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Bostonia

THE ALUMNI QUARTERLY OF BOSTON UNIVERSITY SPRING 2004

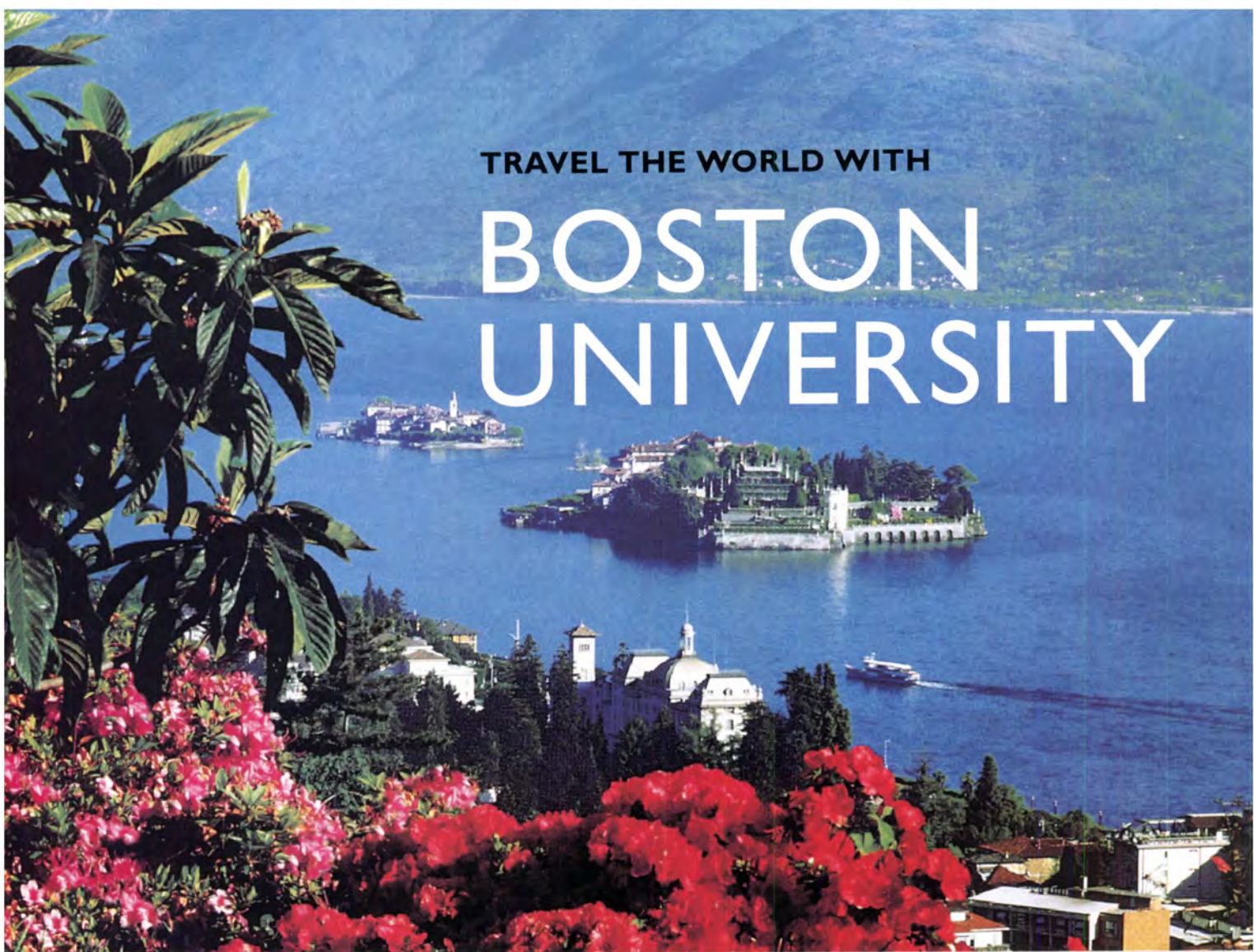


Photojournalist Tyler Hicks Exposes the Human Side of War

The Prof and the Wronged Con • Rosanna Warren's Departure and Arrivals

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BOSTON UNIVERSITY



Italy



Greece

**350th Anniversary Jewish Heritage Cruise
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Alumni College in the Italian Riviera
June 26–July 4, 2004

Passage of Peter the Great — Russia
July 18–30, 2004

Alumni College in Ennis, Ireland
September 1–9, 2004

China
September 15–October 1, 2004

Alumni College in Greece
October 1–10, 2004

Germany's Legendary Holiday Markets
November 27–December 5, 2004

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.

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New York Times photographer Tyler Hicks (*COM'92*) sees war's horror and humanity. Through his camera, so do we. *By Cynthia K. Buccini*

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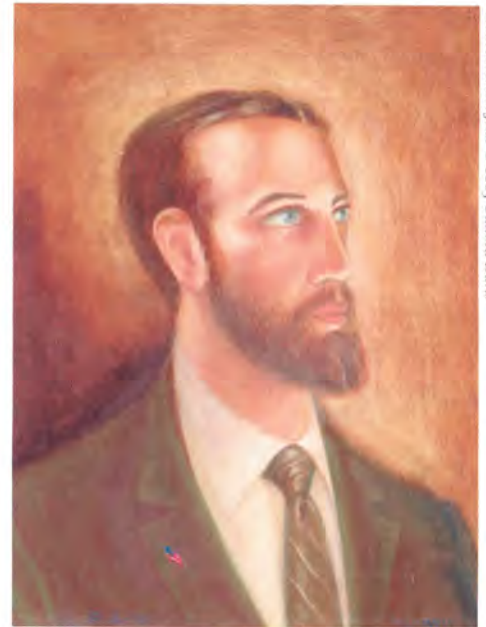
Economics Professor Laurence Kotlikoff has been sounding the alarm on the imminent Social Security crisis for years. With baby boomers almost ready to retire, there's not much time left to fix the system. *By Taylor McNeil*

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From *American Jesus* © 2003 Clifford Davis

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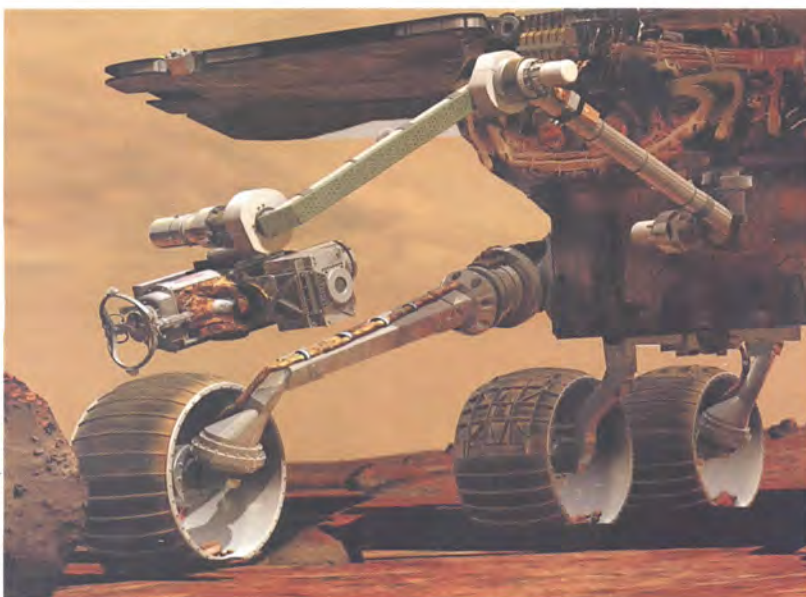


Illustration courtesy of NASA

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From the Vice President for Development and Alumni Relations



Christopher Reaske (center) with Elizabeth Roewe and Jay Roewe (COM'79) at the presidential reception in Los Angeles.

Photograph by Fred Sway

DALLAS, MARCH 3 — I decided to say hello from the road for a change, because I have been traveling a great deal. President ad interim Aram Chobanian and I had wonderful meetings and receptions with alumni, parents of current students, and friends of the University in San Francisco and Los Angeles in January. Last week, we spent six days in Sarasota, Naples, Miami, Key Largo, and Palm Beach. (Photos from many of these events are in the "News" section of this issue.) We have been pleased by record turnouts everywhere and by great questions and comments. President Chobanian estimates that we have met with 2,500 alumni, or about one

percent of our alumni body. Clearly, we have a long way to go!

So we continue. This morning, we flew down here to Dallas, where we will attend an alumni reception, meetings, and a small dinner hosted by Sarkis Kechejian (*MED'63*), a member of the Board of Visitors at the School of Medicine, and have a special tour of the new Nasher Sculpture Center with our personal host, the creator and benefactor of the museum, trustee Ray Nasher (*GRS'50*). You may recall seeing him in his home outdoor sculpture garden on the cover of the Spring 2000 *Bostonia*. Next we travel to New Orleans. And so it goes.

After we return, I'll have two days in the office before heading off (while the president stays in Boston attending to campus responsibilities) for a ten-day trip to China and Hong Kong. Alumni receptions are planned in Beijing and Hong Kong, along with many other meetings and get-togethers. While I'm in China, Hugo Shong (*COM'87*) will help me explore possible programs between BU and Hunan University. BU has one of the largest and most international of all university alumni bodies. And it keeps growing; currently 4,356 international students from 137 countries attend Boston University. It is a good thing that my staff members speak a total of twenty-four languages!

A great joy of our work is traveling around the country and the world to meet with alumni and update them directly about what is going on back on campus and what is on the horizon and to clarify things they may have heard about from other sources! So if President Chobanian and I do not get to you this year, it is not from lack of trying. Check on www.bu.edu/alumni/events or watch your mail for news of events in your area and be sure to come out, network, and have a good time.

Please stay in touch, and keep your support coming in. All the best.

Cordially,

Christopher R. Reaske

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Cover:

A Northern Alliance soldier at the mountainous front line in Salong, Afghanistan, November 2001. Photograph by Tyler Hicks/*New York Times*. Please see page 10.



School House

Your article on homeschooling was great ("Homeschooled Students Make the Grade at BU," Winter 2003–2004).

In 2001, I was approached by a homeschool association in Ann Arbor and asked to teach sculpture. I didn't know anything about homeschooling except that some people chose to pull their kids out of the system and educate them at home. In this association of families, rooms are rented in the basement of a local church one day a week for twelve weeks each semester. Kids sign up for a variety of one- and two-semester classes, some taught by parents who share their own specialties, some by people like me, an artist hired to teach art.

After two years I can honestly say I respect and admire these parents. They do a really fine job for their children. But homeschooling is hard work. These families are often judged harshly by people who know nothing about it.

GINGER F. HADD (CFA'99)
Ann Arbor, Michigan

How refreshing to see a truly positive article covering a range of homeschool experiences. The mother of three homeschoolers, I was especially impressed to see this article (on the cover no less) even though the population of such students is still quite small. I'm sure many more homeschoolers will look at BU in the future.

JULIE R. CHAMBERLIN (LAW'00)
Arlington, Massachusetts

I've homeschooled my six children for ten years. The research is in: homeschoolers as a group score higher than their peers on standardized tests and matriculate into society successfully. Readers should set aside any misgivings that homeschoolers learn in isolation or are social misfits.

To those who fear social isolation, homeschoolers may spend less time in the classroom, but this allows more time for volunteer projects and participation in various organizations.

Parents find tutors, form co-ops, and often enroll their junior and senior high school students in community colleges as part of their curriculum.

It was refreshing that Cynthia Buccini's well-balanced and informative article approached the topic by considering the whole person. Media reports tend to focus on test scores, not the intangible qualities that emerge in such students: curiosity, independent research, an entrepreneurial spirit, creativity, healthy family relations, and dedication, among others.

I taught public speaking to a group of homeschooled students last year and was impressed by the maturity and leadership of many. Colleges and universities across the country are blessed to have students with a homeschool background attend their institutions.

LYNN M. GRIESEMER (CAS'84)
Fairfax, Virginia

I thoroughly enjoyed your cover story on homeschoolers at BU, as it was especially personal for me (and my mom). I was homeschooled in Texas through

middle and high school and completed my requirements a year earlier than my peers in conventional schools. I applied to BU and was thrilled to be accepted at my first-choice school. I've always felt that BU legitimized my academic aptitude, and my experience in Boston still ranks as a highlight in my life. My B.A. has paved the way for a successful career. I am currently enrolled in one of the top five M.B.A. programs, sponsored by a Fortune 100 company. I attribute many of my opportunities to my fantastic undergraduate education from a prestigious institution, and I wonder where I would be today if BU's Admissions had not taken a chance on me.

VERNA GRAYCE HAMMAN (CAS'97)
Chicago, Illinois

I was a homeschooled as a teen in the early seventies and have homeschooled my twelve-year-old for all his school years. Thank you for publishing a wonderful piece about our educational choice. I was thrilled to see that it was positive and informative.

TEENA MANNING
Via e-mail

You Call That Art?

I am compelled to express my views on "Ablow's Objets d'Art" (Winter 2003–2004), which I would retitle "Why Learn the Basics? Just Slop It On."

After reviewing the paintings the College of Fine Arts has produced the past several years from both faculty and students, I believe I have witnessed the destruction of a body of knowledge, fundamentals, and technique that has been the foundation of visual art for the

Correction

The map illustrating our article on fighting malaria in Zambia ("Explorations," Winter 2003–2004) contained an error. The country labeled Zambia is in fact Namibia.

preceding 500 years. Academia has been aided and abetted by a cabal of avant-garde critics, curators, galleries, collectors, and museums to produce modernist, abstract, or whatever-you-may-label-it paintings that are destined for history's trash heap. All these "experts" have profited from the ascendance of modernism, and sadly, academia has fallen in step with this craze.

The purveyors of shock art have almost triumphed. After seventy years of this "movement," it is impossible to learn drawing skills and painting techniques at universities. Why? Because the teachers themselves rarely have learned these basic important skills.

If you cannot distinguish the works of a trained professional from that of an eight-year-old child or a monkey with a paintbrush, then you must really need those "experts" to teach and to tell you what is good. I have visited firsthand the university galleries and art classrooms displaying paintings both in progress and finished. And it confirms my expressed views with few exceptions. I too am a graduate of CFA, but thank goodness I graduated before the arrival of certain teachers and others who have been featured in previous *Bostonias*. The University continues to perpetuate this gone-amok trend. The twentieth century is over; maybe we'll recover from this bout of mass insanity.

ED DYER II (CFA'59)

New Orleans, Louisiana

Rolling Stone Gathers Admonishment

Needless to say, the commercial side of any creative endeavor can't be overlooked. But Jean Hennelly Keith's article ("Retailing the Stone," Winter 2003-2004) provides telling evidence of how the bottom line has come to dominate today's culture. To hear *Rolling Stone* magazine described as a brand makes the once-vibrant publication sound as exciting as a bar code. Publisher Rob Gregory seems to know what he's doing when it comes to roping

in advertisers, but has that become the primary concern of publishers today?

