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We welcome your inquiries about these itineraries and your suggestions for future destinations. Please contact Meg Goldberg Umlas by phone, 800-800-3466, or e-mail, alumtrav@bu.edu. Or write to: Meg Goldberg Umlas, Alumni Travel Program, Boston University, One Sherborn Street, Boston, MA 02215. You may visit www.bu.edu/alumni/travel.
8 The Art of the Portrait By Tricia Brick
She started out photographing the likes of the Clash for the British rock music press — now Sheila Rock (COM’69) focuses on the quiet life with her book Sera: The Way of the Tibetan Monk.

14 Much More Than Medicine By Tim Stoddard
To be an effective pediatrician, MED’s Barry Zuckerman decided he had to also address the social obstacles to children’s health. His pioneering programs are changing the way physicians heal children.

18 Illumination of Civilizations Past By Taylor McNeil
The past is always present for Joan Aruz (DGE’60, CAS’62), curator in charge of the Metropolitan Museum of Art’s Ancient Near East collection.

26 Rough Riders’ Odyssey By David J. Craig
U.S. Olympic sailor Tim Wadlow (ENG’97) goes for the gold in sailing’s thrilling 49er class in Athens this summer, using skills he learned racing for BU on the Charles River.

30 A Renaissance Man in a Digital Age
By Midge Raymond
COM’s Stephen Geller proves that filmmakers can bring their stories to the screen according to their own vision, not Hollywood’s.
From the Vice President for University Development and Alumni Relations

June 9, 2004. O’Hare Airport, Chicago. At the gate, awaiting the boarding call. Bostonia column deadline: yesterday. That was Tuesday, when President ad interim Aram Chobanian and I were busy all day talking with Chicago alumni at several individual meetings and a luncheon at the Ritz with a dozen guests. Then last night we hosted and spoke at a large gathering at the Drake Hotel. The alumni there were upbeat and engaged, and full of great questions — about the presidential search process (the last one and also the next one, which will probably begin early in ’05, depending on the decision of the trustees), about the endowment (it dropped sharply after 9/11 but is coming back steadily and has reached the $750 million range — still not enough for a university of our size, so every contribution will help ensure the future), about the quality of entering students (better than ever: their combined SAT scores average about 1300 and their precollege experiences and achievements are many and diverse), about current students (dynamic, thoughtful, enjoying regular weekly breakfasts in groups of a dozen or so with President Chobanian), about John Silber (he’s a terrific ongoing advisor to many of us, but as president emeritus he is no longer part of the day-to-day running of the University and is in fact moving this summer from the central administration’s offices atop the School of Management to a new office on Bay State Road). There were also questions about hockey. We expect a terrific season, with the Harry Agganis Arena opening in January. Many alumni were surprised to hear that women’s hockey will be launched in ’06 — one day BU may take home the women’s Beanpot trophy. On these and other topics there was spirited, good-humored interaction — just what we like!

President Chobanian and I enjoyed this exchange with alumni last night, and another as lively and upbeat the night before in Minneapolis. Trustee Sharon Ryan (SAR’70) lives in Minneapolis, and she added a very special local welcome. We value her support and enthusiasm, and we look forward to working with her and other trustees as we spread Boston University’s good news to alumni at gatherings around the country and the world. When your invitation comes, please join us in your hometown. And our message to Minneapolis and Chicago: We will return!

Time to board American Airlines Flight 2044 to Boston. Send me an e-mail at creaske@bu.edu and I’ll reply — even from the gate.

Cordially,

Christopher R. Reaske

P.S. Well, we boarded on time, but then a fuel pump problem was discovered, and we all got off the plane again, so I had more time to meet this deadline than I had realized. Another plane eventually got us all back to Boston!
Photo IDs — from Readers
We enjoyed David Craig’s article “A Streetwise Education” in the spring Bostonia. My family enjoyed it more than most people because the nurse standing on the left in the publicity shot from the 1953 yearbook later became my wife. Her name was Corinne A. Sydall, and she was from Methuen, Massachusetts.

She was a student nurse at St. Elizabeth’s Hospital, graduating in 1955. We were married in 1958. She died suddenly in 1992.

We had never seen this picture. Her five children and grandchildren and I would love to have a copy of the photo to have in the family.

What a surprise to see this picture in Bostonia fifty-one years later.

Frederick W. Forbes (SMG’55)
Randolph, Massachusetts

The photo on page 31 of the spring issue showing a group of children seated around a table was taken during the summer of 1956 and depicts a group activity of some elementary school-aged children attending the Summer Reading Clinic sponsored by the School of Education (not the School of Social Work). The crew-cut gentleman is Arthur V. Olson, Jr. (SED’57), one of four supervisors responsible for the sixty reading clinicians-in-training, who were graduate students in the reading specialist program. The other supervisors that summer included Sylvia R. Gavel (SED’50, ’54, ’57), Jane Simpson Chambers (SED’56), and me. Some older readers of Bostonia might be interested in knowing that the Summer Clinic used excess space in the old, non-air-conditioned Commons on Bay State Road. I can still recall the heat and the never-ending smell of food!

J. Richard Chambers (SED’51, ’56)
Professor Emeritus, School of Education

I read the spring issue with special interest as I am a graduate of the School of Social Work. The early history of SSW was new to me, although I recall talk of an early affiliation with the School of Theology. I spent some time looking at the photographs, particularly the one on page 33. I immediately recognized the man holding the journal. He is John McDowell, dean of the school while I was there. The other three in the photo also looked familiar, but I could not identify them positively. Finally it hit me: the woman on the right was me! I have no memory of the picture being taken or that it was in the yearbook. Happily, I found my 1960 yearbook and enjoyed an afternoon of reflections on those days and recognized a fair number of my classmates.

Carol Atkind Klein (SSW’60)
Pittsboro, North Carolina

Whose Jesus?
Stephen Prothero’s book American Jesus (“The Lord Is My . . .” Spring 2004) addresses the almost universal tendency of people to cast Jesus in the mold they find most comfortable. This tendency is abetted by a similarly widespread reluctance to see Jesus as what he was — a Jew. I’m now in my seventh decade, but I can’t remember ever seeing a depiction of Jesus as a Jew, and I looked in vain for such an image in Tricia Brick’s article, where the illustrations show him as a cubic dweller (I’d have said an Edwardian gentleman), as a young black, as Fabio, and as a Hinduized and feminized Western European.

Another recent disappointment has been The Passion of the Christ, which is raising in millions for a director who lacked the honesty, the guts, and the passion for truth that would have driven him to choose somebody clearly Semitic to play the central character.

David Norton (CAS’72)
San Carlos, California

I was disgusted to see your article on Stephen Prothero and his book American Jesus. Stick to the truth. Do not distort the Gospel. It was blasphemous to see a painting of Jesus as a Hindu yogi and as a white man with long hair in a boxing ring.

I understand that some may feel that Christians need to open their minds and all sorts of other arguments. But this is

Continued on page 86

Transitions
Michael B. Shavelson, editor of Bostonia since 2000, has left Boston University to edit Columbia University’s alumni magazine. Shavelson (CAS’83, COM’88) was a graphic designer at the College of Communication for two years following his graduation and then was managing editor of a trade magazine until 1993, when he joined the Bostonia staff.

Taylor McNeil has been named acting editor. He has been with Bostonia for ten years, most recently as executive editor.
Operating Outside the Box

There's an often seen but rarely read slip of paper posted inside each of BU's elevators. Issued by the commonwealth of Massachusetts, it certifies the safety of the elevator, and notifies the public of the next scheduled inspection.

To find out what it takes to certify an elevator, I catch up with Martin McKown, assistant director of minor construction at Buildings and Grounds and BU's elevator czar. For the past twenty-two years, McKown has managed the University's elevator contracts and scheduled the annual inspections of what is now some 200 elevators on the Charles River Campus. Every summer, from the day after Commencement until late August, a state inspector and two mechanics from the Otis Elevator Company run BU's elevators through a series of tests to ensure they're up to code. The elevators come in all sizes, ranging from cozy 1920s lifts in the townhouses on Bay State Road to one that once hoisted automobiles in a Buick showroom. “We've modernized a lot of the old favorites,” McKown says. “All the cars in the Theology Building at 745 Comm Ave were vintage 1940s elevators until we replaced them in 2000. The old stuff lasted: it was big and heavy, like a 1945 Chevy. It kept running.”

And given the heavy volume of traffic in the dormitories, that’s a good thing. McKown has seen a number of pranks over the years. The most memorable was in the early 1980s, when students in Sleeper Hall removed the face-plate of the button panel inside one of the elevators. “They must have been engineering students,” he says, “because they managed to rewire the buttons so when you pressed five, you went to thirteen, and so on. It was a mess.”

More often, students accidentally overload an elevator. When too many bodies squish into a car, McKown says, it descends too rapidly and a governor trips the safety brakes, halting the car between floors and trapping the passengers until the University's elevator repairmen arrive. Every five years, inspection teams deliberately push the elevators to the limit. They wheel in 250-pound iron weights to load a car up to its capacity, usually between 1,500 and 3,000 pounds, then run it up and down to see how it performs.

This summer's state inspector assigned to BU's elevators is Richard Giovanella. A week after Commencement, I find Giovanella thirteen stories up in Sleeper Hall, standing on top of a car inside the elevator shaft, or hoistway. In the dim light cast by a single bulb on the car's roof, Giovanella peers closely at the hoist ropes, the steel cables that suspend the car in the shaft. He pulls out a knife and scrapes the steel, looking for frays and “rouge in the ropes,” blushed of red on the surface indicating rust underneath. Then it's a long, slow ride to the bottom; stopping on each floor, he examines a new length of cable and tests the safety switches, which prevent the car from moving when the landing doors are open.

Each inspection begins with a free fall. In the machine room directly above the hoistway, where the drive motor pulls the hoist ropes, Giovanella switches the car into inspection mode and sends it, unmanned, to the third or fourth floor. “Then we open up the brake and let the car drop,” he says. The elevator doesn't actually plummet in the shaft because there's a counterweight on the other end of the cables that's 40 percent heavier than the empty car.
Giving PR a Good Name

Otto Lerbinger points out his office window to a building across Commonwealth Avenue to demonstrate that people still don’t often practice what he preaches.

“If I see a fire there, I don’t say, I’m going to study the fire so that I can understand it and maybe in the future put it out,” he says. “Damn it, do something about it.”

A professor of public relations at the College of Communication, Lerbinger has seen a lot of fires over fifty years. John F. Kennedy put one out by taking cyanide in 1982. Those lessons, he says, were not heeded in the response to the recent abuse of prisoners in Iraq.

Since 1954, Lerbinger has taught thousands of students how to extinguish such fires, and more important, how to prevent them from starting. And he defends the oft-maligned field of public relations with the conviction of, well, a PR person.

Indeed, PR could use some PR, he says. And as an acknowledged expert, Lerbinger, who will retire this summer as the senior tenured faculty member at Boston University, should know. He calls public relations an interdisciplinary field, encompassing management, economics, psychology, sociology, and politics. Its practitioners, he says, are trained to listen to people, to seek input, and to study social trends. PR reflects what happens in the world, and that’s what makes it always vital and interesting.

“PR mirrors social change,” says Lerbinger. “With social change, there are pressures from social actions groups, pressures from government, pressures from people. PR people respond to these pressures. I’ve kept teaching PR for fifty years because it’s an ever-changing field. You don’t get bored when you’re in PR.”

There’s another side to the story, of course. He rattles off the pejorative terms often associated with his life’s work: spin, manipulate, control. Sometimes, he says, he wasn’t even sure he should keep the title “professor of public relations.” After all, to some skeptics, that’s akin to being a professor of puffery. But he decided he should do what he does best: teach people about PR.

“I’ve been subject to abuse for fifty years. I’m so used to it that it doesn’t bother me anymore. If there are stereotypes attached, then that’s bad. But we’re fighting by trying to create greater understanding of what PR really is.”

And it’s not just seeking good publicity, he says, which is a common perception. That may have been true when

Lewis I. Rice is the former editor of the Harvard Law Bulletin.
Common Wealth

he started teaching and most people working in PR were former journalists lured by higher paying jobs. At that time, BU was the only school in the country to offer a master’s degree in public relations. But now, according to Lerbinger, PR people, who typically have communications degrees, are involved in marketing, management, and policy-making. They also manage crises, which many organizations don’t handle well, he says, because they don’t listen to their PR people.

“The hardest part of PR is to convince those in power to do the smart thing, to acknowledge that there is a problem, an impending crisis,” says the author of The Crisis Manager: Facing Risk and Responsibility. “Often management won’t listen.”

PR people advocate disclosure, he says. If the U.S. government had released the photos of prisoner abuse in Iraq before the media did, in his opinion the crisis would have been mitigated. And in that situation and others, a quick apology from the top executive, coupled with immediate action, helps too. BU did better, Lerbinger says, with its own recent crisis, when the University named Daniel Goldin president only to withdraw the offer. “Now, if all we did was to say we made a bad decision, we wouldn’t have been successful,” he says. “We were willing to be introspective, and we were willing to take action where it was needed.”

Nothing makes a PR professor happier than telling a story about how public relations can avert a crisis. Lerbinger points to the time several years ago when Greenpeace demanded that ExxonMobil retire a particular twenty-year-old oil tanker. The company said that the tanker was airtight, but Greenpeace wouldn’t be mollified. So ExxonMobil invited different environmental groups and the media on board and allowed them unfettered access. The guests reported that the tanker was indeed sound. Problem solved, thanks to openness and to PR.

Allowing critics to examine the tanker was also a strategy to influence public opinion, which Lerbinger acknowledges is an important aspect of public relations. It was an aspect he learned long before he taught his first class. When he and a friend were stationed in Germany just after World War II, they opened a pub in Lippoldsberg that had been shuttered during the war. On opening night, they offered every family in the village a free glass of beer. The event was wildly successful. And Lerbinger learned something.

“I didn’t realize I was a PR guy,” he recalls. “I thought it was just a nice thing to do.” — Lewis L. Rice

Bookmen

Saturday, May 15, was a good day for the overdogs. Smarty Jones, a 3-5 favorite to win the Preakness Stakes, did so by an almost embarrassing eleven and a half lengths, while on the other side of the Atlantic Christopher Ricks was cruising to victory in the vote for Oxford University’s new Professor of Poetry.

Between the horse race and the election, the election was a bit more of a horse race. Ricks beat his closest competitor — the parahymed poet Peter Porter — 214 to 175; not an overwhelming margin, but comfortable enough to justify the 2-1 odds that Ladbrokes, the London bookmakers, had been giving the BU professor in the weeks leading up to the vote. If Smarty was the day’s Secretariat, Ricks was unquestionably Affirmed.

Once every five years, hundreds of Oxford graduates file into the Divinity School in the Bodleian Library complex to cast their ballots for the new poetry professor. All degree-holders are eligible to vote. It may be the only elected academic post in the world. It’s almost certainly the only one in which bookies take an interest.

“I assume it’s related to betting on the Oxford and Cambridge boat race,” says Ricks, an Oxford graduate who is now BU’s William M. and Sara B. Warren Professor of the Humanities. “I think if you’re looking for a bridge that gets you across from the Derby” — the famous English horse race — “to the professorship of poetry, it would be that race.”

The betting, he adds, could be viewed as a variation on another popular pastime: “gossip about anything to do with Oxford.”

It could also be a reflection of the importance of poetry — or, at the very least, the importance of importance — to the English public. On Fleet Street, the consensus seems to be that Ricks’s new gig is second in prestige only to the poet laureateship, which also inspires widespread wagering when it changes hands. (The United States has a poet laureate, too, but it’s probably safe to say that Las Vegas had no line on Louise Glück when she was tapped for the job in 2003.) “It is hard to convey how distinguished is this academic post,” John Walsh wrote in the Independent the day of the vote. “... In academic and poetic circles, it is a position of Olympian importance.”

Ricks, the author of definitive books on Milton, Keats, Tennyson, and most recently Bob Dylan, succeeds the in-
fluential Irish poet Paul Muldoon. Other past professors include W. H. Auden, Robert Graves, and Seamus Heaney. Ricks was elected despite the fact that he is not a practicing poet. “If it comes down to lecturing, then Ricks should get it,” the critic John Sutherland told Walsh. “He is without doubt the best lecturer on his subject in the world.”

The relatively modest demands of the professorship — three lectures a year, plus an additional oration every other year — allow Ricks to remain on the BU faculty. That’s a good thing, because unlike some positions of Olympian importance, the Oxford arrangement pays a pittance: about £5,500 a year.

But it’s already paying off in other ways.

“My son-in-law,” Ricks happily reports, “won £50 on me.” — Eric McHenry

Best in Show

“I was talking to Sparty, the Spartan from Michigan State University, backstage before he went on, and he told me he gets a $1,000 budget to spend on props,” says Rhett, BU’s eighty-two-year-old mascot, who went up against a formidable lineup of beasts at the Universal Cheer Association (UCA) national competition in Orlando, Florida, in January. “Most of the mascots down there are on full scholarship,” he adds. Sparty’s bulging muscles and not-so-sparky costume were flashy enough to win first place this year. Rhett came in fourteenth, down from fourth in 2002 and ninth in 2003. “The competition just got a whole lot better this year,” he says.

Disney’s Wide World of Sports, a circus in any season, hosts the mother of all pep rallies every January when several thousand cheerleaders, dancers, and college mascots strut their school spirit before a panel of judges. Boston University’s cheer and dance teams have gone for the past three years, accompanied by Rhett, who’s been the only New England mascot in recent years to compete at the UCA nationals, an event dominated by southern football powerhousees.

The scene backstage before the skits is a hit zoo-ey. “There were a couple of bears, some big cats, and a knight,” Rhett says, “but I didn’t catch their names. Aubie the Tiger was there from Auburn, and so were Bucky the Badger from Wisconsin and Herky the Hawk from Iowa.” Other contestants included Goldy Gopher from the University of Minnesota, Gus the Gorilla from Pittsburgh State University, and Sammy the Bearcat from Sam Houston State University. Several students alternate as BU’s mascot each year, and because a different person competed as Rhett in 2002, he says, “last year I had no idea what to expect. It was pretty nerve-racking. This year I was a lot calmer backstage. I felt much more comfortable about my skit.”

Rhett’s routine had an auto-body shop theme. UCA rules limit a mascot to one prop, no larger than a cubic yard. Rhett wore his, a car hood, around his waist and ran out on stage with “Baby, You Can Drive My Car” blaring from the PA system. “We lost control of the car, crashed, and I had an idea about how to fix it,” he says, referring to himself in both the singular and plural. His reply when asked about this: “I’m just used to talking that way. It’s kinda schizophrenic, I guess.” To solve his car trouble, Rhett ripped off his BU jersey, revealing an MC Hammer suit. “I pulled out a hammer, and we did a little Hammer-time dance.”

The rest of the skit passed by in a blur. “It’s only a minute and thirty seconds on stage,” he says, “so you don’t really remember every detail. You’ve practiced it enough that you just go through it, and hope it went well. It’s the same thrill, the same nervous energy, as going out before a dance performance or any sporting event.”

When Rhett returns to Orlando next year, there will be yet again another person inside the dog. The graduating Rhett (who cannot reveal his true identity) hopes to be involved with mascots at a different level. “Life would’ve been totally different for me without Rhett,” he says. “It’s helped me decide to go into sports marketing. I’ve learned so much about writing a budget, coordinating events, scheduling appearances at hospitals and games, advertising and fund-raising, and just meeting the people I do. Not everyone knows who I am, but I feel like I now know everybody on campus.” —TS
Photographs from Sera: The Way of the Tibetan Monk
The Art of the Portrait

Sheila Rock (COM '69) started out photographing for the British rock music press. Now she's focusing her lens on Tibetan Buddhist monks.

BY TRICIA BRICK

When Sheila Rock rides the bus through New York City, she sees photographs. She sees, in the eyes and mouths and skin of the other riders, the signs and colors of the city's ethnic range and the stories each person carries: the woman holding shadows in the creases of her cheeks, the young guy with slicked-back hair and skin like coffee milk, the man whose scar carves a forehead lined with worry. The children.

Rock (COM '69), née Okubo, imagines peering through the lens of a Hasselblad loaded with black-and-white film to capture such faces — but not here, crowded into worn seats, in the sallow light that seeps through graffitied windows. Instead, she might set up a simple backdrop and one by one photograph each of the bus's denizens before that blank page, caught out of context.

"Characterful" is how Rock describes the faces of the people who fascinate her, whether they be New York commuters or Buddhist monks, and although she means it foremost in a visual sense, she also speaks to a fine-tuned intuition for conveying through her photographs a mood, a sound, a sense, a story, something outside of language and not quite tangible. To Rock, people have a certain "quality of light" that can be caught on film, and she has sought to capture this inner illumination in her book Sera: The Way of the Tibetan Monk, recently published by Columbia University Press.

For more than two decades Rock has earned her living as an image-maker, photographing musicians for album covers and the music press, sleekly styled models for fashion magazines like the German Vogue, Moda Italia, and Glamour, and ads for perfumes and lingerie and high-end automobiles. Working from a home base in London, she found success as a portraitist — several of her photographs of British athletes are part of the National Portrait Gallery's permanent collection. In her commercial work she presented clients' ideas in her own richly atmospheric style. But of late, Rock, who recently bought a New York City condo, has begun to explore her own stories through personal projects.

In Sera, Rock's portraits of Tibetan Buddhist monks at the Sera Jey monastery in India are uncaptioned, put in context only by a short introduction and by an occa-
sional glimpse of place: a kitchen, a temple doorway, the monks' spartan quarters. Rock arrived at Sera knowing little about the monastery and its inhabitants, but she felt there what she calls "an extraordinary sense of serenity" markedly different from the noisy and colorful vitality of the surrounding Indian countryside. The tranquility she captures in her work is testament to her mastery of the imagistic language of photography: somehow, even in the close-up of a face or in the figure of a monk posed in front of a plain cloth backdrop, the photographs are other than pure reportage. But neither are they solely aesthetic. Rock's photos of the monks are "Human! Human, from the heart. She felt something about these young men and boys and their situation there," says Robert Thurman, the Jey Tsong Khapa Professor of Indo-Tibetan Buddhist Studies at Columbia University and author of the book's foreword.

EXPOSURE
As a student of broadcasting and film at BU, Rock imagined she'd become a documentary filmmaker focusing on "humanitarian, socially conscious issues." Instead she found success in rock 'n' roll.

Having graduated from COM without a single photography class, she made her name in the London music press of the late seventies and early eighties, photographing rock icons like the Clash for *New Musical Express* and *The Face*. From the beginning she was often trying to capture something ethereal: what does music look like? At the same time, her early work taught her to create personae for the punk rockers she photographed. "When I was younger, I would try to capture a feeling or a mood of the music of whatever band," she says in a soft British lilt acquired during her years in England. "Either that, or I was trying to give the band an image, so they looked more interesting than they really were."

Although she tired soon enough of being pigeonholed as a shooter of rowdy pop and punk musicians — "I started not wanting to be known as Sheila Rock, Female Rock Photographer," she says — she learned in those first few years the foundations of her art.

"It does teach you to be very patient, because people in the pop business are generally quite rude, self-centered, and insecure, and they're quite difficult to deal with," she says. "So, in a way, it taught me my craft, taught me to deal with people and to get my way as a woman photographer. Because I'm not tough, you know; I'm very organized, and I think I've developed quite good people skills, but I sort of approach it in a quieter way. Someone once described me as being 'quietly persuasive.'"

In person, Rock does appear somewhat delicate. She's petite and speaks softly. Her cheeks are splashed with
freckles, and she moves with an athletic grace that comes from years of yoga practice. She's also disarmingly modest, explaining, for example, that she's only recently begun thinking of herself as a professional, although she's been making her living through the lens for more than twenty years.

"Possibly because I'm not formally trained, I never thought of myself as a photographer, and I never thought about doing books or having a project," she says. "In the early days, photography was a way for me to be free, to go off and travel, to see the world. I wasn't a particularly ambitious person, though I was hardworking... I worked hard to be able to have adventures in life."

Rock's work for magazines and ad agencies has taken her on such adventures over half the globe, "but I don't live for those jobs," she says. "As a commercial photographer, sometimes you can be trapped into working so much that you don't have a life, though you have a hefty bank balance. But you lose sight of the whole reason why you were interested in photography. Which is lovely pictures."

**LIGHT**

*Under an English-Grey spring sky in 1998, Rock stood in a field in Buckinghamshire waiting for the perfect moment to photograph a horse.*

She had recently been commissioned to do a portrait of British naturalist Sir David Attenborough, who had brought a BBC team into the jungles of New Guinea to realize a childhood dream: capturing on film the singular dance of the bird of paradise. During the shoot, Attenborough told stories of the long, uncomfortable hours he and the crew had spent waiting to witness the bird's rare performance. Humidity, mud, mosquitoes — and then the dance. Rock's curiosity was piqued. "He described what it would be like to sit and wait and capture a moment," she recalls. "I thought that was very interesting, and I always like to think that as a creative photographer, you mustn't get set in your ways."

She'd been reading books on shamanism and recently had become fascinated by horses. "So I asked my boyfriend if he knew anyone who had a stable, so that I could just go there and sit in the field and do what Attenborough did, for a day," she says.

A studio photographer by trade, she enjoyed the challenges of working with the unpredictable outdoor light and with subjects she "didn't have to boss around." She quickly became enamored of the animals — their spirit,
their moods, their distinctive personalities. "I remember once I had a scarf, and I was trying to do a picture of all of these little ponies in a big field," she says. "And it was lovely, lovely light. But they were moving around, so actually I was trying to accomplish the impossible. I had a bucket of water for my Polaroid film, and one of the horses would continually try to knock over the bucket. And he'd take my scarf with his teeth and pull it. And then he'd stand in the middle of the field and laugh."

The success of that first session led her to create a series of portraits of horses in which her goal was "to capture a sense of the character of the horse." In some, the animals stand alone; in others, they are photographed in front of painterly backdrops, as though they had stepped out of a pastoral English painting. "I can't have a conversation with a horse, and yet every horse is completely different; they're so characterful," she explains. "It was all about trying to catch this sense of spirit, the spirit of the animal."

Rock's horse photographs were displayed alongside her portraits from the Sera Jey monastery in an exhibition of her photographs at the June Bateman Gallery in New York City this spring. The show was entitled *Spiritual Beings.*

**COMPOSITION**

On holiday in southeast Asia later in 1998, Rock and her boyfriend took a side trip to Bylakuppe, near Mysore in southern India. She had offered to deliver a parcel to a fifteen-year-old monk at the Tibetan Buddhist monastery there for an English friend who helped support him, sending a few pounds each year to buy books and shoes and other necessities.

Leaving the vibrant bustle of secular India, they arrived at the Sera Jey monastery after a two-day journey as the sun was settling to the horizon. The sky was spun with velveteen light, the air heavy and still with the sound of chanting as the voices of a thousand monks rose from a great temple backlit by the sunset sky.

And so her first impression of the place was of silhouette and sound. Rock was captivated. As she explored the monastery over the following week, she was drawn to the people she encountered, to the "faces that linger in the imagination and draw you back again and again." She'd brought only a little Nikon, "for holiday snaps, really," but by the end of her stay, the seed of an idea had been planted. That winter she rang up the abbot and asked permission to shoot pictures for a possible book.

In 1999 she returned to Sera. She brought along the makings of a portable studio and hired a young Tibetan as translator and assistant, and each morning she left her
little room to spend the day shooting portraits in front of her backdrop. Lacking a common language with many of her subjects, she relied on the quiet persuasiveness she’d learned over years of portrait photography. Her Hasselblad could also make Polaroid images, which photographers use to assess light conditions or composition. Rock gave these Polaroids as small gifts to her subjects.

She soon discovered that she could move freely about the monastery, and over time she adopted a more journalistic approach. “I am not a reportage photographer,” she says, “but I never felt as though I was intruding. And sometimes I would catch a moment — if someone were reading or doing his prayers, he’d look up, and then just look down again. I could even have a tripod. Still they wouldn’t move, they wouldn’t ask me to go away. I was kind of invisible.”

The resulting photographs are luminous and intimate, but like her commercial work they are often highly stylized, concerned less with documenting the reality of the monks’ lives than with capturing a sense of a place, a moment, an individual.

In his foreword to Sera, Thurman introduces readers to the goings-on in a Tibetan Buddhist monastery, the rituals and study, the history and intentions of the place. The original Sera monastery was established near Lhasa, Tibet, in 1419 and over the centuries grew into a scholarly and spiritual community of approximately 20,000 Buddhist monks. During the Chinese invasion in the middle of the twentieth century, however, Sera was one of several thousand Tibetan monasteries that were virtually destroyed, its inhabitants forced into exile. In 1970 the Indian Sera monastery was founded. Thus Sera is in its essence a refugee community.

