waiting for,” he writes. “Thanks for all the nice e-mails.” Mike would love to hear from old friends at franccom@panametrics.com.

Suzanne Gavin (CAS’94) of San Francisco, Calif., moved to Colorado after graduation and “gained peace of mind and a love of snowboarding from Colorado’s mountains.” She now works in San Francisco as an HTML programmer and user interface designer.

Suzanne writes, “For a long time my goal has been to bring both design and technology closer together, because I like, and am interested in doing, both.” E-mail her at gavin172@hotmail.com.

Teresa Chu Li (SMG’94) of Alexandria, Va., and Chester Li celebrated the arrival of their second child, Abigail Jia Shuian, on July 29. Teresa resigned her commission as an Army Quartermaster officer almost two years ago, and instead “commands her two little troops as a stay-at-home mom.” She would love to hear from old ROTC buddies and Tri-Delta sisters Beeny, Lizard, Vicki Ni, Ed, Nick, and Greg at chesteresatusa.net.

Julie McCracken (COM’94) of Glendale, Calif., is a research analyst for Warner Bros. Domestic Television. At the time of writing, she was planning to marry in October 2000. Julie and her fiancé purchased a farmhouse in Michigan that they plan to restore. E-mail her at julie.mccracken@warnerbros.com.

Anthony Nicholson (COM’94, CGS’92) of Newport Coast, Calif., is a Realtor in Orange County. Previously, he worked in the entertainment industry in Los Angeles. Anthony writes that he is engaged to “a wonder of a woman,” and adds, “I sure miss the East Coast, but I have to say that Southern California can
Award-Winning Alumni

Shannon Gee (CAS'92) of Seattle, Wash., is a freelance documentary producer, writer, and film critic. She recently finished coproducing Conscience and the Constitution, a documentary on Japanese-American men who refused to be drafted into the army out of internment camps during World War II. It was scheduled to air on PBS on November 30. The documentary won the Audience Award for Best Feature at the 2000 Los Angeles Asian American Film and Video Festival. E-mail Shannon at shannongee@earthlink.net.

Miriam Gilman (CAS'68) of Newton, Mass., received a Juror’s Award at the Monotype Guild of New England’s third annual exhibition in January for her monotype Carp Fountain in Pond. In May she had a solo show at Norumbega Point in Weston, Mass., and exhibited oil paintings in June at the Depot Square Gallery in Lexington, Mass. Her work can also be seen at www.gilmangallery.com. “All this activity is a far cry from chemistry, which was my major, but reflects what I always wanted to do. Another dream was just fulfilled: I became a grandmother.” E-mail her at miriamgilman@mediaone.net.

Daniel Lawlor (SMG'59) of Chelsea, Mass., was recognized by the Office of Volunteer Services at the Massachusetts Executive Office of Health and Human Services for volunteering 10,000 hours at the Chelsea Soldiers’ Home/Quigley Memorial Hospital since 1992.

Kevin Ortiz (COM'93) of New York, N.Y., received a regional New York Emmy award for his coverage of local floods in New York City for WPIX-TV in August 1999. He is now deputy director of communications at the New York City Department of Consumer Affairs.

Iris Miroy Ovshinsky (GRS'60) of Bloomfield Hills, Mich., vice president of Energy Conversion Devices, was honored along with her husband, ECD president Stanford Ovshinsky, as a Hero of Chemistry by the American Chemical Society for contributions to “global human welfare” for their work developing energy generation and storage applications.

Paul Paige (SEA'56, GRS'67) of Phoenix, Ariz., was named Honored Teacher of the Year by the Arizona State Music Teachers Association at the association’s June convention in Flagstaff, Ariz. E-mail him at paulpaige@bigfoot.com.

Richard Shattuck (SEA'66) of Plymouth, Mass., received the Distinguished Service Award from the Massachusetts Music Educators Association last March. He is coordinator of fine and practical arts for the Silver Lake regional school district and organist for St. Mary’s Parish in Hanover, Mass.

William Whitaker (GRS'74) was honored in October at the Minorities Broadcasting Training Program’s Striving for Excellence Awards and benefit dinner in Los Angeles. He received the Striving for Excellence Award in honor of his broadcasting career, which has included being a CBS news correspondent with Dan Rather.

really grow on you.” E-mail him at reemakabu@yahoo.com.

John Riedel (SMG'94) of Dover, Mass., is directing domestic sales of a new voice/video Web interactivity product for ezenia.com. E-mail him at jriedel@ezenia.com.

John Rubinio (CAS'94) of Lake Forest, Calif., married last year. In attendance were John’s “college roommates and best friends,” Frank Nami (CAS'94) and Adam Broomer (CAS'94), as well as Diana Wong (COM'94, GRS'92). Ajaz Fiazuddin (CAS'94) and Pete Nizolek (CAS'95), “my other best friends,” could not attend but sent their congratulations. John is a member of the neurotoxin research team for Allergan. E-mail him at 9ersrule@home.com or rubino_john@allergan.com.

Jason Zmijewski (CAS'94, GRS'92) of Chicago, Ill., received his M.B.A. from the University of Chicago. He was previously a Peace Corps volunteer in Guinea, West Africa. Jason writes, “I am looking to hear from the last of the Sammies and the rest of the classmates I left behind after graduating.” E-mail him at jzmijewski@chipar.com.

Sheila Creaton (COM'95) of Dedham, Mass., is associate editor of Lawyers Weekly USA. She graduated from Suffolk Law School in May. Next May, Sheila will marry Ciaran Kelly of Dublin, Ireland. E-mail her at sheilacreaton@hotmail.com.

Rob Curtis (COM'95) of Springfield, Va., works as a staff photographer for the Army Times in Washington, D.C. He writes, “Got me a wife, house, two cats, and a dog.” E-mail him at rmcurtis@hotmail.com.

Rosemary Gencarelli (CAS'95) of Belleville, N.J., received her J.D. in 1998 from Seton Hall University School of Law. She joined the law firm of Buonocore & Trevisan in Parsippany, N.J., where she practices complex commercial
litigation. Rosemary was recently elected to the Belleville Board of Education.
E-mail her at rgencarelli@bt-law.com.
**Dominique Hubart** *(MET'95)* of Brussels, Belgium, is COO at the Brussels office of the U.S. law firm of Cleary, Gottlieb, Steen & Hamilton.

**David Ibrahim** *(COM'95, CGS'93)* of New York, N.Y., is pursuing his M.B.A. at the University of Michigan Business School. He is also involved with SuperNova, Inc., in New York.
E-mail David at dibrahim@yahoo.com.

**George Mantis** *(ENG'95)* of Marietta, Ga., is pursing a Ph.D. at the Georgia Institute of Technology's School of Aerospace Engineering, researching hypersonic vehicle design. E-mail him at gman@asdl.gatech.edu.

**John Marcous** *(SMG'95)* of San Francisco, Calif., is married and works for Sapient, a start-up Internet strategy consultant. E-mail John at jmorous@sapient.com.

**Rina Tarini Martinez** *(CAS'95)* of Springfield, Va., and her husband, Charles, welcomed their daughter, Elena, in March. They plan to move back to Massachusetts in a year. Meanwhile, Rina is finishing her last year of law school.
E-mail her at rinam@crooks.com.

**Kristen Prestridge Murphy** *(SED'95)* of Rochester, N.Y., is married to Brendan Murphy *(CAS'95)*. She is completing her master's degree in literacy education and is teaching first grade at the Charter School of Science and Technology. Brendan is enjoying civilian life after four years in the Army. E-mail them at kristenp@localnet.com.

**Beatrissa Elelman Osborne** *(SMG'95)* of New York, N.Y., is vice president of financial analysis at Credit Suisse First Boston. She is married to Robert Osborne *(LAW'98)*, who is a mutual fund attorney at Willkie, Farr and Gallagher in New York. E-mail Beatrissa at beattrissa.osborne@csfb.com.

**Jay Rosenberg** *(CAS'95)* of Lake Hiawatha, N.J., married his high school sweetheart, Patty, over a year ago. He is a registered nurse working with patients with spinal cord injury. E-mail Jay at anoctopus@cs.com.

**Mark Smythe** *(CAS'95)* of Woodway, Tex., an Army captain, will be leaving active service in May 2001. He plans to explore the real estate business and is also seeking a job with a major pharmaceutical company in regional sales. Mark and his wife own a computer software training company in Waco and will be opening up another related company soon. He writes, "If you need to get in touch with any ROTC grads, let me know. I know how to reach most of them." E-mail him at marksmythe@hotmail.com.

**Phillip Spinks** *(CAS'95)* of Boston, Mass., held an open studio exhibition, *What Wants to Be Accomplished*, in September. He also exhibited at the Arena Gallery in Chicago in October and November, the Fall Salon in Cambridge, Mass., in September, and the Salon de Refuse in New Bedford, Mass., from September to November.

**Paul Woodson** *(SEA'95)* of Astoria, N.Y., has worked for three seasons at the Sacramento Light Opera Association. He has played Sparky in *Forever Plaid* at the Alabama Shakespeare Festival and Fred/Young Scrooge in *A Christmas Carol* at Syracuse Stage, and had a principal role in *All the Wrong Places*, an independent feature film that recently premiered at the Brooklyn Film Festival. E-mail Paul at pwoodson@ix.netcom.com.

**Denise Albert** *(COM'96)* of New York, N.Y., married in June. She is a segment producer for *Inside Edition*. She would love to hear from her classmates at denisecalbert@hotmail.com.

**Giuliano Calza** *(MET'96)* of Ipswich, England, works at the British Telecommunications Advanced Communications Technology Centre in Suffolk. He writes, "I'm still keen on indie music, modern art, and playing drums." E-mail him at headspring@hotmail.com.

**Robert Chalwell** *(SFA'96)* of St. Thomas, Virgin Islands, is director of musical studies at the H. Lavity Stoutt Community College in the British Virgin Islands. Last summer, he coordinated the first-ever British Virgin Islands Summer Arts Institute for young people between the ages of 10 and 18.

**Karen Cuculic** *(CAS'96)* of New York, N.Y., is a credit and short-term investment officer for Bank of America's Private Bank. You can e-mail her at karen.cuculic@bankofamerica.com.

**David Dain** *(COM'96)* of Venice, Calif., is a postproduction editor at Fox Sports in Los Angeles. E-mail him at ddain@earthlink.net.
Nash Yacoub had no editorial experience, no publishing experience, and no staff when she decided to launch her own Boston-based fashion and beauty magazine in the fall of 1998. This past October, her magazine went national.