With much attention given to the "eye-candy ads for sporty cars, trendy clothes, and party drinks," one wonders where the meat of the magazine fits in. If some readers look back nostalgically on the mag's formative years ("the days of Jethro Tull and the Doors and Janis Joplin"), it may be they remember a time when young people helped define a counterculture that gave rise to *Rolling Stone*, instead of having their lifestyle marketed and sold to them.

Frank Forrest (GRS'98)

South Weymouth, Massachusetts

And the Change Goes On

Your recent review of Nancy S. Seasholes's *Gaining Ground* ("Essays and Reviews," Winter 2003-2004) was of great interest because I was born in Boston in 1931 and had homes in the West End, South Boston, and the South End for thirty years. Reading about the city's changes always has had a nostalgic fascination, as I feel that I lived in and constantly walked through so much of it.

PETER V. VANGEL (CAS'53)

Marstons Mills, Massachusetts

Covering Our Tracks

Tim Stoddard's article about the reshaping of Commonwealth Avenue ("Taming the Avenue," Fall 2003) was most interesting and indeed calls attention to a problem that has plagued Boston University for ages — the danger of having not only a major highway but a railway line go right through the middle of the campus. I go back to the days when the physics department was on Cummington Street, where it had a demonstration stockroom but no lecture hall. Demonstration equipment thus had to be trundled across the tracks as well as the roadway to get to the CAS lecture hall. This was tiresome if not downright dangerous, especially in winter, with ice on the rails. I dreamed of a time when the tracks would

be buried, extending the subway from Kenmore Square to some point beyond BU. I am disappointed that the expensive redesign of the avenue leaves the streetcar line right where it's always been, where it will continue to pose a danger to students and staff, even though carrying vacuum pumps across it is no longer necessary. If this major facelift for Commonwealth Avenue is really about to take place, why couldn't it have included burying the MBTA? Boston University could then boast a really beautiful campus. Doing this would be a really major and very expensive, not to say disruptive, undertaking, but it couldn't possibly be worse than the Big Dig. We put up with that because we believe the end result will be worth it, but so would getting the MBTA tracks off the BU campus. Boston University has come a long way since my early days there, in campus attraction as well as academic prestige, but the continued presence of the MBTA will remain an ugly and dangerous blot on the scene despite all the work to improve it.

DEAN S. EDMONDS, JR.

Professor Emeritus of Physics, CAS
Naples, Florida

Hic Jacet

I read Tim Stoddard's fine piece in the last *Bostonia* on Calvin Lee's term as interim president of Boston University ("Interregnum," Winter 2003-2004). During that troubled time, as BU and other universities were suffering protests against the Vietnam War, the members of the University clergy — Catholic, Protestant, and Jewish — convened a meeting in Marsh Chapel at which Lee would acquaint students with a new University policy that would not require them to vacate a building when a bomb threat was made. Just before he left his office for the chapel, a threat was received saying that a bomb placed in Marsh Chapel would go off at 12:30 p.m. Lee waited until that time to speak. Just as

he started he got a surprise: he saw for the first time a plaque on the floor marking the spot where the interred ashes of BU President Daniel L. Marsh lay. He wondered, he told me later, whether he soon would lay there also.

GEORGE K. MAKECHNIE

(*SED*'29, '31, *HON.*'79)

Sargent College Dean Emeritus and University Historian

Paradigm Lost

Two angels attend John Silber wherever he goes, and when he sits down to write ("Education in a Secular Age," Fall 2003), they sit down with him, one on each shoulder: on his left shoulder the angel of humanism, learning, and wisdom; on his right shoulder the angel of reaction and fear. This second angel it was that whispered in his ear the comically eccentric notion that the 1950s set a standard to which our new century might well aspire, and that the name Daniel Marsh is one to inspire today's youth.

To promote this notion, Silber paints a picture of the fifties that will ring false with anybody who lived through them, as I did. It was one of the "most self-confident . . . periods in American history"? Perhaps, but what about the Red scares that propelled McCarthy and Nixon to power? "We had good reason to believe that the Cold War would end peacefully"? Perhaps, but what about teaching schoolchildren how to hide beneath their desks when the Bomb was dropped, or the proposition that we could survive a nuclear holocaust if only we had enough shovels? (This alleged confidence as to the Cold War sits uneasily with Silber's 1980s view that those who were unconcerned about the Sandinistas were repeating Chamberlain's mistake at Munich — a view that for me conjured up the antic specter of Nicaraguan battalions massed menacingly across the Rio Grande.)

Silber has nothing to say of our treatment of Negroes in the 1950s, of our

fearful contempt for homosexuals (those fiendish corrupters of our children), of our consignment of women to home economics . . . but he does have an approving word for the censors. From our current perspective, the decade stands out as dismayingly illiberal and hypocritical — the dark side of the morality that Silber champions. And it was dull — something that nobody would say of the decade that followed.

I have little quarrel with the values that Silber espouses. But when he listens to his dark angel, he risks being converted into a vacuous old man lamenting the passing of his youth, that golden age that old men have been lamenting for thousands of years. In fact, the fifties were in large part deplorable. By not saying so, is Silber trying to fool his readers . . . or is he fooling himself? In either case, telling it like it ain't is a disservice to "the eternal verities and humanistic values."

David Norton (*CAS*'62)

San Carlos, California

I have always considered John Silber to be a man of achievement and intelligence, but out of touch (purposely so, I imagine) with the modern world; however, much of his article suggests a denial of reality that borders on psychosis. Downright appalling was his nostalgic recollection of the 1950s as an age when "Rape was still a crime committed by strangers . . ." Bull. Rape, then as now, was a crime committed not only by strangers, but by boyfriends against girlfriends, by fathers against daughters, by bosses against underlings, by priests against choirboys. The only difference was that in the 1950s, rape was committed with impunity. Rapists could count on the sexual repression characteristic of that era to make the chance of their crimes being reported next to nil, especially when they could tell the police, "She asked for it," or "The child is just imagining things." Silber's article makes me fervently glad that I was

not born until after the 1950s were over.

Rape is a crime committed by criminals. Period.

RACHEL LERNER (*CAS*'85)

Lindenwold, New Jersey

In John Silber's paean to the 1950s, he recalls history solely from the perspective of a white middle-class male and presents a factually misguided picture.

In enumerating the blessings of peace and prosperity of the fifties, Silber cites the G.I. Bill as providing education to many millions of veterans. While this may be true (though mostly helpful to men — the vast majority of veterans), in 1950 only 7 percent of twenty-five-to-fifty-four-year-olds were college graduates; by 1999, that had grown to 29 percent. And if you were a black veteran, your choice of colleges was limited, since many did not accept black applicants.

Silber also pines for the days when movies were kept "wholesome" by the Hays Code. The Hays Code, in forbidding many topics (such as illegal drug traffic), also eliminated the opportunity for thoughtful filmmakers to explore these themes, even to show their deleterious effects (such as in the 2000 movie *Traffic*). The code also said, "Miscegenation is forbidden." Do we really want to go back to this way of thinking?

Yes, as Silber points out, the early days of television had some fine programs, such as *Omnibus* and *Playhouse 90*. But poorer people had little access to this "free" entertainment, and most ethnic/racial segments of society would have to wait many years to see themselves represented in this medium as anything other than servants or comic foils.

In the 1950s, Silber says, "Rape was still a crime committed by strangers." Eugene Kanin's studies of forcible sex at college in the 1950s provided evidence that rape was much more common than previously believed. However, in

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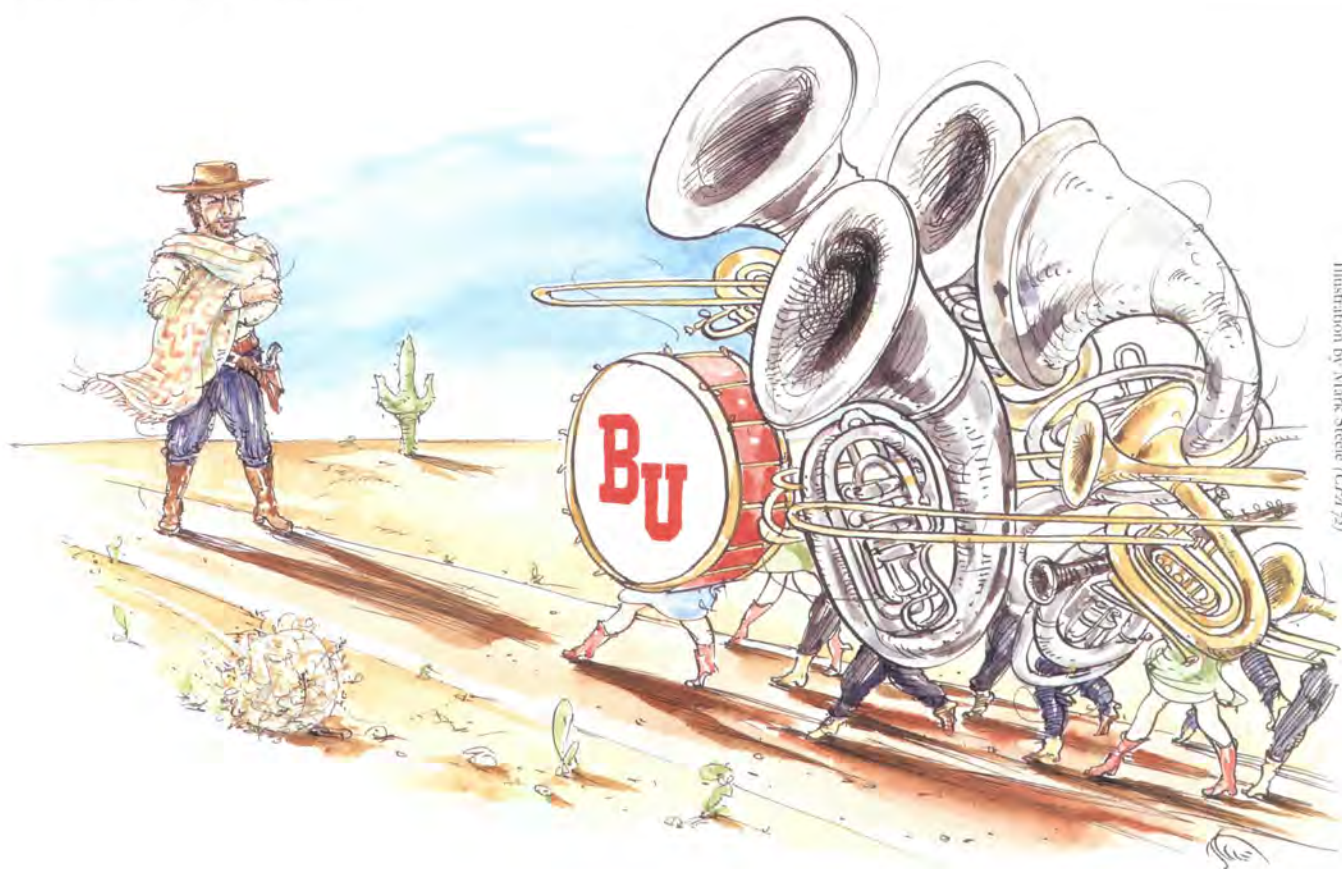


Illustration by Mark Steele (2003)

Make My Parade

THE SIDEWALKS along East Boston's Condor Street were crammed with people waving Italian and American flags as BU's Terrier Marching Band tramped past on a crisp autumn afternoon in 2002. When the band members got to the end of the street, they abruptly quit *El Toro Caliente*, the Spanish bullfighting medley they'd been playing, and walked back slowly to where they'd started. They repeated this routine for nearly six hours. Staring down at them from a nearby platform covered with power cables and klieg lights, his thin lips pressed together and squinty eyes measuring every detail below, was Clint Eastwood. He was directing *Mystic River*, the dark story of three men haunted by a childhood

abduction, which picked up two Oscars in February.

The band had been hired for *Mystic River's* culminating scene on the recommendation of organizers of Boston's Columbus Day parade, which BU takes part in annually. "We marched from one end of the street to the other and walked back, and we did that all day," says Chris Parks, director of BU Music Organizations. He conducts several University non-music-major ensembles, including the marching band. "The parade was filmed to look really big," he says, "but besides us there were only a couple of floats and a fire truck."

Eastwood had initially planned to dub in audio by a professional band. But then the famously understated director and actor, who also is a jazz pianist and composed *Mystic River's* original score, heard the BU musicians play. Says Parks, "He clapped his hands

and said, 'Wow — what a band, what a sound.'"

As the day's filming wound down and long shadows began to fall on the working class neighborhood of Eagle Hill, Eastwood ordered his crew to shoot the scene again, this time with microphones positioned directly over the band. "It was a little nerve-racking, because all of a sudden the cameras and microphones were right on us and Eastwood was standing very close by, taking notes and gesturing to crew members," says Mike Romano (*SED'06*), who plays alto sax in the band. "But we were cohesive and projected well. We were on."

BU's music eventually was replaced on the soundtrack with that of another band playing a different piece, but the marching Terriers' star turn netted \$4,500, about twice what actual parades typically pay. The money went toward

new bell-front marching tubas to replace the band's grimy sixty-year-old sousaphones. (A marching tuba has a tonal range similar to a sousaphone, but its smaller bell projects farther and can be adjusted to point upward, for use in a concert band.)

"If you look closely in that scene, you can see that the music isn't lined up with our playing," says Romano. When pressed, the sophomore sax player offers a tepid review of *Mystic River's* music, which got mixed responses from film critics. "It sounds like Clint ended up

using a John Philip Sousa march or something, which is cheerier than what we played, with more of a major-chord feel. He must have decided its mood was a better fit. It's more predictable for parade music, that's for sure."

—DJC

Thesis Revision

PLAINFIELD, VERMONT, home of Goddard College, is a town of 1,286 residents ten miles east of Montpelier. Last August my wife and I walked into the town hall and explained to the three women working there that we were trying to find the local cemetery. I told them that the search involved a 1968 plane crash. What I didn't say was that it also concerned my doctoral dissertation.

The relationship between a doctoral candidate and his thesis advisor can be similar to the one between a parent and a child. In both situations, one party starts out with all the knowledge and power, and the other is profoundly dependent. The senior party usually has the best interests of the dependent one

at heart, and there is often affection on both sides. But as the junior party grows in confidence and experience, the potential for misunderstanding, anger, and rebellion increases, and things can get unpleasant. This is what happened to my advisor, Abraham "Red" Blum, and me when I was working on my dissertation in the department of psychology in the 1960s.