Photographing the monks at Sera, Rock was aware of only the outlines of this history. She knew little more about her subjects’ inner lives than she did about those of the horses she photographed. “Some people spoke English, but they didn’t speak very good English or they didn’t speak English at all,” she says. “I would see them doing some extraordinary dance or wearing some extraordinary costume, and I would go to them and say, ‘What does this mean?’ But they weren’t very forthcoming. So I felt that I was working completely visually. It’s very ritualized, it’s very ceremomialized, and I never really knew the half of what I was photographing.”

And yet, as Thurman tells us, her pictures reflect the “vibe” of the place and its people: “It emerges in an aesthetic way to her, without her having a lot of dogmas and ideologies, just the photographer thing of creating a sacred visual space.” President of Tibet House in New York City as well as a scholar of Buddhism, Thurman was the first Westerner to be ordained a Tibetan Buddhist monk, and he knows the Sera community well. “The Tibetan monastery is maybe a little more cheerful place than the Western monasteries,” he says. “It’s like a college, in a way, but it’s just that the energy of the youth, those hormones, are sublimated into these meditative and learning adventures rather than the layperson’s adventures.”

Rock’s pictures capture that quiet joy. Emptied of context, without captions, outside of history, each portrait is a story without a teller. And still, in a way, her photographs of the refugee monks are the culmination of a journey that started with making rock stars into legends.

“I now feel like I’ve found the perfect balance,” she says. “As a commercial photographer I’ve had years of understanding how to express or formulate someone else’s idea into my style of doing a picture. But to do things that are my own, to have some emotional connection to the pictures, that’s what I aspire to. To have some kind of feeling or mood or atmosphere. Otherwise, what is it? It’s a piece of paper.”
Much More Than Medicine

To be an effective pediatrician, Barry Zuckerman decided he had to become a social activist. His pioneering programs are changing the way physicians address the social obstacles to children’s health.

BY TIM STODDARD

Barry Zuckerman was tired of sending asthmatic children home to apartments full of roaches and mold and repeatedly treating babies for lung ailments they developed in unheated homes. A pediatrician at Boston City Hospital (now Boston Medical Center), he “began to feel like a doctor with one hand tied behind my back,” he says. “I could make the kids better, but after we fixed them up, they’d come back in with the same problem because their home environment hadn’t changed.” So he decided to do an undoctory thing: enlist the help of lawyers. In 1993 he hired an attorney and launched the Family Advocacy Program to navigate the rules and reg-

Soon after becoming chief of pediatrics at Boston Medical Center, MED's Barry Zuckerman transformed the area's once stark corridor into a vibrant, kid-friendly space, with murals of Boston's famous neighborhoods, computer terminals with health-related games, cutaway models of the human body, and a well-stocked library. Photograph by Kalman Zabarsky
ulations pertaining to housing, food stamps, disability payments, and the myriad agencies poor families interact with.

Family Advocacy Program lawyers now provide a range of services to more than 700 families referred to the BMC pediatrics clinic every year, services that go beyond the standard social work provided by hospitals. In a typical week, the four attorneys and student interns pressure recalcitrant landlords to comply with sanitary codes, negotiate delinquent bills with utility companies, and help low-income families apply for food stamps. The staff has also helped more than thirty clinics around the country set up their own medical-legal teams, and more are replicating the Family Advocacy Program model.

The program is only one Zuckerman initiative. Since he became BMC chief of pediatrics in 1993, he has turned the department into an incubator for programs that are changing the way pediatricians address the social context of health and illness in children, each established with the help of an "early adopter and champion" who copilots the project through its first years and then takes the helm while Zuckerman sets out to implement another idea.

Zuckerman moved into social medicine fifteen years ago when he launched Reach Out and Read, an early literacy promotion program that has made reading aloud a central tenet of urban pediatrics, followed by the Child Witness to Violence Project, the Pathways to Success Program, the Boston Healing Landscape Project, the Women and Infants Program, and most recently, the PainFree Pediatrics program.

A respected researcher with more than 150 published papers, Zuckerman, a School of Medicine professor of pediatrics and department chairman, has put his reputation on the line with each new project. "Advocacy is sometimes a bad word in academics," he says, "but I see the real challenge as the implementation of what we know to make changes. I want to see physicians who have better knowledge and skills address not just the biologic antecedents of illness, but the social ones, too."

Zuckerman often points to the case of six-year-old Raymond, who came into the clinic with trouble breathing. Raymond's pediatrician treated his severe asthma with steroids and sent a visiting nurse to inspect his home for asthma triggers. The nurse discovered the usual suspects: mold from a leaky pipe and wall-to-wall carpeting, prime real estate for dust mites. Raymond's mother had asked the landlord repeatedly to fix the pipe and remove the carpeting, which were exacerbating her son's asthma and keeping him out of school, forcing her to miss work to stay home with him. The landlord refused to do anything until a staff attorney for the Family Advocacy Program informed him he was breaking the law. He promptly complied, and six weeks later Raymond was back in school and no longer on steroids.

"It's the only way I know to level the playing field for low-income minority children," says Zuckerman.

THE WHOLE CHILD

Zuckerman was born in Brooklyn and grew up in New Jersey, the grandson of Russian immigrants who did not fare well in the health-care system of their new homeland. "I remember hearing their stories about how they weren't treated with respect by the medical community in America because of language and cultural barriers," he says. "Hearing that from people you love, it sinks in." He also saw his parents struggle to care for his mentally retarded younger brother. "Back then, children who didn't fit in didn't go to school. I could feel my parents' frustration with a medical profession that tried to be nice, but didn't have the tools to help a family with someone who's different."

As a medical student at Georgetown University in the 1960s, Zuckerman was often swept up in antiwar protests and civil rights demonstrations, and like many of his classmates, he was determined to fight social injustice. "I think in some ways, those cultural and personal shapers led me to the old Boston City Hospital for residency after medical school, where the mission had been caring for low-income and minority people," he says. When he came to Boston in 1973, MED was developing the first pediatric primary care training program in the country, and Zuckerman was one of four residents who volunteered for it. "We learned a lot about the science and biology of children," he says, "but when I examine newborn babies, I'm interested in the factors that will help them enter school ready to learn, to be happy with their peers, and become well-adjusted, achieving children." Zuckerman extended his clinical training with a fellowship at Children's Hospital, working with developmental pioneer T. Berry Brazelton, a physician whose books have guided millions of parents.

When Zuckerman joined the MED faculty in 1976, his clinical career was blooming, and his research, focused mostly on the genetic and environmental causes of low birth weight in babies, was progressing at a rapid clip.
But "something was missing," he says. "I was well-trained, but I wasn't happy. I certainly had a love of children, and I was good at taking care of their organ systems, but I became frustrated by the limitations of medical treatments."

**PEDIATRICS BY THE BOOK — AND THEN SOME**

In the late 1980s, Zuckerman was seeing hundreds of eight- and nine-year-olds from Boston's poorer neighborhoods struggling in school with severe reading problems. He wondered if he couldn't help his younger patients avoid those pitfalls with an early intervention, not unlike a vaccine for illiteracy. "I'll never forget the first time I did it," he says. "At the end of a well baby visit I brought out a book and started reading to the child. Her face just lit up, which made her mother's face light up. You don't usually see kids smile in a pediatrician's office. I knew then and there that if the book went home with them, that would happen over and over again."

So Zuckerman and Robert Needlman, then a pediatric fellow, launched Reach Out and Read at Boston City Hospital. Their plan was straightforward: train pediatricians to talk with parents about the importance of reading aloud, send an age-appropriate book home with a child at every checkup starting at six months, and train volunteers to read to patients in the waiting room, modeling good reading techniques to parents.

The program was enthusiastically supported by staff physicians, who said their patients were soon demanding books at every visit, but a prominent philanthropic group twice turned down Zuckerman's funding requests. "Their comment to me was, 'Sorry, this isn't health,'" Zuckerman says, "which is obviously disconcerting, because what is it? I've been taught that health includes not just physical well-being, but developmental functioning and learning."

With funding from the Annie E. Casey Foundation, and support from the Association of American Publishers, Reach Out and Read established a satellite program at a community health clinic in Boston. Then other clinics around the country began asking for help launching their own book programs. The number of Reach Out and Read sites grew from 3 in 1994 to 100 in 1997 to 500 in 1999 to more than 2,400 today in hospitals, clinics, and private practices in all fifty states, Puerto Rico, Israel, and Italy. The program, spun off as a nonprofit organization, with national headquarters in Somerville, Massachusetts, raised $8 million last year and is now providing more than three million books to children every year.

"It's changed my own practice, as it has for dozens of other people in the field," says Perri Klass, a BMC pediatrician, a MED assistant professor, and medical director of Reach Out and Read. "It's given pediatricians something to offer which is important, which we can really put our professional muscle behind, but which also engenders a certain amount of immediate pleasure and delight."

Pediatricians don't often see smiles or hear thank yous from kids. "But books are honestly and poignantly appreciated by both parents and children," Zuckerman says. "I've heard stories of kids running into the waiting room yelling, 'Want book! Want book!' In the past, they'd be running in the other direction."

Researchers have found that Reach Out and Read expedites language acquisition in young children and has a significant effect on parents' attitudes about reading to their kids. In one study of low-income Hispanic families, parents who received books and counseling in the pediatrician's office were ten times more likely to read aloud to their children three or more times a week than parents who did not. "We tell parents that it's not about teaching their one- or two-year-olds about the alphabet," Zuckerman says. "When children share books with someone they love, they learn to love books. When you're a child raised with books on your parent's lap, reading becomes more than mechanical: it's connected in very deep ways to the motivation that all children get from their parents' interest in them, let alone the stimulation of books, the new words, the focused attention between a mother and child, the enjoyment, and the physical comfort."

**RECOVERING FROM TRAUMA**

In 1992 Zuckerman cofounded the Child Witness to Violence Project to better identify and treat children who have been exposed to (rather than been victims of) violent acts. As with Reach Out and Read, the project grew out of his interactions with patients — in this case, during the school busing that began in Boston in the early 1970s, taking African-American children to white schools in South Boston. Zuckerman, then a pediatric resident at Boston City Hospital, was in the emergency room when dozens of kids whose school bus had been stoned by an angry crowd were brought in. Except for one little girl who had a scratch on her forehead, the children were physically fine. "But I'm still haunted by the look in their eyes," he says.

Based at Boston Medical Center, the Child Witness to Violence Project helps youngsters under age eight cope
with sleep disturbances, anxiety, and chronic fear stemming from traumatic experiences. The members of the multilingual team of social workers, psychologists, and child psychiatrists serve Boston's communities, but they've also responded to emergencies around the country. They counseled children after the Oklahoma City bombing and went to New York City after September 11. Through its outreach work, the program is training health-care providers, teachers, and police officers to identify and help children exposed to violence.

**NO-PAIN ZONE**

Simply visiting a pediatrician's office can be traumatic for young children, who soon associate the experience with the pain of needle pricks or more unpleasant procedures. Despite the growing number of pain-relieving techniques, pediatricians rarely numb a child's arm before giving an immunization. "I don't like to hear kids crying," Zuckerman says. "It's bothered me as a pediatrician all along, the pain I had to inflict on children." In 1999, he and other pediatricians at BMC launched the PainFree Pediatrics program in an effort to minimize the pain and discomfort ranging from major procedures to getting a shot. In recent years a growing body of research has shown that children feel pain just as intensely as adults, and that it can cause lasting psychological harm. An increasing number of anesthetics, such as vapocoolant sprays that numb the skin by freezing it and faster-acting topical anesthetic creams, have proven to be safe, effective, and inexpensive. Researchers at BMC were also among those who found that newborns given a drop of sugar water a few minutes before a heel prick appear to experience less pain than infants who are not given the treatment. Other drug-free strategies, such as hypnosis, breathing techniques, and little tricks like blowing bubbles, can assuage some of the discomfort from a procedure.

The anti-pain philosophy at BMC is now department-wide, from the newborn intensive care unit to the emergency room. Nurses and doctors routinely apply a topical anesthetic before giving children a shot or drawing blood. Only one or two other hospitals in the country have implemented system-wide pain reduction policies, but given Zuckerman's track record, that may soon change. "I'm doing this here," he says, "because I'm hoping to embarrass enough other hospitals and departments around the country into doing it too."
Illumination of Civilizations Past

Joan Aruz (DGE’60, CAS’62) Brings the Ancient Near East to Life as a Curator at the Metropolitan Museum of Art

By Taylor McNeil

Walk into the Assyrian Art Gallery in the Metropolitan Museum of Art in New York and you’ll see towering reliefs of a triumphant king and protective divinities, and two huge human-headed winged beings, one with the body of a bull and the other with the body of a lion, meant to instill fear at the gates of the palace of Nimrud about 880 B.C. They speak of an utterly distant time rife with war, conquest, and subjugation — yet they also speak to the present. Joan Aruz (DGE’60, CAS’62), curator in charge of the Met’s Ancient Near Eastern Art collection, points to the dramatic proof of that truth. Last year she was set to open a major exhibition of art from mankind’s first cities — a show of objects created in the third millennium B.C. from the eastern Mediterranean area to the Indus Valley — when that ancient urge to violence struck again. In April 2003, two weeks before her exhibition opened, looters attacked the National Museum of Iraq in Baghdad, stealing and destroying irreplaceable antiquities from what’s often called the cradle of civilization.

“It was devastating. When I heard the news and then saw the pictures on television of the looting, I was absolutely shocked and horrified,” she says. “A lot of people didn’t know why the Baghdad looting was so significant. They said, ‘OK, looting a museum is bad, but so what, people were dying — why do you care about that?’ Or they asked, ‘Isn’t it just the Iraqi culture?’ But it’s not — it’s our cultural heritage, too.”

Statue of Gudea of Lagash, Mesopotamia, circa 2100 B.C.
Long before these events but with such thoughts in mind — educating the public about the significance of the ancient Near Eastern civilizations — Aruz came up with the idea for the Art of the First Cities exhibition. In the late 1990s, the museum’s director asked curators to come up with suggestions for shows to celebrate the new millennium, “and I said, ‘Why not the third millennium B.C.? It was such an exciting period in antiquity, and I knew the objects would be wonderful,’” Aruz says.

“It’s really important, too,” she says, “because when you read about places like Afghanistan and Iraq in the news, people think they are primitive places and have no idea what brilliant cultures developed there at an early date. I think people are astounded by what they find, and how seminal these works are to understanding later Greek and Roman art, which people can associate with more easily.”

The ancient Near East certainly takes some explaining. And it’s no simple matter, given that the term, at least as used at the Met, encompasses the area from the Aegean Sea to the Indus Valley, east of Greece and west of India, from 7500 B.C. to the Arab conquests of the late seventh century A.D. Wander through the galleries on the museum’s second floor, and you see: nearly 10,000-year-old Neolithic figurines found in what is now Israel, Akkadian stone seals from about 2200 B.C. found in Iraq, a striking glazed-brick panel of a roaring lion from about 600 B.C. in Babylon, impressive silver works from Iran under the Sassanians in the fourth century A.D.

“It’s not like the field of Greek art, where you’re always in Greece; it’s not like Egyptian, where you’re always in Egypt,” Aruz says. “In the ancient Near East, you can be in Turkey, you can be in Iran — they have different cultures. Yet Mesopotamia is the core that connects them all.”

Mesopotamia, the ancient Greek term for “the land between the rivers,” today comprising Iraq and portions of Syria and Turkey, provides the most striking elements in the Met’s Ancient Near East collection, and was the grounding center of the Art of the First Cities exhibition. (No objects, though, were borrowed from Iraq or Iran for the exhibition, politics eliminating that possibility). It was in Mesopotamia that writing first developed in the Near East — the wedge-shaped cuneiform inscribed into clay tablets and used into the first century A.D. The first cities were formed there, too: Uruk, in southern Mesopotamia, was a political and economic center by 3300 B.C. And it was there the first empires were created, starting with the Akkadian around 2300 B.C., the beginning of a long line that includes Assyrian, Babylonian, Achaemenid, Parthian, and Sassanian.
Mesopotamian, and Harappan (located along the Indus River) — developed independently of one another. Egypt especially remained quite isolated, but archaeological finds show that trade must have taken place. Take the case of lapis lazuli, a semiprecious blue-purple stone mined in the Badakhshan mountains in what is now northern Afghanistan. Lapis lazuli was traded widely during the third millennium B.C. throughout western Central Asia, Iran, Mesopotamia, Syria, and the Mediterranean region, Aruz notes in the book that accompanied the exhibition, which she edited and contributed to.

That exhibition in mid-2003 was the biggest Aruz had undertaken as a Met curator. And like any big exhibition, especially one as international as this, Art of the First Cities was years from conception to opening.

Having such a wide range to cover, geographic and chronological, "we had to work on the concept for quite some time," Aruz says. "But once you do that, then you know what objects you need to express those concepts, and you have to get them. It's very complicated, first because you're dealing with a region of the world that's very difficult; the politics change constantly. The people you're dealing with one year are gone the next. You're approved for borrowing objects one year and the next year someone comes in and says, 'Who are you?' and you have to start all over again." In the end, Aruz and the Met staff assembled the exhibition from an impressive array of sources, some fifty museums around the world.

With critics calling it "stunning" and "impressive," the results were certainly satisfying. And the looting in Baghdad brought it even more attention and attendance.

People came to the Met to see the art, the beauty of objects created so long ago. Yet what's striking about most of the artifacts that we consider works of art from the ancient Near East — and all of antiquity, for that matter — is that they were made to be used. The seals, for example, marked administrative, economic, or polit-
Eastern galleries makes that point; it is more detailed than many in the museum.

“It’s fascinating,” Aruz says, “that in 3000 B.C., when most of these objects probably had specific purposes, they must have also been aesthetically appreciated just for what they were, because some attain such high standards of excellence.”

She points to a silver sculpture from Iran in the Met’s collection, made in the proto-Elamite period, circa 3000 to 2800 B.C.; a kneeling bull holding a vessel. “For instance, this probably had a ritual function. But look at it – it’s a fabulous work of art. The way the body of the animal and the human form morph into each other makes it a masterpiece,” she says. “Whoever made this was not just a craftsman, he was an artist. He had a standard to achieve. A piece like this rises above everything else. It’s survived over the millennia and it’s a classic, even though it was not created as art for art’s sake.”

SEALING HER FATE

Aruz, who entered Boston University at age sixteen thinking she would become a journalist, early on took classes with CAS Philosophy Professor Marx Wartofsky “and soon I was just entranced by the subject.” She also was influenced by Professor Emily Vermeule, author of many books, including *Greece in the Bronze Age*, who began her career at BU. “She was so inspiring that I took ancient Greek,” Aruz says. “Nothing in my background would have led me into this field, but I took all of her
courses, and I graduated as a philosophy major with a minor in classics."

Aruz studied philosophy for a year at Columbia, and then at the University of London. But soon after arriving in England, she had something of an epiphany and decided to study archaeology. She got her master's there, and later pursued her new-found field in earnest at the Institute of Fine Arts at New York University.

Vermeule again played an important role in Aruz’s career. "I told her I was going to study Middle Helladic pottery [from Greece between 2000 and 1500 B.C.], and she said, ‘Oh, that’s so boring. You have to write about seals.’"

In ancient cultures, seals were ubiquitous, and many of the ones made of stone have survived over the millennia. Near Eastern seals were usually cylindrical, designed to be rolled, resulting in a continuous image. "The cylinder seal offers a lot of room for expression, and for various iconographic features," Aruz says. Stamp seals may have less complex imagery, she notes, "their designs often confined within a well-defined border. And the shapes of seals are different in different regions. The ones in Central Asia are different from the ones in the Indus Valley and the ones in the Aegean."

Seals provide a unique record of life in antiquity. "You have preserved in miniature so much of the imagery of the ancient world that is otherwise lost," says Aruz. "We don’t have the textiles, we don’t have the wall paintings, but we do have the seals, the fullest view of what the imagery was, just in miniature." Aruz ended up writing her dissertation on the connections between Aegean and Near Eastern seals, and thus found her life’s work. "Suddenly you find your right place, and this is mine."

To see those areas firsthand and to be able to work in archaeology, she lived in Greece and Turkey. She met her husband in Turkey, and when they came back to the States, she continued her studies as she raised a family. She received research fellowships at the Met, began to delve into its Ancient Near Eastern seal collection, and published her findings.

She found she liked museum work. "I originally wanted to teach, and still enjoy teaching very much, but once I came here to the Met and had direct contact with these objects, it was just an eye-opener," she says. "You’re not just talking about the objects; you’re actually handling them and analyzing them. It’s a completely different feeling. It harked back to her undergraduate days, when Vermeule would take her classes to the Museum of Fine Arts. "We got to have sessions in the museum and it was wonderful," Aruz says. "I got a taste of it then, and it certainly sparked my interest in museums."

Her book-lined office on the fourth floor of the Met, with a large window overlooking Central Park, hints at the academic side of her work. To be curator of such a collection means knowing not just about art, but also about politics, history, economics, linguistics — and doing a certain amount of detective work. 
Take the seals again. “In antiquity, the seals could have been stamped on documents, or on lumps of clay that were affixed to containers. If you look on the backs of the seals, you have the impression of whatever they were affixed to, so you can determine how they were used. Were they used on pottery, or on sacks of leather? How many times were they used? Who used them? Was it somebody who came into the storeroom fifteen times and used the same seal, or did it come from abroad and you have only one impression of the seal?” Aruz asks. “You can go on and on. The most important thing to me is to first analyze all your data very carefully, and then go to the interpretation. A lot of people do it the opposite way these days,” she laughs. “We learned art history — Emlyn Vermeule opened our eyes and taught us how to look at objects and then try to understand them.”

In addition to responsibilities ranging from keeping the Ancient Near Eastern galleries fresh by rotating the collection and publishing research on the 8,000 pieces in the collection to overseeing other curators and researchers, organizing exhibitions, and arranging loans from and to other collections, Aruz has become the de facto museum spokesperson for matters related to ancient Near Eastern art. And that certainly keeps her busy, especially since the Baghdad museum looting.

Aruz hasn’t been to Iraq, “but we’ve been participating in attempts to conserve the materials in the Iraq Museum in Baghdad that have been damaged,” she says, especially the ivories in the bank vault that was flooded. “We’re working with the British Museum, trying to train conservators from Iraq so they can work on this material, and eventually, when it’s safe enough, to go over there. But now it’s just impossible, and it doesn’t seem to be getting any better.”

**THE PAST IS PRESENT**

Walking through the Met’s Ancient Near East galleries kindles a sense of awe — these objects were created by people who lived thousands of years ago. Between you and the object only a few feet away are 5,000 years, astounding in this age of instant obsolescence. And Aruz still feels that amazement. “You get an immediate connection,” she says. Those ancient peoples “didn’t just handle these objects, they had something in mind when they made them, and it gives you a window into their thinking. The art is really a way of having an immediate connection with the nature of the past. That’s one of the reasons it’s so compelling.”

And even after many years in the museum and working in the field, that connection to distant minds is still vital to Aruz. “I’m always enthralled. That’s something that doesn’t subside. All of us who are in this field have the same passion. It’s what sustains us.”

Gypsum statue, Sumerian, Mesopotamia, circa 2750-2600 B.C.

Bronze foundation peg in form of a lion, northeastern Syria, circa 2200-2100 B.C.

Administrative tablet with seal impression in proto-cuneiform, Mesopotamia, circa 3000-2900 B.C.
Letters from a Friend

Alistair Cooke’s Special Collection

BY JEAN HENNELLY KEITH

For fifty-eight years, Alistair Cooke was a compelling weekly presence in the lives of BBC radio listeners in his native England and around the world. In Letter from America, he offered, in a smoothly modulated voice, his reflections on history and current life in his adopted homeland. Debuting in 1946 and originally scheduled to run for only thirteen episodes, Letter became the longest running speech radio program in broadcast history. Cooke, who missed only three shows over nearly six decades, signed off for the last time in February 2004 — closing his 2,869th show — just a few weeks before his death at ninety-five.

Born Alfred Cooke in 1908 in the Manchester suburb of Salford, he graduated with honors in English from Jesus College at Cambridge University. He first came to

Portrait by Roddy McDowell

Cooke developed his skills as a caricaturist sketching for student publications. Here, circa 1954, with a self-portrait at the piano, which became the cover of his album An Evening of Alistair Cooke at the Piano.

Photograph by Rawlings
the United States in 1932 on a Commonwealth Fund Fellowship to study at the Yale School of Drama and at Harvard, then joined the BBC as a film critic in 1934. Over his career, he offered his observations on America, based on voracious reading and extensive travel, in print and on television as well as on radio. Eloquence and grace were his hallmarks.

In his remarkably full life, he was also a jazz aficionado, an accomplished improvisational pianist, and a caricaturist. He first picked up a golf club in his fifties and played into his nineties. He was a friend of American presidents, writers, actors, and golfers.

And his friendship extended to Boston University, through Howard Gotlieb, director of the Gotlieb Archival Research Center. Cooke visited the University over the years, and donated a large number of his papers, photos, and other memorabilia to the center. These pages present a smattering of images from the special collection of a special Boston University friend.

At an exhibition of his archive at Mugar Memorial Library with friend Howard Gotlieb, director of the Gotlieb Archival Research Center, in 1985. Photograph by Kerry Loughman, BU Photo Services

Objects from the Cooke collection, including a 1968 BBC microphone "stamina" award for twenty-two years of radio broadcasting, a bust of Cooke, and a circa 1934 photo of Cooke.

With Robert Kennedy in 1968. As chief U.S. correspondent for the Manchester Guardian, Cooke famously wrote an account of the senator’s assassination on June 5, 1968, at the Ambassador Hotel in Los Angeles, based on his eyewitness notes.

Working at the teletype machine installed at the Cookes’ Nassau Point summer house on Long Island, while four-year-old daughter Susie awaits to go swimming, 1952. Photograph by Leonard McCombe for Life magazine.
Rough Riders’ Odyssey

U.S. Olympic sailors Tim Wadlow and Pete Spaulding hope to win gold in sailing’s thrilling 49er class in Athens this summer, using skills they learned as college rivals racing on the Charles River for BU and BC.

BY DAVID J. CRAIG

Gripping the line on the jib of his racing skiff with his left hand and guiding the rudder with his right, Tim Wadlow scans the approaching water for rough patches. Everything he sees and feels — the height of the waves up ahead, the subtle shifts in wind direction against his sail, the angle of his helm — tells him he can safely sail no faster given the gusting winds. A Greek sailor on the first-place dinghy just ahead peers back at the American skipper and his teammate, Pete Spaulding, as both boats rush downwind on the final leg of a race near Hyères, France. Despite the dangerous conditions, the Greek and American boats are, as sailors say, “letting it rip.”

Then the Greek team fails to back off as it hits some nasty waves just yards from the finish. Its bow digs into one at about twenty-five knots, causing the boat to capsize violently and sending its two sailors airborne. Wadlow (ENG’97) shouts to Spaulding to release air from the drum-tight spinnaker, which begins to ripple, allowing their delicate 49er class racer to slow. They lift themselves up from the boat’s trapeze, and their helm flattens out with a splash as it crosses the final mark.

This spring’s victory was classic Wadlow-Spaulding racing: sail aggressively in strong winds to unnerve rivals or lure them into erring. “Compared to other types of sailboat racing, in 49ers you’re more likely to flip over if you make a mistake, which is pretty exciting,” says Wadlow, who with Spaulding will represent the United States in the 2004 Athens Summer Olympic Games in August. “This sport is all about seeing who can push the hardest without crossing the line.”

Few sailors navigate that thin line between triumph and disaster on a 49er as expertly as twenty-nine-year-old Wadlow and twenty-eight-year-old Spaulding; they finished fifth in the 49er World Championships in Athens in April, up from eighth in 2003, thirteenth in 2002, and thirty-second in 2001. After quitting their jobs eighteen months ago to train full-time, they easily won February’s U.S. Olympic trials in Miami, and since then have spent most of their time competing in European regattas. “We’re exactly where we want to be,” says Wadlow, a three-time Terrier All-American and the 1997 U.S. College Sailor of the Year. “We’ll be contenders for a medal in Athens.”

FROM THE CHARLES TO THE AEGEAN

That’s a long way from the Charles River, where in the mid-nineties Wadlow went head-to-head with Spaulding, a 1998 Boston College graduate, in small Flying Junior skiffs. Wadlow was the golden boy of collegiate sailing back then, virtually unbeatable even by Spaulding, himself a three-time All-American.

“Tim was intense, following me and the other coaches around constantly, just sponging information off us,” remembers Brad Churchill, BU’s coordinator of sailing operations and sailing coach since 1985. The strong, lanky youngster developed a special knack for “understanding not just what the wind is doing,” he says, “but what it is about to do.”

In 49ers, which are designed solely for speed and require lightning-quick thinking, no skill is more important. With a twenty-seven-foot mast and sails that are gigantic in proportion to the boat’s slight 250 pounds, they also are infamously difficult to control. “The boats go so fast and are so technically demanding,” says Wadlow, “that there’s little time to decide how to shift your weight to keep the boat balanced, what the optimum trim is for the sails, and where you should be on the racecourse.”