Platinum magazine started in February 1999 as a freebie at 120 local businesses. Yacoub, her editorial director, and her fashion editor personally delivered 4,000 copies of the black-and-white premiere issue. “Nobody was paid for the first fourteen months,” says Yacoub. “We worked out of my second bedroom and had to take turns using the phones and computers.” Since then, the staff has grown to more than forty, headquarters has moved to an office in downtown Boston, and Platinum has been polished into a glossy color magazine sold at newsstands, with a circulation of 50,000.

Yacoub, who was born in Cairo and raised in Framingham, Massachusetts, has been mesmerized by fashion magazines since she was a child and would read them on the sly, hiding them inside her textbooks. “When I was eleven years old I knew who all the publishers, all the editors-in-chief, all the major fashion houses, all the designers were,” she recalls.

Yacoub studied business at Metropolitan College and then used her fashion proficiency as a women’s wear buyer at a Newbury Street boutique. It was there, mingling with the Boston-based fashionistas, that she noticed the major fashion publications were neglecting an important audience. “One of the most important reasons I started Platinum is that when the main publications talk about salons or hip boutiques or great restaurants and hotels, it’s always L.A. and New York. Boston never gets mentioned. I think Boston has changed so much, especially over the last five years, with the influx of retailers and restaurants. It is a major player right now.” A section called “Rising,” for example, which profiles up-and-comers in the industry, regularly features Boston designers.

What a reader won’t find in Platinum, says Yacoub, are articles “such as ‘Top Ten Signs Your Boyfriend or Husband Is Cheating on You’ or ‘Lose Ten Pounds in Five Days.’ I think that women want a lot more out of a publication than that. I wanted to create a magazine that provides one-stop shopping — it gives you motivation, inspiration, entertainment, but at the same time it tells you what’s going on in the industry.” Platinum is for the woman who “seeks reinforcement for what she wants to become, rather than a critique of who she is.” Regular sections include “Platinum 101” (a fashion history lesson), “Cultural Club” (an art, music, or theater review), and “Lifescopes” (inspirational quotations and ideas about life).

As for the success of the magazine, Yacoub is still not sure how she pulled it off. “We were the underdog. All the odds were against us,” she says. “We launched the magazine at our premiere party with a thirty-six page black-and-white booklet. People were asking, ‘What is this? Is this a supplement?’” Precarious beginnings, but Platinum grew 350 percent in its first year, “and it’s on track to grow 400 percent this year,” she continues. “If you look at the statistics, you see that 93 percent of publications fail in the first year. We’re closing on our second year and growing. Magazines rely on their advertisers; all my advertisers are my investors.” Yacoub admits she might have been a bit naïve taking such a daring leap without much of a parachute. But, she says, “It never once entered my mind that I could not do it. I’m here seven days a week, but I still feel like I don’t have a job, because I love it.”

— Jennifer Gormanous Burke
**Rich Haglund** (CAS’96) of Nashville, Tenn., and his wife, Jennifer, recently moved from San Jose, Calif. He will begin attending Vanderbilt University Law School “and hopefully playing plenty of Ultimate Frisbee.” He would love to hear from old friends — “particularly any of the Ozone Pilots” — at rich.haglund@home.com.

**Chanda Donahue Leary-Coutu** (COM’96) of Windham, N.H., is a senior marketing specialist at Addison-Wesley Professional Publishing in Boston. She married Randy Coutu on May 21. E-mail Chanda at chanda.leary-coutu@awl.com.

**Keryx Llobrera** (CAS’96) of Boston, Mass., received a master’s degree in education in June from Harvard University, where he now works as an assistant to the dean. He is still in touch with **Amanda Wright** (CAS’96, CGS’94) and would love to hear from **Jonathan Shanker** (CAS’96), **Michael Rubin** (CAS’96), and the “SMG crew”: **Carol Leung Harriss** (SMG’96), **Kerstin Boyles** (SMG’96), **Jolina Cuaresma** (SMG’98), **Bud Lake** (SMG’96), **Monique Reynolds** (SMG’99), **Mayra Velasquez** (SMG’99), **Lara Rothenberg** (SMG’99), **Tara Quinn** (SMG’98), and **Adam Ismail** (SMG’99). E-mail Keryx at keryx.llobrera.1996@alum.bu.edu.

**Gina Mahony** (SED’96) of Arlington, Va., is a senior policy advisor to House Representative Cal Dooley (D-Calif.). E-mail her at rem91@earthlink.net.

**Deborah Moretti** (CAS’96) of Smithfield, R.I., married Jeffrey Robitaille in October. Laila Sengupta (CAS’95) and **Rebecca Perlman** (CAS’97) were bridesmaids, and the guests included **Max Perlman** (CAS’96, LAW’99) and **Kimberly Zuno** (CAS’96). Deborah would love to hear from classmates and Delta Gamma sisters at deborahmoretti@hotmail.com.

**Tom Morrone** (SAR’96) of Middletown, N.J., is an associate in the law firm of Grossman, Kruttschnitt, Heavey & Jacob in Brick, New Jersey. He specializes in medical malpractice, defense litigation, general civil litigation, and real estate. E-mail him at tmorrone@caramail.com.

**Emile Najjar** (COM’96) of Santa Monica, Calif., worked in motion picture development at Roundhill Pictures before “finding my calling in the dot-com world.” He is a business development manager at PeopleLink, a provider of e-community solutions for e-businesses. E-mail him at enajjar1@aol.com.

**Nancy Poznoff** (COM’96) of Redmond, Wash., works in merchandising at the Eddie Bauer corporate offices in Seattle. She is engaged to be married, to Egan Fowler; an April wedding on Maui is planned. Nancy would love to hear from former roommates **Lisa Memmolo** (CAS’97), **Valerie Forner** (ENG’96), **Donna Sanno** (CAS’96), and **Nicole Beadle** (SAR’96). E-mail her at pozler@earthlink.net.

**Laura Rosso** (SMG’96) of Rome, Italy, works for the Italian branch of Bain & Company. She received a master’s degree in international economics and management at SDA Bocconi in Milan last December. Laura would love to hear from old friends at laura.rosso@bci.it.

**Christopher Saar** (ENG’96) of Fremont, Calif., married Linda Guinn, whom he met in Warren Towers as a freshman, on August 27. Eleven BU alumni attended the wedding “and made the day all the more enjoyable for us.”

**Scott Seamon** (WGVU’96) of Boston, Mass., was a corporate law associate at the firm of McDermott, Will & Emery as part of a summer associate program. Scott joins the law firm of Grossman, Kruttschnitt, Heavey & Jacob in Brick, New Jersey. He specializes in medical malpractice, defense litigation, general civil litigation, and real estate. E-mail him at tmorrone@caramail.com.

**Mayra Monique Reynolds** (SMC’96), **Kerstin Leung Harriss** (CAS’96, CCS’95) and **Amanda Wright** (CAS’96, CGS’94) would love to hear from classmates and **Kimberly Zuno** (CAS’96) of Boston, Mass., would love to hear from old friends in the area, especially 1995 orientation student advisors. E-mail Kate at kate.gardner@post.harvard.edu.

**Erica Streit** (CAS’97) of North Falmouth, Mass., received a J.D. from Roger Williams University’s Ralph R. Papitto School of Law in Bristol, R.I., in May. She is now a judicial clerk for the Honorable Ronald R. Lagueux, at the U.S. District Court in Providence, R.I.

**James Kaplan** (CAS’97, LAW’00) and **Erika Streit** (SWEW’00) of Brookline, Mass., married in August. They met in Haifa, Israel, on a junior year study abroad program. James joins the law firm of McDermott, Will & Emery as an associate this fall, and Erika plans to work in women’s health. E-mail them at jameskkaplan@hotmail.com.

**Sena Kim-Reuter** (CAS’97) of Brooklyn, N.Y., is an associate in the tax and private client department at the law firm of Grossman, Kruttschnitt, Heavey & Jacob in Brick, New Jersey. He specializes in medical malpractice, defense litigation, general civil litigation, and real estate. E-mail him at tmorrone@caramail.com.

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International Alumni Connection

They'll Always Have Boston

Softball games haven't been a traditional summer activity in Paris, but they are now for members of the Boston University Alumni Club of France. The games — along with Halloween parties, Thanksgiving dinners, and other gatherings — are a way to keep BU alumni in France connected with one another, with BU, and with the States.

“We’re a pretty international crowd,” reports Maya Makhlouf (GRS’93), the president of the club. Many are French, and studied either in Boston or at BU programs in Europe; other members include Americans who are in Paris to work or study. Makhlouf herself is a native of Lebanon, and studied through the BU Paris program, which has since closed. The common theme for all is “keeping alive the connection with American living and keeping in touch with what is happening in the States,” she says.

To that end, the club is now organizing more activities, and is holding joint events with alumni from other American universities. This fall, for example, it organized a roundtable discussion on the presidential election with U.S. university alumni organizations. More than 200 people attended.

“We had as a speaker Robert Pingeon (CAS’73), the president of Republicans Abroad, as well as the executive editor of the International Herald-Tribune, the campaign manager of Democrats Abroad, a French journalist and French professor, and former U.S. Ambassador James Malone Rentschler moderating the debate,” Makhlouf says.

When BU professors visit France, it’s another occasion to get together. For instance, School for the Arts Professor Mark Kroell has invited BU alumni to his concerts in Paris, and a year ago French alumni had a dinner event in his honor. The BU internship program in Paris now provides space for the club to gather, giving current students a chance to meet with alumni living in France.

Some club members have begun communicating via E-Circle on the Web, sending messages, including job referrals, directly to one another. Makhlouf hopes the club will have its own Web site soon, in addition to the newsletter it already publishes.

Building connections is what the club is all about, she says. Alumni who are moving to France ask her for advice, and she’s happy to pass on what she knows. Many who end up in France decide to join. The club’s mailing list at present tops 400 alumni.

“Our role is to be here to welcome them and keep up the link.”

The International Web Connection

www.bu.edu/alumni/intl

Stay in touch with one another and with the University through the BU International Alumni Program Web site.

Highlights include:

✓ Calendar of international events
✓ Contact information for international alumni associations
✓ Links to individual alumni association Web sites
✓ International Business Connection, a virtual networking center
✓ General admissions information for interested international students
of Cadwalader Wickersham & Taft. She received her J.D. from New York Law School in 2000.

Kristin Latina (CAS'97) of Cranston, R.I., recently received her master’s degree from the S.I. Newhouse School of Public Communications at Syracuse University. She writes for the sports department of the Norwich Bulletin in Connecticut and is pursuing freelance opportunities with national women’s magazines. E-mail Kristin at kblatina@hotmail.com.