Red was in his early forties, moving up BU's academic ladder. I was his first doctoral student, and he was determined to have me produce an outstanding piece of research. I too wanted to do something good, and I was willing to work hard. But I was already in my late twenties, and above all I wanted to be done with school so that I could support my growing family. Although Red and I truly liked each other and worked well together, I felt that his perfectionism was slowing me down, and he felt,

I am sure, that I was in too much of a hurry. Inevitably, our differing agendas led to disagreements that were sometimes ugly and bitter, at least on my part; I think that Red was always more forgiving.

By the time I received my doctorate in May 1968, Red had moved to the University of Wisconsin, and time and distance were in the process of healing our wounded feelings. We were even talking about carving up the dissertation into several articles. That fall Red told me that he was coming to New England to attend a conference, and we made plans to talk after his meetings ended. But on a rainy, foggy evening in late October, Northeast Airlines Flight 946 from Boston and Montpelier slammed into the side of Moose Mountain on its approach to Lebanon, New Hampshire. Of the forty-two passengers and crew aboard, thirty-two, including Red, were killed. A few days later, I drove to Plainfield with some BU faculty to attend a memorial service at Goddard College. Afterward, Red was buried in a little nearby cemetery on the side of a hill, surrounded by beautiful mountains.

I was in shock. What do you do with your feelings when a person with whom you were sometimes fiercely angry dies a sudden, violent death? I had no constructive answer. I put away my dissertation and never looked at it again — no articles would ever be forthcoming. I concentrated on being a clinician and avoided research. And for

From the January 1924 *Bostonia*

Boston Mayor James Michael Curley, after donating \$200 to BU at a fundraising event, addressed a group of 400 volunteers recruited to raise \$1 million for the University's endowment.

"IT IS MOST UNFORTUNATE that the public at large, that the business men of Boston and New England, could not get a broader perspective of the value of the work that Boston University is doing, not only for the City of Boston and the Commonwealth of Massachusetts, but for New England and for the nation itself. . . ."

"The point that should be brought home to every business man in New England is the value Boston University represents, the value of an institution that does not hide itself in the suburbs, but that courageously locates in the heart of a great city prepared to meet in a manly way the problems of a university, the problems of life, and the problems of municipal administration and industry."

thirty-five years I steered clear of Vermont. But in a corner of my mind I felt uneasy — avoidance is a poor coping mechanism. Unfinished business was nagging to be dealt with, and as the years went by I thought increasingly often about returning to Vermont to pay my respects to Red — I felt I owed him that — and to get some closure on our troubled friendship.

When I told the women at the town hall about my quest, the oldest, who was about my age, recalled the crash and even recognized Red's name. A friend of hers had also been killed in the accident. She directed us to a small cemetery near Goddard College. It didn't look like the right place to me. There were too many trees, no hill and no mountains, but we were there, so we spent an hour looking at every marker. We did not find Red's grave.

We drove to Goddard College in the hope that someone there would have information, but we came up with nothing. We were directed us to a second small cemetery. On the side of

a small hill with a view of surrounding hills, it looked more promising. We examined every stone and again failed to find the one we wanted. It was getting late.

Disappointed, we headed back, but decided to stop at the town hall to thank the women for their help. They insisted on calling Mr. Bartlett, the cemetery caretaker, certain that he would know where Red was.

The clerk told him who we were looking for, and there was a pause while she listened to his reply. "Yes," she said. "Uh huh, yes, OK. Would you like to speak with him?" She handed the phone to me. "Your friend is in Center Cemetery," Mr. Bartlett said, although he obviously hadn't had time to look anything up. "Park in the road, go in through the second opening in the fence, and walk up the path. It's a flat marker, third or fourth one in, on the left."

Located, fittingly enough, on Bartlett Road, Center Cemetery is on the side of a hill, a serene setting with a

beautiful view across the fields to the mountains — just as I remembered it. We found the marker and I felt a powerful surge of happiness, sadness, regret, and profound sorrow for a life cut short, for a wife widowed and young children deprived of their father.

The grass had partly obscured the marker, and the heavy summer rains had washed dirt over it, but it was legible: ABRAHAM H. BLUM 1925-1968. On the second line there was just one word: "RED." We weeded away the excess grass and washed the marker with water from our canteens. I recited the Twenty-Third Psalm, and then we each placed a small stone on the marker, a Jewish custom that indicates a grave has been visited. We lingered for a while, and then it was time to go. Not in shock this time, but with a peaceful spirit and a sense of gratitude to Red for all he had taught me, especially by his insistence that if something is worth doing, it is worth taking the time to do it right.

— Saul Lindenbaum (GRS'68)

Don't Bother to Order

JIM COLLINS rarely gets a chance to order his lunch at Campus Trolley, though he visits the little red stand across from Warren Towers several times a week. The cooks inside usually spot him at twenty paces, and have his lentils and rice ready before he reaches the window. "I think it's the best food on campus," says Collins, a University professor and an ENG professor of biomedical engineering. "I've picked up lunch here every day for thirteen and a half years."

On a February afternoon, Collins lingers at the trolley to chat with Sarkis,

who usually takes orders and tends the cash register, while his son-in-law, Nadim Kiwan, rolls falafel, scoops chili, and passes hot dogs out the window to waiting customers. Sarkis is at the trolley most days at nine, except Thanksgiving and Christmas, setting up the steam table and grill with Kiwan, and opening at ten. He usually stays to help until the lunch rush wanes, leaving Kiwan to serve the afternoon and dinner crowd until seven.

Sarkis is seventy-four, the elder statesman of fast fare on Commonwealth Avenue. He's been working at

Campus Trolley since his son Manuel bought the takeout stand back in 1987, and with the support of Boston city councilor Dapper O'Neil, convinced Boston University to rent him a trolley-sized rectangle of concrete near the busy corner of Granby Street. "Dapper met my son, he liked him, and he supported Manny," Sarkis says. "That's why the trolley's here."

Around the same time, Sarkis's older son, Eli, bought a sister trolley, which feeds Northeastern students on Huntington Avenue. Sarkis's daughter, Diana, prepares food for both trolleys in the kitchen of the Boston YMCA's Central Branch cafeteria, which is owned and operated by Eli.

In the late 1980s, Sarkis says, there

were trolley food stands along most major thoroughfares in Boston. Sarkis's sons ordered their trolleys from a now-defunct Massachusetts company that custom-built the mobile kitchens for about \$30,000 each.

Inside the trolley's narrow kitchen, Kiwan pulls up a bucket in front of one of three space heaters and offers a seat to a chilled guest. There's a three-foot-wide aisle between two chrome refrigerators, one cooling tubs of hummus, tabbouleh, and lettuce. Every inch

counts in the galley: the steam table with soup and other hot items is squeezed up against the grill; water for coffee is stored in an overhead metal tank welded together at odd angles to fit around the door (it has to be refilled periodically because the trolley has no plumbing, only an electrical feed.)

The two dozen Lebanese and American items on the menu range from simple to sophisticated. The best sellers are falafel, lentils and rice, vegetarian chili, and kafta, a mixture of ground lamb, beef, and Middle Eastern spices. "It's the best deal on campus, with friendly service and good and healthy food," says Alan Jette, dean of Sargent College. "It's a great alternative to the salty, high-fat food at Burger King."

Before Kiwan immigrated to the United States in 1997, he had been a swimming and volleyball instructor at a health club in Byblos, Lebanon, the ancient city where he was born and raised. He met his American wife — Diana — while she was visiting Byblos, and has been running Campus Trolley since 2001, when he became a U.S. citizen. "It's a nice life here," he says. "I love my customers. We've got a nice location, nice people. It's the best."

He misses his family back in Lebanon, and his expression sours when the conversation turns to the occupying Syrian troops, who were supposed to pull out of Lebanon in the early 1990s as part of a peace accord. "Now it's not as dangerous in Lebanon as it was," he says. Kiwan's father was killed in a bomb blast while visiting relatives in Beirut in 1976. "But it doesn't feel comfortable, because the Syrian soldiers are still everywhere, asking you questions." He casts a sharp look at a passing T trolley, adding, "If you want to stay there, you have to be rich, or with the government. If you want to work like regular people, you have to leave. There's no more mid-

dle class: all poor or very rich. It's too bad for my country. It's very beautiful."

Sarkis came to Boston in 1970, leaving his wife and four children behind in Lebanon until he scraped together money for their passage by working at a restaurant on Boylston Street. He doesn't plan on retiring any time soon. "My kids don't want me to work, but I can't stay home all day and watch TV. I love this college and these people. I know their faces, but I don't know all their names. My customers have made a good life for me."

Trolley regulars hope he sticks around, too. "I call Sarkis Dad, since he takes such good care of me," says Tasso Kaper, a CAS associate professor of mathematics, who's been coming to the trolley since he joined the BU faculty in 1992. "I have a real father — he's also a mathematician and we've written several papers together. It's simply that Sarkis takes such good care of me. He always asks me about my family: 'Kids good? Everybody healthy? Nobody sick?'"

Like Collins, Kaper rarely gets a chance to place his order. "I never have to say what I want — it's always lentils and rice, no onions, and an orange juice. He has it in the bag before I get to the trolley."

For trolley regulars, the food-on-arrival ritual is about more than speed and efficiency. "I've never been one to stand around and chat at the trolley," says Dick Hall, a CAS associate professor of mathematics, "but getting lunch from someone who recognizes me is well worth the walk, even when it's raining or snowing. It's the only place in Boston where I can get the *Cheers* experience. I don't really need to order any more. I guess that makes me Norm, although I suspect they have a lot of Norms. Of course, that also means I can't really change my order." —TS ♦

Tacos Two A.M.

You order for us both, your fingers quick,
biting your lips, I can't tell if it's shame,
or pride, or simply eagerness to eat.
We sit on your Monte Carlo, watch the moon
shine up the quilted chrome of a taco truck.

Graveyard shift, brisk business. Cars pull in,
park haphazardly, and men in Raiders
jackets order tacos, mostly tripe.
They stand apart and eat in massive bites,
save for last the cracked radish garnish.

When you leave to order more, I feel
conspicuous, so anglo, singly female,
but nobody is looking, nobody,
according to some unfamiliar code,
is saying much. This is a place of business.

You dance back from the truck, the mariachi
turned down low, your feet a beat ahead,
and offer me a Coke. Did I not say
I hate soft drinks? I smile thanks. You lean
a kiss, then look around: the Amtrak tracks,

the produce warehouses in padlocked rows,
which open in a while, bring a final
wave of customers, before the truck
folds down its panels. I'll be home by then;
you'll be singing out the window south.

— Rosemarie Ellis (GRS'99)

Shooting Under. Fire

New York Times Photographer
Tyler Hicks (COM'92) Chases
Conflicts Around the World



April 9, 2003: The National Olympic Committee building burns behind a statue of Saddam Hussein in Baghdad a month after the American bombardment began. Photograph by Tyler Hicks/The New York Times



November 12, 2001: A Taliban soldier appears to beg for his life just before he is shot to death by Northern Alliance soldiers advancing toward Kabul.

Photograph by Tyler Hicks/*The New York Times*

BY CYNTHIA K. BUCCINI

A MONTH INTO THE WAR in Afghanistan, *New York Times* photographer Tyler Hicks was heading to the front line with a Northern Alliance unit when the soldiers came upon a wounded Taliban fighter lying in a roadside ditch. They dragged him to his feet, and Hicks, who assumed they would hold the man as a prisoner of war, started taking pictures. Within seconds, the soldiers let go of their captive, aimed their AK-47 Kalashnikov rifles at him, and fired. Thinking they would confiscate his disc, Hicks (COM'92) surreptitiously emptied his digital camera and replaced it. He needn't have bothered. "They just kept walking," he says.

Those photos from late 2001, published in the *Times* and other newspapers and magazines in the United States and Europe, are graphic and disturbing, a rare glimpse of the atrocities of war. Hicks says most readers understood this. "But there was a percentage of people who reacted more critically, asking why I didn't do anything to help. That really surprised me," he says. "If you're not there, you can't know what it's like, how quickly things happen. We had no common language, and the whole sequence of events, from the time I saw the Taliban fighter to the time he was executed, took about three minutes."

The series of pictures is notable for another reason: Hicks was awfully close to the action. "I don't know how he wasn't hit by bullets," says Peter Smith, an assistant professor of photojournalism at COM, who has kept in

touch with his former student. The vantage point is typical of Hicks's work. Rather than using a telephoto lens, Smith says, "he's right in the middle of it all. That's what makes him stand apart from other photographers."

He compares Hicks to legendary World War II photojournalist W. Eugene Smith, known for taking dramatic yet humane pictures from the thick of the action. "Eugene Smith was known for not ducking in the battlefield," he says. "When everyone else was running for cover, he was just walking where he needed to be and getting his shots."

Images like the ones from Afghanistan have landed the thirty-four-year-old Hicks among the world's elite photographers. In 2002 he and another *Times* photographer were Pulitzer Prize finalists in the category of breaking news for their "comprehensive portfolio of dramatic yet humane images from the war in Afghanistan." That year brought him an International Center of Photography Infinity Award, which recognizes the contributions of influential photographers. And *American Photo* in 2003 named him one of the twenty-five most important photographers worldwide, a group it described as the "most demanded and artistically demanding" in the business.

TOO-SMALL WORLD

IT'S A LONG WAY, certainly, from the *Troy Daily News* in rural Ohio, where Hicks got his start. He stayed a year before going to Wilmington, North Carolina, to work for the *Morning Star*, a bigger paper. The *Star* was a good training ground, but Hicks was not satisfied. "Every day I'd come into the office and look at the AP pictures from all over the world," he says, "and I felt like what I was doing there was not something that had any meaning." So, closing in on thirty, he used his vacation time to shoot in Albania and Kosovo, "and the more I went, the more I realized that this was the right place for me." By 1999 he had moved to Kosovo to freelance, then relocated to Nairobi, where he worked as a contract photographer with the *Times*. Soon he was photographing child soldiers in Congo, Sudan, and Sierra Leone, and chasing wars in Bosnia, Chechnya, Afghanistan, and Iraq. He became a *Times* staff photographer in 2001.

Hicks made the first of five trips to Iraq in October 2002, a stint memorable in part, he says, for the pervasive paranoia among the Iraqi people and the tight restrictions imposed on journalists by Saddam Hussein. Photographers could be kicked out of the country for taking pictures of bridges, palace complexes, the poor, the Tigris



▲ October 18, 2001: Northern Alliance soldiers keep an eye on a Taliban-controlled Afghani village. During the war in Afghanistan, Tyler Hicks (COM'92) spent three months living with Northern Alliance soldiers and documenting their push toward Kabul.

Photograph by Tyler Hicks/*The New York Times*



◀ June 29, 2003: Iraqi men, most with sacks over their heads, are detained during a raid on homes in a town north of Baghdad by Americans looking for a former member of Iraqi intelligence thought to have a part in organizing attacks against Americans in Iraq. He was not found. Photograph by Tyler Hicks/*The New York Times*

River, trash, and shoeshine boys — all things that were nearly impossible to avoid. “We were constantly playing a game trying to push as hard as we could to get pictures that were honest and would tell the story,” he says, “but not press so hard that we would get expelled from the country or blacklisted from getting further visas.”