Those decisions typically involve reading wind patterns on the water — dark, turbulent water indicates strong wind and is generally desirable, although sailors constantly weigh the benefits of catching heavy wind versus tacking the shortest path to a mark. They register other information through their hands and their sense of balance. “A sailor has to be able to feel a one-degree shift in wind direction in his sail to be competitive at the Olympic level,” says Churchill. “I have my teams sail blindfolded all the time to develop that kind of sensitivity.”
Wadlow, a mechanical engineer who lives on Cape Cod, began racing 49ers in 1999, and after an unsuccessful run at the 2000 Sydney Summer Games, he enlisted Spaulding in the supporting role of crewman later that year. Wadlow is inspired, he says, by the pure excitement of 49er racing: at top speeds of twenty-five to thirty knots, the sixteen-foot skiffs appear not so much to move through the water as to violently scrape its surface, the crew hanging off the boat nearly parallel to the water to offset the tremendous wind pressure on the sails.

Lifelong friends who grew up together in New Jersey, Wadlow and Spaulding say they've spent more time together in a 49er (the name refers to the boat’s 4.9-meter length) than any other American team the past three years. That's allowed them to perfect their strengths, such as optimizing their boat speed in strong winds, and to improve their tactical and strategic thinking, which is where they've found that some older, more experienced 49er sailors possess an edge. (And when not sailing or traveling around Europe by van with two $15,000 boats in tow, they're often fundraising, as the U.S. Olympic Committee covers only half of their roughly $5,000 monthly costs.)

“We've had to play catch-up with some of the top European guys, like the Spanish and the British, in making good decisions on the racecourse and in knowing how to set up our boat, like whether to go with round or flat sails, to capture more or less wind,” says Wadlow, who sees his engineering background as an advantage in the sport's analytical aspects.

Nature too may help Wadlow and Spaulding fulfill their Olympic dream come August, when on hot afternoons strong, uneven winds will rush down off Mount Imittos onto the Aegean's Saronic Gulf, a few miles southwest of Athens. That wind, Wadlow says, is similar to the unpredictable gusts that blow across the Charles from over and around large buildings along the river.

“We love those conditions,” he says. “After spending four years working toward this goal, everything seems to be coming together now. Ever since I started racing as a nine-year-old, the Olympics have been held up as the pinnacle of what you can do in dinghy racing. You always wonder if you're really good enough. We went for it, we've gotten better and better, and we've gradually realized that this is a game we're really good at.”

Tim Wadlow (ENG'97) (right) and Pete Spaulding have risen from thirty-second to fifth in international rankings of 49er series sailboat racing since 2001 and will represent the United States at the 2004 Athens Summer Olympic Games. Photograph by Al Diaz/Miami Herald.
BOSTON UNIVERSITY students have been producing yearbooks almost annually since 1885, when a group of College of Liberal Arts juniors published the first edition of the Hub. The aim of the “Year Book” was summarized by a Hub editor in the 1890s: “To keep alive College loyalty and devotion, to make your heart grow warm at the sight of familiar faces, to keep green the memory of the professors, the best and truest friends most of us will have the good fortune to know.”

“College” referred specifically to CLA (now CAS), since the Hub was a CLA publication and until 1931 other BU schools and colleges had their own books. Long-serving History Professor Warren O. Ault, in his College of Liberal Arts, 1873-1973, reveals his preference for the more intimate, college-based annuals, perhaps because the University had no central campus until the 1940s. “[W]hen one turns the pages of an all-University Hub and looks at the faces of scores of professors one has never known and hundreds of students one has never seen, the heart does not grow warm.”

The last Hub was published in 1975. For a time the yearbook was called just Boston University. Since 1982 it has been The Bostonian.

Looking through a hundred or so BU yearbooks provides a history lesson — in graphic arts, certainly, in the development of the University and the city, and in the relationship between BU students and a greater world that was moving ever closer. Hubs of the 1940s, for example, include the inevitable rollcall of soldiers serving and sacrificing. Those in the 1960s and 1970s become weapons of posterized protest.

Yet interesting as it is to compare the differences (such as the 1894 advertisement in the Hub for Horsford’s acid phosphate, “A Tonic for Brain-Workers, the Weak, and Debilitated” or those 1950s ads for long-gone soda fountains), in the end, yearbooks are about those faces, be they familiar or unfamiliar.

For information about the availability of vintage BU yearbooks, call 617-353-2055.
Yearbooks
Storyteller in a Digital Age

Stephen Geller’s new feature film is a story he has long wanted to tell. Now, digital filmmaking has made it possible.

BY MIDGE RAYMOND

STEPHEN GELLER believes in past lives, in time travel, in reincarnation. He believes that the world we live in is just one of many. And having explored such ideas in three decades’ worth of scripts, plays, and novels, he believes that the future of film lies not with Hollywood’s studio executives—“because they’re businessmen, and they’re stupid”—but with filmmakers themselves, for whom the digital revolution makes pursuing what they believe in a reality.

Geller, an associate professor of film at the College of Communication and director of the screenwriting program, has written, directed, and produced a new feature film, Mother’s Little Helpers, which Stone Canyon Productions recently sold to the state-owned Italian film company RAI Cinema and hopes to distribute throughout Europe and then in the United States. The movie not only incorporates Ouija boards and reincarnation with the respect Geller wanted, but its low budget and high quality testify that filmmakers can see their stories come alive on screen as they envision them, not as Hollywood does.

“Nobody could make that film but me,” Geller says. Based on a novel he wrote in 1983 and later adapted for the screen, Mother’s Little Helpers opens with nine girls escaping from a reform school called Kialeah. The mystery unfolds as a clinical psychologist and her teaching assistant learn that the girls, after playing with a Ouija board, have taken on archetypal roles from ancient Greece, roles that mirror their case histories on file at the school.

Geller’s inspiration for the film came in part from his experiences working at a girls’ reform school in Los Angeles, and its spiritual aspects stem from his interest in Zen meditation, to which his father introduced him at an early age, as well as Kundalini yoga and Kabbalah. “I became very aware quite young of a multiplicity of worlds,” he says, “and what was particularly fascinating to me was a very strong memory of southern Europe, particularly the Mediterranean basin. And when I moved to Rome, it was like being home again. There were experiences and places that had such an intense familiarity that I recognized them from previous existences.” He felt this connection not only with place but with people as well, another theme woven into the film through the timeless connections of the girls at Kialeah. “With that,” he adds, “was a very keen desire to pursue the origin of the creative process, which is in the sacred feminine, and to learn to understand the creative, destructing, and loving force that is in any creative process, as it is in any loving process, as it is in any magical process.”

Geller first had to raise money and recruit a cast and crew, then survive on four hours’ sleep a night as he juggled filmmaking with summer classes, a wife and five-year-old daughter, and a cast that included nearly a dozen young, partying actors. Why not just write the script and shop it around Hollywood? Because, he answers, he has been disappointed too many times to let others interpret his work. “I’ve been paid to write forty-two films,” he says, “and nine have been made, and I have never been satisfied.
Scenes from Geller's film Mother's Little Helpers.

First scene (from left): Selene Preston (COM’04), Dana Chadus (COM’04), Sarita Timmermann (COM’03), Megan Kerins, and Alyssa Russell (COM’03). Second scene: Kae Geller. Third scene: Chadus and Brett Ryland (COM’02). Last scene: Kevin Bliss (COM’96), and Michael Goodley, the film's executive producer.

with the direction of a majority of them, except for George Roy Hill's direction of Slaughterhouse-Five. The rest of the time I found that I was brighter than most directors, actually knew more about film, and cared more about film. And so this time, I knew I was going to make this movie.”

That knowledge came when he saw a young girl serve coffee in a restaurant in Jamestown, Rhode Island, where he lives. “Immediately I saw the movie,” Geller says. “I saw that it could be shot in Jamestown, and Newport, and perhaps Providence, but I knew I could shoot it right there, and I knew I could shoot it for very little. This little girl brought back the girls' reform school, it brought back the characters, and I knew that it could be done.”

The film was shot in twenty-nine days, cost $125,000, and “everybody who was involved owns a piece of it,” Geller says. Almost all the cast and crew were BU faculty and students, which helped make the balancing act work. Geller’s wife, Kae, a film lecturer at COM, played a major role, and their daughter, Florrie, was junior production assistant. “He’d written one of the most extraordinary parts ever written for a woman,” says Kae, who has cowritten and starred in several projects. “It was an amazing experience to be a part of it.” Colleague Kevin Bliss (COM’96), also a COM film lecturer, took a role in the film even before reading a final draft of the script. “I know Steve,” he says, “and I knew I’d feel good about whatever he writes.”

A NEW DIRECTION

GELLER'S MORE than thirty years in the film industry have earned him a reputation primarily for screenwriting. Among his credits are the adaptation of Kurt Vonnegut, Jr.’s Slaughterhouse-Five, for which he won a Special Jury Award at the Cannes Film Festival and a Writers Guild nomination for Best Screen Adaptation, and Warburg: A Man of Influence, a miniseries that won the European Silver Medal Award for Best Miniseries of 1992. Yet “people aren’t aware of just how much overall experience in film this guy has,” says Bliss. “He’s worked in this country, and he’s worked in Europe, with many directors, with many actors. I don’t think his students know the breadth and depth of his experience in film.” But until Mother’s Little Helpers, Geller hadn’t directed and produced a feature film of his own. “I had had nine contracts to direct something I had written,” he says, “but for a variety of reasons they never came through. Either I walked away because it didn’t contain the elements I wanted, or the producer found me unbearable, or we lost the money.”

Why might a producer find him unbearable? “Because I know what I want,” Geller says. “And my experience with producers and directors is that they don’t know what they want.” He likens shooting a movie to “watching water boil. I love the writing, I love the rehearsals, I love the cutting. The shooting itself is an absolute bore.” To stay within his budget, Geller rehearsed Mother's Little Helpers for a year to make shooting as efficient as possible. “Usually you end up with ‘hurry up and wait’ on a set,” says actress Lauren Caltagirone (COM'03), “but Steve cut all that out.” He also had creative reasons, separating actor Brett Ryland (COM’02), who plays the teaching assistant, from the girls of Kialeah. “I worked with him alone and did not bring him in to work with them until two months before the shoot,” Geller says. “I wanted him to have an edge, which he has in the performance, where he’s excited by them and at the same time he’s frightened because he didn’t expect what happened to happen.”

“It kept things exciting,” says Ryland, now a writer and actor in Los Angeles. “When we finally did get to do the scenes, it was fresh.” Like many who worked on the
film, he was inspired by Geller and hopes to perform in a film of the screenplay he's writing now. "It's the ultimate dream, to hold onto something you've created," he says. Likewise, actress Alyssa Russell (COM'03), who says that until her role in the film she "used to be shy and always wanted to be behind the camera," has a part in mind for herself in a script she's written.

"One thing that Steve wanted to accomplish was to set up a new paradigm for film production," Bliss says. "I find that we just turn each other on. Her imagination is so rich and so crazy and so much fun. She's far more scientific than I am, so she'll take an idea and go to the craziest places with it. "They're now working on the second and third plays of the Zero Gravity trilogy, and Geller also has written two scripts he hopes to film, Beirut Dance and Dropping Names, both with "magnificent roles for Kae.”

Whatever screen his films end up on is irrelevant to Geller. "If someone said to me tomorrow, 'Do your film direct to video' — terrific," he says. "I don't care if it's in a theater or not, as long as someone sees it. That's why we're doing it — for the love of it, and to get it out. If I were starting out today and I wanted to be in film, this is what I would do: I would do digital, I would hit the festivals, form a company, get it on the Web, get it in stores, get someone who wants to back me — become, in effect, my own studio. I wouldn't waste time."

Although the technical aspects of film are becoming easier, Geller says, "telling a story well has the same problems that it did 5,000 years ago. You can't make it any faster; it still takes time to learn how to write." As director of COM's screenwriting program, he teaches writers that their own lives are what should shape their writing, not Hollywood's standards or the rules that dictate what should happen in each act of a script. He doesn't use screenwriting books, despite having written one, and works only from within a student's project, and always one-on-one.

"I swore in all the writing workshops I was in at Dartmouth and at Yale that were I to teach, I would never do this," he says. "Not because I don't have the ego to survive it; I have enough ego for ten people. But being face-to-face with one person who has spent a great deal of time writing and who goes over my work and then says, 'This is between you, your muse, and that paper, or that computer, and you're not to show it to anyone until it's finished' — I think it's a good thing. That whole process is so tender, and you don't want to break it; you don't want to have twenty kids telling you what's right and what's wrong with it, when they don't know, don't care, and worry about their own stuff. My feeling is that five minutes with me on a script is better than two hours of any class. Students are writing from their own passion. You create the warmest creative climate for them; you make it luscious for them to write. That's what you do.”

DIGITAL VISION

For Geller, there's no question that movies eventually will be entirely digital, and that films will be headed more toward the Internet than toward the theater. Mother's Little Helpers was shot in DigiBeta, a high-quality digital format, and, Geller says, "I have dissolves, transitions, fades-out, slow-mo, all sorts of things that in film would cost me at least $300,000 — and it cost me $500. It's just going to get cheaper and cheaper, making it totally available for everybody. I would never shoot in film again. I wouldn't even think of it. I love the density of film. I love the look of it. I can't stand the expense of it. And it's kept me away from my own vision for so long, even while I'm paid to fulfill other people's visions. No more."

His message to students: aspiring filmmakers should be making their own movies. "A lot of students are afraid to because they want to 'go Hollywood.' And Hollywood is going to be less and less for them," Geller says. When he first started writing, one of seven movies would get made; now it's one of sixty-three. 'And that film may have eight different writers on it — eight different writers on an idea you may have had, and you're kicked off your own picture. Who needs that? And why wait around for it? It seems to me now, do it — because you can. It's doable."

And with Geller, it's not just talk. In 2000, he teamed up with former student Tom Danon (COM'99) to create Cappa Cabby, Piece o' Pie, written by both Gellers and directed by Danon. The twenty-eight-minute film, starring Steve and Kae, won best comedy at ZoieFest 2000, one of the most prestigious international Internet film festivals. The Rotterdam International Film Festival hailed it as "an exhilarating surprise and a wonderful score, in times when American film tends to target the IQ of the average infant."

Cappa Cabby, which also screened at the Newport Film Festival, is one of many projects Geller has done with his wife; they also cowrote and starred in the play Opportunities in Zero Gravity, which debuted at the Boston Playwrights' Theatre at BU and parts of which were woven into the script of Cappa Cabby. "Kae and I love to write together," he says. "I find that we just turn each other on. Her imagination is so rich and so crazy and so much fun. She's far more scientific than I am, so she'll take an idea and go to the craziest places with it. "They're now working on the second and third plays of the Zero Gravity trilogy, and Geller also has written two scripts he hopes to film, Beirut Dance and Dropping Names, both with "magnificent roles for Kae.”
Skin, Repair Thyself
DNA May Become a Powerful Ingredient in Sunscreens

Slathering on sunscreen protects skin from ultraviolet radiation, which causes mutations in DNA that can lead to skin cancer. Today’s sunscreens absorb or reflect most UV rays, but in the near future, they may go beyond screening to mobilize the skin’s natural defenses against sun damage. The secret ingredient? Fragments of DNA.

Researchers at Boston Medical Center have found that a cream containing certain DNA fragments dramatically reduces skin cancers in a hairless breed of mice. Led by Barbara Gilchrest, a MED professor of dermatology and department chair, the team applied the DNA lotion to the mice and caused a mild sunburn with UV lamps. Normally, these mice develop neoplasms, the first stages of skin cancer, after nine weeks of daily UV exposure. But the mice that first received the DNA lotion were completely free of neoplasms after sixteen weeks, and 78 percent remained tumor-free after twenty-four weeks.

Researchers have long known that skin responds to UV-induced DNA damage by either repairing the mutation, or if it’s a bad burn, initiating programmed cell suicide, or apoptosis — hence the peeling days later. The rungs of the DNA ladder contain four bases — adenine, guanine, cytosine, and thymine — but UV rays damage thymine preferentially and often fuse two thymines together, creating thymidine diphosphate, or pTT. About ten years ago, Gilchrest's group began wondering if pTT signaled the cell to mount a repair response. Indeed, when they added pTT to human skin cells grown in petri dishes, they found the cells produced higher levels of DNA repair enzymes and also deposited tanning pigments, just as skin does after a sunburn. The treatment also bolstered the cells’ defenses. When the treated cells were again exposed to UV light, they repaired the DNA damage faster than before, had a lower mutation rate, and were more likely to survive than if they hadn’t been treated with pTT.

Gilchrest expected that applying pTT fragments to the skin of living mice would also lead to fewer skin cancers, but “was frankly surprised the treatment worked as well as it did,” she says.

The team now believes that pTT tricks cells into activating the DNA repair response because the two linked thymines closely resemble the DNA sequence in telomeres, which are long, repeating DNA sequences that cap the ends of chromosomes.

Gilchrest’s group believes telomeres are canaries in the coal mine. Normally, the very end of a telomere loops back upon itself and is tucked away within the chromosome. But following UV damage, the telomere tail is pulled out and exposed, signaling the cell that it needs to repair DNA damage somewhere along the chromosome. To a cell, the pTT in Gilchrest’s DNA lotion looks a lot like an exposed telomere tail, which may be why it goes into repair mode.

It will be many years before the FDA approves a clinical trial of a DNA sunscreen for people, but in the meantime, Gilchrest says, the concept of tricking cells could be explored in other tissues that are vulnerable to cancer-causing DNA damage. Researchers might develop a method of delivering aerosolized DNA fragments to the lungs, which are exposed to various carcinogens in the air. In this way, lung cells would be ready to respond to DNA damage when it arises.

“We think there are many potential practical applications,” Gilchrest says,
"particularly in tissues that are constantly exposed to DNA-damaging agents. The skin, of course, is one, and the respiratory tree is another, especially in smokers or people who chew tobacco. But for all of us there are probably carcinogens in air pollution. We live in a carcinogenic world."

— Tim Stoddard

Chest Pain — Symptom of What?
Often It's a Sign of Anxiety, Not Heart Attack

Imagine you’re going about your daily business when you feel pain in your chest. Certain you’re having a heart attack, you race to the hospital, where you undergo an electrocardiogram, an angiogram, and maybe some other diagnostic procedures. Hours later, your doctor reports that the tests were normal. Your pain apparently wasn’t due to coronary artery disease or a heart condition. You’re relieved to hear the news. Or are you?

Each year, more than six million people experiencing chest pain visit hospital emergency departments; two-thirds of them leave with no medical explanation for the pain, according to Kamila White, a CAS research assistant professor of psychology and director of the behavioral medicine programs at BU's Center for Anxiety and Related Disorders. Many are sent home with antianxiety medication and orders to follow up with their physician or a cardiologist for a more exhaustive workup. While some of those patients move on with their lives, White says, a large percentage can’t stop worrying that the symptoms will recur. They avoid exerting themselves, they fret that they’re working too hard at their jobs, they anxiously monitor their pulse, and they continue to experience chest pain that sends them back to the hospital.

"It’s not all in their heads," says White, who is studying the role of anxiety and other factors in the syndrome commonly called noncardiac chest pain. "It’s a legitimate physical symptom. The causes of it are just not cardiac in origin." The pain could be the result of acid reflux, a bronchial problem such as asthma, or even tension in the chest muscles. "It could be multiple causes, although the one thing we know for certain is that there is an emotional component," she says.

That’s where White’s research comes in. She has found that 30 percent of patients with noncardiac chest pain have an anxiety disorder, such as obsessive-compulsive disorder or panic disorder. "More often than not the underlying problem is not being addressed," says White, who also treats patients.

White is in the third year of a five-year study of 360 patients with noncardiac chest pain funded by the National Institute of Mental Health. She is trying to learn if there are risk factors that determine which of these patients are apt to suffer from continued chest pain and psychological distress. With the help of her graduate students, White is assessing the patients’ entire lives by conducting interviews and physical exams, such as stress tests, and reviewing their medical records.

The next step will be to design treatments for the anxiety and the pain. "They’re experiencing dizziness, light-headedness, shortness of breath, dry mouth," White says, "but the only one they care about is this chest pain. That’s what they’re focusing on; that’s what takes them to the emergency department. So we’ve got to address all of those other symptoms, as well as the pain." Treatment may involve anti-anxiety or antidepressant medication or range from one session with a psychologist to a full course of psychotherapy. Learning new breathing techniques and pain-coping skills also may help.

The research won’t benefit just those patients whose lives are disrupted by noncardiac chest pain. It’s estimated that more than $10 billion is spent each year caring for patients who are admitted to emergency departments but don’t have coronary artery or heart disease, a huge burden on the health-care system, White says.

And, she adds, "We’ve got a lot of cardiologists spending time with patients who might be better off in my office." — Cynthia K. Buccini
3-D in Miniature

The letters you see below were made on top of a single strand of human hair — and it wasn’t just a graffiti stunt by bored scientists. Researchers at BU, in collaboration with colleagues at Boston College, were proving the viability of an important new technology that has wide-ranging implications for biomedicine and microchip production. Today’s microchips are essentially two-dimensional, with millions of tiny transistors arranged on a flat surface. But now suppose bridges and underpasses are added to that roadway: the third dimension dramatically increases the volume of traffic that can move around within the same area. For computers, this means much faster processing speed.

The technique, called multiphoton polymerization, is a promising method of fabricating tiny three-dimensional structures on top of microchips or on biological structures such as blood vessels or even individual cells (and not harming them — the hair, in this example, wasn’t burned by the laser). Researchers have long used a simpler technique to build two-dimensional structures out of liquid acrylic resins on microchips. When a laser enters a liquid resin, the light has a kind of Midas touch: whatever liquid it touches turns into a solid polymer. The un-touched resin is then washed away, leaving the desired structure.

Building three-dimensional structures is harder, however, because everything in a laser’s path solidifies. To overcome that problem, Malvin Teich and Bahaa Saleh, who are both College of Engineering professors of electrical and computer engineering, and a team led by Boston College chemist John Fourkas, found a way to focus a cone of laser light into a novel acrylic resin, which remains liquid when single photons of light pass through it. When two or three photons of light converge at the tip of the cone, however, they create a tiny spot where the energy is sufficient to spark a chemical reaction that solidifies the liquid. The researchers move the tip of the cone through the sample by adjusting the focal point of the laser and by physically moving the computer-guided laser.

The team may soon expand its work, funded by the National Science Foundation. “There’s the possibility of now building things on top of biological structures,” says Teich, who also holds professorships in biomedical engineering, physics, and cognitive and neural systems. It may also be possible to build tiny biological laboratories, such as a postage-stamp-size blood analyzer. “In labs today,” he says, “they centrifuge a blood sample to separate it into its component parts, and they analyze each of them in parallel. You could do the same thing with a 3-D chip by building little capillaries that draw up different blood components and move them around to different areas or floors on the chip, and enable that part of the chip to do one sort of analysis while another part is doing another one. You can’t do that if you’re restricted to a two-dimensional world. It sounds pretty wild, but I think we can do it.” — TS •

The interlocking square rings (left), which are about a tenth the width of a human hair, and the hollow tower (right), which is wider in the middle than at the top or bottom, illustrate the kinds of complex structures researchers can now build on microchips or on tissues within the body.
Taking the Mound as New Athletics Director

Mike Lynch, incoming athletics director (left), and Jack Parker, hockey head coach and executive director of athletics, across from the John Hancock Student Village. Photograph by Fred Sway

After graduating from Rollins College in 1990, Mike Lynch certainly wasn’t thinking about becoming the director of athletics at a major university. He was busy working on his ninety-mile-per-hour fastball for the Peoria Brewers, a minor league affiliate of the Milwaukee Brewers.

Now he is pitching his vision for BU’s athletics program. As its new director, he hopes to “build on past successes to help take it to the next level. I can’t think of a better place to be right now,” says Lynch. He will retain the title of assistant vice president of development for athletics, which he has held since arriving at the University in April 2000, leading the fundraising efforts for the John Hancock Student Village.

Lynch succeeds athletics director Gary Strickler (STH ’67, SED ’77), who will remain as a consultant for one year.

Having received his bachelor’s degree in political science, Lynch was a minor league pitcher in the Red Sox and Brewers organizations from 1990 to 1993. He coached baseball at Union College for four seasons and earned a master’s degree in educational administration from the State University in Albany in 1996. He was director of athletics development at the University of Miami from 1997 to 1999, when he became the Hurricanes’ assistant athletics director for development.

“Mike Lynch has done a tremendous job in one of the most successful fundraising campaigns we have ever had at Boston University,” says Jack Parker (SMG ’68, Hon. ’97), BU’s executive director of athletics and head hockey coach. “It has certainly been the most successful campaign we have ever had for athletics.”

Lynch wants to help BU’s athletes develop skills important not only in sports, but in life: teamwork, self-discipline, responsibility, and character. “Those assets are what our athletics program is all about,” he says.

Strickler’s fifteen-year tenure as BU athletics director has seen Terrier teams win national championships — women’s crew in 1991 and 1992, and men’s hockey in 1995; national recognition for student-athletes; and Coach of the Year accolades for several coaches. He has also overseen the University’s improvement of its athletic facilities, including projects such as the DeWolfe Boathouse, the renovation of a new grass softball playing field, resurfacing Nickerson Field for competitive soccer play, and the new indoor Track and Tennis Center, as well as the 6,200-seat multiuse Harry Agganis Arena, which is expected to be completed by January 2005.

Before becoming athletics director, Strickler was the assistant dean of the undergraduate program at the School of Management, and later the associate dean of graduate programs.

— Brian Fitzgerald

Alumni Cards

The current Boston University Alumni Card expires on December 31, 2004, but don’t worry about renewing it. New alumni cards will be sent to all alumni in late August and early September — look for yours in the mail. If you haven’t received it by the end of September, go to www.bu.edu/alumni/services/card to order your new card, or call 617-353-9717 or 800-447-2749.
**Provost Dennis Berkey Tapped as New WPI President**

**Dennis Berkey**, who has served Boston University for thirty years as professor, dean, and provost, becomes president of Worcester Polytechnic Institute on July 1.

Berkey came to BU in 1974 as an assistant professor of mathematics in the College of Arts and Sciences. Known for his skills in the classroom, in 1978 he received the University’s highest teaching award, the Metcalf Cup and Prize, and was named chairman of the mathematics department. As a young teacher, he was also a faculty resident for two years in the 1970s, living with his wife, Catherine, and their first child in Claffin Hall. In 1987, he became dean of the College and Graduate School of Arts and Sciences, as well as provost. He remained dean until 2002, and served twice as provost, from 1987 to 1991 and from 1996 until this summer.

As dean of Arts and Sciences, Berkey oversaw creation of the undergraduate Core Curriculum and the Honors Program, and the intensive freshman writing seminars. As provost, he was the University’s chief academic officer, responsible for the schools and colleges on the Charles River Campus, as well as numerous research centers, institutes, administrative offices, and educational and social programs. In that role, he recruited many outstanding faculty, promoted excellence in teaching, and established the Undergraduate Research Opportunities Program and other academic undertakings.

“I have spent much of my career at Boston University, where I have had the opportunity to work alongside many wonderful colleagues,” Berkey says. “Over the past three decades, we have endeavored to make the University a stronger and better place, and we have enjoyed great success. I am grateful for the experiences I have had here, and I am looking forward now to applying the benefit of those experiences at another outstanding institution as its president.”

Leaving BU is “very difficult,” says Berkey, adding that he was drawn to WPI partly because its “strength in mathematics and science appealed to me academically.” — David J. Craig

Peter Paul (GSM’71) (center), chairman and CEO of Paul Financial and a member of the SMG Dean’s Advisory Council, with President ad interim Aram Chobanian (right) and SMG Dean Lou Lattaif (SMG’61, HON.’90) before addressing faculty, graduating students, and guests at a May 12 reception.
Trustees Elect Chairman, New Members

The BU Board of Trustees has named real estate developer Alan Leventhal as its chairman and investor Robert Knox (CAS'74, GSM'75) as vice chairman. In addition, former trustee David D'Alessandro, John Hancock chief executive officer, was reelected to the board after resigning last year, and three new members were elected.

Submitting their resignations from the board for health reasons were the former chairman, Christopher Barreca (DGE'50, LAW'33), and vice chairman, Dexter Dodge (SMG'56), who will officially step down from the board at its fall meeting.

Leventhal, founder, chairman, and CEO of Beacon Capital Partners, was previously president and CEO of Beacon Properties, one of the largest real estate investment trusts in the United States. He is also a trustee of Northwestern University, from which he received a Bachelor of Arts degree in economics. Leventhal's mother, sister, daughter, and niece attended BU, and his father, Norman, received an honorary degree in 2000.

Knox, who earned both his B.A. and his M.B.A. at BU, is a senior managing director of Cornerstone Equity Investors, LLC, a private equity firm in New York that he cofounded. He is on the boards of various private corporations. Knox and his wife, Jeanne, are active in charitable activities for juvenile diabetes.