Jennifer Lewis (CAS'97, COM'97) of Avon, Colo., writes, “I’ve been living in Colorado for the past two years doing my best to become a professional skier — don’t be fooled, it’s harder than it looks. Unfortunately, the time has come to get a real job, so I’ve decided to leave my mountain Shangri-La and move to an as of yet undetermined city. Before I make the big move, I’m headed to Nepal for a month of trekking through the Everest region with some friends. Eventually an alumni registry and a mailing list will be featured. If anyone would love to hear from WTBU sports and if you’d like to contribute to the site, e-mail Aaron at aaron@friedbagels.com.

Larry Magdovitz (CAS’97) of New York, N.Y., is pursuing a master of laws degree in taxation at the New York University School of Law. His wife, Nouth Chanmanivone Magdovitz (CAS’97), is a first-year medical student at the University of Tennessee–Memphis College of Medicine. E-mail Larry at lmm276@nyu.edu. E-mail Nouth at nmagdovitz@utmem.edu.

Julie Mittelman (COM’97) of Water-town, Mass., sang the national anthem at a Boston Red Sox game on August 20 at Fenway Park. She is a public relations specialist at the Weber Group in Cambridge. E-mail her at jmittelman@hotmail.com.

Geoff Reinhold (SAR’97) of Mansfield, Mass., moved back to Massachusetts with his wife, Greta, after over three years in Albuquerque, N.M. He is an occupational therapist. Geoff would love to know how his OT classmates are doing and is interested in establishing a Web page “for networking and professional development tailored to our class and year.” E-mail him at geoff-greta@prodigy.net.

Steve Rosenhaus (COM’97) of North Hollywood, Calif., is script coordinator for Charmed on the WB network. He has previously worked on The Practice, The West Wing, and Buffy, the Vampire Slayer. E-mail Steve at smr2500@yahoo.com.

Michiko Tsuzuku (SEA’97) of Tokyo, Japan, is touring the United States with the Saito Kinen Orchestra, directed by Seiji Ozawa, this January. The tour includes San Francisco, Cerritos, Calif., Chicago, and New York City.

Sarah Mott Alwardt (CAS’98) of Brookline, Mass., is an administrative assistant at Dana-Farber Cancer Institute and Howard Hughes Medical Institute. She married Jason Alwardt in June 1999 and their daughter, Morgan Kelly, was born on May 16.

Dawn Alston Corbin (CAS’98) of Bridgeport, Conn., is an associate at Camelot Capital, a hedge fund in Greenwich, Conn. She is married to Sebastian Corbin, who was a musician for BU’s Inner Strength gospel choir, and they have a daughter, Brenna. E-mail dawn at dawnalston@yahoo.com.

Meredith Haggerty (COM’98, CGS’96) of Ojai, Calif., is an account executive at Eller Media, the world’s leading outdoor advertising company, in San Francisco. E-mail Meredith at meredithhaggerty@ellermedia.com.

Ian Menchini (COM’98) of Arlington, Mass., will marry Jennifer Corbett of Waltham in June 2001. Those planning to attend the wedding include Seth Cargiulo (COM’98), Lauren D’Angelo (COM’98), Ross Levanto (COM’97), and Scott Lauber (COM’98). E-mail Ian at imenchin@admin.suffolk.edu.

Aaron Read (CAS’98) of Allston, Mass., created a Web site for WTBU alumni at www.friedbagels.com/wtbu.html. It includes the station history and a virtual tour of the station. Eventually an alumni registry and a mailing list will be featured. If anyone would like to contribute to the site, e-mail Aaron at aaron@friedbagels.com.

Neil Rosenberg (COM’98) of Sunnyvale, Calif., recently moved from New York City to become a producer for Netscape’s Netbusiness portal. He would love to hear from WTBU sports alumni as well as fellow COM alums, especially anyone living in the Bay Area. E-mail Neil at nrosenl@yahoo.com.

Genevieve White (SAR’98) of Allston, Mass., is a guidance counselor at Brighton High School in Brighton, Mass. She received her master’s degree in applied educational psychology from Northeastern University in June. Genevieve
BOSTON UNIVERSITY ALUMNI

was inducted into the Phi Delta Kappa Honors Society. E-mail her at gwhite76@aol.com.

Kathryn Zur Bender (COM’99) of Gainesville, Fla., married Christopher Bender on August 12. Megan Fawcett (COM’00), Rebecca Slocum (COM’00), Erin Ryan (COM’00), and Susan Buzzelli (COM’00) were bridesmaids. Kathryn is studying for her master’s degree in educational leadership while working as the coordinator of student petition affairs at the University of Florida. E-mail her at kdbender@ufl.edu.

Traci Hoch (COM’99) of San Diego, Calif., is an account executive at Fleishman-Hillard. E-mail her at hocht@fleishman.com.

Patricia Ibanez (COM’99) of New York, N.Y., completed production of her second feature film since moving to New York in August 1999 and at the time of writing planned her next feature for the fall. E-mail her at pibanez99@hotmail.com.

Jennifer Schatzman (LAW’99) of Medford, N.Y., is an associate in the litigation department at the law firm of Cadwalader, Wickersham & Taft.

2000

Wesley Chedister (ENG’00) of Brighton, Mass., is a test development engineer for Teradyne in North Reading.

Igor Golger (ENG’00) of Swampscott, Mass., is a hardware engineer for Teradyne in Boston.

Monica Keefe (COM’00) is working for Matlock Advertising & Public Relations, a diversity management agency in Atlanta, Ga. She is engaged to Josh Talmud (COM’99). Monica writes: “I am enjoying the South, but feel such homesickness for the North that my time down here may last only two to three years.” E-mail her at keefe_ml@hotmail.com.

Marshall Levit (COM’00, CGS’98) of Sugar Land, Tex., is enrolled in the one-year Business Foundations Certificate program at the University of Texas at Austin. E-mail him at mlevit@mail.utexas.edu.

Michelle Mondor (ENC’00) of Auburn, Mass., is a manufacturing manager for Teradyne in Boston.

TRAVEL THE WORLD WITH BOSTON UNIVERSITY

London Escapade
February 17–24, 2001

Egypt and the Upper Nile
March 13–28, 2001

Trans-Panama Canal Cruise
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Waterways of Holland and Belgium
April 19–30, 2001

China: The Ancient Silk Road
May 5–May 23, 2001

The Islands of the Gods: Greece
May 27–June 4, 2001

Trans-Canada by Rail
July 2–12, 2001

Alumni Campus Abroad: Ennis, Ireland
September 26–October 4, 2001

Great Lakes Odyssey
September 29–October 6, 2001

Australia, New Zealand, and Fiji
October 2–23, 2001

The Culture, Cuisine, and Countryside of Tuscany
October 4–14, 2001

The Boston University Polar Bear Watch
October 24–30, 2001

We welcome your inquiries about these itineraries and your suggestions for future destinations. Please contact us by phone, 800/800-3466, or e-mail, alumtrav@bu.edu. Or write us at: Alumni Travel Program, Boston University, 599 Commonwealth Ave., Boston, MA 02215.
In Memoriam