Assigned drivers and minders, who made sure they didn’t write about or photograph any forbidden subjects, journalists were often hamstrung by Iraqi bureaucracy. Getting permission to cover a story could take hours, and the results were sometimes disappointing. “If you wanted to talk to a family about what life is like in Iraq

and take photos of a typical Iraqi family, you would go to the Ministry of Information,” Hicks says, “and they would say, ‘No problem, here’s the family’s name, a letter, and their address. Go tomorrow and they’ll be happy to talk to you.’ You’d go to their home, and it would be like something out of *The Stepford Wives*. It was so incredibly rehearsed. Every sentence out of their mouths was how they loved Saddam Hussein and how Iraq was such a wonderful place.”

The Iraqi government tightened the reins when the Americans invaded in March 2003. Hicks was able to shoot the bombardment of Baghdad from his hotel roof,



December 18, 2001: Soldiers warm up around a stove at a mountain outpost deep in the Tora Bora mountains.

Photograph by Tyler Hicks/*The New York Times*

but showing the impact on the Iraqi people by visiting hospitals, for example, was a challenge. No longer assigned individual minders, journalists were herded onto buses, driven to a site of destruction, and allowed to take pictures for only a few minutes.

And yet Hicks managed to come away with some intimate portraits of Iraqis coping with war. The key, he says, is to spend as much time with subjects as he can. "It's better to step back first and let them get used to your presence, move in a little, shoot, and step back. Sometimes you have to be aggressive, but if it's a private time, I try to respect that," he says. Still, "at the end of the day, you really have to get the pictures."

"A large part of this type of photography is getting access to the place where the pictures are happening," Hicks says. "You can go for months trying to find that moment where, just for a few minutes, you will be getting honest pictures, good pictures."

IRAQ'S GULAG

BEING in the right place helps. When Saddam declared an amnesty for criminals and political prisoners in October of 2002, Hicks was among the journalists to document the release of captives from Iraq's notorious Abu Ghraib prison. For hours he photographed prisoners



November 16, 2001: Hicks in Kabul, Afghanistan.

Photograph by Scott Peterson/Getty Images

pouring out of the sprawling compound — “Iraq’s gulag” — while thousands of family members pushed through fences, climbed onto roofs, and smashed through cells with metal pipes in search of loved ones. But then Hicks, long separated from his minder, witnessed something other photographers had missed: guards beating back a desperate group of political prisoners who weren’t meant to be freed.

“The prisoners were trying so hard to get out that they began to get crushed inside” by the prisoners behind them, says Hicks, who started shooting the struggle from an adjacent courtyard. “I took a few photographs, and a prison guard grabbed me by the back and threw me into the crowd of family members, and at one point, one of the guards hit me with a belt that he had wrapped around his hand.” Each time Hicks was shoved into the crowd, he broke through to take more photos, even as the guards were pulling bodies of dead prisoners from the doorway and laying them in the courtyard. “Ultimately, I was stopped by one of the prison guards, who demanded my film,” Hicks recalls. “I tried to argue with him, but without a common language, I knew I was going to have to

give him something. So I took the battery out of my digital camera and handed it to him. That was the most honest view of life under the regime I had during all my trips to Iraq.”

So honest, in fact, that his *Times* editors were concerned that he might not get another visa if the paper used the pictures from Abu Ghraib. The paper did run the photos — the only pictures of the violence published — over two days, says Hicks, who wanted them to run. “There was no question in my mind,” he says. “You always have to go with what you have and not self-edit. Once you start doing that, you’re playing right into their hands. They want you to be scared.”

On the contrary, fear has never prevented Hicks from taking a picture, he says, but that doesn’t mean he’s reckless. “I think there can be a false sense of security when you’re surrounded by soldiers,” he says, recalling a group of journalists covering the war in Afghanistan who chose to ride into a battle atop an armored personnel carrier. “A friend who was there, a war photographer, told them they shouldn’t do this. When the shooting started, three jumped off and got shot. The people I respect



October 20, 2002: Some prisoners were crushed when they tried to storm out of the notorious Abu Ghraib prison, twenty miles west of Baghdad. Saddam Hussein declared a general amnesty in October 2002, emptying most of the country’s prisons. Photograph by Tyler Hicks/The New York Times



▲ March 26, 2003: *Amera Abdalstra sits in her home, damaged during the bombardment, in the Radiha Khaton neighborhood of Baghdad; five were killed and twenty-seven injured when a bomb hit three homes that day.*

Photograph by Tyler Hicks/*The New York Times*

◀ August 2, 2003: *Local Tikritis close to the Hussein family dig a grave at a cemetery in Orwja, Iraq, during the funeral for Saddam Hussein's sons, Uday and Qusay, and Qusay's son, Mustafa. The three bodies had been quietly released to family members so they could have a proper Muslim funeral.* Photograph by Tyler Hicks/*The New York Times*



are not taking foolish risks. They are thinking things through."

He says that he's been able to separate himself from the horrors he sees by putting his emotions aside. "I think it's probably similar to somebody who works in a hospital emergency room," he says. "I don't feel that affected in a negative way. When I'm in a conflict area taking pictures, my mind is set on getting the photographs that will ultimately get into the newspaper." Besides, he adds, "it gives you a different outlook on life when you are

exposed a lot to cultures where people have really difficult lives and have to deal with enormous tragedies. You don't take your own daily problems as seriously."

Despite this emotional distance, Hicks doesn't come across as callous. "I'm very conscious of how those pictures are viewed later. I think news photography is a very invasive occupation. You're constantly prying into people's lives, making yourself present — often uninvited — when they are going through difficult times. And you have to respect them for allowing you to do that." ♦

Presumed Guilty

COM Visiting Professor Dick Lehr's *Boston Globe* investigation led to the discovery that a shocking 1988 Boston murder had claimed an unacknowledged victim — the man who spent fifteen years in prison for someone else's crime.

BY BRIAN FITZGERALD

ON THE BALMY night of August 19, 1988, two men wearing Halloween masks sauntered up to a crowd hanging out in Roxbury's Grove Hall neighborhood. In the middle of gang territory, that could mean only one thing. Immediately people scattered. Shots were fired. And an eleven-year-old girl, who had been sitting on a mailbox chatting with friends, lay dying on the sidewalk.

The victim of the botched hit was Darlene Tiffany Moore. In the late 1980s, the name struck a sad and alarming chord not only with Bostonians, but also with people

across the country. Her death on the corner of Humboldt Avenue and Homestead Street was the ultimate evidence that inner-city gangs were out of control.

There were demands in the community to bring the National Guard into parts of Roxbury and Dorchester to stop the drug dealing and street violence. There were calls for a citywide curfew for teenagers. But most of all, outraged Boston citizens called for Tiffany's killers to be punished. Within two weeks, police had two twenty-three-year-old men under arrest; one was released because of lack of evidence. The other, Shawn Drumgold, was convicted of murder on October 13, 1989, after an eleven-day trial.

Drumgold had insisted that he was innocent from the start, that he was with friends on another street at the time of the murder. For years his lawyer filed appeals, to no avail.

More than a decade later investigative reporter Dick Lehr concluded that the Suffolk County D.A.'s case had been far from solid. On May 4, 2003, the *Boston Globe* ran his front-page story questioning the conviction. Lehr, now a visiting professor at BU's College of Communication, tracked down witnesses who said they had been pressured to name Drumgold as the shooter. Two of them recanted their statements and testimony used to convict Drumgold, saying authorities had bullied them into providing incriminating evidence in 1989. "They and other witnesses described a pattern of intimidation by police intent on building a case against Drumgold," wrote Lehr, who had been doing investigative reporting since his days at the *Hartford Courant* in the late 1970s and early 1980s. He also found neighborhood residents who said that they had been too frightened to testify



Shawn Drumgold calls out to his mother before the start of the Tiffany Moore murder trial at Suffolk Superior Court in October 1989.

Photograph republished with permission of Globe Newspaper Company, Inc.



Dick Lehr outside the Drumgold apartment. The case "got my investigative juices flowing."

Photograph by Vernon Doucette

in 1989, but volunteered to come forward last year to corroborate Drumgold's alibi: that he was several blocks away on Sonoma Street when Moore was killed.

Within a month of Lehr's story, a new evidentiary hearing was scheduled. On November 6, Drumgold's conviction was overturned, and he was set free.

Lehr, a *Globe* reporter since 1985, is best known for his work with the paper's Spotlight Team on the FBI's sweetheart relationship with underworld figures Whitey Bulger and Steve Flemmi — a series that was the basis for *Black Mass: The Irish Mob, the FBI, and a Devil's Deal*, the 2000 best seller he wrote with colleague Gerard O'Neill (*COM'70*). The Drumgold story was the most satisfying he's ever written, Lehr says. "I guess you could call it a 'career story.' Helping to free an innocent man is something you don't expect. It happens so rarely."

COMING HOME

"I ALWAYS SAID one day he would come home," Juanda Drumgold says on a cold winter afternoon in her son's Roxbury apartment. Juanda is seventy years old, but appears much younger. Drumgold, who inherited her gentle brown eyes, looks completely unlike the short,

scrawny, scared kid whose picture was on the front pages in 1988 and 1989. Seated together on a couch, they are obviously mother and son. And a lingering hug makes it clear that they savor every moment together after being separated for fifteen years.

"When I first got locked up, I hung around with a lot of the older guys in prison," Shawn Drumgold says. "I was trying to get information from them — how they deal with prison and the reality of a long sentence. I was trying not to lose my mind. They used to say, 'Go to school, go to the law library, learn what you can.'" Drumgold earned a high school equivalency diploma in jail and took college correspondence courses. He wanted to make good use of his time, but he was also determined to prove that he was not a murderer. "My mindset was, man, I can't do all this time for something I didn't do," he says. "So I was trying to find a way to prove my innocence. I used to tell the older guys that my innocence is lost, but someone's going to find it. I don't know how, or when, or where, but I've got to keep trying."

A judicial inquiry into the case, ordered a month after Lehr's first story was published, concluded that Drumgold was convicted in an unfair trial. Prosecutors had withheld information from his defense attorney about preferential treatment given to homeless prosecution witness Ricky Evans. Evans received free meals and lodging "prior to and while testifying," and the list of outstanding arrest warrants he faced "evaporated soon after he testified," wrote Lehr. Recalling Evans's recanting of his testimony, Drumgold says, "He kept looking over and telling me, 'I'm sorry, Shawn.'" Another witness, twenty-two-year-old Mary Alexander, said she saw Drumgold walking down Homestead Street right after Moore was killed. But Alexander had terminal brain cancer when she testified, and the cancer, which can affect memory and perception, was not disclosed to the defense or to the jury.

Although Suffolk County D.A. Daniel Conley insists that Drumgold would have gotten an evidentiary hearing without Lehr's stories, Drumgold is not convinced. "That's far-fetched," he says. "We filed four appeals, and they were all rejected." Juanda echoes her son. "I don't believe that at all," she says. "We spent years trying to get him out, and nothing happened. But Dick's story forced them to take a second look at the case."

One thing is certain: people in the D.A.'s office were talking about the case early last year, and Lehr got wind of the murmurings. "If you keep your eyes and ears open when you're working on a story, sometimes you stumble onto another story," he says. "I was talking to a lawyer who

told me that if I were interested in investigating a possible wrongful conviction, a lot of people she knew thought the Drumgold conviction stank. I talked to Shawn's lawyer, Rosemary Schapicchio, who gave me access to boxes and boxes of records and files. And then I had a couple of sources, both in the Boston P.D. and the Suffolk D.A.'s office. I asked them about the Drumgold conviction — was there something there? And they both said it was worth looking at. That got my investigative juices flowing."

THE WRONG PERSON

LEHR'S INITIAL story quoted a police investigator who worked in Roxbury at the time of the murder as saying that the conviction was causing "an uneasiness with police and assistant district attorneys who knew the history of [the case]. . . . The person convicted of the killing is the wrong person. This is a real tragedy."

Lehr kept digging. "Once I started talking to witnesses from the original trial who said that they had lied — and I found witnesses who could have provided an alibi



Shawn Drumgold and his mother, Juanda, in his apartment. "I always said one day he would come home."

Photograph by Vernon Doucette

but were too scared to testify at the trial — I started saying to myself, wow, there really is something here."

Shortly after the murder, police concluded that the shooting was part of an ongoing feud between the Castlegate and Humboldt gangs, named for the streets where members hung out. The shooting was allegedly a payback attempt for the stabbing of a Castlegate member a few weeks earlier, but the killer's aim was bad. After Drumgold's arrest, police trumpeted that he was a "drug dealer and a member of the Castlegate gang." But Drumgold was an independent heroin dealer, and did not belong to either gang. He wasn't in the police photo "gang books," which catalogue gangbangers and their associates. "He was living on Humboldt," an anonymous police investigator told Lehr. "Why would he shoot at [a Humboldt member]?" The source said that such an act would be suicide — the Humboldt Raiders would surely kill him.

The police source wasn't the only person who doubted Drumgold's guilt and scoffed at his supposed Castlegate affiliation. After a 1998 federal racketeering case against the Castlegate gang, several members said that the wrong man had been convicted, and named as the real killer a known Castlegate member now serving an eleven-year sentence for selling crack cocaine. The man, the one who had been stabbed by a Humboldt Raider before the murder, was a passenger in the Suzuki Samurai police pulled over four minutes after the shooting. It matched the description of the getaway vehicle, but officers found no weapons and let the three occupants go.

"If you pull a car over, and it matches the description of the car seen driving away from the murder, you're supposed to take the people in it down to the police station," Drumgold says. "That's proper procedure. Or hold them right there in the street and let Homicide come and get them."

"But they didn't do any of that," says Juanda. "They didn't follow procedure."

Lehr also found a former Castlegate member willing to assert publicly that Drumgold wasn't a member of the gang and did not kill Moore. That fact was reported in Lehr's second story on the Drumgold conviction, published on June 9, 2003, the day Suffolk Superior Court Judge Barbara Rouse ordered a judicial inquiry.

NO MODEL CITIZEN

BEFORE HIS ARREST for murder, Drumgold was by no means a model citizen. He had done time for dealing cocaine and heroin. He had "shot and been shot at," wrote Lehr. He still has a bullet lodged near his spine.

But his past, says Juanda, “doesn’t mean he deserved to spend his life in prison for a murder he didn’t commit.”