The board's new members are business executives Bahaa Hariri (SMG'70) and Toshimasa Iue (GSM'89) and art collector and scholar Nasser D. Khalili (Hon.'03).

After graduating from BU, Hariri worked in Saudi Arabia for his family's construction and development company, Saudi Oger, Ltd., and subsequently launched an investment portfolio company in Geneva, Switzerland. He also started Horizon, a company specializing in real estate and other development projects in Lebanon. He is the son of Lebanese Prime Minister Rafik B. al-Hariri (Hon.'86), a BU honorary trustee, who gave the naming gift for the School of Management building.

Iue is executive vice president and CMO of Sanyo Electric Company and division manager of group marketing. He is also CEO of four of Sanyo's group operations: the Consumer Group, the Commercial Group, the International Group, and the Component Group.

Khalili is an art scholar, collector, and benefactor of international standing. Since 1970, he has devoted his efforts to assembling the Khalili Collections, which cover a broad range of fields from arts of the Islamic world and Japanese art of the Meiji period to Indian and Swedish textiles and Spanish damascened metalwork.

Khalili is a graduate of the University of London's School of Oriental and African Studies, where he is an associate research professor, an honorary fellow, and a member of the school's governing body.

—BF and DJC

College of Communication Dean John Schulz (left) with Stanley and Melinda Jaffe, parents of Alex (COM'03), at the Boston University reception for some 200 alumni, parents, and friends celebrating the third annual Tribeca Film Festival on May 3 in New York City. Stanley Jaffe, a former Paramount Studio executive, is owner of Jaffilms, LLC, a motion picture production company. Photograph by Carmen de Jesus.
NEWS

Carlos and Velia Tosi met with President ad interim Aram Chobanian and Vice President for University Development and Alumni Relations Christopher Reaske (from left) this spring. The Tosis funded the restoration of the student residence La Carlos H. and Velia N. Tosi Casa Italiana on Bay State Road and have endowed a scholarship in modern foreign languages. Photograph by Kalman Zabarsky

Boosting Business, Building Community

Nouvelle Creation Catering, a Mattapan, Massachusetts, business that specializes in Caribbean and African-American style food, has expanded from a two-person to a seven-person operation since Roosevelt St. Louis launched it in 1997. But Nouvelle Creation recently hit a wall in its growth. St. Louis, who has no formal business training and few well-connected friends, has found it difficult to tap into the local market that he believes exists for catering of high-end Caribbean and Southern cuisine.

It was to assist business owners like St. Louis that Daniel Monti, a College of Arts and Sciences sociology professor, and Andrew Wolk, a School of Management research associate, recently launched InnerCity Entrepreneurs (ICE). A collaboration of the CAS sociology department, BU's Entrepreneurial Management Institute, and Roxbury Community College's Small Business Development Institute, ICE provides educational and networking resources to minority and inner city business owners, with an eye toward helping them break into the city's larger business networks and at the same time strengthen their communities. It's supported by a $100,000 grant from Citizens Bank Foundation.

"There's a lot of technical assistance available out there for start-ups, but virtually nothing for established businesses that want to grow," says Monti. "We want to find owners of small businesses who have passed the three- to five-year survival test, train them in how to grow their business, and put them in the same room so that by reaching a hand across the table, they can extend their markets."

So starting in January, St. Louis and thirteen other business owners from around Boston attended a three-hour course at BU every two weeks that taught skills in areas such as financial management, cost analysis, hiring and training, and goal-setting. "The course work gets the participants to step back and analyze their businesses in ways that most small business owners don't usually find the time

O'Rourke Named School of Law Interim Dean

Maureen A. O'Rourke, the School of Law's associate dean for academic affairs, has been named interim dean of the school. O'Rourke succeeds Ronald Cass, who in April announced he would step down after fourteen years as dean at the end of the academic year to pursue scholarly work.

O'Rourke, a LAW professor teaching upper-level courses in intellectual property and commercial law, received BU's Metcalf Award for teaching excellence in 2000. She came to BU as an associate professor in 1993, was made a full professor in 1998, and has been associate dean for academic affairs since 2003, having previously been associate dean of administration for two years. She has also been a visiting professor at Columbia University's School of Law, La Trobe University in Australia, and the University of Victoria Law School in British Columbia.

O'Rourke earned her J.D. at Yale and a bachelor's degree in computer science and accounting at Marist College. She began her career as an attorney at IBM, and has coauthored a casebook on copyright law and written numerous articles on her field.

Continued on page 41
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www.bu.edu/gep
Continued from page 39

to do," says Wolk, who directs ICE and teaches the course. "Participants use their own businesses as case studies, test out in their business what they learn in the course, and then come back and talk about it. The course has essentially become a part of their job now."

Gillian Isabelle, the owner of Edenscapes, a Roslindale wholesale greenhouse, says the course has helped her make basic business decisions more systematically. A first-time business owner with a background in engineering, she took over the twenty-five-year-old Edenscapes last year from an owner who had let annual sales drop to about $125,000.

"One assignment I found extremely helpful was analyzing my financial performance," says Isabelle. "That included taking my income statements and figuring out what are the key financial measures that I should track constantly. I've tried to do that in the past, but I'm doing it in more sophisticated ways now, by comparing my performance to industry standards and using equations I didn't know about before."

According to Monti, who says the idea for ICE stems from research he completed for his 1999 book American City, among the most revealing aspects of the project will be how its participants improve not just their businesses, but their neighborhoods.

"History has taught us that two important ways of building community in America is how businesspeople do it and how members of ethnic groups do it," he says. "Those two strategies are very different, but I believe they can be complementary, and by combining them, ICE is trying to jump-start that entire community-building process."

— DJC

For more information about ICE, visit www.bu.edu/ice.

Tejal Desai’s Fantastic Voyage

Not many scientists have eureka moments while riding their tricycles, but Tejal Desai recalls a pivotal ride on her childhood trike that steered her toward a career in biomedical engineering. To be accurate, it wasn’t the ride so much as the fall, which sent her to the hospital for stitches. "It introduced me to the world of medicine," she says, "and to the idea of developing things that can repair the body."

Visitors to the Lawrence Hall of Science in Berkeley, California, this summer will be able to learn more about Desai’s formative years as a shy, inquisitive child who grew up to become a rising star in the field of biomedical engineering. Desai, an ENG associate professor of biomedical engineering, is one of several researchers featured in an upcoming exhibition on nanotechnology at Lawrence Hall, a public science center on the campus of the University of California, Berkeley, that promotes science education in pre-kindergarten through high school.

Supported by a $1.7 million grant from the National Science Foundation, the exhibition, titled NanoZone, will introduce teenagers to the world of nanotechnology and show them that today’s leading researchers were themselves once curious kids.

Visitors to NanoZone will be able to explore the science of ultra-small things (a nanometer is a billionth of a meter, or about 1,000 times smaller than the diameter of a single human hair) through interactive displays. Computer kiosks in the exhibition will have
"BELIEVE IN YOURSELF and your ideas and be willing to take risks to achieve your goals," J. Craig Venter, founder of Celera Genomics, told members of Boston University’s Class of 2004 and their families and friends at Commencement on May 16. "It won’t be easy, but only with risk can we make substantial gains."

“Every day we are faced with the option of simply putting in our time, trudging to work, and merely existing,” he said. “But if we all realize that we have a finite time here and every day could be your last, you might recognize that it’s important to do everything you can in your personal life and careers to make a difference, to make your life have meaning.”

Representing the trustees, President ad interim Aram Chobanian conferred 5,776 degrees and certificates plus eight honorary degrees before an audience of some 20,000.
J. Craig Venter, who received an honorary Doctor of Humane Letters, is currently president of three not-for-profit organizations that seek alternative energy sources and explore social and ethical issues in genomics. Venter’s own research is credited with speeding the decoding of the human genome.

In his Baccalaureate sermon, His Beatitude Anastasios, archbishop of Albania, told graduates and their families that “the Western world must realize that injustice and poverty, for which it must bear the brunt of responsibility, facilitate the exploitation of religious sentiment. It is essential, then, that we rediscover the core of our own faith in God, which in the past led the Western world to extraordinary achievement in all spheres.” Anastasios was given an honorary Doctor of Humane Letters at the All-University Commencement exercises.
NEW ENGLAND PATRIOTS coach Bill Belichick, who led his team to two Super Bowl victories in three years, accepts an honorary Doctor of Humane Letters degree from President ad interim Aram Chobanian.

PROFESSOR EMERITUS Saul Bellow (right), who received an honorary Doctor of Letters degree, talks with President Emeritus John Silber. Bellow, winner of a Pulitzer Prize, three National Book Awards, and the Nobel Prize in Literature, taught for a decade in the University Professors Program.

KEITH LOCKHART with Aram Chobanian at the lunch following Commencement. Lockhart, the youngest conductor in Boston Pops history, is also music director of the Utah Symphony and a guest conductor worldwide. He was given an honorary Doctor of Music at Commencement.

IRWIN CHAFETZ (CAS’58) (right) with Rabbi Joseph Polak (Hon.’93), director of the Boston University Hillel, and his wife, Reizel Polak. The University bestowed an honorary Doctor of Humane Letters on Chafetz, an entrepreneur and philanthropist who had a long career in the travel, hospitality, and trade show industries. He and Leonard Florence (SMG’54, Hon’01) made the naming gift to BU’s Florence and Chafetz Hillel House, opening in the fall.
HONORARY DOCTOR OF LAWS recipient Edward Markey (right), with his wife, U.S. Assistant Surgeon General Susan Blumenthal (left), and Aram Chobanian and his wife, Jasmine. Markey has represented the Seventh District of Massachusetts in the U.S. House of Representatives for twenty-eight years.

Alfre Woodard (CFA'74) gave the Convocation address at the College of Fine Arts following the All-University Commencement exercises, when she received an honorary Doctor of Fine Arts. She told the CFA graduates that “creativity is spiritual; to make art is to love, and love is a mighty and progressive act.”

At the Sargent College Convocation, Dateline NBC correspondent and author John Hockenberry said that rehabilitation professionals dealing with military personnel or civilians “will perhaps have the most chance of anyone graduating on this day in this city, of changing the world.”

U.S. Senator Judd Gregg (LAW'72,'75), (Republican, New Hampshire) gave the Convocation address at the School of Law.
BOSTON UNIVERSITY'S highest awards for teaching excellence are the Metcalf Cup and Prize and the Metcalf Awards. Presented at Commencement, they were endowed by the late Arthur G. B. Metcalf (SED'35, HON.'74), a longtime chairman of the Board of Trustees and a former faculty member.

Joe/ Sheveloff, who has taught at the University for forty years, specializes in the works of Brahms, Ravel, Mussorgsky, and Scarlatti.

Metcalf Cup and Prize

JOEL SHEVELOFF
Professor of Musicology
College of Fine Arts

Students have written:
“Joel Sheveloff is a jewel... and should be forced to teach music history all his life.”

“Never die! Never retire! Teach until the world no longer revolves on its axis!”

“Professor Sheveloff taught musicology the way it should be taught — in context. He had a way of making the world of music not an isolated world of specialists with strange tastes and interests but an entire world — a complete world in which all of us can live fully.”

David Marchant and his wife, Sarah, after Commencement.

Metcalf Award

DAVID MARCHANT
Associate Professor of Earth Sciences
College of Arts and Sciences

“Dave Marchant is an exceptional instructor, charismatic, clear, logical, and helpful. Students respond to him very positively, and frequently rated him one of their best professors ever. I agree. Many times I witnessed Dave drop everything to spend hours helping students master concepts, develop projects, or participate in research opportunities. His passion for teaching shines through in all his interactions with students.” — GRS alumna, 2002

“Dr. Marchant’s incredible passion for earth sciences infuses all that he discusses in class with an energy that is contagious. He sets himself apart from other instructors by working tirelessly to be sure his students are gaining all that they can from his courses.” — CAS alumna, 2003
Metcalf Award

ANATOLY TEMKIN
Assistant Professor of Computer Science
Metropolitan College

“Despite the abstract nature of the courses that Anatoly Temkin teaches, his lectures are never boring for students and I never missed a single one. His lucid, precise explanations of difficult concepts, his ability to keep students’ minds busy during lecture time, his respect for students, and his remarkable sense of humor make his courses highly attractive to students.” — MET alumnus, 2003

“I have found that Dr. Temkin is one of the very few professors I know of who makes learning math fun and makes even the toughest theorems interesting. A very simple proof of his excellence in teaching is that his classes are the hardest to get into, and are filled sooner than those of any other professor I know of.” — MET student, 2004

“As a forty-eight-year-old graduate student in computer science, I have had many teachers from around the world. Of them all, Dr. Temkin has been my hands-down favorite.” — MET student, 2004

Rosanna Warren

“Her love for both the beauty and the difficulty of the subjects she teaches is always evident to her students. This love, together with her insistence that students be worthy of those subjects by striving to meet the highest academic standards, makes her a rare and notable educator. I can think of no one whose teaching is more deserving of recognition.” — GRS alumna, 2000

“Rosanna inspired us with her spontaneous recitation of poems and her brilliant cross-pollinations of visual art and literature. To be sure, her understated yet intellectually overarching teaching style was described by most as a kind of communal genius; her teaching embodied, very modestly, a superior life of the mind, which was — and still is — irresistible.” — CAS alumnus, 1998
STUDENT SPEAKER Julie Macé (CAS '04) contrasted her generation, which "has redefined 'community' to be more global in nature," with previous generations, who "could more easily focus on a local community and become deeply engaged in it."

The University handed out more than 22,000 rain ponchos and 1,000 umbrellas at Commencement.
Alumni were on campus with their families and friends May 14 to 16 for Reunion 2004. They enjoyed luncheons, riverboat tours, dinners, and the annual BU Night at the Boston Pops. But the most important activities were renewing friendships and becoming reacquainted with the changing University.

Sargent College’s most senior reunioners were from the Class of ’34: (from left) Edythe Sills, Ruth Doodson, and Harriet Hills. Their classmate Mary McCook was also at Reunion.

Greg Fitzsimmons (CAS’89), who has appeared on The Tonight Show with Jay Leno, The Late Show with David Letterman, and Late Night with Conan O’Brien, headlined the thirteenth annual Comedy Night at Reunion.

When Sargent College Dean Emeritus George Makechnie (SED’29,31, Hon.’79) came to the Sargent Reunion luncheon, the greeting line was long.
Shellie Dean (SMG’94) (left) and Denise Bromfield (CAS’94) reminisced about the old days at the AHANA (African-, Hispanic and Latino-, Asian-, and Native-American) reception for alumni and graduating students.

At the Silver and Gold Reception hosted by President ad interim Aram Chobanian were twenty-fifth reunioners (from left) Christine Briggs (CAS’79, GRS’93, ’94), Jeannine Holden (SON’79), Steve Karbank (CAS’79), Tom Ehrbardi (CAS’79), and Paul DeBeasi (ENG’79).

Ebenezer Sunanda (STH’68, GRS’69, SED’73) with his wife, Rosa (left), and their niece from Chile, Palmencia Morales, at the Hub, Saturday’s outdoor block party.

Left, middle and bottom: Saul Fern (SMG’54) and Phyllis Aaronson Barmak (CFA’54) were college sweethearts, and went to their junior prom together. But after graduation they went their own ways: Saul served in the Army and Phyllis got married. At their fifteenth reunion, Saul and his wife met Phyllis and her husband, and they all became friends, periodically getting together. Phyllis’s husband later died, Saul got divorced, and about ten years ago, Saul and Phyllis became a couple again, and now they’re engaged and at their fiftieth BU Reunion.
Alumni Awards

On Reunion Weekend, schools and colleges honored outstanding alumni.

COLLEGE AND GRADUATE SCHOOL OF ARTS AND SCIENCES


DOROTHY WARNER (CAS’29). Collegium of Distinguished Alumni. Yearly reunioner and active alumna for seventy-five years.

COLLEGE OF COMMUNICATION

HEIDI BEREnSON (’87). Distinguished Alumni Award for Service to Profession. President, Berenson Communications, Inc.

D. Jesse Costa (DGE’51, LAW’54) spearheaded the founding of the General Education Alumni Association, was president for nine years, and has continued as a prime mover in its activities and growth. He is also permanent president of his School of Law class and a lifetime member of the LAW alumni board. He is president of D. Jesse Costa and Associates, a marketing and product promotion consulting firm. Costa (left) after receiving the General Education Alumni Award from Charles M. Healey (DGE’51, LAW’54). Photograph by Michael Hamilton

GARY FLEDER (’89). Distinguished Alumni Award for Service to Profession. Film director.

TYLER HICKS (’92). Distinguished Alumni Award for Service to Profession. Staff photographer, New York Times.

COLLEGE OF ENGINEERING

SARAH HARPLEY BRUKILACCHIO (’89). Alumni Award for Service to Community. Treasurer, Innovations in Optics, Inc.

JENNY GRUBER (’99). Alumni Award for Service to Alma Mater. Aerospace engineer, Johnson Space Center, NASA.

C. ARTHUR HUGHES (’62). Alumni Award for Service to Community. President of the board, New England Preachers’ Aid Society.

RICHARD NALESNIK (’60, COM’63). Alumni Award for Service to Profession. Physical science administrator, U.S. Environmental Protection Agency.

RICHARD “HARRY” STANDEE (’63). Alumni Award for Service to Profession. President, Sevar Corporation.


When most alumni say they are attending their seventy-fifth reunion, they mean they graduated seventy-five years ago. This was literally the seventy-fifth reunion for Dorothy Warner (CAS’29), here with her nieces Nancy Laszlo (left) and Sue Bennett; Warner has attended all seventy-five reunions since she graduated. This year she was made a member of the Arts and Sciences Collegium of Distinguished Alumni, recognizing her many years as an active correspondent who keeps the class connected with one another and informed about the University; she responded with a fifteen-stanza poem.

Photograph by Fred Sway
COLLEGE OF FINE ARTS
Awarded April 17
SYLVIA ALIMENA ('82), School of Music Distinguished Alumni Award. Member, French horn section, National Symphony Orchestra. Musical director and conductor, Eclipse Chamber Orchestra, Brass of Peace, Friday Morning Music Orchestra, McLean Orchestra.

PHYLLIS HOFFMAN ('67, '67). Distinguished Faculty Award. Associate professor, School of Music. Former director, School of Music, Executive director, Tanglewood Institute. Director, Tanglewood Young Artists Vocal Program.

JON IMBER ('77), School of Visual Arts Distinguished Alumni Award. Painter.

MARY ANN MILANO ('66), Distinguished Service to the College Award. Owner, Union Oyster House, Boston.

GENERAL EDUCATION

Phyllis Hoffman (CFA '67, '67), with one of her students, Avery Griffin (CFA '66), is an associate professor of music at the College of Fine Arts, executive director of BU's Tanglewood Institute, and director of its Young Artists Vocal Program as well as a former director of the school of music. Presenting her with the CFA Distinguished Faculty Award, Dean ad interim Walt Meissner (CFA '81) called her an "inspired and inspiring teacher, colleague, and administrator, nurturing and outspoken critic, adept fundraiser, and advocate and supporter of the school and its individual students, faculty, and staff." Photograph by Kalman Zabarsky

COLLEGE OF GENERAL STUDIES
HRACH GREGORIAN ('70, CAS'72), Distinguished Alumni Award for Service to Profession and Community. President and founder, Institute of World Affairs. President and CEO, de novo group. Vice president for consulting services, IAQ, Inc.

JUDITH GREGORIAN ('70, SED'72), Distinguished Alumni Award for Service to Profession and Community. Associate division director, U.S. Department of Education Office of Special Education Programs. Adjunct faculty member, School of International Service, American University.

GOLDMAN SCHOOL OF DENTAL MEDICINE
ALAN L. FILZER ('74), Distinguished Alumni Award for Service to the Community. Director, Upham's Corner Health Center. Assistant clinical professor, Department of Health Policy and Health Services Research, and Department of Pediatric Dentistry, SDM.

SEYMOUR MELNICK ('62), Distinguished Alumni Award for Service to the School. Diplomate, American Board of Endodontics. Associate clinical professor, Department of Endodontics, SDM. Associate clinical professor, University of Connecticut School of Dental Medicine. Endodontics practice.


METROPOLITAN COLLEGE
RICHARD F. CAHILL ('67), Distinguished Service to Community. President and CEO, Conway Realty.

ELIZABETH JONES ('86), Distinguished Service to Profession. Assistant secretary, Bureau of European and Eurasian Affairs, U.S. Department of State.

SARGENT COLLEGE OF HEALTH AND REHABILITATION SCIENCES
ELIZABETH A. TAYLOR BAVOR ('34), Twinness Award. Former physical education teacher. Secretary and class agent, SARG Class of 1954.

FRANCES AMMEN CURTIS ('34), Special Recognition Award. Spearheaded the establishment of the Emory...
Steve Fu (CAS’89) is a founding partner, with NBA veteran Charles D. Smith, Jr., of Players Capital Management, a New York firm that manages investments for NBA players. Previously he was managing partner for Position Partners, a private equity and real estate investment firm. An industry expert in technology investments, Fu has been quoted in the Financial Times, the Boston Globe, The Industry Standard, and Wired. Fu, an economics major, was inducted into the Arts and Sciences Collegium of Distinguished Alumni. He told the audience at the ceremony that "BU is a terrific, terrific place in my memory." Photograph by Fred Sway

University Center for Rehabilitation Medicine. Retired faculty member, programs in physical therapy, SAR.


Odie Jeanne D’Arc Mayo ('54). Special Recognition Award. Former chief physical therapist, Lemuel Shattuck Hospital. Established the Mid Coast Hunger Prevention Program.

Eileen Haydock Merullo ('44). Dudley Allen Sargent Service Award. Member, Women in Military Service for America, the World War II National Memorial, and WAC, Chapter 14, Women Veterans.


Patricia Soucaras Redmond ('59). Dudley Allen Sargent Service Award. Retired physical education teacher.

Patricia Hull Craib Taylor ('49). Twiness Award.

Member, Board of New England and National YMCA Physical Education Committees.

SCHOOL OF EDUCATION

IRENE FOUNTAS (70, 73, 75, 84, DGE'68). Ida M. Johnston Alumni Award. Professor, Lesley University School of Education. Director, Center for Reading Recovery, Lesley University.

LAURA LITCOFSKY ('97). Arthur H. Wilde Society Award. Teacher, Chelsea Public Schools. Former board president and chairman, Recognition Committee, SED.


SCHOOL OF LAW

Awarded April 23

ERNEST M. HADDAD ('64). Silver Shingle Award for Distinguished Service to the Profession. Professor of law and associate dean for graduate programs, LAW. Director, Graduate Tax Program, Morin Center for Banking and Financial Law, and the Office of Foreign Programs.

WILLIAM H. KLEH ('72). Silver Shingle Award for Distinguished Service to the School of Law. Founder, Kleh Family Foundation. Retired general counsel, AMVESCAP Plc. Board member, American School in London, and UK boards for Middlebury College and the Carter Center.

SUSAN A. MICHALS (CAS'84). Gerard H. Cohen Award. Executive assistant to the dean, LAW.

RICHARD E. MIKELS ('72). Silver Shingle Award for Distinguished Service to the School of Law. Chairman and manager, Bankruptcy, Restructuring, and Commercial Law Section, Mintz Levin Boston office. Member, policy committee, Mintz Levin.

GERALD L. NISSENBAUM ('67). Silver Shingle Award for Distinguished Service to the Profession. Divorce lawyer with Nissenbaum Law Offices. Founding fellow and former president, International Academy of Matrimonial Lawyers.

SCHOOL OF MANAGEMENT

JAY CASHMAN ('75). Alumni Award for Distinguished Service. Chairman, Jay Cashman, Inc.

AHMASS L. FAKAHANY ('79). Alumni Award for Distinguished Service. Executive vice president and chief financial officer, Merrill Lynch.

JEANETTE A. HORAN ('93). Alumni Award for Distinguished Service. Vice president for development, Data Management Division, IBM. General manager, Silicon Valley Lab, IBM.


SCHOOL OF MEDICINE

PHILIP S. BARIE ('77). Distinguished Alumnus Award. Professor of surgery and public health, Joan and Sanford I. Weill Medical College of Cornell University. Chief of the Division of Critical Care and Trauma and chief of the Preston A. Wade Surgical Service at New York-Presbyterian Hospital. Director, Anne and Max Cohen Surgical Intensive Care Unit, New York-Presbyterian Hospital.

PHOTOGRAPH BY FRANK CURRAN

DAVID P. FAXON ('72). Distinguished Alumnus Award. Professor of medicine and chief of the Section of Cardiology, Pritzker School of Medicine, University of Chicago.

CAROLANN S. NAJARIAN ('80). Humanitarian Award. President, Armenian Health Alliance.

SCHOOL OF SOCIAL WORK

ANTHONY DIJESUS ('90). Hubie Jones Urban Service Award. Research associate, Center for Puerto Rican Studies, Hunter College.

PATRICIA FRASSO. Outstanding Contributions to the School of Social Work. Administrative assistant, Field Education Department, SSW.


SCHOOL OF THEOLOGY

FAITH ELLEN FOWLER ('86). Distinguished Service to Community. Senior pastor, Cass Community United Methodist Church and executive director of Cass Community Social Services. Member, advisory board, Detroit Area Agency on Aging, and board of visitors, Wayne State University's Institute of Gerontology.


DOUGLAS E. WINGEIER ('34). Distinguished Service to Profession. Former faculty member, Garrett Evangelical Theological Seminary, teaching Christian education and practical theology. Retired clergy member, West Michigan Annual Conference of the United Methodist Church.
Because our space is limited, class notes are edited to include as many as possible. Notes should be sent to Class Notes, Boston University, One Sherborn Street, Boston, MA 02215, or submitted on the Web at www.bu.edu/alumni/classnotes. We can also forward letters; send them, along with identifying information on the alum, to Alumni Records at the address above.

Howardena Pindell (CFA'65), Untitled #28, mixed media on board, 9 1/2" x 11 1/2", 1974. This spring a retrospective of Howardena's works from 1968 to 2004 was at the Sragow Gallery in New York City. Her art is in the collections of the Metropolitan Museum of Art, the Philadelphia Museum of Art, and the Museum of Modern Art, among many other museums.

1947
Dale Van Meter (STH'47) of Sharon, Mass., retired after 22 years of service at the division of professional licensure as the secretary to the state board of registration of social workers. An Episcopal priest for more than 50 years, he continues to serve the diocese of Massachusetts. He recently was presented with a certificate of appreciation and congratulations from the Senate of the commonwealth for his years of service. Dale still paints watercolors.

1948
Alan Sugarman (SED'48) of Northfield, N.J., has retired after being a public school teacher and administrator for 50 years, and a part-time university professor for 10 years. He published Jews of Moments: An Educator's 50 Year Recollection, which covers his lengthy career. Alan is a lifetime member of the Disabled Veterans of America.

1953
John Langone (COM'53) of Old Lyme, Conn., is the “Books on Health” columnist for the New York Times. The former medical editor of Discover and Time magazines, John is the author of 25 books; his 2 latest are The Mystery of Time: Humanity's Quest for Order and Measure and Everyday Technology Explained.

1960
Mark Levine (CFA'60) of San Francisco, Calif., and his group, Latin Tinge, received a 2003 Grammy nomination for their CD Isla, in the category Best Latin Jazz Recording.

1965
Howardena Pindell (CFA'65) of New York, N.Y., exhibited her work at the show Works on Paper, 1968-2004, at New York City's Sragow Gallery during the spring.

1967
Francine Achbar (COM'67) of Brookline, Mass., recently was named vice president of the board of directors of Casa Myrna Vazquez, a domestic violence project providing emergency housing for women and children. She is the founder of High Impact Marketing and Media, which helps small businesses and nonprofit organizations expand.

1968
Brendan Kirby (CAS'68) of Revere, Mass., will have his name inscribed on the Navy League of the United States Honor Wall in Arlington, Va., for his support of American sea services. Brendan has completed four U.S. Air Force correspondence programs, including the Noncommissioned Officer Academy Correspondence Program, in 1993, and the Squadron Officer School Correspondence Program, in 1998.

1969
Paula Korn (COM'69) of Long Beach, Calif., is director of communications for Sea Launch Company, an ocean-based commercial satellite launching service. She is the author, editor, and producer of several space-related publications and video presentations. Much of Paula's work can be found at www.sea-launch.com. E-mail her at paula.korn@sea-launch.com.

1970
Barbara Brauer McDonald (SAR'70, CGS'72) of Hampton, Va., is a physical therapy supervisor at Eastern State Hospital in Williamsburg. She recently published an article on mobility and dementia in Physical Therapy Advance magazine. In March she traveled to Guatemala with the humanitarian organization.
1971

Linda Taillon Hartman (CAS'71) of Hyattsville, Md., earned an M.S. in architecture from the Catholic University of America in 1983, and worked in architecture for 17 years. She received a J.D. from the George Washington University School of Law last year and now practices construction law with Braude and Margules in Washington, D.C. E-mail her at HartmanAIA@aol.com.