Kolman Shapiro (LAW ’21), New Bedford, Mass.
Mary E. Hurst Moses (SAR ’22), Lexington, Va.
Frank A. Stanley (SGM ’25), Los Angeles, Calif.
Sophia A. Bremer Bond (SAR ’27), Canton, Mass.
Marion E. Rogers (SAR ’27), West Newton, Mass.
 Mildred Bailey Alger (CAS ’28, GRS ’43), Webster, Mass.
Frances Dodge Harper (CAS ’28, GRS ’31), Bridgeport, Conn.
Josephine F. Hall Ingall (PAL ’28), Nantucket, Mass.
Anna C. Larkin (SAR ’28, SED ’29), Stuart, Fla.
R. Parker Whittum (SMG ’28), Santa Ana, Calif.
Edgar W. Flinton (SED ’29), Jamestown, R.I.
Kathleen Golden Brennan (SAR ’30, SED ’37), Woburn, Mass.
Harold H. Kramer (SMG ’30), Bethesda, Md.
Vira L. Nickerson Krauss (SRE ’30), Wilkes Barre, Pa.
Marjorie A. Rock (SED ’30), Sun City, Ariz.
Robert Waldman (LAW ’30), Newton Center, Mass.
Wallace G. Fiske (SMG ’31), West Hartford, Conn.
Jacob M. Gordon (SMG ’31), Englewood, N.J.
Wylie Maclvor (SMG ’31), Orleans, Mass.
Helen Gentzel Mercer (PAL ’31), Newton, Conn.
Margaret L. Christ (SAR ’32), Baltimore, Md.
Lucy H. Iacovelli Costello (CAS ’32), Cotuit, Mass.
Marion Ingraham Kohler (PAL ’32), South Hadley, Mass.
Isadore J. Altman (SMG ’33), Highland Park, Ill.
Hazel D. Killam (PAL ’33, SED ’38), Jaffrey, N.H.
John J. Driscoll (LAW ’34, ’40), Chelmsford, Mass.
William E. Gardner (SMG ’34), East Falmouth, Mass.
Marianna T. Thalheimner Graves (CAS ’34), Ashfield, Mass.
Leon Lucas (SSW ’34, ’35), Southfield, Mich.
Leroy E. McDonald (LAW ’34), Shelby, N.C.
Gilda Faillace Strazzula (CAS ’35, GRS ’36), Melrose, Mass.
Lottie A. Elzbur (PAL ’36, GSR ’42, SED ’57), Brockton, Mass.
James V. Halloran (MED ’36), San Diego, Calif.
Dorothy Russell (SED ’36), Detroit, Mich.
Loretta Tate (CAS ’36), East Weymouth, Mass.
Gladsy Bixby (SED ’37), Chelsea, Mass.
George H. Grinnell (LAW ’37), Saco, Maine.
Louise B. Hills Kimball (SAR ’38), Pepperell, Mass.
Barbara Tunison Lamson (SSW ’38), Methuen, Mass.
Elizabeth B. Clear Larissey (PAL ’38), Woburn, Mass.
Jack Sayles (SMG ’38), Lake Worth, Fla.
Emily P. Walters (PAL ’38), Brantley, Mass.
Elizabeth Dudley Garner (PAL ’39), Webster, Mass.
John S. Gibson (SMG ’39), Augusta, Ga.
John Houston (SED ’39, ’48), Center Sandwich, N.H.
Ruth Leadbetter Norton (PAL ’39), Orbis, Conn.
Arnold B. Adelman (CAS ’40, GRS ’41), Newton Highlands, Mass.
Mildred Block Bailer (PAL ’40), Newton, Mass.
Gail M. Cavanaugh (SED ’40), Falmouth, Mass.
Jeanette B. Reed Ernst (GRS ’40), Acton, Mass.
Ralph Mankovich (MED ’40), Barboursville, Va.
William Sukin (SMG ’40), Des Plaines, Ill.
Marion Z. Trouton (MED ’40), Quincy, Mass.
C. Edward Corey (SMG ’41), Englishwood, Fla.
Louise Smith Jewett (SFA ’41), Bradfordton, Fla.
Louis Sacks (GRS ’41), Marblehead, Mass.
Robert Karchner (SAR ’42, ’51), Rockport, Mass.
Marian J. Fakkell (CAS ’43), Stamford, Conn.
Evelyn Hooper Stensstrom (SED ’43), Montpelier, Vt.
John H. Haynes (CAS ’44, SED ’48), Waco, Tex.
Thomas G. Kelakos (CAS ’44), Lowell, Mass.
Harry L. Faggett (GRS ’45, ’47), Orangeburg, S.C.
Roland D. Sundberg (STH ’45), Holden, Mass.
Ida M. Tobey (SED ’45), Billerica, Mass.
Rhoda Siegel Chasen (SAR ’46), Pembroke, Mass.
Alice Topjian Hablanian (SMG ’46), Wellesley Hills, Mass.
Sidney Klbrick (MED ’46), Brookline, Mass.
Winifred M. Burns (SED ’47), Marblehead, Mass.
Irving Friedman (LAW ’47), Lewiston, Maine
Gardner W. Handy (SED ’47), West Yarmouth, Mass.
William T. Hutchinson (SED ’47), Marlboro Mills, Mass.
Walter D. Briggs (CAS ’48, LAW ’51), Higganum, Conn.
Raymond E. Connolly (SMG ’48), Savannah, Ga.
Mary D. Randlett (SED ’48), Winchendon, Mass.
Thurlow O. Cannon (COMM ’49), Fort Myers Beach, Fla.
Robert L. Couture (SFA ’49), Glastonbury, Conn.
Stanley E. Decker (CAS ’49), Middleboro, Mass.
Carl J. Evenson (COMM ’49), Lawrence, Mass.
Ralph J. Harrington (SMG ’49), Springfield, Mass.
Carlo Wilton Kaloger (CAS ’49), Deltona, Fla.
William B. Kurza (CAS ’49), Tucson, Ariz.
Carl H. Lindahl (SMG ’49), Sun City, Ariz.
Grace Birmingham Loughlin (SED ’49), Beverly, Mass.
Charles E. Treasurer (CAS ’49), Nahant, Mass.
Iris N. Todd (SFA ’49), Cambridge, Mass.
David J. Ashton (SMG ’50)
Craig P. Baker (LAW ’50), Newport, R.I.
Mario F. Bruno (SSW ’50), Milford, Mass.
John K. Chace (LAW ’50), Boothbay, Wash.
Ruth Cooper (SED ’50), Baltimore, Md.
Norman U. Cresswell (SAR ’50, ’54), Braintree, Mass.
Lemuel H. Devers (SMG ’50), Norwell, Mass.
L. Wayne Dunlap (STH ’50), East Maitoris, N.Y.
Gordon E. Gunniss (DGE ’50), Little Silver, N.J.
Carroll L. Hanscom (SMG ’50), Vero Beach, Fla.
Robert E. Hinckley (LAW ’50), Deltona, Fla.
Barbara R. Hingston (SED ’50), Peabody, Mass.
David G. Hogan (DGE’50, CAS’56), Haverhill, Mass.
Elinora F. Hannigan Hurley (SAR’50), Revere, Mass.
Anna E. Hollander Marinissen (SSW’50), Berkeley, Calif.
William E. Mielke (SED’50), Beverly Hills, Fla.
John C. Tonery (LAW’50), Manchester, N.H.
Elmer H. Violette (LAW’50), Van Buren, Maine
Helena Z. Zolko (SED’50, ’53), Pelham, N.H.
Robert F. Allen (STH’51), Gainesville, Fla.
Robert Campbell (SMG’51), Hanover, Mass.
Mary E. Gagnon (SED’51), Hampton, N.H.
Edward F. Mahony (LAW’51), Wellesley Hills, Mass.
William S. O’Leary (SMG’51), Palm Beach Gardens, Fla.
Helen E. Holmes Thomas (CAS’51), Chadstone, Australia.
Philip B. Burkle (MED’52), Worcester, Mass.
Joseph F. Courtnay (GRS’52), Wilmington, Mass.
Anne M. Germain (SFA’52, GRS’73), Norwood, Mass.
Sally Harper Parady (PAL’52), Devon, Pa.
Gordon T. Schofield (GRS’52), Hockessin, Del.
Meave T. Sullivan (SED’52), Maple Plain, Minn.
Tellis B. Ellis (SED’53), Jackson, Miss.
James J. Kissell (SED’53), Kenmore, Maine.
Robert E. Lynch (SMG’53), Richmond, Va.
Helen M. Minahan Macaulchan (SON’53), Harwich, Mass.
Carl J. Peterson (SED’53), Topsham, Maine.
Alice T. Carew Russell (SED’53), Gardner, Mass.
Sam Spilios (SMG’53), Newton, Mass.
Edwin G. Watts (SMG’53), Hampton, N.H.
Helen M. Knowles Lowry (SED’54, DGE’52), Newton, Conn.
Gladys Winkler Reuben (SED’54, ’56), Cambridge, Mass.
Marlyn Benson Ross (SFA’54), New London, Conn.
Chitrangami Ameereshkere Squires (PAL’54), Brighton, Mass.
David R. Troy (SED’54, DGE’52), Mashpee, Mass.
Stanley J. Turosz (GSM’54), Lincoln, R.I.
Harold D. Miller (SED’55), Saint Johnsburg, Vt.
Kenneth C. Starrett (COM’55), Portland, Maine.
John J. Foley (ENG’56), Peabody, Mass.
Charles J. Gerry (MED’56), Leominster, Mass.
Marilyn Griffith Maxwell (SMG’56), GRS’59, SED’69, Plymouth, Mass.
Richard M. O’Brien (SMG’56), Gladstone, Ore.
David L. Sokol (LAW’56), Agawam, Mass.
A. Paul Stott (STH’56), Tucson, Ariz.
Robert E. Wilcox (COM’56), Providence, R.I.
Paul Young (SMG’56), Providence, R.I.
Cubell A. Johnson (STH’57), Fort Lauderdale, Fla.
Victor W. Smith (SED’57), Wilmington, Del.
Robert W. Driscoll (SED’58), Middleboro, Mass.
Stephen J. Hermasewski (SFA’58), Meriden, Conn.
James H. Hodges (CAS’58), Lexington, Mass.
Richard P. Lamoth (SED’58), Riverside, R.I.
John E. Lawless (COM’58), Canton, Mass.
Bruno C. Rosier (COM’58, CAS’56), Livingston, N.J.
Harold M. Kearn (SED’59, ’62), New Sharon, Maine.
Dorothy T. Roffe (SED’59), Warwick, R.I.
Alge J. Vaitotes (SED’59), Gloucester, Mass.
Maudy M. Campbell (CAS’60), Newton, Mass.
Joan S. D’Anjou (CAS’60), South Orange, N.J.
H. Harvey Koening (CAS’60), Mount Holly, N.J.
Barry W. Morley (SED’60), Sandy Spring, Md.
Jean E. Mullaney (SED’60), East Falmouth, Mass.
Aubrey E. Jones (LAW’61), Westport, Mass.
William T. Kelliher (SMG’61, GRS’59), Clifton Park, N.Y.
Lillian Tod-Dale Shaw (CAS’61), Little Compton, R.I.
Mary Hoyt Thomas (SSW’61), Hyde Park, Mass.
Marie F. Dolan (SFA’62), Scituate, Mass.
James M. Jerue (LAW’63), East Greenwich, R.I.
Frances H. Kneeland (SON’63), North Attleboro, Mass.
Sidney L. Rindler (LAW’63), Laguna Hills, Calif.
Ann C. Cookley (CSG’62, MTT’73), Hoboken, N.J.
Randolph E. Glover (CAS’64, GRS’62), Lincoln, R.I.
Wright Langley (COM’64), Key West, Fla.
John H. Ward (GRS’64), Harpswell, Maine.
Marcia P. Barmmer (SON’65), Westbrook, Conn.
Matthew H. Luzio (SED’65, ’70), Newton, Mass.
Edward W. Manley (CAS’65, CAS’63), Salem, Mass.
Frederick M. Wehrli (SED’65), Clayton, N.Y.
Paul H. Freedman (SMG’66), Latham, N.Y.
Susan Malagutti Hailey (SON’66), Brockton, Mass.
Donovan O. Roberts (STH’67, GRS’78), Port Townsend, Wash.
Patricia T. Rochefort (SON’68, ’70), New Bedford, Mass.
Jane Fishman (SED’70, DGE’68), Brookline, Mass.
Francis P. Mulkerrin (CAS’70), Lynnfield, Mass.
Paul M. Vaughn (CAS’70, LAW’74), Weston, Mass.
Paula Forman-Schifman (CAS’71, SED’74), Newton, Mass.
Carol Bear Kleinman (SED’71, GRS’69), Baltimore, Md.
Saul Weiss (CAS’71), Stoneham, Mass.
Andrew D. Besen (CAS’72, MTT’73), Cherry Hill, N.J.
Robert J. Castronoto (SAR’73), Bristol, R.I.
Janice P. Kohler (SED’73), Oakland, Calif.
Margaret M. Sibley (MET’73), Gloucester, Mass.
Donald W. Robinson (SED’75), North Yarmouth, Maine.
Ora M. DeJesus (SON’76), Wareham, Mass.
William A. Terrio (GRS’76), Lake Stevens, Wash.
Barbara E. Watson (MET’76), Cambridge, Mass.
Ruth C. Pekey (SON’77), Whitinsville, Mass.
Sabino P. Tamborra (LAW’78), Norwich, Conn.
Chandler N. Davis (CAS’80), Ipswich, Mass.
Ernest D. Field (SED’81), Braintree, Mass.
Robert M. Caruso (GSM’90), San Carlos, Calif.
Albert A. Detterm (MET’90), Westwood, Mass.
Teresa Warren (SW’92), Randolph, Mass.
Olga S. Pogrebinsky (GRS’93), Houston, Tex.
Stephen P. Lowney (MET’99), Bedford, N.H.
Obituaries

David J. Ashton (GSM '50), 79, professor emeritus of economics and international business, on November 7. A native of Somerville, Mass., Ashton earned his M.B.A. in finance from BU after receiving a bachelor of science in economics degree from Tufts. He served in the U.S. Navy during World War II, and then went on to receive a master's degree in economics and finance in 1952 and a Ph.D. in international economics and finance in 1959 from the Fletcher School of Law and Diplomacy. Ashton taught economics and international business at BU for thirty-five years, until his retirement in 1992. During that time, he served on several town committees, editorial boards, and advisory councils, including the Massachusetts Governor's Advisory Council on International Trade in 1964. He was a professional singer and trumpeter player, performing during the Big Band era and singing with the Trinity Church Choir, at the Old North and Old South churches in Boston, and at Temple Israel in Brookline, as well as with the Tanglewood Chorus. His honors include being knighted by King Baudouin of Belgium in the Chevalier Order of Leopold II and receiving the George L. Plimpton Alumni Award from Tilton Preparatory School in New Hampshire.