When Lehr interviewed jurors from the original trial, they told him that they had been swayed by Mary Alexander’s testimony that she saw Drumgold walking away from the murder scene minutes later. But neither the jurors nor the defense attorneys knew during the trial that she had brain cancer at the time. Alexander died in 1993. “Two months before the original trial, she had blackouts; she had actually forgotten the name of her son,” says Lehr. “That all came out during the hearing — they had a subpoena and got all her medical records.”

At last year’s evidentiary hearing, Alexander’s mother said that Boston police knew about her daughter’s illness, and had harassed the cancer-stricken young woman into testifying. Other prosecution witnesses — who had originally feared police retribution — recanted their testimony from the 1989 trial. Two people came forward to corroborate Drumgold’s alibi that he was at 23 Sonoma Street between 8:40 and 9:45 p.m., when word spread that a girl had been shot. Moore was killed at 9:20 p.m.

“The community was in an uproar because the victim was so young,” says Juanda, “and the community wanted somebody arrested. They didn’t care who. They just wanted somebody. So the police put the case on Shawn.”

ADJUSTING TO FREEDOM

IN A COURT ruling filed last November, three months after the hearing, Suffolk County chief homicide prosecutor David Meier wrote that “in the interests of justice,” the Drumgold conviction should be overturned, citing, wrote Lehr, “newly discovered evidence, the failure of prosecutors to disclose some exculpatory evidence, and possible official wrongdoing during the original investigation and prosecution.”

When Drumgold got the news that prosecutors believed he had been wrongly convicted and that he would likely be released, he recalls, “my legs got rubbery, and I had to sit down.” Two days later he was freed. At thirty-seven, he was able to start life over again. He is still ecstatic to be living with his wife, Rachele, and their fifteen-year-old daughter, Kiara. But it has been far from easy for him since he walked out of the North Central Correctional Institute in Gardner, Massachusetts. His job search has been unsuccessful. He is still adjusting to his newfound freedom. But he is remarkably devoid of bitterness. “I don’t want an apology from the D.A.’s office,” he says. “I just want the investigation opened.”

He admits that despite his mother’s high-profile job

as an advocate for senior citizens and her reputation as a champion of urban renewal and anticrime initiatives in Roxbury, he was dealing drugs when he was in his early twenties. In 1988 he had a minimum wage job as a baggage handler at Logan Airport, and Rachele had just given birth to Kiara. “Times were tough,” he says. He isn’t making excuses, however. He knows full well that his drug dealing made him a target for police suspicion, if not outright hostility. And that his arrests humiliated his mother.

Back then, whenever Juanda got word from her friends that her son was up to no good, she would march out to the street corner, grab him, and give him a piece of her mind. “He had a big Afro back then — way out to here,” she says, holding her hand six inches over her head.

“And she used to pull my hair in front of all my friends,” says Drumgold with a smirk.

“Oh, yes. He’d say, ‘Ma, you’re embarrassing me.’ And I’d say, ‘Well, you’re embarrassing *me* out here, doing what you’re doing.’”

But he ran the street anyway. That he can’t change.

Drumgold still finds money hard to come by. “I’ve been out since November 6, and I still don’t have a job,” he says. “But I refuse to hustle on the street. I’m trying to get a job. I’m going to lead a productive life.” He’s taking a low-key approach to adjusting to life on the outside, and for the most part resisting the temptation to use the media to sound off about his wrongful conviction. But he also wants to talk to groups from time to time about his experience, in the hope that it would lead to reforms in the Boston Police Department and the Suffolk County D.A.’s office — “so what happened to the Drumgold family won’t happen to anyone else.”

Last December he spoke to COM’s Investigative and Project Reporting class, which Lehr teaches with fellow *Boston Globe* reporter Mitchell Zuckoff, with whom he wrote last year’s *Judgment Ridge: The True Story Behind the Dartmouth Murders*. “That was the first time Shawn spoke in detail about his ordeal, aside from a couple of short interviews after he was released,” Lehr says. “It was an emotional class, and the students were really intrigued.” One of the class’s three student teams is actually examining another possible wrongful conviction. “The students are getting some real-world experience,” says Lehr. “They’re doing the research, the interviews, going through old records. And we’ve established bridges with publications such as the *Boston Phoenix* and *Boston* magazine — they’re

Continued on page 77

The Economic Sins of the Fathers

For years Economics Professor Laurence Kotlikoff has been sounding the alarm about the coming crisis in Social Security. Now that the first wave of the baby boom generation is about to retire, the need to fix the system has become urgent.

BY TAYLOR MCNEIL

POP QUIZ: would you keep running up your high-interest credit card debt, spending more every succeeding year, never paying more than the minimum balance, knowing that in the end your kids — and even their kids — would be saddled with the staggering debt you were accumulating? Most people would say no. But that is exactly what the American public is doing, led by politicians we have elected, says Laurence Kotlikoff, a College of Arts and Sciences economics professor.

These are busy days for Kotlikoff. For years he's been writing journal articles, op-ed pieces, and books about the impending disaster that shortfalls in Social Security and Medicare funding are about to precipitate, and few people have been paying attention. But suddenly there's a flurry of media coverage — stories in *Fortune*, the *Atlantic Monthly*, and daily newspapers — and his new book, *The Coming Generational Storm*, coauthored with Scott Burns, is just out from MIT Press. U.S. Senator Joseph Lieberman has recently submitted legislation that would require the federal government to do the “generational accounting” that Kotlikoff and other economists devised to pinpoint the magnitude of the fiscal crisis we, and our children, face.

And crisis it is. According to a study commissioned in 2002 by Paul O'Neill, then secretary of the treasury, updated to include the latest expansion of Medicare benefits, the long-term gap between what the government expects to spend and what it expects to receive, expressed in current values, is a staggering \$51 trillion. How much is

that? A little more than \$178,000 for every man, woman, and child in the United States. Here's another way to look at it. If everybody in the United States contributed everything they now own — houses, cars, bank accounts, stocks, bonds, collectibles — it would cover only about four-fifths of the debt that the current generation is running up for coming generations.

How could this happen? Simple, says Kotlikoff. We're living a lot longer and having fewer kids, all the while expecting to enjoy the good life in retirement and to have the best in medical care — paid for by someone else, of course. And the problem is about to come to a head: in four years the first of the baby boom generation will start retiring, adding a huge bulge of senior citizens who were, after all, known as the “me generation.”

In 1950, there were about sixteen workers for each Social Security beneficiary; in 2000 the number had fallen to under four workers per beneficiary. The latest projections for 2030: two workers for every “oldster,” as Kotlikoff calls them. In their book, Kotlikoff and Burns give another perspective: “In 1995 federal spending per child under eighteen was \$1,693, about one-tenth of the \$15,636 the federal government spent on each person age sixty-five and over.” And that's only going to become more skewed since Medicare expenditures will continue to balloon as the elderly population grows dramatically in the coming decades.



HOW'S SEVENTY-THREE CENTS ON THE DOLLAR SOUND?

EVEN THE SOCIAL SECURITY Administration is raising the alarm. Every year, it sends out a statement on earnings and projected benefits to each participant. This year's letter from Commissioner Jo Anne Barnhart notes, "Unless action is taken soon to strengthen Social Security, in just fifteen years we will begin paying more in ben-

old-age benefits. "Those countries," Kotlikoff says, "are in real jeopardy."

Then there's Norway. "After they saw the generational accounting we did for them, they set up a generational fund, where they preserve some of the North Sea oil revenue for future generations," Kotlikoff says. "They could see from our numbers that they were spending at too rapid a rate, even though they were running a very large official surplus. But they were spending at such

efits than we collect in taxes. Without changes, by 2042 the Social Security Trust Fund will be exhausted. By then the number of Americans sixty-five or older is expected to have doubled. . . . At that point, there will be enough money to pay only about seventy-three cents for each dollar of scheduled benefits." And that, Kotlikoff notes, is based on an economic model whose assumptions could easily turn out to underestimate the shortfalls.

We're not the only country facing the crisis of an aging population and a declining number of workers. Spain, Italy, Germany, and Japan have elderly populations growing at an even faster rate than that of the United States, and they have lower fertility rates. And they're starting with higher tax rates and more generous

a clip that it was clear that future generations would have to pay a much higher bill." Why are they paying attention to the problem when we're not? "The Norwegians actually give a damn about their kids," Kotlikoff responds. "That may be what it comes down to: the American society is so focused on immediate gratification that

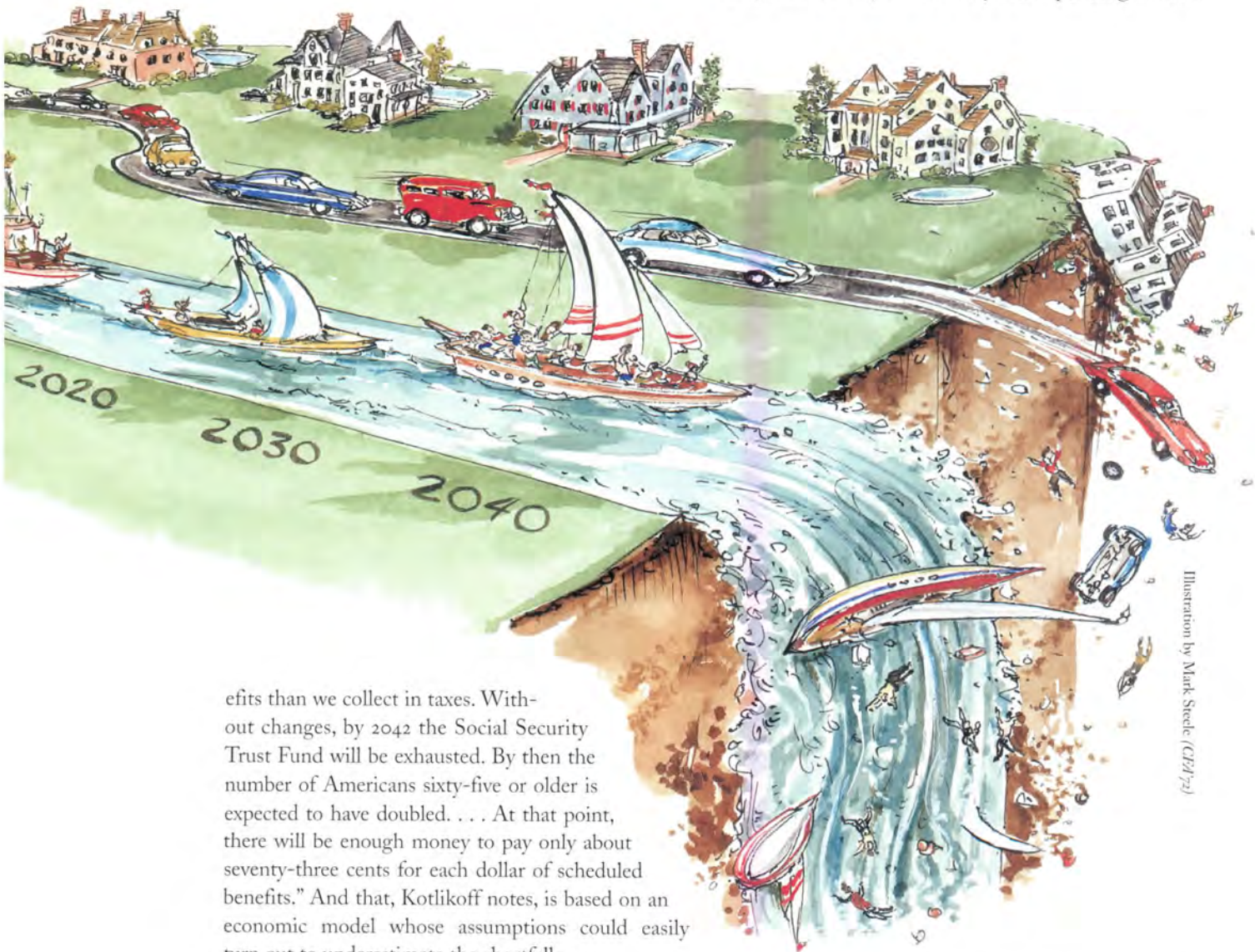


Illustration by Mark Steede (CEP '72)



Economics Professor Laurence Kotlikoff

Photograph by Kalman Zabarsky

we don't worry about the next generation."

Touted remedies to the fiscal crisis — technological progress, economic growth, immigration, capital inflows from overseas, inheritances, delayed retirement — don't begin to correct the imbalance. The only way out, Kotlikoff says, is to reform the Social Security and Medicare programs, which account for almost all of the \$51 trillion unfunded liability. In *The Coming Generational Storm*, Kotlikoff and Burns offer in-depth proposals for a new program to replace Social Security. In it, accrued retirement benefits owed under the old system would be paid off by a new federal retail sales tax, and all new worker contributions would be invested in a single market-weighted global index fund of stocks, bonds, and real estate. Likewise, they would scrap the traditional fee-for-service Medicare system and replace it with annual vouchers for participants specific to each person's health status.

The proposals are well thought out and internally consistent, but are they politically possible? As the authors note in the book, "Avoiding reality is a natural instinct and one of life's greatest pleasures. . . . We hire politicians who tell us what we want to hear. They also dig us in a

deeper hole from which to emerge." Kotlikoff adds that the current batch aren't showing any signs of acting responsibly. "The guys who run the company store here seem hell-bent on spending every nickel they can on the current generation before they leave office. I don't see any maturity down there in Washington, at least among Republicans at this point. And the Democrats were just as bad when they were in office, as far as I am concerned."

If the trend continues, he sees our economy heading in only one direction — "down the tubes." And, he adds quickly, he's not talking about the comfortably far-distant future: "I think it could happen tomorrow." Countries holding trillions in U.S. public debt could sell their U.S. bonds, and interest rates could shoot up overnight. That would put pressure on the Federal Reserve to lower rates, which it does by printing money. The result: inflation, economic slowdown, recession, and worse.

"Either we're going to have some dramatic fiscal adjustments right now, or we're going to just continue to drift along and end up in even worse shape," Kotlikoff predicts. "It could be tomorrow we start seeing a crisis, or it could be five or ten years; I can't tell. But if you look out thirty years, I think the prospects are for very high tax rates and permanently high inflation — really bad long-term economic malaise."

Kotlikoff paints a bleak picture, but he's not entirely pessimistic. Absent the likelihood that we will suddenly start taking responsibility as a nation, he says, there are things individuals can do to weather the road ahead. To protect ourselves against a potentially dismal economy, it's smart to limit current contributions to 401(k) and 403(b) plans and put money that would have gone into those accounts — which will be heavily taxed during retirement years — into Roth IRA accounts (where money is withdrawn tax-free), invest in only minimal-fee index funds, own your home, and work on staying healthy.