Gary Larrabee (COM'71) of Wenham, Mass., has been commissioned to write his fifth book on a Boston-area institution. The book, The History of Beverly Hospital and Northeast Health System: 1888-2003, will be released in October 2005. E-mail him at garrabee@hsn-healthlink.org.

Ann Rollins (CAS'79, SED'79) of Washington, D.C., will be included in the forthcoming Directory of Veteran Feminists for her work with RIBE, which promotes women's history by organizing tours, mounting plaques, donating special collections, and publishing writings on women's history.


1972

Andrew Golub (CAS'72, CGS'70) of Kennethbunk, Maine, married Maureen Oppenheim (CAS'72, CGS'70) the year they graduated. He writes that after many remarkable years together, Maureen died of cancer in 1996. Andrew is the vice president for information resources at the University of New England in Portland and Biddeford. Andrew and Maureen had a daughter, Jenna, now grown, and Andrew has remarried and reports that he is living a wonderful life. E-mail him at agolub@une.edu.

David Yellen (CAS'72) of Sycamore Township, Ohio, recently was promoted to assistant vice president of Fifth Third Bancorp, a financial services company, in March 2003 and serves as a system manager. David lives with his wife, Melissa.

1973

Jackie Jenkins-Scott (SSW'73) of Newton, Mass., will become president of Wheelock College in Boston in July. She received an honorary degree at last year's Wheelock commencement. Jackie has been president and chief executive officer of Dinsock Community Health Center since 1983 and is on many civic and community boards. She and her husband, James, have a daughter, Amber, and a son, Amal.

Donald Minien (SED'71) of Palm Springs, Calif., retired from the U.S. Department of Defense in June. He has worked and studied in various countries, including Japan and Turkey. Donald plans to live in Bangkok as well as Palm Springs.

1974

Gary Godbee (CFA'74) of Westfield, N.J., recently showed his landscape paintings at various art galleries in New Jersey and New York. In 2003, his work was featured at two-
person shows at the Arts Guild of Union and the Tomasulo Gallery of Union County College. Gary recently received a 2004 fellowship from the New Jersey State Council on the Arts; he is represented by New York City's J. Cacciola Gallery. DONNA ROSSETTI-BAILEY (CFA'70) of Marshfield, Mass., a pastel artist, showed two of her Italian-themed pieces, Castellina Side Street and The View from Pizzazzina, last fall at the Commonwealth Museum in Boston. Donna teaches at the South Shore Art Center in Cohasset and the Duxbury Art Association and tutors high school art students in portfolio preparation. She is a past winner of the annual Associated Pastelists on the Web contest.

1975

HOPE KIRSCH (SED'75) of Scottsdale, Ariz., has been named a partner at Broening, Oberg, Woods, Wilson & Cass. Her practice deals with litigation in legal and professional malpractice and construction defect. She lives with her husband, Barry. E-mail her at hopekirsch@yahoo.com.

1976

ROBERT GLOVSKY (LAW'76, 79) of Wayland, Mass., was recently listed on Mutual Fund Magazine's "Nation's Top 100 Financial Planners," in addition to being profiled nationally in Financial Planning Magazine. DAVID F. HENDERSON (CFA'76) of Boonton Township, N.J., a longtime artist and illustrator, creates images for various book covers and educational, advertising, and corporate clients. His painting Boonton in Winter has been reproduced as a Christmas card, a postcard, and signed prints. Proceeds from sales help fund arts and cultural activities where David lives. The painting also was part of a group show at New York's Society of Illustrators Museum of American Illustration and was exhibited during the Christmas season at the Boonton Historical Society. E-mail David at njartist@optonline.net.

1977

LYNN CLAFLIN FOSTER (GSM'77) of New York, N.Y., a financial professional, was elected to the board of trustees of the international nonprofit Population Council in December. She has worked at such companies as Foster Management and Ashbridge.

The Lit'ry Life

When Washington Post reporter Peter Carlson was writing for the Boston Herald-American back in the 1970s, he became a fan of a Boston Globe column on magazines ("Lit'ry Life") written first by George Frazier and then by George B. Higgins. Carlson, an avid reader of magazines, thought the Globe columnist had an easy job — "The guy gets to read magazines and write about it."

Flash forward to 1996: Carlson (COM'74), a writer for the Post magazine, spots an internal ad looking for someone to take over the paper's venerable "Magazine Reader" column. He applies, gets a tryout, and wins the column — part of his beat as a full-time Post "Style Section" feature writer.

Turns out writing about magazines is not so easy. "I've since found by actually doing it that it's a little more difficult than it might look," he says.

Still, for a guy who loves magazines as much as Carlson, it's the right job. Every other week he expounds in the "Style Section" on magazines large and small, exhibiting a finely tuned wit and an eye for the unusual. He gets fifteen to twenty magazines a day, reads forty to fifty regularly, and skims hundreds. He stays away from commenting on magazine editors and business, focusing instead on content. And while he routinely alerts readers to important, sometimes moving stories they might otherwise miss, he more often than not highlights the offbeat and the humorous — horror magazines, Harvard alumni personal ads, heavy metal mags, you name it.

Among his favorite targets: eponymous celebrity magazines, which he likes to introduce by counting the number of pictures of the celebrity in the inaugural issue. "I may be more amused by that than other readers," he says, "but it's kind of fun."

Another trend that sets him off is lists. Editors, he says, perceive "that the attention span of readers is shorter than it used to be," so they package everything in bite-size "top 10" or "101 ways to" lists. "It's great for lazy writers and it's great for lazy editors and it's great for lazy readers," he says, "so I don't think it's going to go away anytime soon."

Magazine criticism is actually Carlson's sideline. His "Style Section" features have ranged from the Enron scandal to a water-skiing squirrel. After BU, his Boston Herald-American days led to a brief freelance career and then a stint at People magazine before he moved to the Post magazine in 1986.

While he counts giants like the New Yorker and the Atlantic Monthly among his favorite magazines, Carlson is no elitist: he heaps praise on everything from Outre, which covers "the flotsam and jetsam of pop culture," to Placebo Journal, "a humor magazine for doctors which reveals that the sound you hear upon leaving your doctor's office is your doctor laughing at you."

Even after eight years of magazine criticism, he remains hooked on his job — so long as he can haunt the newstands in search of whatever's new, interesting, or just plain weird. "You could go crazy just writing about the top forty magazines in America," he says. —Dan Dupont (CAS'92)
Investment Management. Lynn has volunteered for many organizations, among them the Girl Scouts of America and the World Wildlife Fund.

1978

DEAN RICHLIN (LAW'78) of Brookline, Mass., recently joined the law firm Foley Hoag as a partner in the litigation practice. He had served previously as the principal legal advisor to Massachusetts Attorney General Thomas Reilly and was a partner with the law firms of Lucash, Gesmer & Updegrove and Budd, Wiley & Richlin.

ROBERT SHORE (SMC'78) of Irvington, N.Y., joined L.L. Business Management as a partner in October and heads the company’s New York office. The company provides financial services to such musical artists as Eminem, 50 Cent, and Missy Elliott. John had been vice president of Sanctuary Music Group.

1979

HOWARD PRANIKOFF (SDM'79) of Ormond Beach, Fla., was elected international president of Alpha Omega International Dental Fraternity, one of the world’s largest dental associations, at its 96th annual convention, held in Palm Springs, Calif. Howard has a private practice specializing in endodontics in Ormond Beach and Port Orange, Fla.

1980

ELIZABETH “LILLY” HECKMAN CLEVELAND (MET'80) of Duxbury, Mass., featured her art in February in the one-woman show Small Worlds at the James Library and Center for the Arts in Norwell, Mass. She has two sons: Matthew, 21, who is studying hydrology in college, and William, 16, a student at Duxbury High School. Lilly is married to MARK VAN BUREN CLEVELAND (CAS'78, GRS'78). Gilbert Gonzalez (CAS'80) of San Francisco, Calif., participated in AIDS/LifeCycle in June, a weekend 995-mile bike ride from San Francisco to Los Angeles. The event raised money to support education and other services for individuals with AIDS and HIV. Gilbert encourages former classmates to learn more by visiting www.aidslifecycle.org.

CAROL KELLER (CFA'80) of Boston, Mass., exhibited her art at the Nielsen Gallery in Boston in the group show March Heat.

1982

MADELINE DI NONNO (CAS'82) of Marina del Rey, Calif., recently was named executive vice president of client services at Nielsen EDI, a service of Nielsen Entertainment. She previously was employed at the Hallmark Channel and Universal Studios Home Entertainment. At Universal, she created alliances with such major corporations as Hershey, Kraft, Polaroid, and Tropicana.

JOHN P.WEI (CAS'82, MED'82) of Burlington, Mass., spent two weeks in Iran with the Boston Medical Disaster Team providing medical assistance to victims of the Bam earthquake. “Now that I’m back,” he writes, “I’m looking forward to hearing from fellow BU alumni.” Write him at johnpwei@alum.bu.edu.

1983

JEFFREY GANELES (SDM'83) of Boca Raton, Fla., appeared on the prime-time reality show Extreme Makeover, where he performed the TeethToday procedure for the first time on national television. The procedure gives patients a full set of replacement teeth in a single day. Jeffrey practices at the Florida Institute for Periodontics and Dental Implants in Boca Raton.

SUSAN TALBOT-ELLIOT (MET'83) of Lynchburg, Va., a visual artist, had two of her portraits of Virginia residents featured in the Southern Home & Garden article “Perfect Portraits.”

1985

THOMAS FLOCCO (CAS'85, CGS'85) of Winnetka, Ill., recently was appointed president and chief executive officer of Jim Beam Brands Worldwide. Previously, he was a partner at the management consulting firm McKinsey & Company.

JOHN HARRINGTON (CFA'85) of Duxbury, Mass., cofounded Advanced Practice Strategies, which provides visual communications technology for online education and courtroom demonstrations.

1986

DEBBIE BACKUS (SAR'86) and JERRY BACKUS (ENG'86) of Washington Township, N.J., welcomed their third child, Patricia Jane. E-mail Debbie at dbbackus@emory.edu.

KATHLEEN DUFFETT (SON'86) of Cold Spring, N.Y., and her husband, Jay Siegel, are thrilled to announce the birth of their daughter, Molly Cassin Siegel, on January 6. Molly’s big brothers are Aidan and Devin. Kathleen is the director of corporate compliance for the Contract Management Organization and also teaches a course on...
health-care regulation at Pace University. Ronald Garriques (ENG'86) of Highland Park, Ill., and his wife announce the birth of their second child, Ronald, on July 4, 2003. He weighed in at 8 lbs., 3 oz. The proud father was wearing his BU sweatshirt as he welcomed his son into the world.

Otis Oliver Wragg (CAS'86) of Miami, Fla., a trial lawyer, recently was appointed to serve on the Dade County Bar Association’s board of directors. He is the executive editor of the association’s monthly publication, The Bulletin. In 1999, Otis opened his own law office. E-mail him at oliver@wragglaw.com.

1987

John M. Aflague (SON'87) of Boston, Mass., earned his Ph.D. from the University of Rhode Island. Write to him at john.aflague@verizon.net.

John Ruggieri (SMG'87, CGS'88) of Boston, Mass., recently joined the business practice of the law firm Looney & Grossman. His work focuses on corporate and real estate law. Previously John was with Clark, Hunt & Embry.

Daniel P. Russo (LAW'87) of Middletown, Conn., received master’s degrees in management and in financial services in 2003 from American College in Bryn Mawr, Pa. Laurence Barton (GRS'83), the new president of American College, officiated at the commencement ceremony.

Jordan Savitt (SMG'87) and Dina Levy Savitt (SMG'86) of Stamford, Conn., had their third child, Max Ryan, in June 2003. Max has four-year-old twin sisters, Emily Lara and Paige Erica. Jordan is a vice president of sales at Command Financial Press, a financial printer in New York City. E-mail them at dsavitt@optonline.net.

1988

Betsy Brill-Steckelman (COM'88) of Montville, N.J., and her husband, Adam, announce the birth of their first child, Samuel Alan, on January 10. Betsy writes that he is growing rapidly and perhaps will be a member of the BU Class of 2024. E-mail her at betsybu88@aol.com.

Karen Ettie Fream (SED'88) of Scarborough, Maine, was married in 2000 and had twin boys last summer. She recently moved out of Boston to Maine, where she and her husband enjoy taking their sons to the beach. Karen previously was president of SED’s alumni board. She would love to hear from friends and Alpha Phi sisters at kfream@aol.com.

Jeremy Heep (CAS'88, COM'88) of Philadelphia, Pa., became a partner at the law firm Pepper Hamilton in January. His practice is in commercial litigation, specializing in antitrust, securities, and international matters.

A Letter from the President of the Boston University Alumni (BUA)

Several weeks ago a man I met at a BU reception said he remembered me because his life as a BU student started at my home some nineteen years ago — he had been invited to a Summer Send-off I hosted for incoming freshmen. I had a similar conversation later at another reception. It is nice to be remembered, but what is important is that both said that the Summer Send-off was a positive experience. It was a joy to hear that after all these years they remember the send-offs fondly and say that started them on a continued path of active alumni service.

In late April, I spoke to about 1,600 seniors at Senior Breakfast, wishing them well and telling them how to stay connected via the Boston University Alumni (BUA). Once again, someone came up to me and talked about coming to a send-off at my home four years ago. My backyard has been a starting place for several thousand kids over the past twenty-seven years. What a great way to be an active alumna! You can also help our students and fellow alumni by joining our career mentoring program through the Alumni Link. Just click onto www.bu.edu/alumni/can/volunteer.

The Career Advisory Network is part of a marvelous, updated alumni Web site, www.bu.edu/alumni, which has news about programs, benefits, and services, an online alumni directory, career information for younger alums, and a calendar of local and national alumni events. For instance, you can sign up on the Web for our twenty-eighth annual Alumni Day at Tanglewood, coming up on July 31. Try and make it this year. Look for summer events in your area and others upcoming in the early fall.

Now is the time to plan for Homecoming and Parents Weekend, October 15 to 17. There are many events scheduled, including a Street Fair and Alumni College. Meet up with classmates, renew friendships, shop a bit, and spend an hour or two at a great lecture or class. The BUA is there for you. Please be there for us. Have a wonderful and relaxing summer.

Sincerely,

Judie Friedberg-Chessin (SED'89)
When President ad interim Aram Chobanian was in Naples, Florida, earlier this year for a reception with alumni and friends, he met with the board of directors of the Alumni Club of Southwest Florida. The club, which regularly hosts alumni events, started in 2001 and has grown thanks to efforts of many alumni in the area. To join or for more information, call 800-800-3466 or go to www.bu.edu/alumni/clubs/swflorida. Pictured here (front row, from left): Joyce Reynolds (SED’67), Madeline Gaffey, Bunny Levere, Ann Dwyer (SED’73), Betty Andronikos (SED’46), Jasmine Chobanian, Beula Perry (CEA’57), Peg Kinsley, Margaret Thompson (GRS’84), and Lois Talis (PAL’49). (back row) George Talis (MED’50), Gaffey (SMG’51), Vice President for University Development and Alumni Relations Christopher Reaske, Paul Dwyer, Aram Chobanian, and Dan Kinsley (SMG’50).

Photograph by Harvey Bilt

JENNIFER LAPIERRE (COM’88) of Makawao, Hawaii, is an alumni director and publications manager for Seabury Hall, a prep school on Maui. Jennifer spent two years in Los Angeles, then returned to Boston to work on a master’s in literature from Harvard University. After earning her degree, she started a graphic design business and later became a personal trainer. E-mail her at lapierre@post.harvard.edu.

ELLIOTT H. LEITMAN (CAS’88, MED’92) of West Chester, Pa., an orthopedic surgeon with the Morgan Kalman Clinic in Wilmington, Del., recently returned from active duty with the Army as part of Operation Enduring Freedom. A major, he served on the staff at Walter Reed Army Hospital and directed the orthopedic clinic at Fort Dix in New Jersey. He received the National Defense Service Ribbon and the Global War on Terrorism Service Medal.

CAROLLE RARE (CEA’88) of Natick, Mass., showed her art in the exhibition Admiral V at the George Marshall Store Gallery in York, Maine, in October. She teaches in the visual arts department at Pine Manor College in Chestnut Hill, Mass.

JASON RAFF (COM’88) of Los Angeles, Calif., was the director and supervising producer of the NBC reality show Average Joe.

1989
FRANK DELUCIA (ENG’88) of Greenwich, Conn., became a partner with the New York intellectual property law firm Fitzpatrick, Cella, Harper & Scinto, in January. In 1995, he received his J.D. from Quinnipiac University School of Law.

1990
MICHELE SCZERBINSKI DIAZ (COM’90, CGS’88) of Warwick, R.I., married Roberto Diaz on August 16, 2003. Michele, a former BU senior regional alumni relations manager for the West Coast, Washington, D.C., and New York City alumni clubs, is a major gifts officer for Bryant College in Smithfield, R.I., and her work continues to bring her to the West Coast. She recently was elected to the board of directors of the Rhode Island chapter of the Association of Fundraising. E-mail her at mdiaz@bryant.edu.

BRIAN K. WALSH (CAS’90) of Walpole, Mass., is a trial lawyer with the law firm Mintz Levin Cohn Ferris Glovsky and Popeo. He and his wife, Ann, have two daughters, Celia and Jenna, and a son, Nolan.

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Photograph by Harvey Bilt

At the Naples, Florida, reception, President ad interim Aram Chobanian met Dick Sullivan (SMG’63) and his wife, Pat. Sullivan is on the board of directors of the Alumni Club of Southwest Florida.

Photograph by Harvey Bilt

Write to Brian at bkwalsh@mintz.com.

RACHEL WEINSTEIN (CAS’00) of Revere, Mass., is married and teaches elementary reading in Winthrop, Mass. She loves having guests in her classroom. "If you have some free time and want to read a story or conduct a mini-lesson to third and fourth graders, you're warmly welcome," she writes. Rachel also would love to hear from friends. E-mail her at Rachel_Weinstein@hotmail.com.
**1991**

**Elizabeth Albrycht (COM’97)** of Versailles, France, is the managing director of Albrycht McClure & Partners, a strategic communications consultancy, splitting her time between France and the United States. She is excited about the potential of “blogging” and is coaching business executives and conference planners on how to implement Weblogs and other new, informal communication technologies. Elizabeth posts daily to her Weblog, CorporatePR, at http://ringblog.typepad.com/corporatepr. E-mail her at ealb@ampcomm.com.

**Mark Fishkin (CAS’95)** of West Orange, N.J., and his wife, Adria, announce the birth of their first child, Max David, on January 31. “Max watched his first Beanpot final on TV on February 8, though he slept through most of it,” Mark writes. He is the group manager of integrated sales at BusinessWeek Magazine.

**Lori Rigber Rice (COM’93)** of Cherry Hill, N.J., and her husband, Jim, announce the birth of their second child, Charlotte Helen, on Thanksgiving Day 2003. She joined her big brother, Griffin. Lori is a graphic designer in the Philadelphia area, and would love to hear from old friends at lirrice@comcast.net.

**Morgan “Mwalim” James Peters (CAS’97, COM’98)** of Dartmouth, Mass., was recently appointed an assistant professor in the English department at the University of Massachusetts, Dartmouth, and heads its Digital Video Production program.

**Jacqueline Raskin-Burns (CAS’97)** of Bethesda, Md., and her husband, Adam, welcomed their first child, Halle Sivia Burns, on January 31. Halle came home from the hospital just in time to hear her first Beanpot Webcast.

**Lisa Ellin (SED’92)** of Piscataway, N.J., and her husband, Haym, participated in a two-week program last winter coordinated by Global Volunteers. They traveled to Costa Rica to help improve the economic and emotional well-being of women in the Santa Elena region. Previously, Lisa had volunteered in Greece and Jamaica. She is a staffing professional, and Haym is a faculty member at Rutgers University.

**Keith Gottfried (LAW’92, GSM’95)** of San Jose, Calif., was promoted from general

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**Shaking Up Shakespeare**

**As the Bard** himself might have said, never was there a career of more glee than that of Austin Tichenor’s with the RSC.

The Reduced Shakespeare Company, as Tichenor (CFA’86) can tell you, is not your average three-man troupe of troubadours. Ye verily, RSC players don doublets and spout heroic speeches in iambic pentameter for The Complete Works of William Shakespeare (abridged). But they also have a madcap passion for reciting Hamlet’s dialogue backwards, treading the boards in high-top sneakers, and editing literature like the Bible and Anna Karenina with a cheery vengeance.

“It’s serious play,” Tichenor says. “We take what we do very, very seriously. We want people to think, when we’re on stage, that we could do a real Shakespeare show if we so chose.” Instead, he and his fellow thespians — who play “the egghead professor, the bullet-headed enforcer, and the idiot savant” — toss off their famous lines with nary a hint of pretension and with a healthy dose of audience participation to boot. “I can’t imagine doing a real play again as an actor,” Tichenor says, “and not being able to yell at an audience member for rattling a candy wrapper.”

After spending eight years at the American Stage Festival in Milford, New Hampshire, where he worked his way up from summer directing intern to associate producing director, he joined the RSC in 1992. Back then the company was gaining fame in London for the Complete Shakespeare, now the West End’s longest running production. Since then, Tichenor has cowritten The Complete History of America (abridged), Western Civilization: The Complete Musical (abridged), and The Bible: The Complete Word of God (abridged). This year he is on national tour with the company’s newest production, All the Great Books (abridged), which he says covers “ninety books in ninety minutes. It’s CliffsNotes on legs.”

Now a managing partner of the RSC, he’s putting his master’s degree in directing to good use. “I wanted to run a company — that’s something I was trained to do at BU and now I’m doing it,” he says. And when he’s not holding auditions for touring players or breaking out those high-tops himself for months on the road, Tichenor guest-stars on television series such as The Practice, Alias, and ER. “I put on a suit and glasses,” he says, “and I’m basically the white authority figure against whom the leading characters can rail and over whom they can triumph.”

He considers himself “one of the lucky ones. It’s very hard to make a living in the theater. The RSC stuff, the TV stuff, the writing, the directing — it all adds up to one career” — and a symmetrical career at that. “I’ve never stopped doing children’s theater,” says Tichenor, who staged plays for tots twenty years ago at the American Stage Festival. “But now it’s smart, fun children’s theater for grownups.”

— Jennifer Becker
counsel to senior vice president for corporate affairs at Borland Software. In December he spoke at the Asia Global Tech Summit in New Delhi, India, which brought together policy makers and software industry representatives from the Asia Pacific region.

I-CHUN LIU (SMG’92) of Singapore and her husband recently returned home after two years in Sydney, Australia. She oversees finance, fundraising, administration, and public relations at the Community Addictions Management Program. I-Chun would love to hear from old friends at i_chun_liu@img.com.sg.

TRACY MAREK (COM’92, CGS’90) of Lakewood, Ohio, recently accepted the position of vice president of marketing for the NBA’s Cleveland Cavaliers. She and her husband, Randy, purchased their first home and are enjoying time with their new puppy, Zipper.

DEBRA BLOOM PETERS (COM’93) of Newtown, Pa., recently celebrated “two momentous occasions” in her life. On April 16 she gave birth to her first child, Zachary Aaron. Manager of the Foot Locker in Willow Grove Mall outside Philadelphia, she was named Manager of the Year for Foot Locker League 609 and Manager Trainer of the Year for Foot Locker’s eastern region. Debra would love to hear from old friends at dfbmanager@hotmail.com.

MARK ROBERTSON (CEP’92) of Los Angeles, Calif., is the executive producer of Hope To Die, a short film that was accepted into the 2004 Tribeca Film Festival. He was the concertmaster for Deborah Lurie’s score of the motion picture Whirlygirl and played violin in the pit orchestra for the 76th Annual Academy Awards.

ADAM RUGG (ENG’92) of Coventry, England, works as senior systems analyst in the information technology services department at the University of Warwick. Prior to relocating, he spent nearly 10 years working on information technology projects for RWD Technologies. E-mail him at adamrugg@hotmail.com.

RUTH SIECK (SED’92) of Brookline, Mass., is executive director of the nonprofit organization Verami, where she counsels international professionals and students on career and immigration issues. She cofounded the organization after 16 years as an international student and scholar advisor at BU, MIT, and Harvard’s teaching hospitals. To learn more, visit www.verami.org.

JOHN J. BRADY (SED’93, ’95) of Bala Cynwyd, Pa., began his position as higher education chief for the Middle States Regional Office of the College Board in January. His job includes assisting colleges and universities with enrollment management issues. John began his career in higher education as an admissions counselor at Northeastern University. He speaks regularly at graduate schools and professional associations on matters of education finance and access.

NIALENA CARAVASOS (LAW’92) of Philadelphia, Pa., has practiced law with F. Emmett Fitzpatrick for more than six years, and recently became a shareholder in the firm. NiaLena continues to concentrate her practice in federal and state criminal defense. Please e-mail her at nialena@toplaw.com.

TANYA BREEN FLAH (COM’93) of Morrisville, Pa., and her husband, Erik, announce the birth of their daughter, Daghan, on August 7.
Bold, Colorful, Innovative

Designer Colette Malouf, whose jewelry and hair accessories adorn celebrities and are featured in top fashion magazines, began with the basics: she made her first piece out of nuts and bolts.

Home in Manhattan from college one summer, Malouf (COM'83) needed money. When her parents wouldn't give her any, she fished in pockets for change and went to a nearby hardware store. She fashioned a pair of earrings, took them to a shop in avant-garde Soho, and without any business know-how, made a sale. That night she told her parents about her resourcefulness. "They were so impressed," she says, "they gave me money!"

Those earrings crafted more than twenty years ago were just a start. Malouf toted her tools and raw materials back to Boston and between College of Communication classes — "I always gravitated toward what sounded most creative: print media and editing, filmmaking, design and communications, ad agency" — she whipped up earrings to sell to toni Newbury Street boutiques when she needed cash.

Although her COM background is the "ideal education for what I do today," after graduation she spent two years back in New York feeling lost. But with retail experience from a job at Bergdorf Goodman's accessories counter, helping a fashion designer, and working with her father to close his couture evening-wear business, "it all came together," Malouf says. "I hoarded things that inspired me and I started designing."

Instinct, a competitive edge, and plain old luck led to success.

She came up with a fresh concept — a soft, fluffy hair accessory with elastic on two sides, the opposite of that year's must-have structured bows — and called it the Malouf pouf. It was the right time to enter the market: she sold 100,000 poufs that year.

After building her first collection of upscale pieces, she compiled a press kit and established relationships with magazine editors and department store fashion directors. "I became familiar with the territory and the people," she says. Malouf began filling orders, working out of her apartment, cramming rooms with her raw materials, finding cabinets, and a Xerox machine. "I am an entrepreneur, a risk taker, an innovator," she says. "That's why I have a business." Today, she and a small, dedicated staff work in an office in Soho.

Among her customers are Bergdorf Goodman, Neiman Marcus, Henry Bendel, and other modish shops across the United States and throughout the world. Her products are popular in high-end department stores in Japan, where she recently visited ancient gardens and samurai palaces for ideas for her branch-inspired fall 2004 collection.

Malouf's designs often draw upon nature. The organic shape of her anemone ring, the sharp edges of her fishbone earrings, and the elegant curve of her resin cuff bracelets exhibit her signature characteristics — "bold, colorful, simple." That also describes Malouf. "No matter what I do, it always ends up bold," she says. "To be versatile, I challenge myself to go in the opposite direction, but things still end up bold." — Hannah Gaw
Westborough, Mass., are thrilled to announce the birth of twin daughters, Brooke Baie and Ashlyn Autumn, on October 18. They were born at Beth Israel Deaconess Medical Center in Boston. George and Patty write that they absolutely love being parents of twins: “It is quite a challenge balancing work and parenthood, but the reward speaks for itself.” George is the business marketing manager of the broadband unit at Teradyne, in Boston, and Patty is vice president of business development at World Congress in Woburn, Mass.

Jennifer Safrey (COM’93) of Nahant, Mass., is pleased to announce that her novel A Perfect Pair was published in January. She recently left the Boston Herald after almost 10 years on the news copy desk. Contact her through her Web site, www.jensafreybooks.com.

Sean Sheely (LAW’99) of Bronx, N.Y., was elected partner of the law firm Holland & Knight in January. He was formerly an associate there.

Tara Solomon Hutchinson (CAS’93, COM’93) of Rockville Centre, N.Y., and her husband, Jimmy, are proud to announce the birth of their first child, Michael.

1994

John C. Anderson (GRS’94) of Arlington, Mass., was awarded a two-year fellowship by the Environmental Leadership Program. John was among 23 chosen from the 200 applicants competing for the national fellowship. He is a senior educator at the New England Aquarium.