Paula Forman-Schiffman (CAS '71, SED '73), 51, preceptor of English, on July 4. After obtaining a bachelor's in English and a master's in English as a second language (ESL), Forman-Schiffman never strayed far from BU. In 1972, she became an instructor of ESL workshops in the Boston Public Schools, as well as assistant director of English language programs at BU. She was a preceptor for the Saturday Language Program at LaGuardia Community College in Long Island City, N.Y., and an instructor for the American Institute at New York University from 1974 to 1979, all the while helping coordinate ESL curriculum and activities at BU. In 1979, she became preceptor for bilingual freshman composition courses at BU. Forman-Schiffman received the Sproat Award for Excellence in Teaching in 1986. "She was the spirit of the ESL department," says CAS English Professor Robert Saitz, who notes the connections she maintained with hundreds of international students, past and present, during her tenure. "For her, it wasn't work. It was pure pleasure."

James H. Hoddie (CAS '58), 64, professor of Spanish, on August 22. Hoddie earned a bachelor's degree in Romance languages and literatures from the College of Arts and Sciences, a master's in Spanish from the University of Wisconsin at Madison, and a Ph.D. in Hispanic literature from Brown University. He began teaching in 1962 as an instructor in Spanish at the University of Pittsburgh. He was promoted to assistant professor before leaving to teach Spanish at Yale. Hoddie came to BU in 1967, where he was chairman of the Professor Augustus Howe Buck Educational Fund (which had supported him at BU) and director of undergraduate and graduate studies for several years. He became associate chairman of the department of modern foreign languages and literatures in 1993. "He was the kind of person who helped to keep the department functioning at a high level," recalls Spanish Associate Professor James Field, Hoddie's colleague for twenty-six years. "He spent a lot of time in his office with the door open, and everyone felt free to walk in and exchange ideas with him." Hoddie was an active scholar of primarily nineteenth- and twentieth-century Spanish literature, writing and editing several books and articles and lecturing worldwide.

Sidney Kilbrick (MED '46), 84, professor emeritus of pediatrics and associate professor emeritus of medicine, on August 3. Kilbrick went to Harvard College in 1938, and went on to earn his doctorate in biological engineering from MIT and his doctorate in medicine from BU, in 1946. After serving in the U.S. Army Medical Corps during the Korean War, he came to Boston Children's Hospital as a research fellow to study alongside Nobel Laureate Dr. John Enders, producing key work in the field of virology relating to the polio vaccine. Kilbrick became an associate physician and research associate at Children's Hospital, as well as an assistant clinical professor in pediatrics and a lecturer at Harvard Medical School. He also lectured at BU, where he went on to found a virus research department. He eventually became the chief of virology, a professor of pediatrics and microbiology, a visiting physician at University Hospital, and a MED associate professor of medicine. MED Professor of Pediatrics and Public Health Joel Alpert remembers Kilbrick both as a teacher at Harvard Medical School and as a colleague at BU. Alpert, chair of pediatrics from 1970 to 1993, brought Kilbrick into the department, where he played "a vital and vibrant part," Alpert says. "He was like the Rock of Gibraltar. I could always count on him for wise support and thoughtful advice." After his retirement from BU in 1981, Kilbrick became a medical consultant to the New England regional area of the Social Security disability program, a position he held until last March. He was also active in the study of AIDS and the HIV virus and was a founding member of the International Interdisciplinary AIDS Foundation in Brussels in 1985. Kilbrick continued lecturing at BU until last year.

Horatio M. LaFauci, 83, dean emeritus of the College of General Studies, on November 7. LaFauci earned bachelor's and master's degrees at Brown University in his native Providence, R.I., and a doctorate in education at Harvard University. He served in the U.S. Army during World War II as a second lieutenant. After the war, he taught at Becker College in Worcester, until 1951. He then came to BU, where he worked as assistant to President Harold C. Case and director of the university budget. He also served as assistant dean of the College of Basic Studies before becoming dean of the school, which became the College of General Studies. LaFauci was the college's second dean, succeeding Dean Judson Butler. As dean, LaFauci was instrumental in planning the relocation of the school from Copley Square to the Charles River Campus in 1966, directing construction of the new building beginning in the fall of 1965 and orchestrating the move over the spring break of 1966. LaFauci also facilitated the continuation of CGS students into the upper division programs after the completion of the CGS two-year program by working with each college. "He was a supremely respected administrator," says Brendan Gilbane, dean emeritus of CGS and teacher of social science during LaFauci's tenure as dean. "He was very fair, honest, and balanced. The faculty thought very highly of him." LaFauci was dean until 1974, then taught at SED for two years before retiring.
Sitcom Véréité

This fall, a new season of The Simpsons began, arousing the happy anticipation that is one of the pleasures of all “genre” works: a certain blend of coziness and anticipated surprise. Genres like the film noir, the sixteenth-century song, and the mystery novel may arouse the expectation not of greatness but of excellence. A witty, penetrating sitcom like The Simpsons teases its form, and cavorts inventively within that form, the way a poem by Thomas Campion sports through the rhymes and stanzas of English verse.

Without equating different arts, we can compare them, and maybe see a little further into them: how might television, and a clever fiction like The Simpsons, be related to an art like poetry, or to mass media like the movies and radio? How does The Simpsons relate to the often-witless nonfiction that is television’s latest vogue? My way of dealing with such questions is through the art I know best.

Poetry, as I have come to understand it, is a vocal art that is not necessarily a performing art. That is, the medium for a poem is the reader’s breath, any reader’s voice—not necessarily the voice of a wonderful performer, or of the poet. This location in the audience’s body gives poetry its peculiar intimacy and its inherently human scale. By its nature, it is the opposite of a mass medium; one person is the medium. That scale is part of poetry’s power as well as its limitation. Poetry is the form where a public tool, language, attains an extraordinary intimacy. In an age of media on a mass scale, an art that is by its nature on an individual scale has a restorative value. We crave, profoundly, what it offers. (On the other hand, excessive piety about poetry is not helpful. In its long and glorious history, “Ode to a Nightingale” and “Further in Summer Than the Birds” are exceptional; there have been many stupid, trivial poems. And television has produced brilliant works amid its great mountain ranges of dross.)

Mass art, just like poetry, can be good or bad. And like poems, television shows arise partly from their medium’s past — as Campion’s grace is often part of his subject, The Simpsons is often about television itself, in ways that illuminate the nature of the video medium (at least as we’ve known it so far). Television’s current phase — the so-called “reality” programming that might be called “sitcom véréité” — can be seen as a deeply traditional flowering, rooted in the medium’s history. Under its tacky Trader

Vic’s decor and vaguely New Age solemnity, _Survivor_ echoes not only the party games of _Beat the Clock_ in the fifties, but the very nature of the tube. The same goes for _Who Wants to Be a Millionaire_.

Great poems achieve a new understanding of their vocal, intimate medium while respecting its nature. They vault beyond repetition of past formulas by understanding the art’s history, in order to warp, adapt, or defy the old conventions in new ways. Possibly in the medium of television — mass rather than intimate, broadcast rather than vocal — excellence depends on skill in dealing with those same two elements: the medium’s nature, and its past.

Television is the literal medium. The quotation marks that programs like _Survivor_ have grafted onto the word “reality” express this literalness, at the heart both of television’s genius and its worst banalities. We “see” a movie but we “watch” television: television makes us feel that we are watching something happen — really happen, inside that box. This literal quality affects even cartoons, and even the most cartoonlike, stylized sitcom worlds, as in _Gilligan’s Island_ or _The Beverly Hillbillies_. We see even the most unreal material a little as if it were happening inside a terrarium, rather than projected on a flat movie screen. The movie screen, like the actual world, reflects light. But we watch the glowing television, the screen emitting light, and in the sitcoms, as with professional wrestling, the very corniness of the fakery makes it somehow real.

Perception of the real must be created. Every creative form may have its characteristic illusion, the source of its dreampower to touch the real. The great illusion of the movies is of a world larger, better, or more extraordinary than real life: a giant ape clinging to the Empire State Building and batting at airplanes; a man dancing on the ceiling or in the rain; impossibly beautiful people kissing against backdrops that take the breath away; Dorothy prancing down the Yellow Brick Road with her unlikely friends; Toshiro Mifune’s walk; Peter O’Toole as Lawrence on the yellow Arabian desert; kids riding bikes through the air. Those cinematic images saturate and reveal our own world.

The illusion of radio has to do with the way a voice can recruit imagination, creating belief through the passageways of our ears. We collaborate to create Orson Welles’s invaders from Mars, to visualize the urgently described horse race or prizefight, the accepted or rejected appeal to our belief by Churchill or Roosevelt or Tokyo Rose, Paul Harvey or Don Imus. The radio music or voice becomes the background audio that adds drama to, or ornaments, daily life.

But television’s great defining images don’t resemble the fantastic spectacle of King Kong, and the memorable television moments don’t have the willed rhetorical focus, the persuasion of the president announcing an attack on Pearl Harbor or Howard Stern describing a woman’s breasts. Television’s great moments have had to do with presence, immediacy, unpredictability: Oswald winning at Ruby’s bullet; Carlton Fisk dancing his home run onto the right side of the Fenway foul pole; Joseph Welch shaming Joseph McCarthy; Richard Nixon and Charles Van Doren sweating; athletes in agonies and ecstasies of struggle; funerals; congressional hearings; men on the moon or in a white Bronco; political conventions in the days before they were scripted and rehearsed.

Television’s quintessential form, the situation comedy, has responded to and teased this aspect of the medium. The most successful sitcoms have played with television’s literal quality: Lucy, in “reality” a far greater star than Ricky, forever schemes to get into show business, or invents ways to meet a guest star like Cesar Romero — in “reality” a faded and secondary figure. In _Seinfeld_, Jerry Seinfeld plays a character called Jerry Seinfeld, who is pitching a show about “nothing” along with a character called George Costanza, a coauthor played by an actor named Jason Alexander, who does not represent _Seinfeld’s_ coauthor Larry David, who in a new HBO show plays a Costanza-like character named Larry David.