That said, Kotlikoff hasn't been telling this story for years to become the next Suze Orman. When he gets started talking, it's clear that he's angry that in the course of just over fifty years we will have gone from the Greatest Generation, which won World War II and scrimped and saved to leave a country where its children had greater opportunities than it had, to what he calls possibly the Worst Generation, the first to saddle its children with overwhelming debt, out of sheer selfishness and irresponsibility. There's a chance to change that, Kotlikoff says, "but we have to act now." ♦

Specialist Delivery

A School of Public Health program is encouraging the practice, science, and art of midwifery.



Graduate student Therese Fitzgerald (SSW'99) and her daughter, Audra, with nurse-midwife Mary Barger at Brigham and Women's Hospital.

Photograph by Fred Sway

BY MIDGE RAYMOND

IT'S A BUSY SEPTEMBER morning on the postpartum floor of the Mary Horrigan Connors Center for Women's Health at Boston's Brigham and Women's Hospital. September is always a busy month, according to nurse-midwife Mary Barger. "In the wintertime," she says with a laugh, "people make lots of babies."

Barger, an assistant professor at the BU School of Public Health and director of its Nurse-Midwifery Education Program (NMEP), has rounds at Brigham and Women's one day a week. Depending on the day, she'll deliver babies or provide prenatal or postpartum care — as a nurse-midwife with the Harvard Vanguard Medical Associates Nurse-Midwifery Service, she can handle virtually any aspect of a low-risk pregnancy.

The number of nurse-midwives practicing in the United States has doubled in the past ten years, and midwives now handle 10 percent of births, but despite these statistics, many people don't understand what midwives do. Some still believe that women who use a midwife won't have access to a doctor, that midwives don't administer medication, or that they do only home births. Women may not realize that most health insurers cover midwife care and that by law, those insured by Medicaid can have a midwife as well as a doctor. Often the women Barger sees don't know exactly what a nurse-midwife is until she explains it to them, but then they choose a midwife 60 to 70 percent of the time. One of her patients summed it up this way: "Let me get this straight. If I come to the hospital and I get a midwife, I get both the midwife and a doctor, if I need one. And if I choose a doctor, I get only a doctor." Barger answered, "Yes, that's true." The patient said, "So why would I not choose a nurse-midwife?"

Today Barger will see nearly a dozen patients, including Ingrid (names have been changed), whose newborn daughter is in a crib next to her bed. Barger introduces herself, then gives Ingrid a physical exam, explaining what will happen to her body as she recovers from delivery, and discusses birth control, breastfeeding, postpartum depression, and child care. Ingrid tells Barger that she is having trouble nursing. Barger picks up the baby, marvels at her full head of hair and long eyelashes, then places her on the breastfeeding pillow on Ingrid's lap. "It's a little hard for you to see, but her mouth is like this" — Barger opens her mouth into an O — "and babies have flat noses for a reason, so don't worry, she can breathe. You need to know that she can't fall asleep; this is her business. She needs to eat."

Ingrid, who also has a three-year-old daughter, has several questions. "Can I drive?" she asks, explaining that she'd heard she shouldn't. "Can I walk?" She can do both, Barger tells her, as well as eat anything she'd like — chocolate, caffeine, spicy foods — in moderation.

No question surprises Barger; she feels one of the most important aspects of her job is to answer them, and to make sure women keep asking them. "If you can teach women to ask the right questions," she says, "you've affected the whole family's health care."

Barger, who was recruited to design NMEP's curriculum in 1991, has made primary care skills a priority for students. Because nurse-midwives tend to work in areas where medical care is limited, they often provide general as well as maternal health care. NMEP was founded to send nurse-midwives into such underserved areas after the *Boston Globe* published a series of articles in 1989 detailing the high infant mortality rate in Massachusetts. The mortality rate for black babies in Boston was three times higher than for white babies, according to the series, and two-thirds of all infant deaths occurred in the minority neighborhoods of Roxbury and Dorchester. The program's founders were convinced, Barger says, that "nurse-midwives with public health degrees would be able to meet the needs of these women in the inner city, and that

and women who use midwives are more likely to have regular deliveries. Barger recalls talking to German midwives at an international midwifery conference. "They couldn't believe that obstetricians attend to normal births in the United States," she says. "In Germany, they think of birth as normal, not a sickness to be treated."

While midwives in the United States don't have a ready-built place in the health-care system, Barger says, pregnant women as well as physicians are opening up to the idea. "When women say, 'I want a natural childbirth, and I want a doctor,'" she explains, "some of our doctors will say, 'You don't want me, you want a nurse-midwife. If you want a C-section or an epidural, I can do that, but if you want a natural childbirth, you want a nurse-midwife.' In my practice, there's a lot of respect for one another and what our skills are. Among doctors in general, I don't know that midwives get as much respect as we'd like, but that's all right. We're willing to fight for our rightful place in the health-care system."

LOOKING BEYOND BABY

IN THE NEXT ROOM, Barger finds twenty-four-year-old Linda in her hospital bed with a young man squeezed in next to her. The baby, who weighs only four pounds, fourteen ounces, is in a crib nearby, warmed by a heat lamp.

Women may not realize that most health insurers cover midwife care and that by law, those insured by Medicaid can have a midwife as well as a doctor.

would be the best way to decrease this infant mortality rate." NMEP is currently the only program in the country that combines nurse-midwifery training with a public health degree, and 70 percent of its students work in underserved areas. About half speak more than one language, and 20 percent are women of color (so far, all the students have been women).

Boston's infant mortality rate has gone down, Barger says, but black infants still are twice as likely to die as whites. "From a public health standpoint, parity is what we're looking for," she says. "We have seen improvements, definitely, but we all feel that we have a way to go."

Infant mortality rates in countries where midwives deliver most babies are lower than in the United States,

Neil, the young man, gets up and sits in the window seat.

As with her other patients, Barger explains the recovery process while she does her examination. "Who's going to be at home with you?"

"He is," Linda says, referring to the young man.

"Do you know what postpartum blues is?" Barger asks.

Neil says, "I do. It means women can start crying for no reason."

Barger discusses postpartum depression with Linda, emphasizing rest, and tells her to call the hospital if she feels depressed. "There's a breastfeeding class —" Barger begins.

"At one-thirty," Neil cuts in.

Linda asks Barger where the class will be held, and



Nurse-midwife Catherine Walker (CAS'74, SPH'93) examines a patient at the offices of Urban Midwife Associates. Two days after the photo was taken, Walker delivered the baby. Photograph by Vernon Doucette

again Neil interrupts: "I know where it is."

Barger looks distressed as she returns to the reception area to write her report. The mother, she explains, was sent to Brigham and Women's from a local community health center. "People from there have more psychosocial issues than other patients," she says. She's relieved when she sees in Linda's chart that a social worker is scheduled to visit her later. The father, she continues, has been in jail and has problems with anger management. "Lots of fathers stay in the hospital with the mothers," she says of Neil's presence in the room. "But abusers are very controlling, so you never know. You worry about abuse postpartum because it's a high-risk period for abuse."

Barger makes sure that NMEP students are trained to consider all aspects of women's health. "With our nursing backgrounds, we approach women from a more holistic viewpoint," she explains. "We see that the things involved with a woman's health are not just medical but social and psychological. If you ask her to exercise, is it safe for her to walk in her neighborhood? Does she have a lot of stress in her life? Is she in an abusive relationship? We look at the whole woman."

NMEP alumnae have gone on to work all over the country: in rural areas, in inner cities, on reservations. Catherine Walker (CAS'74, SPH'93), a member of the first graduating class, remained in Boston and cofounded Urban Midwife Associates (UMA), a small, independent

midwifery practice affiliated with Boston Medical Center (BMC). Having grown up in Dorchester, where she still lives, Walker says that her "view of health care and a baby's health was affected by a lack of primary care opportunities for women in the neighborhoods of Boston." Walker, who is also on staff with the BMC Midwifery Service and is a clinical instructor in MED's department of obstetrics-gynecology, wants her practice to provide the relationship that midwives have traditionally had with mothers: continual care from pregnancy to birth. UMA takes patients regardless of their ability to pay, and a woman will work with only one midwife during her pregnancy and labor, an approach that the current health-care system makes improbable if not impossible, despite being what women overwhelmingly want. "What they want," Walker says, "is not to have strangers at their birth."

Her patients are often at risk — they may be on drugs, they may be teenagers, they may be incarcerated. With UMA's help, these women usually have good pregnancy outcomes, defined by Walker as healthy babies and mothers as well as low C-section rates and high breastfeeding rates. UMA also uses trained labor assistants, known as *doulas*, through its Birth SistersSM program, which provides support to women during pregnancy and labor and at home after the baby arrives. Since 1995, UMA has trained 160 doulas (who come from twelve countries and speak eight languages) in labor support and breastfeeding. The program, funded by the March of Dimes, provides doulas free to any woman at BMC who requests one. "The Birth Sisters have transformed the way birth looks," Walker says. "It looks as if women are delivering in the arms of their families."

Like Barger, Walker is concerned about the disparity in infant mortality rates in Boston. But they're also watching nurses and midwives disappear — the average age of nurses is forty-five, and one-third of them will likely retire in the next decade — as fewer new nurses enter the field of maternity nursing. NMEP helps her meet these challenges, Barger says — "I'm touching women more when I'm educating students" — and both women say that the privilege of attending women's births is their biggest reward. "To see a woman go through her pregnancy, to learn about her body, and to give birth to herself as a mother is so remarkable," Walker says. "When women do it in a way that they feel their own power, it affects their whole lives. I say to women who give birth wide awake, with no anesthesia, 'If you did that, there's nothing in the world you can't do.'" ♦

The Lord Is My: □ Shepherd □ Warrior □ Pal

Stephen Prothero Looks at How Americans Look at Jesus

BY TRICIA BRICK

CHRISTMAS EVE, 2003. Fifty people gather on a misty night to sing Christmas carols and listen to readings about the birth of Jesus from the Gospels of St. Matthew and St. Luke. Standing before a garlanded image of the Madonna and baby Jesus in a chapel near Kenmore Square, Swami Tyagananda, a monk of the Ramakrishna Order of the Vedanta Society, reads to the congregation: "For



In Clifford Davis's painting *The Conformist*, the man from Galilee returns as a cubicle dweller. For years Stephen Prothero has collected images of Jesus, and *American Jesus* traces the stories behind the pictures. All illustrations are from the book. © 2003 Clifford Davis

unto you is born this day in the city of David a Saviour, which is Christ the Lord."

Many in Christian America might be surprised to learn that Jesus is a Hindu avatar — one of many human incarnations of the deity. But according to Stephen Prothero's latest book, *American Jesus: How the Son of God Became a National Icon*, Jesus is not only a Christian figure. He's also a Jewish rabbi, a Muslim prophet, and a black Moses, a great warrior and a devoted pacifist. He has been an "enlightened sage" in the fashion of Thomas Jefferson and a macho wielder of Teddy Roosevelt's Big Stick. He is brother and confidant, soldier and CEO, yogi and feminist.

Prothero tells us that although the Bible may say that God made man in his own image, Americans have a long and colorful history of making Jesus over in theirs. In a nation that has been overwhelmingly Christian since its beginning, the varied conceptions of Jesus are, in a sense, the answers that Americans, Christian and non-Christian alike, have given to the question, who do you say Jesus is?

Prothero, a CAS associate professor of religion, department chairman, and director of the GRS Division of Religious and Theological Studies, has written widely about religion in America. His work has been visible on the public stage for several years in such periodicals as the *Chicago Sun-Times*, *Salon*, and *Tricycle: The Buddhist Review*.

With *American Jesus*, Prothero has clearly struck an evocative chord with a broad audience. The book has been widely and positively reviewed, by the *New York Times*, CNN.com, and the *New Yorker*, among other media outlets. He's been interviewed by the Associated Press, the *Boston Globe*, and Fox News. And in the wake of the controversy over Mel Gibson's *The Passion of the Christ*, he has written about this latest chapter in Jesus' American history for several publications, including the *New York Times Magazine*, the *Wall Street Journal*, and *Slate*.



Janet McKenzie's Jesus of the People was selected as the Jesus "of our time" in the National Catholic Reporter's Jesus 2000 competition. © 1999 Janet McKenzie, www.janetmckenzie.com

"I like religion being out in public, and that's part of what I like about this Jesus book," Prothero says. "There is a sense I get from my students that it's bad manners to talk about religion in public, and that it's especially bad manners to argue about it. It's kind of like double-dipping your chip at a party: it's just not to be done, because religion is private. I totally disagree. I think society benefits from public debate about religion, and I think that individuals benefit."

Prothero delivered a short, informal lecture about *American Jesus* to a crowded room at an author event at Barnes & Noble at Boston University in January, foregoing the usual reading from the book. Tall, square-jawed, with sandy-blond hair, engaging and easygoing, he peppered his talk with spirited and unceremonious language, describing Jesus as so malleable an icon as to be "almost spineless, in a way — more of a pawn in the

chess game of American history than a king."

The responses illustrate the ecumenical nature of Prothero's scholarship. During the Q&A period, nearly all the questioners began by identifying themselves in religious terms: "I'm a Unitarian and . . ."; "At my synagogue . . ."; "Many of us in the Christian community say, 'Well, Jesus wouldn't go to *that* church . . .'"

A RADIANT YELLOW HALO

So who does Prothero himself say that Jesus is? "Of all the images in the book, I think the black Moses figure resonates with me the most. The idea that Jesus cares about this world as well as the next is very strong in black culture," he says. "But as far as my own views of Jesus, I'm just very confused and perplexed. And I think that's why I was able to sustain interest in this project for more than two years: if I knew definitively what I thought about Jesus, then I don't think it would have been as interesting."

Prothero's own conception of the man from Galilee is neither a liberating black Moses nor a collage of different Jesuses, but a young boy in a radiant yellow halo, an image from a 1931 children's book called *The Christ Child*, which his father read to him every Christmas Eve. It's the nativity story as told in the Gospels of Luke and Matthew — the same pieces read by Swami Tyagananda — with beautiful illustrations depicting the birth and childhood of the young Jesus.

His favorite is of the boy Jesus meeting with the rabbis in the Temple. Mary and Joseph find their young son, Luke writes, "in the Temple, sitting in the midst of the teachers, both hearing them and asking them questions."

Like many other scholars of religion, Prothero is a seeker in spiritual as well as academic questions. He was active in the Episcopal Church as a teenager, serving on the vestry of his local parish at sixteen and even considering a career in the ministry. But over time his religious uncertainties began to outweigh his convictions. As an undergrad in American studies at Yale, Prothero encountered a scholarly environment that sought to challenge students' assumptions, to foster an open-minded and curious skepticism. But some of his professors seemed to consider it their responsibility to impugn students' spiritual convictions, as though to participate fully in intellectual life required dispensing with what they considered religious illusions. The pressure took a toll on his faith. "At some point in the middle of my college career," he says, "I found that I had more questions than answers about religion, and the answers I had previously in my life just didn't hold."