Christopher Cotton (CAS’94) of Santa Monica, Calif., is an adjunct professor at Pepperdine University, where he teaches business law, international business law, and business ethics. Chris also maintains a law practice specializing in corporate entertain-
ment, advertising, and marketing law. E-mail him at christopher.cotton@pepperdine.edu. ABBY LOCKE (GSM’94) of Washington, D.C., is president of Premier Writing Solutions, a professional writing service for individuals, small businesses, and consultants. Visit Abby’s Web site at www.premierwriting.com or write to her at abby_locke@yahoo.com.

JOSETTE DELLEDONNE-MANNING (SMG’94) of Wilmington, Del., and her husband, Bradley, announce the birth of their twins, Connor Joseph and Claire Catherine, on September 30.

DEANNE MAZZOCCHI (CAS’94) of Chicago, Ill., cofounded the law firm Rakoczy, Molino, Mazzochi, which specializes in patent litigation, particularly for the pharmaceutical industry. She was recently featured in the National Law Journal’s “Defense Win of the Month” column in connection with a multimillion-dollar pharmaceutical case she successfully defended in the U.S. District Court in Chicago before the Hon. Richard A. Posner. E-mail Deanne at dmazzochi@rmmlegal.com.

1995

JESSICA WILLEY-BARTLEY (CAS’95, COM’95) of Houston, Tex., married Ross Bartley in September. In attendance were DINO DONATO (SMG’95, CGS’95), JACQUELINE DUBE (SMG’95), and JUSTINE CLEMENTE SCHEMBRI (COM’95, CGS’95). Jessica has been a news reporter for KTRK-TV/ABC 13 in Houston for three years, and Ross is an officer in the corporate energy practice of Southwest Bank. “My work has taken me all over the U.S. and beyond,” she writes. “In the spring of 2003 I spent several weeks in Iraq covering the war.”

RAYMOND KRAUZE (CAS’95) of Chicago, Ill., recently joined the law firm Michael Best & Friedrich. E-mail him at rnkrauze@mbf-law.com.

LANI SMITH TRUMBLE (SED’95) of Jamaica Plain, Mass., and her husband of five years, David, are the proud parents of Samuel, their first child, born on June 28, 2003. “He has quickly become an avid Terrier hockey fan, attending home games and even his first Beanpot,” writes Lani, a middle school special education teacher for Boston Public Schools. David is a mechanical engineer. They keep in touch with many BU friends.

ANDREW ZEMAITIS (SED’95) of Windsor, Conn., recently completed a master’s in educational leadership at Central Connecticut State University. He has been happily married to his wife, Lynne, since 1997, he writes, and they have two children, Christopher and Elisabeth. Andrew has been a history teacher in his hometown of New Britain, Conn., since 1995.

1996

ZAMAWA ARENAS (COM’96) of Boston, Mass., runs the advertising agency Argus Advertising and Multicultural Marketing. Her work helped earn the agency the 2002 Arnold Z. Rosoff Award for Achievement in Diversity and a 1998 Emmy Award for producing an antismoking public service announcement.

1997

ALEXIS BERGEN (COM’97) of Pasadena, Calif., is the director of public relations for the University of Southern California School of Pharmacy. She also is working toward a master’s in communication management at the university’s Annenberg School for Communication. Alexis would love to hear from former peer advisors and friends at abergen@usc.edu.

NEYLAN ACAR BIROL (COM’97) of Istanbul, Turkey, has been the publicity and promotions manager of the Turkish theatrical office of Warner Bros. since 1999. “I can say that working with movies is a dream come true, and I am able to put my skills into practice,” she writes. She has not yet worked with any movie stars but will be volunteering at the press junket for Troy, Brad Pitt’s new film. “I had another dream come true in August 2003, when my son Emre was born,” she adds. E-mail Neylan at Neylan.Biro1@warnerbros.com.

Joie de la Musique

INSPIRED BY a newly installed statue of Frédéric Chopin in England years ago, Jacqueline Charette, a music professor at the University of Massachusetts, Lowell, wondered if a similar monument existed to Claude Debussy, whom she calls “one of modern music’s great minds.” She was surprised to learn that there was none on either side of the Atlantic, and she began a quest to correct the deficiency.

Charette (SED’94) privately raised $50,000 to commission a work by noted sculptor Mico Kaufman from nearby Tewksbury, who created a six-foot bronze statue of Debussy upheld by characters from some of his famous pieces, such as Pelléas et Mélisande and Prélude à l’Après-midi d’un faune. The world’s first public sculpture of Debussy was duly installed at UMass Lowell.

With the hope of donating a second edition of the statue to France, Charette next invited French dignitaries, including Mayor Michel Pericard of St. Germain-en-Laye, Debussy’s birthplace, to view the sculpture in Lowell. The French were most enthusiastic about the proposal and agreed to prepare a site for the monument. Charette established Friends of Debussy’s Music, an arts foundation, to complete the fundraising for her mission. The second statue of Debussy (above) was dedicated at St. Germain-en-Laye in 1998 before a crowd of thousands.

Charette, who earned a Doctor of Education from the School of Education, says that despite the recent “shaky relations between the U.S. and France, the arts cut through all of this.” — Joan Hennelly Keith
Sedrick Huckaby (CFA'97) of Fort Worth, Tex., exhibited his art at the Nielsen Gallery in Boston in the group show March Heat. Cristin Merck Faldetta (CAS'97, CGS'96) and Brian Faldetta (SMG'95, CGS'93) of Saratoga Springs, N.Y., write that they are keeping busy with their daughter, Sarah, 4, and son, Anthony, 2. Brian is an account manager for Ethicon Endo-Surgery and is a captain in the Marine Corps Reserve unit in Albany. E-mail them at Bilouie@aol.com.

Tiffany Anne Fiddes (COM'97) of Boston, Mass., is engaged to J. B. Dowd. The couple will marry at the end of the summer in the Caribbean.


Adnan Hamid (ENG'97) of West Hills, Calif., reports that he is happily married and has two children. His son, Hatim, was born last August, and his daughter, Ummaima, now two years old, is "a handful." Adnan will be graduating from the University of California, Irvine, in August, with an M.B.A. E-mail him at aehamid@yahoo.com.

Lawrence Magdovitz (CAS'97) of Germantown, Tenn., writes that he is a full-time father to his son, Lawrence "Trip" Magdovitz III. Trip's mother, North ChamaniVone Magdovitz (CAS'97), is in her third year of medical school. Lawrence also practices law and operates several real estate companies.

Amy Markov (COM'97) and Tom Weand (CAS'97) of Los Angeles, Calif., were married in a ceremony of their own design last winter in Philadelphia, according to Dean Radcliffe (CAS'97), who wrote that the wedding was beautiful.

Michael McGroarty (CFA'97) of Hollywood, Calif., starred in the U.S. premiere of Michael O'Brien's Mad Boy Chronicle, a parody of Hamlet set in the Viking era of Denmark. His other roles in Los Angeles theater include Damis in Tartuffe at Pasadena Shakespeare, Peter in Prelude to a Kiss at Santa Clarita Repertory, and Todd in The Author's Voice, which he produced and directed at the Raven Playhouse. He will be seen later this year in the film The Trumpeter as a Mormon missionary. In addition to acting, Michael produces music with a collaborator under the name Freescha at www.attractnine.com records.

Todd Scalise (CFA'97) of Pittsburgh, Pa., featured his artwork in the AMP show at the Andy Warhol Museum in February. The museum selected 158 pieces from various artists to show in the Art, Music, Performance Project.

1998

Henry Choi (SMG'98) of Westerly, R.I., married Yoonhyung Lee on May 3, 2003, in San Francisco. Henry Wang (SMG'98) was a groomsman, and other alumni in attendance included Dong Hwang (ENG'97), Hye Won Heather Yu (SMG'97), Kelley Choi (SMG'98), and Connie Cho (CAS'99, CGS'97). Henry recently was promoted to vice president at Goldman, Sachs & Co., and Yoonhyung is a book publicist at the University of California Press. Write to Henry at henrychoi98@yahoo.com.

David Foster (CAS'98) and Jessamyn Hawley Foster (CFA'00) of Houston, Tex., are pleased to announce the birth of Genevieve Noelle, on December 11, "Genna is looking forward to her first visit to Boston," they write, "especially the chance to ride the Make Way for Ducklings ducks in the Public Garden!" E-mail David and Jessamyn at dfoster@uth.tmc.edu.

Sira Haque (ENG'98) of Bettendorf, Iowa, began a master's program in nursing at the

Bionic Woman

VERONICA O'QUINN works with dummies. As deputy program manager of government systems at Medical Education Technologies (METI) in Florida, she oversees the development and distribution of the company's lifelike mannequins, which are used by medical schools, community colleges, the military, and government agencies to train medical professionals on complex procedures. "It's the perfect industry for a biomedical engineer," she says.

As a student, O'Quinn (ENG'98) was deeply involved in the College of Engineering community. She was a Dean's Host and a student advisor while tackling biomedical engineering classes. "I often consoled myself by saying, if I can do this, I can do anything in life," she says of her challenging course load. She completed a senior project on balance control with Professor Carlo De Luca, and continued to work with him after graduation at his technology company, DelSys, Inc. "I learned a lot in a short amount of time," O'Quinn says, "business, design, sales, research — it was a great building block."

METI agreed and hired her "pretty much on the spot because of my background," she says. Now she makes sure that government agencies like NASA receive their cutting-edge patient simulators on time and on budget.

O'Quinn cherishes her ties to Boston University and recently returned to campus to interview ENG graduates for a METI job opening. "I am 100 percent secure that this was the absolute right place for me. I'm very proud of my background," she says, "I hope to continue to give back as much as I can."

— Jennifer Becker

Veronica O'Quinn

SUMMER 2004 BOSTONIA 67
University of Iowa in January. She will receive her R.N. licensure in May 2005. “I hope to bring new solutions to solve old problems in the field of nursing,” she writes. Siraj would love to hear from old friends at khanse@ hotmail.com.

MELANIE MARSDEN (CAS’98) of Charlestown, Mass., opened A Better Place To Be Day Spa in her hometown in November. She had been director of sales and marketing at Eastover Resort in Lenox, Mass., for three years. After she graduated, Melanie was a meeting and special events planner in Boston while attending the Muscular Therapy Institute in Cambridge. E-mail her at mmarsden@ comcast.net.

ABIGAIL WASHBURN GARDNER (SAR’98) of Stony Point, N.Y., released her first full-length CD, entitled My Greatest Dream, in January. Abbie sings a collection of jazz standards, with her father on piano and a full band of New York City musicians. The CD is available at www.xdbaby.com. E-mail her at abbie@abbiegardner.com.

1999

THOMAS FIELDS (ENG’99) of Rockville Centre, N.Y., married Stefanie Botti on August 17, 2003, in Seafood, N.Y. Attending were JOSEPH CORNEAU (CAS’99), a groomsman, TRACY LAW (COM’99), and HERBERT LUN (ENG’99). Tom is a mechanical engineer for a consulting firm in New York City, and Stefanie is a reading teacher on Long Island. E-mail them at tfields77@yahoo.com.

HAROLD FOX (LAW’99) of Bethesda, Md., became a partner in Steptoe and Johnson’s technology, Internet, and media practice in February. He will provide counsel and patent prosecution across all sectors of the chemical industry, as well as in pharmaceuticals, nanotechnology, and biotechnology as a member of the firm’s expanding intellectual property group.

NADIA JOHNSON (CAS’99) and TIMOTHY SULLIVAN (CAS’99) of San Francisco, Calif., were married in New Canaan, Conn., on August 4, 2003. Write to Nadia at nadiajz2@yahoo.com and Timothy at timothysull@yahoo.com.

2000

RAUL FERNANDEZ (COM’00) of Miami, Fla., is a candidate for a master’s in communications at Barry University. He will graduate in August, after completing his internship with the Miami Heat Group this summer. E-mail Raul at raulfernandez22@hotmail.com.

Award-Winning Alumni

JILL ANDERSON (ENG’79) of Jersey City, N.J., received the Charles T. Main Student Section Award last November from the American Society of Mechanical Engineers International for her outstanding contribution to the Boston University Student Section and ASME’s New England region. Jill was also awarded first place in the national Old Guard Technical Presentation contest in Washington, D.C., for a 15-minute presentation on solar-powered desalination using parabolic mirrors. She is a management associate in the Growth Opportunities for Leadership Development program at Consolidated Edison Company of New York.

SCOTT BIRON (SED’79) of Norfolk, Mass., a junior high school physical education teacher, was named the New England Teaching Pro of the Year by the Professional Tennis Registry. In 2003, Tennis Industry magazine named him Grassroots Champion of the Year. Scott travels the country, promoting tennis at the grassroots level, speaking at clinics, and running tennis workshops. In March he spoke at the 2004 American Association for Health, Physical Education, Recreation and Dance annual meeting, where he conducted a training session. E-mail him at biron@rcn.com.

MARCIE BOUCOVALAS (SED’77) of Leesburg, Va., recently was inducted into the International Adult and Continuing Education Hall of Fame at the University of Oklahoma. A professor of human development at Virginia Tech’s Northern Virginia Graduate Center, she is an officer of several international associations and consults in Europe, Asia, Africa, and Australia. Her daughter, ANASTASIA (CAS’04), she writes, has “continued the tradition of aunts, cousins, and others who have graduated from BU.”

WHITNEY CAIN (GRS’94) of Raleigh, N.C., won the 2002 North Carolina College Personnel Association Innovation Award for her previous role as director of the Adventure Program at Peace College. She recently was named the coordinator of the child development baccalaureate program at the school. Whitney has been a psychology instructor and research assistant at Peace College.

RICHARD WAYNE CHASE (CAS’72) of Harwich, Mass., an Orleans District Court probation officer, was recognized for his exemplary work during the Massachusetts Probation Service Employee Recognition Award Ceremony at the State House this year. A probation officer for nearly 30 years, he is a founder of the Barnstable County Fatherhood Program and an instructor for the Harwich Police Citizens Academy.

RICHARD F. COLLIKER (LAW’75) of Belle Mead, N.J., received the Cardinal John J. O’Connor Pro-Life Award in December from the Northeast region of Legatus, a Catholic lay organization. Richard is a founder of the law firm Collier, Jacob, & Mills and since 1989 has served as president of the Legal Center for Defense of Life, which provides pro bono legal services for pro-life causes.

FERNANDO CORREDOR (SMG’74) of San Francisco, Calif., was the recipient of the 2004 Global Young Advocate Award bestowed by the United Nations Association of the United States. The award recognizes the commitment of an adult under the age of 35 to the goals of the United Nations Charter, in either a volunteer or professional capacity. E-mail Fernando at fernando@hellogoodtimes.com.

LYNN BOOKMAN HARVEY (CEA’71) of Toronto, Canada, received the Commemorative Medal for the Golden Jubilee of Her Majesty Queen Elizabeth II. This honor is awarded to Canadians for their community service.
HALEY HASLER (CEA'99) of Charlotteville, Va., received a 2004 Individual artist award from the Sam and Adele Golden Foundation for the Arts. She is an adjunct instructor of painting at Piedmont Virginia Community College and a fullbright grant recipient, and she recently became a mother. Her artwork is exhibited primarily in academic settings.

RICHARD L. HAYES (SED'73, '80) of Athens, Ga., was elected a 2004 Fellow of the American Psychological Association. He is a professor of counseling and human development services at the University of Georgia.

RUSSELL JAFFE (CAS'77, GR'S'72, MED'72) of Sterling, Va., was named the 2003 International Scientist of the Year by the International Biographical Centre of Cambridge, England. A senior fellow with Health Studies College, a clinical research and health policy institute, he was recognized for his contributions to biochemistry, clinical immunology, and medicine.

VERA LEE-SCHOENFELD (SED'97, '98) of Santa Cruz, Calif., recently was inducted into the BU Athletic Hall of Fame for her field hockey achievements. In 1997, she was named the Female Scholar Athlete of the Year. Vera recently earned a Ph.D. in linguistics at the University of California, Santa Cruz. She received an Institute for Humanities Research Fellowship for 2004. Vera still finds time in her busy schedule to play field hockey on the weekends.

MARY E. McCaul (GR'S'68, '80) of Lutherville, Md., was elected a 2004 Fellow of the American Psychological Association. She is a professor of psychiatry and behavioral sciences and director of the Comprehensive Women's Center and the Program for Alcoholism and other Drug Dependencies at Johns Hopkins University and Johns Hopkins Hospital.

CHRISTINE POON (GSM'83) of Princeton, N.J., was named the 2004 Woman of the Year by the Healthcare Businesswomen's Association. She is an executive committee member of Johnson & Johnson and worldwide chairman of its medicines and nutritionals division. Previously, Christine was president of international medicines at Bristol-Myers Squibb. She lives with her husband.

SUSHRUTA PRUSTY (CAS'86, MED'94) of Hull, Mass., director of emergency medical services, attending physician in the emergency department, and director of pre-hospital care at Caritas St. Elizabeth's Medical Center, recently was named Educator of the Year by the Metropolitan Boston Emergency Medical Services Council. He volunteers his time to EMS community activities and has organized EMS Week at Caritas St. Elizabeth's for the past three years.

JIM RATTRAY (CAS'89) of Westerly, R.I., won the Evans F. Houghton Memorial Award at the New England Society for Healthcare Communications 2003 Fall Institute luncheon in October. A chief communications officer and director of marketing and publications for Southcoast Health System, Jim was honored for his contributions in the field of health-care public relations.

JUDITH RENO (CAS'73) of Savannah, Ga., was selected for inclusion in the eighth edition of Who's Who Among America's Teachers — the third time she has been named in this publication. Judith is an architecture professor at the Savannah College of Art and Design.

THEODORE "TED" RUBIN (SMC'78) of Randolph, Mass., was honored twice in the past three years for his community activities: he received the DOVE Award (Devoted, Outstanding Volunteer to Elderly) and the Point of Lights recognition. Both awards were presented to him at the Massachusetts State House. Ted is on the board of directors for South Shore Elder Services, the local council on aging, and the Friends of the Turner Library. He also writes two columns for The Buzz, a local newspaper.
It's Always Political

Zayd Dohrn wanted to write a play last year about the aftermath of violence. He chose a historic incident that resonated with the times: the 1886 Haymarket bombing and riot in Chicago. "I was looking for a way to write about a political world, a world in which things have suddenly changed because of an act of violence," says Dohrn (GRS'00). "Obviously, there's been a lot written about Haymarket, both nonfiction and fiction, but I wanted to approach it by talking almost exclusively about what happens afterwards. I thought what's especially important right now is how people cope, not the act of violence itself."

The subject struck home: Dohrn's parents, Bernadine Dohrn and Bill Ayers, members of the radical Weathermen Underground, fled into hiding in 1970 when a bomb went off in their Greenwich Village townhouse, killing three Weathermen. After their second child was born, they turned themselves in. The charges against Ayers were dropped, and Dohrn received probation, later serving a year for refusing to cooperate with a grand jury. Today she heads a program for juvenile justice at Northwestern University and Ayers, a professor at the University of Illinois in Chicago, writes about early childhood education.

"I didn't set out to write the story of my parents or anything remotely like that," Dohrn says. "But like any writer, I was thinking what models I could draw from and how I could understand what these people were going through. My parents were in my mind in that way."

The play that resulted was staged last year in a BU Boston Playwrights' Theatre workshop production to respectable notices. After a disillusioning and miserable experience trying to write screenplays in California, Dohrn, a Brown English and philosophy major, came to BU to study playwriting with Nobel Laureate Derek Walcott, a CAS professor, in the GRS Creative Writing Program. Dohrn was attracted to the program not only by Walcott, but by its use of professional actors, brought in every week to read students' works-in-progress. The program was remarkable, he says, providing "everything that's great about playwriting — the workshop process, the community of people freeing one to experiment."

In what Dohrn calls a great creative process, a group of six actors — different each week — worked on Haymarket, finding new things in it, and pinpointing what didn't work. "They all were interested in the history of it," he says, "and the politics and the thoughts, and spent time actually thinking about the themes of the play, not just how they were going to play it."

The main characters are Albert Parsons, actual editor of the anarchist newspaper The Alarm, and his African-American wife, Lucy. In May 1886, Chicago police fired into a peaceful labor rally after a bomb killed eleven people, including policemen. Several anarchists were arrested and tried, although there was no proof any of them had thrown the bomb; four were eventually executed. Albert flees after the bombing, while Lucy stays in Chicago with their children to run the paper. Persuaded to return, Albert is arrested. At his trial he makes a rousing speech in defense of working men, is convicted, and later hanged.

While Haymarket veers at moments toward polemic, Dohrn says, he hopes "the story overall works as a story about people, not about political ideology." Politics runs through his work. He's currently working on a play "mainly about a couple of people who are trying to get into the States and having a very hard time of it." For a couple of years after graduating, he taught a class at BU called Political Theatre, covering "everything from Antigone to Athol Fugard, and Tony Kushner and August Wilson," he says.

"It's funny to me that people — not just reviewers but audience members — act like if you write something political, you've done something bizarre," says Dohrn. "It seems so obvious to me that anything you do is or should be political in some way, not that it has to be overt. But it is almost a dirty word. When people say political, they basically mean polemic. They mean not fun. You hear all this stuff about my generation being disenchanted, alienated, or cynical."

But Dohrn thinks that's starting to change. "I feel like three years ago nobody wanted to write anything political; it just didn't seem that interesting. And now that same discouraging tone in the political world makes artists and writers redouble their efforts in some way. Which is encouraging in a small way." — Steve Dykes
planning a wedding at the end of the year. E-mail him at douglaschan@sbcglobal.net. **Timothy Moore (SMG'06)** of New York, N.Y., will pursue an M.B.A. at the Kellogg School of Management at Northwestern University. For the past three years, Tim has been working on Wall Street at Lehman Brothers as part of its number-one-ranked consumer equity research team. E-mail Tim at tmoore2006@kellogg.northwestern.edu.

**JAN WILLIAMS (CAS'01)** of Tacoma, Wash., is recently promoted to assistant product manager of the office solutions group of Sanford, a leader in the manufacturing and marketing of writing instruments. Previously, she worked in the Boston area as a field marketing of writing instruments. Previously, she worked in the Boston area as a field marketing representative for the company. Amanda joined Sanford as part of its Phoenix program, which recruits college graduates for marketing and sales positions.

**2002**

**Amanda O’Neil (SMG’02)** of Chicago, Ill., recently was promoted to assistant product manager of the office solutions group of Sanford, a leader in the manufacturing and marketing of writing instruments. Previously, she worked in the Boston area as a field marketing representative for the company. Amanda joined Sanford as part of its Phoenix program, which recruits college graduates for marketing and sales positions.

**2003**

**Geoffrey Decas O’Donnell (CEA’03)** of New York, N.Y., recently formed a not-for-profit theater company in New York called CollaborationTown, with former classmates **THERESA GABRIEL (CEA’02), JESSICA AVELLO (CEA’02), MATTHEW HOPKINS (CEA’03), BARBARA KILLEbrew (CEA’02), and JORDAN Seavey (CEA’03).** "The new company is deeply involved in the renaissance of downtown Tacoma, from both the commercial real estate brokerage and the development sides. "Tacoma will eclipse Seattle and Portland in the next decade if for no other reason than willpower," he writes.

**in Memoriam**

**Charlotte Kirk Buff (PAL’25),** Bar Harbor, Maine
**Melvin A. Shikes (SMG’26),** Wynnewood, Pa.
**Leo H. Cohen (SMG’27),** Slingerlands, N.Y.
**Harold A. Raymond (SMG’28, GEM’34),** Brewster, Mass.
**Sarah Pollock Kogos (SAR’29),** Hollywood, Fla.
**Alice P. Tittus (SED’70),** San Jose, Calif.
**A. Franklin Trask (SED’30, ’35),** Boca Raton, Fla.
**Pauline Brett Stretton (PAL’31),** Seneca, S.C.

**Maurice Fox (SMG’32),** Fort Lauderdale, Fla.
**Lillian Shippee Hatton (PAL’33),** Wilmington, N.C.
**Carl Miller (LAW’33),** Delray Beach, Fla.
**Lucille Defren Park (PAL’33),** Sanibel, Fla.
**Howard L. Reed (SED’33, GRS’36),** Wellesley, Mass.
**Joseph H. Rosenthal (CAS’33),** Chelsea, Mass.
**Harry F. Gienandt (SMG’34),** Lowell, Mass.
**Arthur J. Wilson (SMG’34),** Thomaston, Maine
**Arby Jo Simpson Land (SAR’35),** Tangerine, Fla.
**Joseph Connor (CAS’36, MED’44),** Monrovia, Calif.

**Mary G. Blunt Gifford (CAS’36),** Cedar City, Utah
**Eli Golub (SMG’36),** Wayland, Mass.
**Thomas B. Hartigan (SED’36, ’36),** Osterville, Mass.
**Noel Carter LeRouge (STH’36),** Sacramento, Calif.
**Maxwell Edward Glaser (LAW’37),** Brookline, Mass.
**Raymond Pettine (LAW’37, ’41),** Dallas, Tex.
**Norman W. Barron (SMG’38),** Delray Beach, Fla.
**Robert A. Bruce (CAS’38),** Seattle, Wash.
**Windsor S. Carpenter (SMG’39),** Winchester, Mass.

**TANYA STEINBERG (CFA’01),** of Midland, Mich., exhibited her art at the Nielsen Gallery in Boston in the group show March Heat. **Christine Wade (GRS’05) of Chestertown, Md., recently was appointed an assistant professor of political science and international studies at Washington College. She has two books forthcoming: After the Peace: Postwar Politics in El Salvador and From Revolution to Reform: The Left in El Salvador. Christine was an election observer for the 2000 municipal elections in El Salvador and will return there for the 2004 presidential election.**
IN MEMORIAM

DONALD E. LIVINGSTON (SMG’38),
Laconia, N.H.

DOUGLAS L. RAYMOND (SED’38, ’37),
Narragansett, R.I.

STANLEY ROSOFF (SMG’38), Newton, Mass.

SAMUEL J. TEDESCO (LAW’38), Piedmont, Calif.

EUGenia SMITH CALDWELL (CAS’39),
East Dennis, Mass.

ALISON PITKIN CEPKEKAS (SRE’39, SWW’41),
Concord, N.H.

THOMAS J. CONNAUGHTON (GSM’39),
Westwood, Mass.

EVA M. MOORE (SMG’39), Bow, N.H.

DAVID V. S. VAN ALSTYNE (SMG’40),
Valdosta, Ga.

CHARLES H. BLOOD (SMG’41), Yonkers, N.Y.

MAK KRAKOFSKY (SMG’41), Dover, N.H.

ELEANOR MENDELL-WORSLEY (CAS’43, MED’43),
Baton Rouge, La.

CRAWFORD W. ADAMS (MED’42),
Nashville, Tenn.

RUTH NEWTON RIPLEY DANIELS (PAL’43, ’44),
West Newton, Mass.

EMMA T. ROPER (PAL’42), Silver Spring, Md.

EUNICE STANTON CLISH (CAS’42, LAW’42),
Wellesley, Mass.

JACOB B. DANA (MED’43), Bangor, Maine

CLARENCE E. DANFORTH (CAS’41),
Lexington, Mass.

MAX KRAKOFF (CAS’44),
Leominster, Mass.

RUSSELL EVANS BLUNT (SED’44),
Durham, N.C.

RITA SCHUMAN JORDAN (SED’44, ’46),
Lexington, Mass.

ELMA INA LEWIS (SED’44), Dorchester, Mass.

WESLEY W. MATZIGKE (STH’44, ’40),
Evanston, Ind.

BERTHA M. PROCTOR (SED’44, SON’44),
Worthington, Ohio

DONALD N. Urdang (SMG’44), Boston, Mass.

LEE BRITTEN (MED’45),
South Yarmouth, Mass.

CAROLYN L. CRESS (SAR’45),
Shelburne Falls, Mass.

ARNOLD F. KRISTEN (SED’45), Durham, N.C.

RICHARD H. HOSMER (SMG’46),
Bellevue, Wash.

MARY C. NYE (SED’46), Bourne, Mass.

ADELEEN NELSON ORTENDAHL (PAL’46),
Orinda, Calif.

ANN SCHOFER (CAS’46), Cocoa Beach, Fla.

JEAN GRAHAM BINGHAM (SAR’47),
Birmingham, Ala.

ROSAMUNDE CIANFARANI D’ERRICO (SAR’47), Cranston, R.I.

CHARLES T. JOHNSON (LAW’47, SMG’49),
Belmont, Mass.

PATRICIA DUCY SHAUGHNESSY (PAL’47),
Lexington, Mass.

HARRY C. STUBBS (SED’47), Milton, Mass.

NANCY R. BARTHELEMY (SAR’48),
Pittsburgh, Pa.

WALLACE W. BEDNAR (CAS’48, MED’52),
Williamsport, Pa.

BERNARD CARROLL (SMG’48), Dennis, Mass.

ARTHUR P. CONTOS (SMG’48), Lowell, Mass.

HUMPHREY J. CORCORAN (SMG’48),
Wakefield, Mass.