The idea of a show about “nothing” means a structure that is not artificially unified around a single conflict and resolution. Loose and casually choppy in feeling, that structure is less like a linear whodunit or one-problem _Honeymooners_ episode than like a day at the office or a party. This illusion of a structure based on “reality,” developed by cop shows like Steven Bochco’s _Hill Street Blues_ and hospital shows like _St. Elsewhere_, may have its roots in the old variety genre, or in the talk show as created by Steve Allen, Ernie Kovacs, and Jerry Lester. (Or is the genealogy through the illusion-breaking monologues, framing the narrative, of George Burns and then Gary Shandling?) The quiz show, no matter how banal the form, no matter what scandals taint its history, cannot die because — like sports programming — it offers predictable unpredictability. As with professional wrestling, even if it may be faked, it is faked before our eyes. With the reliability of _Cops_ or a sporting event or Mike Wallace about to expose a corrupt businessman who thinks Mike is flattering him, the quiz show offers canned, reliable immediacy.

But on the other hand, television, which is now sometimes scolded for exploiting or manipulating reality, has also been scolded for its extreme unreality. And the medium has always had a second face — a cartoon mask that flouts its fabricated, flat, or synthetic nature. Children like the Saturday cartoons partly because they are pleasingly unreal. I know a three-year-old who prefers the “smooth” parts of _Sesame Street_ to the “bumpy” ones, meaning she likes the reduced, graphic world of the animations. Hanna-Barbera discovered that television’s literalness can be flipped or played against, creating animated programs where the style of drawing and animation rely on an improvised, pasted-together look, utterly unlike the sheen and fluidity of Tex Avery and other masters of theatrical-short animation.

That quick, visibly pasted-together kind of artifice is the obverse of the medium’s documentary quality: there is the literalness of reportage, and there is the literalness of blatant, candid (but far from guileless) artifiシャルity. Research has indicated that the commercials on cable and UHF stations work better — more successfully marketing household gadgets or local car dealerships — if the production values are deliberately kept down. As with a piece of cardboard that has “Half Price Sale!” scrawled on it with a marker, the lack of polish suggests a spontaneous bargain, something authentic.

The Hanna-Barbera cartoons and their successors exploit this principle in a way char-
characteristic of television. Many sitcoms have
made human actors as much like cartoons as
possible: this is the charm of Gilligan's Island
and the many other sitcoms that could be
described as cartoons with human actors, just
as The Simpsons (and The Flintstone plod-
ding before it) is an animated sitcom.

The most interesting sitcoms have played
with this overlap between a cartoonish reality
and something closer to life. Seinfeld
episodes often involve the hyperbole of "carto-
on" characters like Kramer and Newman
seducing or invading the somewhat more
literary reality of the "normal" Jerry and
Elaine. This pattern recalls The Mary Tyler
Moore Show, where the impossibly oafish
anchorman Ted Baxter, played by Ted
Knight, contrasted with the relatively sin-
cere characters of Mary and Lou (Ed Asner),
who dealt with "real" news and issues in a
more sober manner. Edith Bunker's double
nature as alternate sage and idiot presages
Marge Simpson's. Television characters
change their degree of reality, shifting their
proportions of absurdity even within a single
episode. We look at what is inside television's
mysterious though familiar coffers with a
strange tolerance.

This tolerance does not preclude recogn-
izing that however rarely, television some-
times rises to the level of art. The medium's
best work in comedy has sometimes attained
that level by exploring in a self-reflecting way
television's peculiar relationship between the

For Hill as for Kraus, delivering the
message about the bad state of affairs
only makes matters worse, especially since
the medium of the message — the medi-
ium required by this particular audience,
this public — is part of the problem.

Speech! Speech! is immersed in public
speech and wired to contemporary demands
to "communicate." The speaker of these
120 blocks of 12 lines — 2 lines short of a
sonnet — is and is not Geoffrey Hill, a
BU professor. The vision is the one that
readers of Hill's poetry cherish; the lan-
guage, however, is broken up by detronic
grunts and glissandos. The speaker tries, as
does Hill, to remember the vision of
reformers like Martin Bucer (1491–
1551), who in disputes between Luther
and Zwingli adopted a middle course. But
there's a problem:

Bucer's England — De Regno Christi —
even then
it was not on, not really. The more
you require it, the more it slips from focus,
skews in the frame, the true
commonwealth out of true . . .

Tom D'Everly, a freelance editor, lives in Providence, Rhode Island.
Just so: "it was not on, not really." The pressure to recall the truth in times of mass forgetfulness becomes confused with the pressure to say something, anything; and eventually the "frame" casts doubt on the truth of the image.

The irony is that in a poetry so observant of what we may call, in several senses, "the living Word," the possibility of truth never quite disappears. "Show you something," one poem opens. "Shakespeare's elliptical / late syntax renders clear the occlusions, / calls us to account . . . " This is a good description, from a litcrit point of view, of the ethical-stylistic mode employed in this book, the mode in which syntax "calls us to account" by revealing what passion has just avoided owning up to. In what sense "show," in what sense "reveal"? (In what sense "account")? An almost febrile awareness of the ambiguity of words is an occupational hazard for Hill's ideal reader.) The context of this description of "late Shakespeare" is not reassuring. "Show you something" is just the kind of ejaculation that constitutes public "speech" but that "shows" nothing but language as symptom rather than language as analysis or symbol. The obscurity of late Shakespeare, as Frank Kermode's recent book Shakespeare's Language demonstrates, is often that of passionate thinking, "the sense barely flowing through the disjointed language"; but it's thinking that remains opaque to the reader. Occlusions, however energetically expressed, must be read as occlusions, and as such, the coin of rage and utter conviction.

That allusion to Shakespeare is, then, itself a kind of sophistic obscurantism, itself a short-cut that says less by saying even less. Only a public nursed on sound bites would continue to suck those dry bones of thought. If we are "called to account," it's only to recognize the futility of public speech. Yet these poems are difficult, and eloquent in their difficulty. A relatively simple one goes as follows:

Do nothing but assume the people's voice,
it's speaking looks of dumb insolence.

"A New Hampshire high school student reading an ancient Chinese poem and being moved — a theory of literature that cannot account for that commonplace miracle is worthless." — Charles Simic

Neither Robin Becker nor Diana Der-Hovanessian is writing to us from ancient China. But each is coming from a place that's foreign to most of her readers: Becker is Jewish and a lesbian; Der-Hovanessian is the daughter of Armenian immigrants, her family's history divisible into two distinct parts — before and after the 1915 genocide. Both poets make it clear that these aspects of identity have been soul-shaping. And both make poems that speak past the provinces of identity — age, gender, bedroom, enclave — to address the human condition. Accounting for this commonplace miracle, performed by writers so stylistically different, requires not one but two theories of literature.

Der-Hovanessian is the more impulsive of the pair, and it is by following her impulses that she finds art. At twelve, visiting the grave of her grandmother, I wanted to tell her if I had children they would know...
Beyond Criticism

BY NATALIE JACOBSON McCRAKEN

George Jean Nathan and the Making of Modern American Criticism by Thomas F. Connolly (GRS’86)
(Fairleigh Dickinson University Press, 2000, 148 pages, $35)

Before two televisions in every home, before videos and DVDs, and concurrent with the rise of the movies, there was theater. In the 1928–29 season, typical of its decade, 232 shows opened on Broadway. And where there is theater, there are theater critics. A few names from that idyllic half-century survive, remembered for their other specialties: Stark Young as a theater historian, Eric Bentley as a theorist, Robert Benchley as a humorist, Alexander Woollcott as Alexander Woollcott.

But although in his day (he wrote from 1908 to 1958) he was probably the best known, George Jean Nathan, if remembered at all, is remembered for his roles in other people’s biographies. With H. L. Mencken he coedited The Smart Set and founded pulps (including The Black Mask), and more famously, the joyfully elitist American Mercury. And he used his considerable influence to bring plays by Eugene O’Neill, Sean O’Casey, and Paul Vincent Carroll to Broadway, convinced William Saroyan to try yet again to write that great play (result: The Time of Your Life), and having failed to interest Somerset Maugham in dramatizing “Rain,” persuaded a director to find a scriptwriter (result: Broadway production, followed closely by the Gloria Swanson–Lionel Barrymore film Sadie Thompson).

For his readers, Nathan was the quintessential Mr. First Nighter, the New York sophisticate in white tie and tails. That particular persona was, as Thomas Connolly reports, Nathan’s own theatrical creation. Born in Fort Worth, raised in Cleveland and educated in its public schools, he went on to Cornell, where he acquired incipient sophistication and retroactive childhood memories based loosely on some real privilege and European travel. He is said to have broken off his romance with Lilian Gish when, contrary to his explicit order, she visited his...
mother, who turned out to be Jewish. So was his father, a wholesale liquor merchant, not the multilingual partner in a coffee plantation and a vineyard dreamed up by Nathan. (Gish’s visit is history; her documented attitude toward Jews leaves in question just who broke off with whom.)

Even on opening nights, Nathan had time to join friends, among them Ernest Hemingway, Dorothy Kigallen, and Marlene Dietrich, for midnight suppers at the Stork Club, promptly made lore by Elsa Maxwell and Earl Wilson. His reviews seldom had to be pounded out after the final curtain for the early morning edition. Written for magazines, they benefited from time for reflection and from the demands of his audience: New Yorkers who had already read the morning-after reviews and decided whether or not to attend, and readers who by habit, pocketbook, or geography almost certainly would not. Along with pronouncements on the production and the state of dramatic criticism, his reviews conveyed a sense of Broadway elegance and excitement, and of what Connolly calls the “theatrical reviewing process, a drama in its own right.”

Nathan wrote from a well-informed historical perspective, but not an aesthete’s view of what should be (Bentley believed theater critics should not attend many productions); his topic was the theater he saw (Connolly notes that in that representative 1928–29 season, Nathan averaged four openings a week). He praised O’Neill’s “promising” (for which read awkward), relentlessly serious Beyond the Horizon, yes, but also Ziegfeld’s Follies. He reviewed the cult of Bellasco superrealism and dubbed the militantly leftist playwrights of the thirties “little red writing hoods,” not out of political or theatrical elitism but because he didn’t like the particular results. His determined support of O’Casey, Carroll, Saroyan, and William Inge demonstrates his concern for the medium, well handled, not the message or the social status of the messenger.

That his name has faded is the inevitable result of the immediacy of his focus; even more ephemeral than most Broadway productions are their reviews. Connolly calls Nathan “the first modern American drama critic” and suggests his life and work as the proper study of historians.