At the same time, among his college friends was a degree of religious diversity he'd never experienced before. "I had friends who were Jews, who were Muslims, people who in my own Christian world were 'lost' and 'wrong,'" he recalls. "The challenge to your faith can be pretty severe if you are in a tradition that is exclusive in the sense that it believes that only your people are going to heaven or only your people will be enlightened."

The doctrine of his youth didn't seem to have room for the new reality he encountered in college. Faced with a choice between his friends and an apparently immutable dogma, Prothero says, "I chose to be a good friend."

In place of an unquestioning faith, he developed a lifelong curiosity that he seeks to share with his students. "I try to get people arguing with one another in my courses," he says. "Those are some of my fondest memories from college: sitting around with my friends and arguing about politics and economics and religion."

Remembering the challenges to his faith in college, however, he is careful to avoid undermining students'



"People always ask me, 'What do you make of all these Jesuses?'" Steven Prothero says. "I can totally see it both ways. I think it's a scandal how untroubled Americans are about so radically and so often changing Jesus in their image. It's astonishing. But on the other hand, that's just what Christians do, and they've been doing it for 2,000 years." Photograph by Vernon Doucette



The champ: Stephen Sawyer's savior is a warrior for mercy in Undeclared.

© 1999 Stephen S. Sawyer, www.ART4GOD.com, used with permission

convictions with intellectual queries: "I frankly envy people who have a really strong faith," he says. He wants his students to consider for themselves how their studies fit into their experiences. He wants them to listen to one another and to ask questions.

After all, his questions about religion were the catalyst for his career as a scholar. "Pursuing religious studies was a way to keep asking religious questions," he says, "without having any assumption that I would come up with the right answers for any particular community."

Prothero graduated from Harvard with a doctorate in religion and an interest in "outsider religions," the many faiths that have historically been relegated to the margins of this still deeply Christian country. For years religions such as Santería, voodoo, Wicca, and even Hinduism and Buddhism were understudied, consigned to the periphery of theological inquiry. "Like a lot of scholars of religion, I wasn't interested in studying my own people," he says. "What interested me was learning about people that I knew nothing about."

TRANSFORMATIVE INFLUENCES

AS PROTHERO acquired a scholarly expertise in Asian religions in the United States, he grew intrigued by "religious encounters" — the ways that different faith communities have shaped the history of this country and

of one another. His 1996 book *The White Buddhist: The Asian Odyssey of Henry Steel Olcott* is a biography of a white American whose conversion to Buddhism changed that religion both in Sri Lanka and in the United States. *Purified by Fire: A History of Cremation in America* in 2001 examines changing American attitudes toward cremation, a practice drawn from Hindu and Buddhist traditions.

In these works and as coauthor of 1996's *The Encyclopedia of American Religious History*, now in its second edition, Prothero found that he could not ignore the transformative influences of Christianity on Hinduism, Buddhism, and Islam — and in turn, of those religions on Christianity. He is well versed in the words of figures

such as Swami Vivekananda, founder of the Vedanta Society, Swami Yogananda, author of *Autobiography of a Yogi*, the Dalai Lama, Vietnamese Zen Buddhist monk Thich Nhat Hanh, Malcolm X, Rabbi Stephen Wise, and Yiddish novelist Sholem Asch. Again and again in his research Prothero encountered Americans of all ethnic and religious backgrounds talking and writing about Jesus. “The U.S. is an overwhelmingly Christian place,” he says, “and Hindus, Buddhists, and Muslims are all aware of the Christian majority in the U.S. The fact that Sunday is a holy day, the fact that Christians send their kids to Sunday schools, the fact that they emphasize their scripture and talk about faith” — these things are part of the culture and are evident everywhere.

In *American Jesus* he traces the gradual shifts and sudden revolutions in American perceptions of Jesus across this country's history, from wise Jeffersonian teacher to Jesus Christ Superstar. And he is hoping to create some change of his own. “I think the book challenges people in my field of American religion to do things a little differently,” he says.

He cites a long-running debate among the field's scholars about what kind of religious nation America is. One of Prothero's mentors was Harvard Professor Diana Eck, director of the Pluralism Project, a research and education project studying religious diversity in America. She argues that the modern United States should no longer be considered a primarily Christian nation. (Her 2002 book *A New Religious America* is subtitled *How a “Christian Country” Has Become the World's Most Religiously Diverse Nation*.) But Eck's view is far from universally accepted: many scholars and writers point to the numbers — and the political clout — of Christians to argue that America remains a Christian country.

So, is America Christian or multireligious? “It's both,” says Prothero. “Clearly, it's both.” Recent polls tell us that more than 80 percent of Americans identify themselves as Christians. And yet, he points out, a quick look at the Boston-area phone book reveals communities of Muslims, Theosophists, Buddhists, Hindus, Sikhs, Baha'is, Sufis, humanists, and Jews for Jesus. In the United States, the Christian majority is leavened both by a diversity of beliefs and by a history of robust — and constitutionally protected — religious dissent.

This combination of factors, Prothero says, is unique and leads to what he calls a “national conversation about Jesus” outside the control of any single religious authority. “I think it's wonderfully audacious,” he says, “that these Hindus and Buddhists will say, ‘Oh, Jesus, yeah, I love the guy. Now let me tell you who he is.’” ♦



Jesus, as a Hindu avatar, meditates in half-lotus position in Eugene Theodosia Oliver's *Christ the Yogi*. Courtesy of Vedanta Press. © 1986

A Streetwise Education

In Its Eighty-Five Years, the School of Social Work Has Transformed Its Training and Community Service to Reflect Changing Needs

BY DAVID J. CRAIG



Graduate students at BU's School of Religious Studies and Social Work in the 1920s taught ethics and morality to schoolchildren such as these third graders in Malden, Massachusetts. Photo courtesy of BU's Howard Gotlieb Archival Research Center



This publicity shot depicts the medical social work and child casework offered by Boston University.

Photo from the 1953 BU yearbook



Child casework was a highly specialized field by midcentury, and SSW graduates worked extensively with youngsters at settlement houses and other community centers, schools, churches, and agencies that placed foster children. Photo courtesy of SSW



In the late 1940s and early 1950s, SSW's program and group work included the observation of children taking part in arts and crafts, drama, or music activities.

Photo courtesy of SSW

EVERYBODY in the Upham's Corner neighborhood of Dorchester in the early 1950s was sure the teenagers were headed for trouble: hanging out on street corners in leather jackets during school hours, hassling passersby.

But Jim Garland (*SSW*'55) knew they could make good, with a little guidance. As a graduate student in BU's School of Social Work, he started spending time with the toughs, sons of poor Italian and Irish immi-

grants, in the fall of 1953. Every Wednesday evening for the next nine months, he played football with them or took them out for burgers or pizza. He earned their trust, and they talked to him honestly about their frustrations at growing up poor, their embarrassment about having foreign-born parents, and their resentment toward middle-class society.

"Often they'd tell me about relatively harmless crimes they'd committed, I think to see if I'd holler at them or squeal to the cops," says Garland, an SSW professor emeritus, who taught at the school from 1972 to 1999. "Mainly I listened. I tried to get them to think about what it meant to take those kinds of risks with their lives."

During the 1950s, Garland says, aspiring group workers like him benefited from SSW's new emphasis on behavioral science course work. "That helped me recognize how these boys were affected by their poor background and their rough family lives, in terms of how they related to others," he says. "They felt alienated, and I think I gave them hope by showing them that there was an adult who valued them, and saw them as good people."

At the time, the School of Social Work's programs in group work, juvenile delinquency, and child care were expanding quickly — in response partly to the breakdown in families that occurred when fathers were sent overseas during World War II and the Korean War. The school, which celebrates its eighty-fifth anniversary this year, has undergone many such transformations during its history in order to serve Boston's changing needs.

FINDING FAITH AND HOUSING

THE SCHOOL of Social Work has been devoted to helping the urban poor since its 1919 beginnings in the School of Religious Education and Social Service. During its first decade many graduates of the school worked at settlement houses, which functioned much like modern urban community centers, offering recreational activities, employment counseling, and literacy instruction, as well as food, clothing, and shelter to the city's most disadvantaged.

In keeping with social work philosophy throughout the country, SSW's students were taught to help poor and immigrant clients find faith as well as affordable housing. Along with social workers, the school was educating Protestant Sunday school teachers and church youth workers.

That changed in the 1940-41 academic year, when undergraduate religious education courses moved to the School of Education and graduate religious education



In the 1930s, much of Boston's social work was at settlement houses, where the poor learned domestic skills, participated in recreational and educational activities, and were provided basics such as food and clothing. Photo from the 1938 BU yearbook



As well as offering guidance, social workers traditionally have taken inner-city children on field trips to expose them to new experiences.

Photo courtesy of SSW

courses to the School of Theology and the Graduate School of Arts and Sciences. The social work component of the school was renamed the School of Social Work, and the curriculum was modernized to include new courses in community organization, public welfare, social action, and research.

Young clinicians trained at SSW hit the streets of Boston in record numbers during the Depression era. According to Katherine Kilgore's *Transformations: A History of Boston University*, many social workers were needed to help the homeless boys who came to Boston from around the country in search of work. Their job, she writes, included "trying to locate parents or relatives so that the boys could rejoin their families — but in many cases there was nowhere to send them. All too often the other members of the families they had left had also taken to the road and scattered."

AGGRESSIVE ADVOCACY

IN THE POSTWAR years, the School of Social Work grew more academically rigorous, incorporating contemporary psychology and sociology into its curriculum. Graduates became well known for their clinical competency, and in the 1950s they exerted their influence in Boston's public schools, courts, hospitals, mental health clinics, and planning boards.

In the mid-1960s, as social workers began to effect institutional change on a large scale, in Boston and around the United States, the number of minority students increased dramatically at SSW in response to the civil rights movement.

"The civil rights movement unearthed the fact that the black community in Boston was not getting fair access to many social and mental health services," says Hubie Jones (*SSW*'57), dean of SSW from 1977 to 1993. As the head of the Roxbury Multiservice Center in the 1960s and 1970s, Jones supervised the training of SSW students as caseworkers and community organizers. He taught them to "advocate very aggressively" for families denied services apparently because of their race.

And in 1967, in response to his caseworkers' complaints that the Boston public school system was expelling minority students for dubious reasons, Jones created a task force to study the problem. Its critical findings, which made the front pages of the *Boston Herald Traveler* and the *Boston Globe*, were instrumental in the passage of Chapter 766, the state's landmark 1974 special-education legislation. "We saw that case-by-case intervention was insufficient to deal with a major social problem," Jones

says. "So we dealt with the problem directly, through policy change."

The School of Social Work continued to emphasize social justice in the 1970s, requiring a course called Implications for Institutional Racism and offering courses about women in society and a dual-degree program with the University's new department of African-American studies.

CONTINUING TO EVOLVE

AMONG THE OLDEST social work education programs in the country, SSW continues to evolve, particularly through the creation of part-time and satellite programs geared toward nontraditional students. During the 1980s and 1990s, for instance, SSW's continuing education program taught Southeast Asian and Haitian immigrants to deliver social services to members of their own communities. And today, the school's satellite programs in

In the mid-1960s, as social workers began to effect institutional change on a large scale, in Boston and around the United States, the number of minority students increased dramatically at SSW in response to the civil rights movement.



This textbook almost certainly discussed analytic techniques from the behavioral sciences, which social work embraced in the 1940s and 1950s. The faculty and students are meeting in what is still SSW's home at 264 Bay State Road.

Photo from the 1960 BU yearbook

Kingsboro, North Dartmouth, and Barnstable, Massachusetts, teach residents of those areas how to tackle local problems such as homelessness and drug abuse.

Also benefiting SSW's educational mission, says Wilma Peebles-Wilkins, dean of the school since 1993, is the increasing visibility of the school's faculty as researchers, which helps attract the best students. "We've done a very good job recently in the area of faculty development and supporting our faculty's research agenda," says Peebles-Wilkins. "We have very strong faculty members who write books and are nationally recognized researchers.

"Our main concern has always been preparing graduates to meet the demands of an ever-changing multicultural urban environment," she continues. "And now our school is more academic than it has ever been. I'm sure that for a long time in the future we'll continue to be among the best programs in terms of the social workers we produce." ♦

Departure & Arrivals

Rosanna Warren Has Come into Her Own and Gone from There

BY ERIC MCHENRY

ANNE VERVEINE seemed harmless enough — young, sensitive, slight, and somewhat reclusive. But Rosanna Warren found the Parisian poet so threatening that she decided to have her either kidnapped or killed.

“I just felt I could not allow her to be running around loose,” says Warren, BU’s Emma Ann MacLachlan Metcalf Professor of the Humanities and a poet who has translated several of Verveine’s intense love lyrics. She includes five of them in her latest collection, *Departure*, along with an improbable endnote in which the “imaginary French poet” meets her probable end: “She was last seen hitchhiking in Uzbekistan in August 2000.”

One could argue that Warren was within her rights to do away with a poet she herself had invented. One could also argue, of course, that a small, shy, *imaginary* French poet should have been particularly benign. But that would be to underestimate how vividly Warren has imagined her. “She appeared to me in a kind of terrifying immediacy” in the summer of 2001, Warren says. “I knew what she looked like. Nothing like me. Small and dark. She’s roughly twelve years younger than I am. And I knew exactly the village in which she had been born.”

Verveine was born in Magagnosc, a picturesque hillside village in the Alpes-Maritimes of southern France,

in 1965 — the same year Warren lived there with her family. Like Warren, she attended the Lycée de Jeunes Filles in nearby Grasse, where daily memorization and recitation helped engender a lifelong love of poetry. As an adult, she spent her days in the office of a small Paris art-book publisher and her nights in the arms of her lover and muse, a dissident artist from Uzbekistan. When he returned to his war-ravaged homeland, she began writing poems of profound longing and loss:

And yet the fountain spends itself, and it is
in the clear

light of its losing that we seem
to take delight:

You dipped your hand in its running braid
to sprinkle my forehead, my lips.

Garden deities observed us: three nymphs
with moss staining their haunches, a pug-nosed faun.

The wound in water closed
perfectly around your gesture, erasing it . . .

Verveine, Warren says, is in part the product of a long-time engagement with the poetry of Virgil, whose pastoral idylls are so often darkened by lurking dangers. But in an even deeper sense, she says, Verveine was quite literally born in 1965 in Magagnosc, “because something in me that was not American was born in my childhood there.”

OTHERWORLDLY WISE

WARREN DESCRIBES her early life as “a little bit itinerant,” punctuated by long stays in remote parts of Italy and France, including places where her playmates spoke only Breton or Basque. “My parents’ model of upbringing was to create alternative worlds,” she says. “They just despised corporate America and tried to create a counterworld.”

Her mother and father were both well-known writers — Eleanor Clark, a novelist, and Robert Penn Warren, the only author to win the Pulitzer Prize for both fiction and (on two occasions) poetry. From them she inherited a love of language. From the places they took her, a love of languages.