GENNARO J. DI MASE (MED’48),

ROBERT L. HATCH (SMG’48),
West Brewer, Ohio

MICHAEL A. OPIDE (ENG’48, ’61),
Valdosta, Ga.

CONSTANCE KURKUL PETRUNENKO (SON’48),
Northampton, Mass.

ROBERT S. RUDMAN (SMG’48), Wayne, N.J.

GEORGE W. BURSE (SMG’49),
New London, N.H.

BRUCE BOND (CAS’49, GRS’50),
Sterling, Colo.

ANNA SILVERMAN BORUCHOFF (MED’49),
Newton, Mass.

ALTON L. DREAYER (SMG’49), Apopka, Fla.

MARGARET M. FARRINGTON (SON’49),
South Yarmouth, Mass.

STANLEY J. GELIN (SMG’49),
Chestnut Hill, Mass.

BARBARA ANN GOULD (SAR’49), Bristol, R.I.

CARL F. H. HENRY (GRS’49),
Waukesha, Wis.

EUGENE J. MELONE (CEA’49), Cranston, R.I.

WALTER F. OLDS (GRS’49),
Albuquerque, N.M.

EDWARD B. SULLIVAN, Jr. (LAW’49),
Longmeadow, Mass.

GLOSTER S. UDY (STH’49, ’50),
Carlsburg, Australia

H. CLAIRE LINDQUIST CHAFFEE (SON’50),
Gloucester, Mass.

FRANCIS F. FAULKNER (LAW’50),
Keene, N.H.

EDWARD A. FORREST (SED’50),
Baltimore, Md.

RICHARD I. GASKILL (CAS’50),
West Wareham, Mass.

DONALD T. GAY (LAW’50), Fort Myers, Fla.

WILMA JEAN BOWSER LEONARD (SED’50),
Tisbury, Mass.

HALONY M. MALOOF (SON’50),
Lecce, Puglia, Italy

CLAYTON E. BEACH (CAS’50),
Wixom, Mich.

WILLIAM J. WATERHOUSE (CEA’50, ’50),
Starbucks, Manitoba, Canada

BURTON W. EYRES (SMG’51),
West Palm Beach, Fla.

JAMES H. GRIFFIN (COM’51), Carrollton, Ga.

THOMAS F. HOBAN (CAS’53), Waltham, Mass.

IAN B. MORGAN (DGE’54), Barre, Mass.

DONALD W. VOLKMAN (COM’54),
Palo Alto, Calif.

RICHARD J. BROWNE (SMG’54),
Needham, Mass.

NEAL J. CONNORS (COM’55),
Stanford, Conn.

CRAWFORD F. COOMBS (CAS’52, DGE’50),
South Yarmouth, Mass.

LEAH SANDERS GREEN (SON’52), Troy, Mich.

LOUISE DAY HICKS (SED’50, LAW’50),
South Boston, Mass.

THOMAS P. LOUGHLIN (SED’53),
Sharon, Conn.

KYO MORIMOTO (GRS’52), Templeton, Mass.

ARTHUR H. WALLACE (SED’52, DGE’50),
Winthrop, Mass.

MARGARET CHUN FONG (PAL’53),
Oakland, Calif.

ELMER W. GOODWIN (COM’50, CCS’51),
Laconia, N.H.

LEON A. KAHN (SED’53, ’60), Sharon, Mass.

LESLEY R. PAWSON (COM’53),
Shrewsbury, Mass.

SALVATORE ERNEST PEGNATO (SMG’53, GSM’61),
Virginia Beach, Va.

WILLARD A. WILLIAMS (STH’53),
Concord, Mass.

ROBERT H. WILSON, Sr. (SMG’53),
Boca Raton, Fla.

JAMES J. BABBITT (STH’54), Syracuse, Ind.

RICHARD H. CORZINE (SMG’54),
Tucson, Ariz.

DONALD G. FOWKE (SMG’54, SED’55),
Harvard, Mass.

GEORGE A. HELLQUIST (CAS’54, DGE’52),
Feeding Hills, Mass.

GERARD C. HERBERT (COM’54), Boston, Mass.

HENRY F. KITTREDGE (SMG’54),
South Yarmouth, Mass.

M ALcolm F. NASH (SED’54),
Wolfeboro, N.H.

VERNON L. STREMPKE (STH’54, GRS’54),
Albany, Calif.

NICHOLAS YANNONI (CAS’54, GRS’51),
Newton, Mass.

CHARLES BUTTERFIELD (LAW’55),
Warwick, R.I.

GEORGE W. GLATTIS (SMG’55), Bethesda, Md.

ROGER K. JOHNSON (STH’55), Seattle, Wash.

GREGORY A. ZIMMER (STH’55),
Seattle, Wash.

GEORGE N. ABORJAILY (SMG’56), West

ROXBURY, Mass.

VAUGHN W. BEAN (CEA’56), Clearwater, Fla.

CHARLES K. C. CHANG (LAW’56),
Aiea, Hawaii
Edward C. Logue (ENG’56), Waltham, Mass.
Robert L. McCarthy (SMG’56), Freetown, Mass.
Anta Frances Olson (SON’56, ’71), Nashua, N.H.
Leonard E. Bassil (CAS’57), Derrywood, Md.
John H. Corcoran (COM’57), San Diego, Calif.
Joseph DellaSorte (CFA’57), Los Angeles, Calif.
Lloyd W. Godfrey (ENG’57), Foothill Ranch, Calif.
Louis J. Lovely (SED’57), Danville, N.H.
Tsuneo Miyashiro (STH’57), Columbus, Ohio.
Julio J. Farulla (SMG’58), Needham, Mass.
Christopher N. Kinias (SED’60), Southborough, Mass.
John A. Parker (CFA’60), Stratham, N.H.
Carl W. Ross (GRS’68), Washington, D.C.
Ruth F. Schissler (CAS’68, GRS’69), Jamaica Plain, Mass.
Bradford W. Walker (CAS’68), Dedham, Mass.
Howard D. Peltuck (SED’59, GRS’56), Brookline, Mass.
Theano Janis Rodriguez (SED’59, DGE’57), Lexington, Mass.
Harry E. Weiser (SED’59), Westminster, Vt.
Samuel A. Ciaraidi (SMG’60), Salem, N.H.
Richard Robert Davis (STH’60), Janesville, Wis.
John S. George (CAS’60), Sterling, Mass.
Warren M. Henson (LAW’60), Saint Petersburg, Fla.
Russell S. Powden, Jr. (SED’60), West Danville, Vt.
Jean M. Barrett (SED’61), Newton Highlands, Mass.
Muriel Iverson (SSH’61), Creskill, N.J.
Patricia Doolittle Norman (CFA’62), Evanston, Ill.
Anne G. Reinhardt (COM’62), Portland, Maine.
Caroline M. Cooper (GRS’62), Hanover, N.H.
Marian Mayzer Sampson Rogers (SED’62), Hallandale, Fla.
Gregory A. Prentiss (SED’67), Lynn, Mass.
John Patrick Blume (CGS’64), Harrison, N.Y.
Charles J. Dunn (CAS’64, CGS’62), Manchester, N.H.
Bruce F. Horton (SMG’64), Andover, Mass.
Carl D. Ogden (STH’64), Philadelphia, Pa.
Barbara Alpers Peyer (CAS’54), Santa Rosa, Calif.
Brian P. Borchgesi (LAW’66), Wolkott, Conn.
Leonard Earle (CFA’66), Malden, Mass.
Antonio R. Gasset (MED’66), Miami, Fla.
Barbara Zwisniski Hickey (SON’67), Tustin, Calif.
Susan Isaard (CAS’67), Drexel Hill, Pa.
Robert P. Goldman (SMG’68, CGS’68), Sharon, Mass.
Richard W. Smith (SED’68), Centerville, Mass.
Michael J. Sweeney (CAS’69), Falmouth, Mass.
Franklin Miles Dippery (GRS’70), Aztec, N.M.
Barry L. MacMichael (COM’70), Concord, N.H.
Ruth Pittkin Modestitt (SED’70), Naples, Fla.
Duncan R. Taylor (GRS’70), Orcas, Wash.
James T. Zemisko (COM’70), Bolton, Mass.
Paul F. Saint (GSM’71), Brewster, Mass.
Richard A. Williams (COM’74), Townsend, Mass.
Phyllis H. Kelly (GRS’81), Irvine, Calif.
Philip E. Levinson (SED’81), Newburyport, Mass.
Judith Ann Coady (GRS’81, ’87), Bristol, Conn.
Steven A. Wright (SMG’81), Silver Spring, Md.
Jonathan B. Frank (MET’82), Jamaica Plain, Mass.
Anthony T. Newsome (CAS’82), Westminster, Md.
Deji Oyewole (COM’83), Greenwich, Conn.
William H. Burgwyn (COM’83), Chapel Hill, N.C.
Margaret L. Pollard (COM’83), Nantucket, Mass.
Diane N. Blackburn (SAR’84), Fairfax, Va.
Julie Laurel Cleavinger (SAR’90), Boulder, Colo.
Joshua Lovett (CAS’90), Providence, R.I.
Nader Gheith (COM’92, CGS’90), Billerica, Mass.
John Marshall Woodruff (CAS’96), Seattle, Wash.
Dana Renee Wright (GRS’90), Middleboro, Mass.

Obituaries

LYNNE DEUTSCH, 47, CAS assistant professor of astronomy, on April 2, Deutsch received her A.B. in philosophy in 1977 and her A.B. in physics in 1981, both from the University of California, Berkeley. She earned her S.M. in physics in 1983 from MIT, where she was a teaching assistant and she earned her A.M. in 1985 and Ph.D. in 1990, both in astronomy, from Harvard University.

She taught at Smith College and in 1996 joined the astronomy department at Boston University, where she taught an undergraduate course on observational astronomy and a graduate course on observational techniques. Over the course of her teaching career she received many research grants and fellowships through NASA. Most recently, she was the principal investigator of BU's advanced technologies and instrumentation program MIRABU: A Mid-Infrared Array. She also published more than seventy-five articles.

"First and foremost, Professor Deutsch was a very strong advocate for women in science, both in teaching and in research," says Harlan Spence (CAS’83), a CAS associate professor and chairman of the astronomy department.

"Within our discipline of astronomy, she was an instrumentalist, meaning that she built instruments to mount on the largest astronomical telescopes in the world. The instrument she built while she was at BU is now being used successfully by astronomers around the country, so her contribution to astronomy lives on in a most tangible way."

CREIGHTON GABEL, 72, CAS professor emeritus of archaeology and anthropology and co-founder of the department of archaeology, on February 22, Gabel joined Boston University in 1963 as a research associate at the African Studies Center and a CAS associate professor of anthropology in what was then the department of sociology and anthropology. During more than three decades at the University, he helped create the department of anthropology, chairing it twice in the 1970s. Gabel co-founded, with James Wiseman, a CAS professor of archaeology, first an interdepartmental program in archaeology, in 1979, and then, in 1982, the department of archaeology — the first of its kind in the United States. He retired in 1996.

Gabel was director of graduate studies in archaeology from 1981 to 1995, acting chairman of the department of archaeology from 1983 to 1984, and editor-in-chief of the Journal

SUMMER 2004 BOSTONIA 73
IN MEMORIAM

A Tribute to Coach

Dan Allen, head football coach from 1990 to 1995, died May 16. Ed Carpenter, assistant athletics director of communications, worked closely with him, and stayed in touch after Allen left BU to take the head coaching job at Holy Cross.

BY ED CARPENTER

AMERICAN AIRLINES flight 150 from San Francisco touched down at Logan Airport early on Friday, May 21, after flying all night. On the plane were two former Boston University football players, Robert Doughtery (CAS’96) and Anthony Primavera (SHA’96). They had bought their tickets earlier in the week so they could be in Worcester on Friday to say goodbye to Coach. A day earlier, Jason Andrade (CSS’98, SPM'98, SAR’94), another former football Terrier, had flown in from just outside Phoenix for the same reason.

Teammates Ron Stephenson (CSS’92) and Ron Jenkins (CSS’92, SED’93) didn’t have to travel quite so far; they drove in from New York. James Souder (CSS’99), who works on the staff of U.S. Senator Jon Corzine of New Jersey, left home on Friday morning to make it to Worcester.

There were more — Jason Goldberg (SMG’92, SPM’94), Bob McCullough (SMG’91), Marc Fauci (SMG’94, COM’96), Chris Helon (ENG’94, M.PH’98), Paul Laudano (CSS’94), John Schafer (SMG’93), Ed Raffoni (SMG’96, MET’97), Carnell Henderson (SED’93), Phil Driscoll (CSS’92), Ivan Padilla (CSS’95, MET’07), Ed Mantie (SED’99), and others. Some were in Worcester on Thursday night. Others came in on Friday. Their objectives were the same — to say goodbye to Coach.

There is a bond between a coach and an athlete that’s hard to appreciate for those who haven’t experienced it. When the coach is special, the bond is even deeper. Dan Allen was more than a special coach. He was a special person.

of Field Archaeology from 1985 to 1989. A distinguished scholar of African archaeology and ethnography, he maintained his association with the African Studies Center throughout his career at BU and was acting director from 1973 to 1975.

“Creighton Gabel was an excellent teacher, an internationally respected scholar, and an honest and good man,” says Wiseman, director of the Center for Archaeological Studies and former department chairman. “He played a critical role in the creation and development of the department of archaeology and earned the admiration, respect, and affection of both his colleagues and his students. We shall miss him.”

Gabel began his studies in anthropology at the University of Michigan, where he earned a B.A. in 1951 and an M.A. in 1954. He chose doctoral studies in archaeology, he once wrote, “as an independent subject, rather than within the context of a traditional anthropology curriculum,” and so moved to the University of Edinburgh, where he studied under Stuart Piggott and received his Ph.D. in prehistoric archaeology in 1957. From 1956 to 1963, he was an instructor and assistant professor in the anthropology department of Northwestern University, where his interest in African studies was prompted and nourished by his friend Professor Melvin Herskovits, director of Northwestern’s African Studies Program. Gabel subsequently directed excavations in Northern Rhodesia (now Zambia), excavations and surveys in Kenya, and the archaeological survey of Liberia. He returned to Africa as director of BU’s Archaeological Field School at Marea in northwestern Egypt summers from 1979 through 1981.

In an essay on his career published in 1995 in Context, the Center for Archaeological Studies newsletter, Gabel wrote of his great personal satisfaction in participating in the creation of the department of archaeology at BU, and “enjoying the company of students and colleagues who all share the same basic interest in trying to document the long and variegated course of human history.”

Benjamin Kaminer, 79, MED professor and chair of the physiology department, on December 13. Kaminer was born in Slomn, Poland, in 1924, and moved to South Africa when very young. He received his medical degree in 1946 from the University of Witwatersrand in Johannesburg. In 1949, Kaminer went to London for postgraduate research, and received his degree in child health from the Royal College of Physicians and Surgeons. He returned to Johannesburg two years later and joined the physiology faculty at his alma mater.

In 1959, a Rockefeller Fellowship allowed Kaminer to work in the lab of Nobel Laureate Albert Szent-Györgyi at the Institute of Muscle Research in Woods Hole, Massachusetts. In 1969, he had a faculty appointment at the Harvard Medical School department of anatomy. He joined the BU faculty in 1970, on the recommendation of Szent-Györgyi.

In 1997, Kaminer received MED’s Stanley L. Robbins Award for Excellence in Teaching, a prize whose recipient is determined by stu-
On May 16, Allen, the coach of the 1990 to 1995 Terrier football teams, succumbed to complications of multiple chemical sensitivity syndrome. For two years, Allen, who left BU to take over as the head football coach at Holy Cross, battled courageously what reportedly was a toxin that had entered his body and eventually led to his death. He was forty-eight years old. We at Boston University were very lucky that we had him for six of those forty-eight years.

In February 1990, Allen was named Terrier head football coach, replacing Chris Palmer. BU teams had struggled during the late eighties. The last winning season had been in 1984, when the Terriers advanced to the NCAA Division 1-AA playoffs en route to a 9-3 record. It was hoped that Allen, who had been an assistant coach on highly successful Holy Cross teams from 1986 to 1989, would be able to turn the Terrier football fortunes around. Unfortunately, it was not to be during Allen’s first three seasons; the teams continued to finish with records under .500.

Then came the Cinderella season of 1993. Picked to finish near the bottom of the Yankee Conference, the Terriers opened the season with a 45-0 win over the University of Maine. At the end of the first quarter, BU won the Yankee Conference title with an 8-0 record, setting a school record for wins in a season. For the first time in nine years, they advanced to the NCAA Division 1-AA playoffs. In the opening round, they eliminated the University of Northern Iowa, 27-21, in double overtime. In the quarterfinals, they rallied against the University of Idaho with a pair of fourth-quarter touchdowns, but came up just short, 21-14, as the team finished at 12-1 overall.

BU won the Yankee Conference title with an 8-0 record, was voted the Lambert Cup for outstanding achievement by a Division 1-AA team in the East, and was named the ECAC Division 1-AA Team of the Year. Allen also received accolades; he was chosen the NCAA Division 1-AA National Coach of the Year as well as the Conference, Greater Boston, and New England Coach of the Year.

Coaches often talk about the importance of family, but many don’t practice it. Allen did. On Halloween, with their team having won the first eight games of the season, Allen’s staff was working to prepare for a game against the University of Buffalo. But Allen sent them home early. “It was more important for the coaches to go trick or treating with their children than to break down the Buffalo film,” he said.

In 1994, the Terriers posted a 9-2 regular-season record that included a 21-12 win at Army. Their only two losses were by a combined total of four points — by three to James Madison, 24-21, and by one to New Hampshire, 52-51, in overtime. Once again, BU advanced to the Division 1-AA playoffs, where the team lost in the first round to Eastern Kentucky, 30-23, to finish the season with an overall record of 9-3. With a 21-4 combined record, 1993 and 1994 were the most successful back-to-back seasons in school history.

Following the 1995 season, Allen returned to Holy Cross as the Crusaders’ head coach. He was as loved by his players at Holy Cross as he was by his players at Boston University. But it wasn’t just football players who were touched by Allen’s sincerity, honesty, and loyalty. Perhaps that’s why more than 700 people were at St. Paul’s Cathedral to say goodbye to Coach.

“My children lost their role model,” said Laura Allen, referring to their sons, Mark and Taylor, and their daughter, Danielle. “So did a lot of us.”

D. Kaminer also received the 1998 BU University Scholar/Teacher of the Year Award.

“He provides wonderful demonstrations that really make the concepts come alive for students,” said Judith Saide, who taught with Kaminer in the physiology department for eight years. “I love interacting with the students, and the residents. They bring fresh, new ideas and have interesting viewpoints on every issue. I have reached the stage where the children of some of my first students are here at the school or in the residency program. It is gratifying to see that.”

SUMMER 2004 BOSTONIA 75
Romanesque — and a Little Roman, Too

BY MICHAEL B. SHAVELSON

The Makers of Trinity Church in the City of Boston, edited by James F. O’Gorman (University of Massachusetts Press, 2004, 206 pages, $39.95)

The nearest neighbor of H. H. Richardson’s Trinity Church in the city of Boston, built in the 1870s, is I. M. Pei’s John Hancock Tower, built in the 1970s. In the 1880s and again in the 1990s, Trinity Church has held the lead on architects’ lists of favorite American buildings. More remarkably, the building has appealed to its parishioners, to Bostonians, and to tourists for more than 125 years. The Hancock, although a hit with MIT architects and out-of-town visitors, took a long time to win the hearts of Back Bay residents. Aesthetics aside, the initial bad feelings were in large measure because of what the construction of the skyscraper was doing to Trinity Church.

In the early phases of excavation for the Hancock’s foundation, day-and-night pile driving began to threaten the church. The cracks were repaired and Trinity won damages from Hancock in the late seventies. In the eighties and again in the nineties, Trinity Church has held the lead on architects’ lists of favorite American buildings. More remarkably, the building has appealed to its parishioners, to Bostonians, and to tourists for more than 125 years. The Hancock, although a hit with MIT architects and out-of-town visitors, took a long time to win the hearts of Back Bay residents. Aesthetics aside, the initial bad feelings were in large measure because of what the construction of the skyscraper was doing to Trinity Church.

In the early phases of excavation for the Hancock’s foundation, day-and-night pile driving began to threaten the church. The cracks were repaired and Trinity won damages from Hancock in the late seventies. Now one could even say that the sixty-two-story building has done the church a favor by giving us a new way of looking at it. Since the Hancock was completed (and after its own difficulties with windows that kept falling out were remedied), its reflective façade has offered us a semicubist perspective on the beloved Boston building.

The relationship between Richardson and Pei, as it were, is one of the few not explored in The Makers of Trinity Church in the City of Boston. Trinity Church was not just the masterpiece of Henry Hobson Richardson, but a collaboration to a unique degree of a handful of fairly young, supremely creative, and ultimately practical men and women. In a series of essays by different specialists, the book examines the contributions of Richardson, of Trinity’s famous rector, Phillips Brooks, of Robert Treat Paine, the Boston philanthropist and chairman of the building committee, of O. W. Norcross, whose Worcester firm constructed the building, and of the several artists who “decorated” the church’s interior. We learn not just of the give-and-take among the clients, the architect, and the builder, but of how much the design evolved both from the original plans to the church’s consecration — and then from that point to the twenty-first century.

As Keith Morgan, a CAS professor of art history, writes in the introduction, “the Trinity Church that was dedicated in the winter of 1877 was not the same building in which one worships today.”

It was after an older, downtown Trinity Church was destroyed in the great Boston fire of 1872 that the parish made plans to relocate to the recently filled Back Bay. Copley Square is today home to three of Boston’s most important buildings — Trinity, the Hancock, and the Boston Public Library — but in the 1870s there was no Copley Square. There wasn’t much of anything there, and that enabled the church to buy, in essence, a full city block. This meant that the church “would inevitably be viewed from a variety of perspectives,” as Kathleen A. Curran points out in her chapter on the architect.

“Each elevation was therefore of strategic importance, the rear and side views as much as the front . . . . Given this set of physical conditions, Richardson recognized that the building must be concentrated in mass and piled high, providing attractive vistas on all four sides.” He drew inspiration from the Romanesque churches he had visited in France’s Auvergne, explains Curran, and he adapted that style to the needs of a modern American Episcopal church. “The pyramidal composition was the right choice for the multivisited site, and it proved just as desirable for the inside workings of the church.”

The inside workings were the domain of “Richardson’s mighty client,” Phillips Brooks.

It is difficult today to appreciate Brooks’s importance in American religious life during the second half of the
nineteenth century. David B. Chesebrough's essay discusses the ways that Brooks's embracing "Broad Churchmanship" theology influenced his views on architecture. "A part of Brooks's Broad Church view is discovered in his concept of preaching as it related to worship. For him, preaching was the central act of worship, the conveying of truth to others through the spoken word. [...] The Romanesque style, he thought, reflected early, authentic Christianity. The tower, in contrast to the spire, signified that the church must be related to the here and now. The boxy sanctuary, without impediment to sight, emphasized the importance of preaching in worship."

These conditions and preferences, doubtless made clear to the competing architects, were reflected in the drawings Richardson submitted to the building committee. Reproduced in *Makers*, they are completely different from what was built. We learn that Richardson began changing his designs almost at once, at times in reaction to the clients' needs, at times because of his own changing ideas, and at times because the builder told him that what he wanted was impossible to realize. Most dramatically, the original drawings featured a tall tower, reminiscent of his Brattle Square Church on lower Commonwealth Avenue (now the First Baptist Church).

Trinity, as most Bostonians know, is built on fill; the church's foundation sits on 4,500 wooden pilings driven into that gravel. Engineers insisted that the large tower Richardson designed would never work on that foundation; it was far too heavy. So the architect sketched revision after revision, apparently getting his inspiration in the end from a photograph of the Salamanca Cathedral in Spain. His final revision, the present square tower, did more than solve the problem of weight distribution. "The tall, ungainly tower [was] transformed into what is surely one of the most memorable church towers ever built, rivaling those of the great cathedrals of Europe," writes Curran.

That is surely true, and the rightness of the tower is an important part of the building's attraction. There is also its asymmetry, and the lovely link connecting the church and the parish house. And we see in the tactile appeal of the rough stonework, and certainly in all that chocolatey color in the mix of granites and sandstone, that this is most probably where Richardsonian Romanesque was born.

The interior of the church is another...
While the construction of the John Hancock Tower (back) in the 1970s was a physical threat to Trinity Church, its reflective surface provides a new view of the beloved Boston building.

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world, even more colorful than the exterior. Surprisingly, Richardson also designed the pews (still in use) and most of the woodwork and furniture, although some pieces were removed during the major renovation of the chancel in 1937, the subject of the essay by Milda B. Richardson (SMG’69, GRS’91, ’03).

Trinity’s ornate pulpit, from which Daniel Marsh and other Boston University presidents preached during BU convocations before the University’s move to the Charles River Campus and the opening of Marsh Chapel, is not original. Brooks preached from the middle of the broad stairs in front of the chancel.

The interior is where we come fully to appreciate the point of the book’s title: the makers. After Richardson, Brooks, Paine, and Norcross built the church, artist John La Farge not only designed and painted most of the murals, but he reinvented the art of stained glass in making several of the superb windows. (Some seventy were commissioned over a fifty-year period from such artists as the pre-Raphaelite Edward Burne-Jones.) La Farge’s Christ in Majesty is considered among the greatest stained-glass windows in the country. The essay by Erica E. Hirshler (GRS’85, ’92) is about Sarah Wyman Whitman and Margaret Redmond and their sparkling contributions to Trinity’s museum of glass.

The Makers of Trinity Church tells many tales, and because each has a different author, it naturally has an unevenness of style. That being so, there is a little too much sense that each chapter is a paper for a different audience, and some editorial smoothing-out would have been welcome, if only to delete redundancies. Too, some essays are simply stronger than others. That is about the extent of the quibbling.

H. H. Richardson’s stock has gone up over the years, something for which we can be grateful after the wholesale destruction of his work in the mid-twentieth century. (Close to home, his Brookline house and the Auburndale Boston & Albany Railroad station in Newton come to mind. His house on Staten Island was listed for preservation only this spring.) In his short life (1838–1886), he left behind monuments to an optimistic and energetic period in American life. He also embodied in Trinity Church a style that other architects took across the country, and that we can see daily in Massachusetts, New York, and farther afield.

“As the complex plans for Trinity evolved between 1872 and 1877,” writes Keith Morgan, “the building matured into a design mode that Richardson made thoroughly his own, based in a knowledge of Romanesque forms but modernized to match the spirit and needs of the 1870s. Richardson wrote about wanting to achieve quiet in his buildings. Here he took an architectural tradition of thick walls, small windows, and long naves and massaged it into a composition of generous volumes, punctured by large openings, and restrained ornament both within and without. Indeed, it was in this commission that Richardson perfected a personal design manner that he further explored in his subsequent work and that deeply influenced the architecture of his generation.” ♦
ALUMNI BOOKS
by Natalie Jacobson McCracken

NEVER KISS A FROG
by Marilyn Anderson

Never Kiss a Frog: A Girl's Guide to Creatures from the Dating Swamp. Red Rock Press. These are toadally true, ribbeting encounters in a well-illustrated little field guide to finding a true prince and living happily ever after.

EMOTIONAL POISON
by Marion Aylng

Emotional Poison: Horror Poems, Being Part Six of Message from Yin. Half Moon Press. Minor illness and guilt because it interferes with work, logic as it interferes with faith, glibly pure principles as they interfere with satisfyingly pure hate, jealousy, loving unwisely, and other home horrors.

THE MOMS' GUIDE TO MEAL MAKEOVERS
by Janice Newell Bissex and Liz Weiss

The Moms' Guide to Meal Makeovers. Broadway Books. It's heading toward five o'clock, the kids are clambering for snacks, you've got to get dinner ready after a long day, so what do you do? Reach for the mac and cheese or stir up some sloppy joes. Bissex and Weiss, who received their master's degrees in nutrition at Sargent College, understand the problem, and know that you do, too. They offer guidelines and nudge readers into working toward healthier meals for the entire family; tofu may be an ingredient in some recipes, but they're realistic about what kids will actually eat. There are plenty of helpful nutrition facts here, but mainly it's recipes, ranging from Have It Your Way Tacos and Cheeseburger Pizza to Finally Edible Brussels Sprouts and Maple-Glazed Carrots.