These are not, being inseparable, also models for today. Broadway had thirty-four opening nights last season, and few audience members got very dressed up. Now even going to the multiplex can seem an extravagance or a bother; movies are rented at the grocery store and viewed in well-lit living rooms. And particularly in the provinces, Broadway news is made by aged musicals, their irrelevance thinly disguised by fancy sets and fancier prices. Mr. First Nighter, with his faultless evening dress and informed enthusiasms, like Eustice Tilly, is no more.

True Survivor

BY NATALIE JACOBSON MCCrackEN

Defy the Darkness: A Tale of Courage in the Shadow of Mengele, by Joe Rosenblum with David Kohn (Prager, 2000, 300 pages, $24.95)

When the Nazis took over the predominantly Jewish town of Miedzyrzec, Poland, in 1939, Joe Rosenblum was fourteen. His history encapsulates much of the history of the Holocaust. For four years in the ghetto and two in concentration camps, surrounded by terror, despair, and death, he endured beatings, cold, starvation, constant terror, the loss of family and friends, and finally, the death march from Dachau. He took on additional risks, joining Russian guerrilla attacks while he was in the ghetto, and in camp smuggling messages out to the underground and reuniting children with their mothers. Part of his good luck, he believes, was having the coloring and features that allowed him to pass as a member of a brave gentile family over three summers before his capture in 1943, and that made him less repugnant to the Nazis. Personal appearance was important to his survival plan; with salvaged soap scraps, dull razor blades, icy water, and scavenged clothing, he managed some semblance of dignity even as his weight dropped to eighty pounds. He understood that cleanliness and order were important to the Germans, and he invented cleaning routines that made him useful to his captors, enabling him to avoid extermination, to find similarly protective job details for others, and to steal food regularly for himself and his fellows.

That ability to establish an identity, and something of a relationship with his captors, kept him alive. At Auschwitz-Birkenau, he began working for Josef Mengele, the Angel of Death, polishing his boots, cleaning his operating room, even the autopsy table, scrubbing the building outside as well. The opportunity to steal food (he hid it among piles of bodies) was only one of the rewards. Soon when Mengele reviewed lines of prisoners — standing naked, in the snow — to make his selections for gassing, he would give Rosenblum a crooked half-smile and pass him by. More remarkably, when Rosenblum became desperately sick, Mengele operated on a dangerously enflamed mastoid and then supervised his hospital stay, complete with nourishing food.

Why did Rosenblum survive? Ingenuity, he believes, luck, and some divine intervention. “God said, ‘You try to help yourself and I’ll help you. You don’t try, I can’t help you.’” Rosenblum tried.
modern adolescent rites of rebellion, and with even more contemporary issues: in an ancient religion while they deal with reading Hebrew had come shortly a newspaper.

went off to shul on Saturday morning before in a coffee shop, when his young and not at all religious; his introduction year-old boys and girls preparing for their with their father to be called to the tion of their achievement. When her wished it could arrange formal recogni­
tive child — but early in the twentieth century even a family doing that for its daughters probably never so much as wished it could arrange formal recognition of their achievement. When her brothers reached thirteen, they simply raised in a home passionately Jewish — more, she’d say: she was the coopera­
tions suggested in the extensive advice that concludes this anthology of reminiscences, poems, comforting words, and doz­ens of photographs taken at pet cemeteries around the United States and Great Britain.

David Hays (SEA’55). Today I Am a Boy, Simon & Schuster. My mother was Bat Mitzvah in her late seventies, following one-on-one brush-up study with a rabbi: she’d had much the same Hebrew and religious education as her brothers — more, she’d say: she was the coopera­
tive child — but early in the twentieth century even a family doing that for its daughters probably never so much as wished it could arrange formal recognition of their achievement. When her brothers reached thirteen, they simply went off to shul on Saturday morning with their father to be called to the Torah for the first time, and then probably came home for a rather-more-festive-/than-usual family lunch.

Times and traditions change. Not long ago David Hays (founder and long­time director of the National Theatre of the Deaf, coauthor of My Old Man and the Sea) joined a class of twelve­year-old boys and girls preparing for their Bar and Bat Mitzvahs. He was sixty-six, raised in a home passionately Jewish and not at all religious; his introduction to reading Hebrew had come shortly before in a coffee shop, when his young rabbi drew two letters on the margin of a newspaper.

His classmates are finding their places in an ancient religion while they deal with modern adolescent rites of rebellion, and with even more contemporary issues: divorced parents, mixed marriages (the congregation has an informal Catholic wives group). Rabbi Doug engages their minds by cheerfully enduring some outrageous behavior: they tease him about his prematurely receding hairline, the boldest girl revealing it by lifting his yarmulke, and they wonder, can the ritual headcovering be a hairpiece? To the beat of rambunctious rebellion, they are preparing seriously for their individual cere­monies (party to follow) and for lifetime responsibilities to Judaism whether they believe in God (yet, my mother would say) or not. Their personal inquiry is often touching (having learned that some ob­servant Jews do not spell out the Lord’s full name, one writes, I don’t believe in G-d) and heartbreaking (can Kaddish, a prayer said on behalf of the dead, be said for a father who has walked away from the family?).

In this humorous, discursive medita­tion on his year of study, Hays writes about the charm and courage of the young, Judaism’s flexibility and demands (“Fear not, Jack, you’re Jewish . . . agnostic, athe­ist, whatever. Just try to get out of it”), about his parents, children, and grandchild­ren, his friends and a betrayer, spirituality and morality, aging and dying, the nice Bar Mitzvah party his wife is making him, and why on earth he got himself into this difficult project anyway. But all joking’s aside when he comes to the ceremony. Standing before the congregation, sur­rounded by his family and the spirit of absent friends (Zoe Caldwell, Lee Remick, his high school coach, his mother-in-law, Mary Martin, and all the others), “I float in the beauty of the Torah.” What’s important abides.

Michele Lanci-Altomare (SEA’86). Good-Bye My Friend: Pet Cemeteries, Memorials, and Other Ways to Remember. Bow-Tie Press. There’s an alum husband (CAS’57, GRS’59, ’75) and wife (DGE’57, CAS’59, GRS’61) who visit their family cemetery plot every few years to plant a bush — and without bothering to mention it to the management, the remains of their most recent cat. It’s become a lovely area. That’s not among the options suggested in the extensive advice that concludes this anthology of reminiscences, poems, comforting words, and doz­ens of photographs taken at pet cemeteries around the United States and Great Britain.

Robert B. Parker (GRS’57, ’71). Family Honor and Perish Twice. G. P. Putnam’s Sons. Having a successful older sibling is tough. Few readers and proportionately fewer reviewers will be able to resist tick­ing off the family resemblances between Spenser and Parker’s young woman detective, Sunny Randall. Both are Boston­streetwise private investigators with hearts of gold, engaging personalities, useful con­nections in the police department and the underworld, charming significant others to whom they are not married (in Sunny’s case, anymore), charming dogs (in Spen­ser’s case, she belongs to his significant other, but the three hang out a lot), tough protectors, and quick, dry wit. Sunny’s mysteries, like Spenser’s, are good reads: smart, intriguing, and well-paced, with more brain-work than brawn-work.

But with Sunny’s, there’s subtext. Her first appearance is in Family Honor, with a plotline at first so similar to Parker’s Ceremony as to be not laziness but self­assured, amused self-homage. Once Sunny finds a missing girl in Boston’s Combat Zone, however, she spends considerable time mothering the affectless teenager and...
struggling with how to relate to her devoted ex-husband, and she takes a step toward solving that, too, in the final chapter. In Perish Twice, she's hired to protect a militantly feminist lesbian (as was Spenser, in Looking for Rachel Wallace, but hey, there are only so many plots under the sun). As dominant as the intricacies and perils that result are the varying tribulations of Sunny, her sister, and her best friend attempting to live independently of men, if less radically so than Sunny's client.

That's the one place Sunny fails: in the closing action, even the sinister crime lord is protective, and when she leaves the potential danger of his office, she finds her ex-husband and her other tough friend have been standing by, just in case. "I stared at both of them," she says in the final line of the novel, "and began to cry harder than I may have ever cried in my life." I was sad, too.


Significant in the scandal was that this was breaking news. Perpetrators included not simply the doctors, administrators, and researchers (some of them black) who had approved and conducted the study, but the presumably thousands who had read the dozen articles published in medical journals over four decades. When a Public Health Services investigator, Peter Buxton, brought his moral objections to the Centers for Disease Control in 1966, the Alabama Board of Health, and the Macon County Medical Society each recommended that the research continue. Buxton made another try, then took the story to the AP.

None of the subjects knew about the study: they were induced to undergo examinations, including spinal taps without painkillers, by hot lunches, the promise of medication for their perceived ills (although one rationalization for the study was that the subjects would have refused medication were it offered), and by the sixties, certificates of appreciation and an occasional dollar or two. Subjects were urged to return for annual checkups to assure that their treatment was working, although in fact they received little but aspirin and "spring tonic." But their real value, as researchers noted, came after death, when their families were persuaded to authorize autopsies — there was legal protection of the dead if not the living — by $35 in death benefits. When the study began, available syphilis medications, largely arsenic derivatives, were dangerous and unpleasant but sometimes effective, and were administered to real patients. The men were of course denied even that, and in 1942, by which time penicillin was a proven cure, the local draft board agreed not to call up infected subjects, since they then would have been treated routinely, thereby destroying their usefulness to medical science.

A year after the AP story and a thirteenth article in a substantial medical journal, the study was finally ended when the Department of Health, Education, and Welfare authorized treatment. It took another twenty-one months and a class-action lawsuit for the government to agree to pay compensation to subjects and surviving families. By 1975 the government granted treatment of wives and children for the syphilis it could largely have prevented.

Reverby has assembled over 600 pages of contemporary and current reports and reflections, including poetry and scenes from David Feldshuh's play Miss Evers' Boys, produced on television in 1997 and starring Alfre Woodard (SEA'74). Reverby ponders her successful personal struggle against countering some arguments she includes, but the horror is explicit in documents designating the unwitting subjects as patients, hosts, and even cadavers; criticizing their lack of gratitude for expensive examinations; and observing that "because of the low educational status of the majority of patients, it was impossible to appeal to them from a purely scientific approach." What the Tuskegee study revealed about syphilis was of scant value after the early forties, when a single shot assured a cure; more telling is what it proves about the virulence of racism, self-importance, and inhumanity.

Also Noted


Glenn W. Martin (STH'54). Christmas Stories My Grandpa Wrote for Me. iUniverse.com. Ten stories that have been successes with Martin's own grandchildren and at Christmas Eve services for his congregations.


Rea McDonnell, S.S.N.D. (GRS'77) and Rachel Callahan, C.S.C. Harvest Us Home: Good News as We Age. St. Anthony Messenger Press. Leviticus calls the fiftieth year a time to be kept holy, to neither sow nor reap. For those fifty and above, the authors offer guidance to "lying fallow . . . [and asking] God to work, to harvest us."

JacLynn Harrison Morris (SED'70, '72) and Paul L. Fair (GRS'69, '76). From Me to You: The Reluctant Writer's Guide to
“What you can see you can photograph,” a 1928 camera ad promised. In well-illustrated biographies, sculptor Sills considers how six photographers have seen and photographed their worlds, providing a guide for readers ten years and older to seeing the world, photographs, and by extension, all art; a survey of some major trends in twentieth-century photography; and not incidentally, the inspiration of women through the twentieth century who broke through traditional restrictions on artists and women.

Duke Southard (SED’80). A Favor Returned. Peter E. Randall. A novel about the far-reaching effects of a child’s supernatural act of kindness, which also says a good deal about life in the United States following World War II.

Shoya Zichy (SED’72). Women and the Leadership Q: The Breakthrough System for Achieving Power and Influence. McGraw-Hill. Every woman can become a leader, says Zichy. She offers a questionnaire to identify which of four leadership styles is appropriate, and for each category, profiles of women leaders and skills-strengthening exercises.

Alumni Recordings

By Taylor McNeil

Robert A. Gallway (GRS’67, ’71). J. S. Bach: Klavierübung. Half Track Records. Has it ever been done before? If so, it’s news to me: three partitas (BWV 825-827) arranged for saxophone and keyboards. Gallway, who received his Ph.D. in clinical psychology, plays the horn, with sampled harpsichords backing him up.

Marc Gartman (COM’98). The Horrible Coconut Grove Disaster. On his first and self-released CD, Gartman flirts with several styles of music, their common trait described in two words: low key. The genres certainly vary: some cuts are moody soundscapes, one, “Evan Tracz,” is a nice jazz number, and “Shooting Out Street-lamps” is languid countryish pop. It’s generally interesting, and with more focus Gartman should find an audience.

Mark Levine (SEA’60) and the Latin Tinge. Hey, It’s Me. Left Coast Clave Records. Pianist Levine leads his San Francisco-based jazz quartet through a rumba romp: Latin jazz standards, plus standards and originals that have been, well, Latinized. It’s an inspired mix, from Sonny Rollins’s “Airegin” to the title track by drummer Victor Lewis, here with a rumba beat. Levine also picks up two of Mulgrew Miller’s tunes, “Small Portion” and “Second Thoughts,” and invigorates them with a Latin tinge, while not losing the straight-ahead feel, especially on the latter track. Levine, who’s worked with the likes of Cal Tjader and Mongo Santamaría, is very much at home in the Latin jazz tradition; the song selection and the inspired playing make that clear.

Ann-Marie Messbauer (CAS’88). Three of Cups. Songs for Rest and Play. Three of Cups, a duo comprised of Messbauer and Deborah Clar, offers up an engaging tape of traditional songs — and magical stories — for the younger set. Old favorites such as “Skip to My Lou” and “The Muffin Man” are as fresh as ever, and the stories, one on each side of the tape, bring their fairy-tale world vividly to life. For a true test, I consulted an expert. After she first listened to the tape, I asked my six-year-old daughter, Emily, what she thought. Her two thumbs up said it all.

Mitch Seidman (SEA’93) with Charlie Kohlhase and Jeff Galindo. Congeniality. Cadence Jazz Records. It’s an intriguing trio: guitar, saxophone, and trombone. And with cuts by Julius Hemphill and Albert Mangelsdoff, you know it’s going to be more avant-jazz, so to speak, and it is. Seidman’s extended “Ants in a Trance,” reprised from his album of the same name from several years back, fits that mold, and even a Monk standard, “Misterioso,” gets deconstructed. Straight-ahead it’s not, but if that’s not a problem for you, this CD merits repeated listenings. The only downside is that playing opposite the loud horns, Seidman’s guitar sometimes gets lost.

Boaz Sharon (SEA’76). Charles Koechlin: Danses Pour Ginger Rogers. Arcobaleno. Koechlin (1867-1950) was a prolific and respected French composer, but is seldom heard today. Sharon remedies that with the rerelease of his 1983 recording of solo piano pieces by Koechlin, ranging from the title track, a slow, Satie-like waltz, to the angular Les Huéres persanes, a suite of polynomal compositions that use the music of Persia as a starting point and then go off in their own direction. The longest piece here is the more melodic Quatre nouvelles son­ atines françaises, lovely little pieces that in places quietly evoke French folklore. Sharon plays with aplomb and the recording itself is of high quality — it has a crystalline sound.
Continued from page 3

often, it was the Sienese and Florentine masters of the early Renaissance who were most important to him at that time, and it is the dignified restraint of those artists that characterizes the best of Shahn's New York paintings.

Joseph Ablow (CAS'52, LAW'53)
Professor of Art Emeritus
Boston University

Upscale to Whom?
In your fall issue, Mark Leccese extols the virtues of the ongoing improvement of Kenmore Square (“Back Bay”). There should be no debate that a sprucing up is overdue; the square was looking threadbare in the late 1970s when I was a student at BU.

However, not every space in a city can be a Beacon Hill. I am surprised that Leccese, a professional journalist and a person I assume has chosen city life partly for its richness and diversity, is as enthusiastic as he is about the homogenization of the square, with places like the Gap, “upscale retail establishments” and “sidewalk cafes.”

When I think of journalism, part of me remembers newspapermen like Damon Runyan, Jimmy Breslin, and Mike Royko, none of whom is likely ever to appear in an upscale retail ad. I also recall writers like Studs Terkel, Nelson Algren, Pete Hamill, and even Saul Bellow, who chronicled or relied upon the tapestry of city life. They would all be silenced if they had to rely on the stories and anecdotes of workers and patrons at the Gap or Starbucks.

To be sure, a cleaner and safer Kenmore Square with good architecture and improved traffic flow is wanted and needed, and I don’t expect that many mourned the demise of Narcissus. However, if Leccese wants to live in a plain vanilla environment near a mall, he should move there. For me, I’ll take Deli Haus and the Rat over the upscale stores.

Robert Okabe (SMG'80)
Chicago, Illinois

Arab-Israeli Conflict
C. J. Mellor’s criticism of Elie Wiesel (“Letters to the Editor,” Fall 2000) accuses Israel of “abhorrent treatment of Palestinians.”

Cases of mistreatment of Arabs — acts committed by individuals and condemned by the government and the large majority of the population — are very few, clearly the exception and not the rule. Because Israel is a democratic country, these cases are reported and investigated, unlike wrongdoings in nondemocratic countries, which are covered up and never brought forward for accountability.

Despite the overt hostility of her Arab neighbors, Israel has persistently labored for peace with the Arabs. Even when under attack, the Israelis make efforts to minimize casualties to the other side, even at risk to the lives of Israelis.

The Palestinian Arabs and the PLO play by different rules. For them, it is all right to have maps that deny Israel’s existence. For them, it is all right to teach hatred of Israelis in school. For them, it is all right to revel in dipping their hands into the blood of a fellow human being.

Hallie Kon (CAS'80)
Ginot Shomron, Israel

Through a Lens Smudgily
I am saddened to learn of the passing of Professor Harris Smith, whose expert instruction in photography in the late fifties made a solid contribution to my fledgling reporting career (“Obituaries,” Fall 2000).

Smith, the ex-Marine, was a sometimes stern taskmaster, a teacher whose class you either survived or didn’t. Survivors, however, came away with a firm foundation in photography. He offered what today would be called a reality check to young students.

Mine came the day I submitted an architectural study of Marsh Chapel and Smith held it up for class evaluation. “Hmmm,” he said, looking with a frown at the photo, “seems like something happened overnight to the right tower. I don’t remember seeing this thumbprint on it when I looked at it yesterday.”

Sure enough, and much to my embarrassment, there was a smudge of a fingerprint on my photograph.

Keeping lenses and negatives clean was an important rule in Smith’s book, perhaps more important than making sure the chapel towers appeared parallel in the photo.

Frank Perrotta (COM’61)
Pembroke, Massachusetts
For several years, BU Photo Services photographer Kalman Zabarsky (SFA’69) has been collecting fallen leaves for a series of formal portraits. He has posed his subjects with artifacts that make us look at the leaves in new ways. “Some leaves barely remain as skeletal relics,” he says. “A few leaves have preserved their lifelike image, yet they are dry, tissue thin, and at the point of disintegration. I am investigating these qualities of corruption and decay.” The leaves were photographed on black-and-white film, printed conventionally, and then copied on a color laser printer.
Reflections on a Legacy

Boston University is important to me and helped shape the person I have become. I support the University in as many ways as I can. I can’t understand people who don’t want to give back.

My wife and I established a deferred gift annuity for the School of Management for a number of reasons. The annuity payment is deferred until we reach seventy years of age. It will provide added income at that point, and we also get a substantially larger charitable tax deduction in the year of the gift because of the deferment. Most important, we are pleased with the knowledge that we are helping the school plan for its future, as we plan for our own.

—James Alexiou  
(SMG’54, GRS’62)

To learn more about a planned gift tailored to your circumstances, please write or telephone Mary H. Tambiah, Director, Office of Gift and Estate Planning, Boston University, 599 Commonwealth Avenue, Boston, MA 02215. Telephone numbers: 617/353-2254, 800/645-2347; e-mail: gep@bu.edu; on the Web at www.bu.edu/gep.
Boston University is big — thousands of students and faculty, scores of buildings, hundreds of classrooms and laboratories. It may be difficult to realize who really benefits when you support the Boston University Annual Fund (BUAF).

To get back to basics, just remember that your gift helps students in the school or college you attended at BU, students such as Rosario Neaves (COM’01). They are what the University is all about, and they are the beneficiaries of your generosity when you give to the BU Annual Fund.

Rosario Neaves is majoring in public relations at the College of Communication, with a minor in sociology. In the fall she was in London on a study-abroad semester, interning at Fleishman-Hillard, an international PR firm. She hopes to work for the company after she graduates in May, and later go for an M.B.A. “Eventually, I would like to be an entrepreneur and own a successful business,” she says.

Getting Back to Basics

To make your contribution to the 2000–2001 BU Annual Fund or to find out what your gift will help accomplish at your school or college, call 800/447-2849. Or mail your gift to Boston University Annual Fund, 599 Commonwealth Avenue, Boston, MA 02215.