BREAKTHROUGH MANAGEMENT FOR NOT-FOR-PROFIT ORGANIZATIONS
by Howard H. Brown and Donald L. Ruhl


MURDER AT A VINEYARD MANSION
by Philip R. Craig

Philip R. Craig (CAS'77). Murder at a Vineyard Mansion. Scribner. For island locals and summer people, reading Craig's latest Martha's Vineyard mystery is nearly as traditional as the coming of summer; this is his fifteenth, set as always in real Vineyard settings and peopled by Vineyard types (distinctions being largely money-related: old and new, the have and the have-nots). J. W. Jackson has all the right stuff for an amateur detective in a series: friends on the police force on which he once served, a sense of humor and a stronger sense of justice, a happy personal life (kids both irrepressible and cooperative, a beautiful, witty wife, and joyful monogamous sex, the scene always ending just before it begins), and a flair for quick gourmet cooking so ingrained that a few recipes are included (a characteristic of serial detectives perhaps attributable to Craig's fellow alumnus Robert B. Parker). All of which leaves plenty of free time to solve the mysteries he happens upon. This time J.W. has only empathy for the first unknown perp, The Silencer, who is somehow blowing out sound systems that disturb the peace. But then, there is a murder . . .

INVESTIGATING CULTURE
by Carol (Bangs) Delaney

Investigating Culture: An Experimental Introduction to Anthropology. Blackwell Publishers. Delaney, an associate professor of cultural and social anthropology at Stanford, encourages beginning students to think about their own cultural background to clarify their approach to cultures they will study. Her most recent previous book is Abraham on Trial: The Social Legacy of Biblical Myth (Princeton University Press).

CHALLENGING POSTMODERNISM
by David Detmer

Challenging Postmodernism: Philosophy and the Politics of Truth. Humanity Books/Prometheus. Philosophical and critical postmodernism, with its rejection of an objective truth that transcends cultural differences, is reflected in current multiculturalism and political correctness. Detmer, a professor of philosophy at Purdue Calumet, examines postmodernism and finds it wanting — an unusual conclusion, as he points out, for one viewing it "from a politically leftist perspective."

SUMMER 2004 BOSTONIA 79
Michael Feiner (SMG'64). The Feiner Points of Leadership: The 30 Basic Laws That Will Make People Want To Perform Better for You. Warner Books. Detailed, good-humored advice from a former senior vice president for personnel at PepsiCo Europe, now a professor at Columbia University Business School, including The Law of Tell It to Your Cat ("if you're not willing to see it on the bulletin board or in an e-mail, don't say it and don't write it.") The Law of Tough Love ("the ultimate respect that a leader can show a subordinate"), and The Law of the Last Saloon ("there are times when a leader must ask people in conflict to resolve it themselves — or live with the resolution the leader chooses.").

Robin F. Goldsmith (LAW'80). Discovering Real Business Requirements for Software Project Success. Artech House. When users are dissatisfied with systems developed for them, says Goldsmith, IT people routinely blame them for not knowing what they wanted in the first place. The actual problem, he says, is inadequate communication, and the initial task of the developer is to understand what the client is saying.

Judith E. Harper (SED'79). Women During the Civil War: An Encyclopedia. Routledge. Studies of women in the Civil War are, not surprisingly, mostly the product of the last twenty years. Not intended to be encyclopedic, this book builds on the existing literature and primary sources with detailed and engaging accounts of representative women, some well-known for related contributions (for instance, Clara Barton and Harriet Tubman) and some for other reasons (English actress Fanny Kemble, having visited the plantation owned by her American husband, wrote of her "impotent indignation and unavailing pity" and became an eloquent abolitionist). The roles of little-known and now-nameless women and groups are detailed in entries on individuals and settings (hospital ships), daily life (courtship, which became less formal and supervised), events (sanitary fairs), and organizations.

Julie Kane (GRS'79). Rhythm & Booze. University of Illinois Press. Kane is a boomers' Edna St. Vincent Millay, although her setting is Louisiana — the four sections of this, her first collection, are each named for a different city — and the love she looks back on with cheerfully cynical nostalgia involves tattoos, juke joints, a taste for the drink, and a bar smell taken into skin and hair. Kane favors the rhymed couplet and the nineteen-line villanelle, lightened somewhat by imaginative off-rhymes but nevertheless a formal background that sets off her irreverent juxtapositions of language, image, and attitude. A set of five villanelles questioning the necessity of physical reaction to activate the senses begins with classical dignity:

Suppose we don't need eyes for sight:
as Heraclitus pointed out.

The second is less restrained:

Suppose we don't need sound to talk:
suppose that nutcase Swedenborg was right that angels banter not in language but in balls of thought.

The third finds touch unnecessary to feeling:

Incubi/succubi often steal
a screw when we're in alpha waves —
it feels so good, you'd swear it's real
(It made poor Saint Theresa kneel, still tingling, by her bed to praise the Lord for what the married feel a couple times a week. Big deal)

And finally, an analysis so G-rated it has something of the fourth grade about it:

But who can smell without a nose?
By that I don't mean who can stink,
but who can do what's done to rose
with that which (between Eskimos) leads to all kinds of rinky-dink:
the carriolike, snowmanic nose.

Wisely, Maxine Kumin picked Rhythm & Booze to be one of five books published last year in the twenty-six-year-old National Poetry Series.

VvVvYANE LOH (CAS'89, MED'93). Breaking the Tongue. W. W. Norton. Singapore, the 1930s. Young Claude Lin speaks only English, looks down on the raucous Chinese-speaking children he passes in the street, reads Shakespeare, and plays field hockey at his pseudo-English school with Eurasian and Chinese boys whose families believe that aping the English will win their respect. But the disastrous future, Claude's and Singapore's, is clear from the novel's opening scene: imprisoned and mutilated, he has become
“Claude the Body,” separated from whatever identity he once had, from any knowledge of the past his torturers seek, and from thoughts of the future. Now only the screams of an unseen woman being tortured nearby frighten him.

No longer himself, Claude visualizes events he hasn’t known. This intricate first book moves backward and then forward in present-tense fragments that convey Singapore’s fragmented structure: his family’s Chinese servants, as deferential to the Lins as the Lins are to the English; the racist English, second-raters back home; fiercely nationalistic Chinese communists, among them Ling-li, a young nurse who hates the English but fears the Japanese more; a half-Irish Indian soldier who feels accepted only by the Japanese; Australian troops running wild in the city they’ve been sent to defend, interspersed with glimpses of Chinese history, fable, and opera. A sheltered, insecure nineteen as Japanese troops approach and his family flees to temporary safety.

Like many other people of his time, Twain knew that racism “was still a virulent infection in the nation’s soul,” but he didn’t believe it infected bis. “It was this, the question of race, that so attracted Twain to Grant,” according to Perry. “In Grant’s struggles Twain saw his own. Like Twain, Grant turned the question of slavery, and race, over and over in his own mind and was faced with it each and every day.” Grant fought against slavery, and he detested racism, refusing to believe it infected bis soul. Yet neither man could overcome it.

Grant sent for Twain on June 27, 1885; Twain and Grant’s son Fred went to work editing but Grant wasn’t ready to relinquish his memoirs, insisting on adding more material. Twain left without the manuscript and never saw Grant alive again. Grant was joyous upon completing his book, dying shortly after, on July 23.

The book was an enormous financial success for Twain and Grant’s family. Twain’s greatest homage to Grant may have been in the opening of *Huckleberry Finn*, in a reference to “G. C., Chief of Ordnance” — Twain’s chief of ordnance, his true friend, General Grant. For millions of readers of *Personal Memoirs*, Grant’s final words came to symbolize the lessons of a war that divided a nation and cost six hundred thousand lives. ‘Let us have peace,’ Grant wrote.” — Steve Dykes
Claude assumes responsibility for an Englishman young enough to be at least embarrassed by his Empire’s racism, and under Ling-li’s tutelage, for the sick and starving Chinese he once disdained. And Singapore falls.

Ling-li has told him, “Chinese has no strict sense of tense.” In his torture-induced delirium, Claude becomes fluent in his native language. At last freed and winging out from his childhood tongue, he is perhaps part of Singapore’s brighter future.

SCOTT MAGNACCA
(CAS’88). The 7 Strategies for a Successful Retirement. 1stBooks. For baby boomers and others, a guide to investing by a director of retail and institutional marketing at Fidelity Investments.

MATTHEW MARULLO

TEDDY MAYER MILNE
(CAS’97). London for the Season: A Regency Romance. Fittenbrauch Press. In early nineteenth-century London, well-bred but impoverished young women take charge of their futures in the search for not only husbands, but also romance, and bettering Jane Austen, so do their recently widowed mothers.

SHARON PYWELL
(GRS’89). What Happened to Henry. G. P. Putnam’s Sons. When twelve-year-old Henry, Lauren’s preternaturally serene, clear-thinking older brother, begins exhibiting symptoms readers may associate with schizophrenia, she and their younger brother protect him by participating in his fantasy life in exchange for his not revealing it to their parents. As they grow up, separate for college, and start careers

The Accidental Author

JOAN LEEGANT (LAW’75) is the author of An Hour in Paradise, a collection of short stories that won the L. L. Winship/PEN New England Award and the Edward Lewis Walant Award for the best book of Jewish-American fiction, and was a selection for the Barnes and Noble Discover Great New Writers program. An Hour in Paradise will be published in paper by W. W. Norton this summer.

How did you get from BU’s School of Law to being a fiction writer?
It took a long time. I practiced law for about twelve years, and then soon after I had my second child, I stayed home. I didn’t start writing immediately, but I slowly got back in touch with a different way of thinking. I was telling my kids a lot of stories.

Also, I should say, after I had been a practicing lawyer for a while, I first visited Israel. I was very taken with the country, so I went back for what turned out to be three years, doing all sorts of work to support myself. I also studied Hebrew and Jewish studies, a little bit of midrash, a little bit of history. It was a wonderful experience.

Were your parents surprised?
They were surprised and not surprised. Our family was culturally Jewish, but not very religious; as a kid, I was something of an oddball because I liked to go to services and to Hebrew school. I think they were a bit surprised I was walking away from a legal career.

Being in Israel opened up a lot for me. I wasn’t writing fiction then, but the Jewish material for my short stories began germinating. I eventually moved back to Boston and did trial work with the Department of Social Services for about four years, until my children were born. And then I was sprung free, home with my children, and my husband was extremely supportive of my pursuing this creative work. I inched my way into writing, and after five or six years I became addicted and committed much more time to it.

And you began publishing stories. Were you thinking about a book?
I wrote the stories one at a time, without any thought of a book. Then I had eleven stories that seemed to work together, so I put them in a manuscript and went to find an agent.

First fiction is often about the author. Several of your protagonists are more Jewish than their parents. Were you thinking of what is a current phenomenon or about your own experience?
I didn’t want to write autobiographically, but the writer ends up in the stories in some way or another. The piece of me that emerged was the
and families, the Japanese man who shares Henry's consciousness becomes increasingly real to his siblings, then to readers, and only then, it seems, to the novelist, so well and subtly controlled is the writing. The intertwined, independent lives of these three wonderfully and differently eccentric siblings raise other personal and societal questions concerning their changing Catholicism, the various effects of childhood trauma, and family responsibilities, as well as civilian terror as seen in World War II Japan and in the United States during the Cold War. No answers are offered to these unanswerable questions.

The men in your stories also seem more introspective.
Yes, they're more tormented. When I've tried to write about a tormented woman, she makes jokes.

That's certainly true of women in these stories. Maybe that's how we deal with torment.
That may be. Even when I'm inhabiting, to some degree, these tormented men, a piece of me stands outside and makes jokes.

Whether or not the topic is religion, the people in these stories are clearly Jewish. Will that always be important in your fiction?
It's a very rich vein that I feel I could mine for a very long time, but other ideas periodically surface.

If you hadn't gone to Israel, do you think you'd be writing fiction now?
Yes, and just letting go of trying to engineer anything. It's the same way I write stories, but living in the dark for a few months is a lot easier than living in the dark for years.

And letting the characters take over occasionally?
I've enjoyed the novel partly because I can bring in more characters and because it's set in Jerusalem, and I love the city of Jerusalem. My hope is that for the reader the city will be like a character. One of the most sustaining, positive pieces of writing this novel is that even when I'm fearful of how the story's going, I feel I'm in the right place writing it.
repressibly prolific Rothenberg and coeditor Pryor, introducing this latest Terra Nova Book. An imaginatively selected collection of essays, images, and poems that consider natural selection and what it has to do with us and our place in the natural world, it opens with Theodore Roszak's questioning of Darwinian theory, unable as it is to explain the human brain and why, however highly evolved, it cannot fathom itself. This anthology illustrates how artists see evolution and progress and our place in it, the editors write: "We are blessed with the adaptive need to ask questions, and the wisdom not to be satisfied with easy answers."

Ronald E. Santoni
(GRS'81). Sartre on Violence: Curiously Ambivalent. Penn State Press. Sartre defended the necessity of revolutionary violence to win freedom for the oppressed, but he saw also that violence and the terror it engenders succeed by

**Interviews and Insights**

As the remaining Holocaust survivors age, there is an increased urgency to record their memories, and not simply so that the world is not condemned to repeat them. Two alumnae who participated in interview projects have produced recent books examining what it means to have survived.

Bernice Lerner (SED'70) came to graduate study at the School of Education already, as she writes, "a practiced interviewer" of survivors: her parents and several aunts and uncles, by blood and marriage. In the book that grew out of her doctoral work, the dedication page provides a fleeting glimpse of loss: a listing of ten family members she never knew, grandparents, aunts, and uncles between two and about sixty years old, all killed in 1944.

Her interviewees in The Triumph of Wounded Souls: Seven Holocaust Survivors' Lives (University of Notre Dame Press) were children or teenagers when their ordeals began. All made their way to the United States, went to school (some for the first time), became fluent English speakers, earned advanced degrees, and joined university faculties; among them are Sam Stem and George Zimmerman, both longtime BU professors and both now emeritus. After disorienting, dehumanizing years, how had these seven established their own identities and led productive lives? The achievement is particularly impressive, Lerner suggests, for those who had been torn from everyone and everything familiar when they were too young to have a separate sense of identity and for those who escaped by pretending to be Christian before they understood what being Jewish meant. It was not simply tikum olam, the traditional Jewish obligation to repair the world, Lerner writes. Knowing her sampling provides only anecdotal evidence, she considers their extended time in stable, pleasant surroundings in which they could regain normal human feelings and then personal qualities, among them determination. She quotes Goethe: "Try to do your duty and you will soon find out what you are. But what is your duty? The demands of each day."

Jenna Blum (GRS'98) has built on her experience as an interviewer for the Steven Spielberg Survivors of the Shoah Foundation to write a novel. Those Who Save Us (Harcourt) centers on Anna, a German civilian who lived through the privations of the war and came to Minnesota as a war bride, and her daughter, Trudy, a professor of modern history interviewing her mother's German contemporaries with a fascinated fear of what she might learn about her mother's history and her own heritage. Alternating sections told from Anna's viewpoint in the forties and from Trudy's in the nineties reveal the facts more quickly to readers than to Trudy. Her mother was, in fact, a heroine, and her father was not, as she feared, the Nazi officer she barely remembers. Trudy's interviews give her (and us) additional insight into the effects of survival, which are sometimes oddly similar for Jews who were in the camps and Aryan civilians as half a century later they deal with memories, a sense of guilt, rationalization, and the attitudes of strangers. And other truths both convincing and disturbing develop: that even the evil have touchingly human needs and that love can grow in strange ways.
ESSAYS & REVIEWS

restricting freedom. Looking at representative works over Sartre's career, Santoni (author of, among other books, Bad Faith, Good Faith, and Authenticity in Sartre's Early Philosophy) finds "a wobbly continuity and coherence," moving, if inconsistently, toward the concept of a violence-free world.

LEIGH SAUERWEIN (CAS’69). Song for Eloise. Front Street. A lyrical young adult novel set in twelfth-century France that conveys without preaching something of its time and place, and a good deal about life, with characters neither good nor bad, both sad and happy, well intentioned but sometimes the cause of sorrow.

MALCOLM (Elliott) WEATHERBY (GRS’66). Hey Pal, Save Your Money. PublishingWorks. Hints range from creating hidden savings by rounding check amounts up to the nearest dollar when balancing your checkbook to making an extra payment or two annually on your mortgage to — the main lesson — remembering that money can buy some nice stuff, but not lasting happiness.

MICHAEL WEINREB (GRS’90). Girl Boy etc.: And Other Tales of Modern Love. Red Dress Ink/Harlequin. The college boys — which is a state of mind known to extend years past graduation — whose romantic angst is at the center of these eleven first-person short stories, are amusingly similar, being representative of about everybody of either sex who has ever set about becoming grown-up. That's the joke, and the speakers get it, too, even in the midst of their most serious and inept tries for mature and lasting Relationships.

ALUMNI RECORDINGS

by Taylor McNeil

BOB FRANK (COM’79). Blue Lunch. Big Sound Blues. Wilbert’s Records. The lunch counter is open again with a seventeen-song helping of the blues — originals by Frank and other band members and classics by the likes of T-Bone Walker and Billy Ward. Frank is on guitar, shares duties as vocalist, and wrote four of the tracks, including the defiant “Cleveland, Ohio Blues,” in which he says that instead of moving to California he wants to “stay here and suffer.” Blue Lunch is eight members strong, and all are not only sharp instrumentalists, they’re also clearly enjoying themselves. Given how the music on this CD jumps, their regular concerts in northeast Ohio must be hopping and hot.

JUSSI GAMACHE (CFA’94,’00). Freeze-pop. fancy ultrafresh. Archenemy. Synthpop is alive and well in the hands of Gamache and her coconspirators in Freezepop. Every song here is catchy, but unlike the early eighties bands that inspired them, Freezepop doesn’t peddle angst — quite the opposite. That’s clear from their credits: Gamache is Liz Enthusiasm, she of the magenta-streaked hair; the guys in the band are listed as the Duke of Pannekoeken and The Other Sean T. Drinkwater. That said, Freezepop is maturing, at least around the edges; the lovely “Outer Space” shows a depth their previous efforts didn’t plum. Still, who can resist titles like “I Am Not Your Gameboy” and “Duct Tape My Heart”? The word is getting out too — in early June Freezepop was at number forty-five in the college rock CMJ Top 200.

PAULA KELLEY (CGS’91, CAS’96). The Trouble with Success or How You Fit into the World. Kimchee. Orchestral arrangements on an indie rock CD? It’s the wave of the past; Kelley’s clearly got a thing for the Bachrach pop of the sixties. Sub Pop’s Eric Matthews even pitches in on trumpet — if you know his music, you get the idea. Though the music is soothing (there’s a real orchestra, with seven violins), the lyrics aren’t, necessarily: Kelley, who was in the Dropkick Nineteens in the nineties, sings of darkness and hope in about equal measure. She has a voice that’s been called girlish — and it fits right in with the music. From what I’ve heard, she also plays a great live show. Is this the beginning of a baroque pop revival?

DAVID SISCO (CFA’99). Here I Am. OneSoul Records. Sisco, who received a master's in vocal performance, teams up with pianist Jill Brunelle, a former BU Opera Institute coach, for his debut CD, which he calls a “musical personal ad.” It might well read: GWIM seeks love, attention, and more. There’s a good amount of self-deprecating humor (especially “I’m Giving Up on Gay” — he’s selling off those Streisand records), and it ends with a musical’s showy, hopeful optimism. Sisco, who wrote all the music, sings with aplomb, and who knows, perhaps soon he’ll even meet Mr. Right.
Letters continued from page 3

not about being close-minded. It is about distorting the truth. It is about rewriting history.

I know you would have never ridiculed Islam, Judaism, or Buddhism in your magazine. You would never publish a painting of Mohammed as a yogi or Buddha as a boxer. Not only were the pictures offensive, but the entire article had no truth to it. I suggest you meet with Bruce Metzger at the Princeton Theological Seminary before you write such rubbish.

Why would you purposely put out such an offensive message? BU is a very large university with students from all religions. Please respect all religions in your magazine.

LOSMIN JIMENEZ (CAS'99)
Miami, Florida

Stephen Prothero's work is about how the American conception of Jesus has evolved over two and a quarter centuries. His subject is not the real Jesus, but the cultural Jesus — what people, right or wrong, have made of him. Looking at artist's visions of Jesus over nearly 2000 years, we find that there has always been a projection of those artists' "here and now." Prothero finds the same thing in America, inspired by the universality of the teachings of Jesus. For example, Stephen S. Sawyer, who painted "Undefeated," is a fervent Evangelical Christian, and his image of Jesus in the ring is heartfelt and symbolic. Prothero's book also has a section concerning Jesus as a Jew. — Ed.

Bridge to the Past

The spring issue of Bostonia brought back some pleasant memories of my freshman year (1943–1944) at the College of Business Administration, as I read with great interest the story of the building of the Cottage Farm Bridge in 1925. ("The BU Bridge[s"]).

I took a course on economic history with Professor McPherrin H. Donaldson, a Rhodes scholar. Donaldson assigned each student an individual research project. Mine was "Why was the Cottage Farm Bridge built at the site that it was?"

The facts as I recall differ from those in the article written by Michael B. Shavelson: first, the bridge should have been built at St. Mary's Street, as that location was at the narrowest part of the Charles River. Second, it presented the firmest footings of all sites considered. Third, the site did not have the complications of the railroad and railroad bridge where the Cottage Farm Bridge was finally built.

The most telling fact was that the governor himself determined the final site of the bridge. Governor Alvin T. Fuller owned Cadillac-Olds on Commonwealth Avenue and Noyes Buick on the opposite side of the street. Having the new bridge at this location required all traffic crossing the Cottage Farm Bridge to come in contact with Fuller's businesses.

The conclusion of my research project was that the placement of the bridge at its location was a case of personal economics and politics on the part of the governor, rather than the suitability of the site at St. Mary's Street.

ALAN M. EDERSTEIN
(SMG'47, Law'49)
Waban, Massachusetts

That was a great picture on page 80 of the spring Bostonia. Much has changed since that photograph was taken in 1925, and it would be helpful if you would identify some of the buildings on both sides of the Charles, as well show where CAS, Marsh Chapel, STH, and other colleges are now located.

J. CURTIS Gwilliam (CAS'69)
Plymouth, New York

The Vision Thing

As the director ad interim of the school of visual arts, I feel compelled to address the letter by Ed Dyer II (CFA'59) attacking Joseph Ablow ('Letters," Spring 2004). Anyone who visits the school of visual arts can clearly see evidence of the opposite of his statement...it is impossible to learn drawing skills and painting techniques at universities." Work displayed at our school reveals that our professors and students can draw, paint, and sculpt very skillfully. Our foundation program continues to be based in representational, observational, and figurative two-dimensional and three-dimensional studies. The implications in Dyer's letter are beyond insulting. They appear to be biased, uninformed, and unworthy of consideration.

JUDITH W. SIMPSON
Director ad interim
School of Visual Arts
College of Fine Arts

I read the letter strongly critical of the art of Joseph Ablow. Ablow taught design at SFAA (now CFA) in the 1960s when I was a BU student. He was extremely knowledgeable in art history and worked energetically teaching design.

His classes were informative, as he knew his subject area.

I doubt he is part of any popular plot to simplify art for profit. His classes did not present ideas lacking in merit or content. I believe his paintings are an exploration into the possibilities of an art beyond the capabilities of the camera or computers.

The truth of the matter is that Ablow's paintings do generate thought regarding the nature of content in fine art. He appears to have taken the route less traveled.

DAVID G. BRADBURY (CFA'65)
Harpswell, Maine

Ms. Spelling

I had just finished reading Vartan Gregorian's autobiography The Road to Home: My Life and Times when I saw the book reviewed in Bostonia. ("Essays and Re-

Continued on next page
Letters continued

views," Spring 2004). I had picked up the book at our library mainly because of Gregorian's connection to Brown University, which was my father's alma mater. My father's first name was Clair (without the "e" at the end), which gave him endless difficulties throughout his life. So it was with much amusement that I noticed in your review the spelling of Gregorian's wife's name as Clair. Her name is Clare. Sounds as if the "gremlins" might be giving her the same trouble.

I would like to add my praises for Bostonia. It is a source of great interest to me.

MARY FOLSOM (SED '54)
Kennebunk, Maine

Note to Readers
Bostonia welcomes readers' reactions and encourages expressions of opinion, pro and con. Letters should be brief and may be edited for purposes of space and clarity. Correspondence should include writer's full name and address. Write to Bostonia, to Lenox St., Brookline, MA 02446, fax to 617-353-6488, or e-mail to bostonia@bu.edu

News continued from page 41

animated virtual characters and educational games. In the wing focusing on Desai, a computer screen will display an animated biography of her childhood, which she helped the Lawrence Hall staff develop. The cartoon begins with a reenactment of her fall from the tricycle, followed by other scenes in her childhood that nurtured her interest in science, such as classes with inspiring teachers who encouraged her to get involved in science-related activities outside of the classroom. "The exhibit talks about how I was shy in school — and I was — and how I wore glasses and braces," Desai says. "It also talks about how when I got older, I wanted to do work with diabetes because there's a history of the disease in my family."

Desai, who was named one of the top ten brilliant scientists for 2003 by Popular Science magazine, is probably best known for her work designing biological microelectromechanical devices for treating type-1 diabetes.

Desai visited Lawrence Hall with her family to see a prototype of the exhibit. "It was kind of strange to see a big poster of me as a little kid," she says, "but it was fun. It's nice to see your work from a kid's point of view. There were actually some kids at the exhibit, and it was neat to see them getting excited about the concepts."

— Tim Stoddard

For more information about the exhibition, visit www.nanozone.org.

Alumni Day at Tanglewood

Bring family and friends and join fellow Boston University alumni for Alumni Day at Tanglewood, our annual day of music in the Berkshires, on July 31.

Round-trip transportation via air-conditioned motor coach will be available from Boston and Worcester. Buses have ramps and storage space for wheelchairs. Passengers boarding in Boston will be served a continental breakfast. For more information, call 800-800-3466 or 617-353-5261.
IF YOU'RE LUCKY enough to have lived in a dorm room overlooking the Charles River, then you know you had one of the best urban vistas to be found anywhere. So pity our BU predecessors down at Copley Square, where most of the University was located until the late 1940s. The view out their back window looked something like this.

In this photograph, which probably dates from the 1920s or 1930s, we're looking east from the Boston & Albany Railroad's Exeter Street Yard, where the Prudential Center now stands. The twelve-story Lenox Hotel is to the left, obscuring the College of Liberal Arts (now the College of Arts and Sciences) at 688 Boylston Street. Visible behind it is the Soden Building at 80 Exeter Street, which Boston University purchased from the Boston Athletic Association in 1935. The structure housed a number of the University's schools, including the School of Education, the School of Social Work, the old College of Music (part of the present College of Fine Arts), and the School of Public Relations and Communications (now the College of Communication).

The Exeter Street railroad yard was a large storage and service facility for the Boston & Albany, a division of the New York Central Railroad. The Prudential Insurance Company bought the yard for $4.7 million in 1957 and closed it the following year. Construction soon began on the Prudential Center, a symbol of the "New Boston" of the 1960s.

We showed the photo to University Historian George Makechnie (SED'79, '83, HON. '99), who recalled that sometime in the 1930s College of Business Administration Professor E. J. Eaton, in need of parking, approached officials of the B&A. His father had worked for the B&A, he explained, so could he have a parking space at the Exeter Street yards? Being the child of an alumnus helped in the admission process, and the B&A was glad to let him in. — MBS
Reflections on a Legacy

It was at BU that I met Charles H. Palmer (SMG'40), who would become my husband. Boston University President Daniel Marsh married Charlie and me at Robinson Chapel on June 21, 1941. The war came in December of that year. Some time later my husband enlisted with the Air Corps. I packed up our home and joined him in Montgomery, Alabama. Charlie died in Rome on June 30, 1945, in the service of his country. In September of 1945 I went to see Dr. Marsh and established the Charles H. Palmer Scholarship Fund to support students at the School of Management who are of sound character, have academic ability, and are in need of assistance. Recently I established a gift annuity that supports the scholarship award and provides me income and a charitable tax deduction.

As I wrote to Dr. Marsh in 1945, establishing the Charles H. Palmer Scholarship Fund, one of the first named scholarships at BU, “My husband always believed that there wasn’t anything that true education could not solve. If our small contribution in its way can help, if only by the slightest degree, to further the cause of happiness and better understanding, so that future generations need never know the sorrow that our generation has known, I am sure that my husband would be very pleased.”

— Phyllis Palmer Thomas (SMG'41)

To learn more about a bequest or planned gift designed to fit your circumstances, please write or telephone:

Mary H. Tambiah, Director
Office of Gift and Estate Planning
Boston University
One Sherborn Street, Seventh Floor
Boston, MA 02215

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E-mail: gep@bu.edu
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Help today's students prepare for success — make a gift to your school or college's annual fund.

Karen Samigio, Erin Cahalane, and Lauren Alessi (from left) received their Master of Science degrees in speech language pathology from Sargent College on May 16.

To make your 2004 contribution to your school or college, donate online at www.bu.edu/alumni/giving, call 800-447-2849, or mail your gift to Boston University Office of Annual Giving, One Sherborn Street, Seventh Floor, Boston, MA 02215.

Don’t forget, gifts are tax-deductible and if you or your spouse works for a company that offers a matching gift program, your gift to Boston University could be doubled or tripled. Find out if your company matches gifts by contacting your personnel or benefits office, or call us at 800-447-2849.