At BU, her employer since 1982 (her husband, classicist Stephen Scully, is a College of Arts and Sciences associate professor), Warren teaches courses across the humanities, including The University Professors annual

seminar in literary translation, and through the department of modern foreign languages and literatures, an upper-level course in nineteenth- and twentieth-century French poetry. Her French and Italian are native-fluent. Her ancient Greek and Latin are, in her words, “weak but serviceable,” which, given her modesty, probably means “strong.” She quotes Virgil and Horace easily and at length, first in Latin and then in on-the-spot English translation.

One reason Warren always felt so drawn to second languages was a less-than-proprietary feeling about her first. “English was my parents’ language,” she writes in a personal essay about her year in Magagnosc. “They wrote in it; they wrote whole books in it; all their friends — as far as I could make out — wrote books in it. English was a terrain already occupied.” French and Latin, by contrast, were “languages I thought ‘my own’ . . . I had

the illusion of living in languages, neither maternal nor paternal, but ancestral in a much vaguer sense, and therefore possessable.”

Having writers for parents proved even more forbidding in another way. Warren has always loved to write, but during the awkward years of young adulthood it became something she felt she could do only in secret. The recent Anne Verweine episode, in other words, wasn’t the first time she had chosen to make a part of her own identity disappear.

ROMAN À CLEF

WHEN WARREN was seven years old, her father gave her a typewriter. She put herself to work immediately, tapping out short stories and a family newspaper. A couple of summers later she wrote a novella, *The Joey Story*, about a puppy named Joey who joins the family of a nine-year-old girl named Rosanna Warren. At Christmastime her parents circulated a dozen or so copies among friends, one of whom, Random House president Bennett Cerf, was so charmed he asked their permission to publish it. The Warrens resisted, fearful that it might make Rosanna self-conscious, but eventually agreed on the condition that there be no interviews or aggressive use of their names to promote the book.

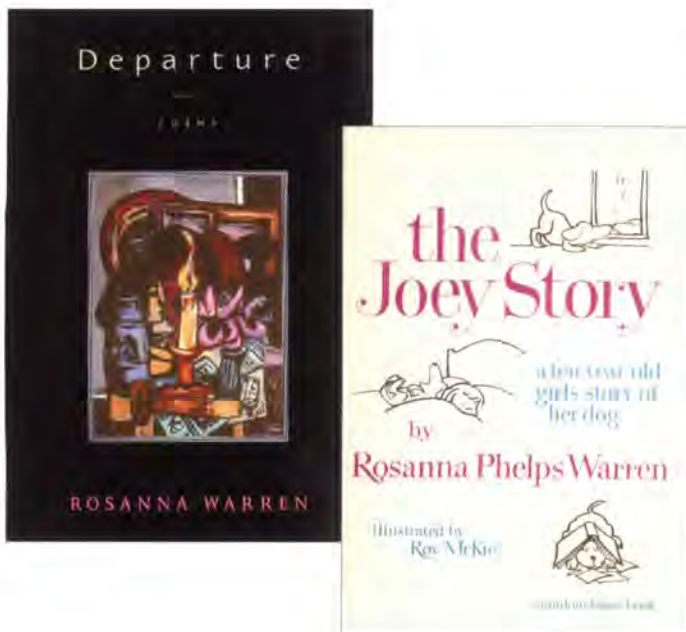
From very nearly the beginning, then, Warren’s writing life was complicated by a unique set of privileges and problems. On the one hand, she had conscientious parents who encouraged her to write, a home where the conversation was “just humming with literature all the time,” a host of opportunities not available to the typical nine-year-old novelist, and talent. On the other, there was always a vague sense that achievement was expected of her and that, paradoxically, all of her achievements were suspect.

It was during adolescence, predictably, that Warren’s attitude toward writing began to cool. “I didn’t want to be associated with a family shop,” she says. “And I didn’t want people saying about me that I was just continuing the family shop. So in those years, the effect of the awareness of my parents’ reputations as writers was a very inhibiting effect of censorship and taboo.”

She spent her late teens and early twenties training as a visual artist. Between 1971 and 1975, she studied at the Accademia delle Belle Arti in Rome, the Skowhegan School of Painting and Sculpture in Maine, and the New York Studio School’s Paris program. “I was trying, very hard, to be a painter,” she says. “I loved painting, I worked



Rosanna Warren Photograph by Vernon Doucette



at it with ferocity for years.” Eventually, though, she became frustrated with her own limitations and those of her chosen medium. “My sketchbooks were just flowing into language,” she says. “I really tried not to be a writer. But I couldn’t help it.”

Warren received her B.A. in comparative literature and fine art from Yale in 1976 and her M.A. in creative writing from Johns Hopkins four years later. That spring, a group of her poems won the Discovery Prize from *The Nation* magazine, a prestigious competition, blindly judged.

Her reconciliation with writing hasn’t meant an estrangement from painting, however. The walls of her BU office are covered with her thirty-year-old canvases — capably painted still-lives and landscapes. “They’re not wonderful,” Warren says, but they do give her an additional way of thinking about poetry. “They’re the traces of many, many years of living with a sketchbook in my hand and translating my feeling about light through drawing and then into color, shape. Poetry for me is very linked to drawing, very linked to the activity of the hand moving on the page in response to some sort of unease in the soul. My manuscripts are *manuscripts*. They are words scrawled on the page and then scrawled out and written over. I think that the genesis of a poem, for me, is both acoustic and visual. I’m hearing rhythm early on, but I’m also seeing things, so to speak, and trying to translate that into a shape on the page.”

OPEN-DOOR POLICY

WHILE MANY AMERICAN poets are bringing out a new book every year or two, Warren has been something of a tortoise. *Departure* is only her fourth published collection, and her first since *Stained Glass*, which won the Lamont Prize from the Academy of American Poets in 1993. “I’m slow!” she pleads, although “spread thin” might be more to the point.

Warren is not only a poet, but a critic, editor, translator, and biographer (her life of the French poet Max Jacob is well under way), not only a teacher, but a famously attentive mentor, not only a mother of two college-age daughters, but “the sort of mother who didn’t often shut her study door.”

Her many commitments may mean a decade or more between books, but the literary world never seems to forget about her. Every year she collects a new award, fellowship, or invitation to judge an important competition (an activity that claims still more of her free time). As of this writing, *Departure* is a finalist for the *Los Angeles Times* Book Prize.

“She hasn’t been as prolific as some people,” says John Hollander, a poet and professor emeritus of English at Yale, “but simply better than practically everybody. I think she is one of the three or four outstanding poets in America of her generation.”

Hollander, who was a colleague and close friend of Robert Penn Warren, has known Rosanna since she was a little girl. If her literary pedigree has ever been a source of anxiety, he says, it hasn’t shown in her work. “She may have felt it to be. But if you feel daunting presences from a parental or analogous generation operating on you, it’s up to you, really, to either turn those presences into hostile ones, in which case they wreck you, or turn them into beneficent ones. The ghosts are there all the time. It’s just what you do with them. And I think she has done remarkably well.”

Undoubtedly, but her doing well has taken some doing. And there are still occasions, Warren says, when she sits down to write and feels herself pause, like a trespasser, at the threshold of a subject. A few years ago she started an essay on the poetry of Melville, one of her father’s major scholarly interests. “And I felt, again, a breaking of a taboo,” she says. “I thought, I’m writing on my father’s territory here. Can I do it on my terms? And I did. I felt old enough and steady enough on my own feet to be able to say, let’s see what sense I can make of it.” ♦

BU Researchers Help Rovers Explore Atmosphere, Surface of Mars



The robotic arms on both the Spirit and Opportunity Mars exploration rovers have instruments that can grind away rock layers, take microscopic images, and analyze the elemental composition of rock and soil. Illustration courtesy of NASA

LAST SPRING College of Engineering graduate student Matt Heverly waved farewell to identical robotic arms he helped design for Spirit and Opportunity, two exploration rovers that NASA was sending to Mars. Then he prayed they would make it to the red planet without being damaged. They did, surviving a rough ride into Mars's atmosphere at 12,000 miles per hour, and successfully landing on January 3 and January 24, respectively. For Paul Withers, a CAS research associate at the Center for Space Physics, the most exciting part of the trip was over as soon as the rovers touched down. An expert in the upper regions of Mars's atmosphere, Withers has been analyzing the rovers' fiery descent to better

understand the unusual Martian atmosphere. Both Heverly (*ENG'05*) and Withers had an integral role in NASA's historic mission to explore the atmosphere and surface of Earth's nearest neighbor.

Heverly had further cause for celebration in early February, when he saw his devices for the first time in nine months. "The most stressful time during the Spirit and Opportunity webcasts was watching the small pyrotechnic devices fire and release the arms from the cables that are holding them," says Heverly. "Up to that point, the mission had been a success — the rovers came off the landers fine and started driving around. But it really wasn't a total success until the arms deployed.

So many things could have gone wrong. I was asking myself, did I check all those calculations right? Is dirt going to get into the motor? We had only one shot to get it right. I was so relieved when the arms worked."

Not only are the rovers' panoramic cameras sending back the highest resolution pictures ever taken of Mars, their arms are also busy examining the planet's soil, analyzing its minerals and chemistry. The ultimate goal is to gather enough information about rock and soil structure to determine if water once evaporated from the planet, which will give researchers a better indication of whether Mars might have been suitable for sustaining life in the past.

Heverly was a mechanical engineer for Alliance Spacesystems, Inc. (ASI), in Pasadena, California, before coming to BU last fall to further study robotics and controls. At ASI, he worked with three other engineers for almost two years on the robotic arms, formally known as instrument deployment devices.

Each arm has roughly the size and motion capabilities of a human arm, allowing it to position its four instru-



The capsule containing NASA's space rover Spirit descended through the upper regions of the Martian atmosphere at twenty times the speed of sound, cutting a largely horizontal path so that the atmosphere could absorb its speed.

Illustration courtesy of NASA/JPL-Caltech

ments in contact with rocks and soil. "My duties included portions of the structural design and analysis of the arm," says Heverly, who also made most of the mechanical drawings of the arm and was responsible for design portions of the actuators and contact sensors. "It was amazing to be part of a space hardware project," he says, "and it certainly is fun to turn on my computer and look at the footage of the rovers, and see the parts that I designed. There they are, right on Mars."

A microscope on Opportunity's arm has examined a patch of soil, revealing structures as thin as a human hair, and a Moessbauer spectrometer has collected information to identify minerals. The arm has also examined soil with another instrument, the alpha particle X-ray spectrometer, which reveals chemical elements. On the other side of Mars, Spirit's arm dusted off a rock with an abrasion tool, and used a microscope and two spectrometers to examine it. The rovers have found evi-



Paul Withers, CAS research associate.

Photograph by Vernon Doucette



Graduate student Matt Heverly (ENG'05) (right), who came to BU to further study robotics and controls, and Pierre Dupont, an ENG associate professor of aerospace and mechanical engineering, who has recruited Heverly to a team developing technology for fetal cardiac surgery. Photograph by Vernon Doucette

dence of water and will continue studying the pebbly Martian soil.

The Air Up There

AS A MEMBER of NASA's Spirit Atmospheric Advisory Team, Withers spoke nightly with NASA officials by telephone during the final stages of Spirit's seven-month, 300-million-mile voyage to Mars and for several days after it landed on January 3, analyzing data that helped gauge the spacecraft's performance. And as a consultant to Britain's failed Beagle 2 Mars mission, the twenty-eight-year-old native of England wrote computer programs that, had the spacecraft survived, would have helped scientists and engineers reconstruct its trajectory through the Martian atmosphere.

Spirit and Opportunity slowed their entries into the Martian atmosphere by aerobraking, using the atmosphere to direct their trajectories and slow down

without rockets. "If Spirit had descended straight down through the Martian atmosphere, there would not have been enough air to absorb its speed," Withers says. "So when it entered the upper atmosphere at twenty times the speed of sound, or about five kilometers per second, it traveled more horizontally than vertically, at an angle of only about fifteen or twenty degrees. During the last ten to twenty kilometers of its descent, it lost the rest of its speed, until a parachute opened up at an altitude of between five and ten kilometers. Eventually, stabilizing rockets brought it to almost a dead stop about ten meters above the ground, its cocoon of airbags inflated, and it dropped to the ground and bounced several times."

Spirit's fiery descent is helping scientists learn more about the cold, thin Martian atmosphere. "Instruments on board Spirit measured the aerodynam-

ics the spacecraft experienced when it passed through the atmosphere," Withers explains. "With that information, and with our knowledge of Spirit's shape and mass, other engineers and I were able to determine the density, pressure, and temperature of Mars's atmosphere, from its outer regions all the way down to where the spacecraft hit the dirt."

Martian air contains mostly carbon dioxide and weighs only about one percent of Earth's nitrogen-oxygen atmosphere. "Atmospheric pressure on Mars is much lower than on Earth," Withers says. "If you blew up a balloon on Earth and released it on Mars, it would explode immediately. Another distinguishing feature of the Martian atmos-

phere, and one that poses interesting scientific questions, is that in winter the gas that makes up the atmosphere freezes to the surface near the poles, so that the volume of the atmosphere can actually change by as much as 25 percent between summer and winter. That has no parallel on Earth."

The major scientific finding emerging from these missions, Withers says, will be a detailed understanding of how the temperature changes from the top to the bottom of Mars's atmosphere. "The spacecrafts' measurements may also help us understand how areas of heat move around in the Martian atmosphere," he says. "In addition, by looking at atmospheric temperatures, we can determine the structure of

clouds that the spacecraft might have passed through, such as if they're made of carbon dioxide, water, or some other component of the atmosphere."

These lessons may help scientists better understand Earth's thin shell of air. "The laws of physics that govern Earth's atmosphere," Withers says, "such as how the sun's heat and light are absorbed in different regions and how air moves around between the equator and the poles, should apply in the Martian atmosphere. So by looking at a system that is very different from our own, we can test our theories about how atmospheres work in general."

— *Brian Fitzgerald and David J. Craig*

Mending Broken Hearts

Rebuilding Damaged Hearts with Stem Cells

ALL THOSE LOVE songs promising that injured hearts will heal with time are not, alas, to be taken literally. In a heart attack, a coronary artery becomes obstructed, and heart muscle cells downstream from the blockage are starved of oxygen and nutrients. Many cells die or are permanently weakened, creating a zone of scar tissue that impairs the heart's normal squeezing, which reduces the volume of blood pumped out with every lub-dub. Unlike skeletal and smooth muscle, injured heart muscle doesn't regenerate.

Rebuilding damaged heart tissue with adult stem cells — immature cells that can lie dormant for long periods and then develop into specialized cell types — found in bone marrow has been one of the great promises of stem cell research. Doctors have recently

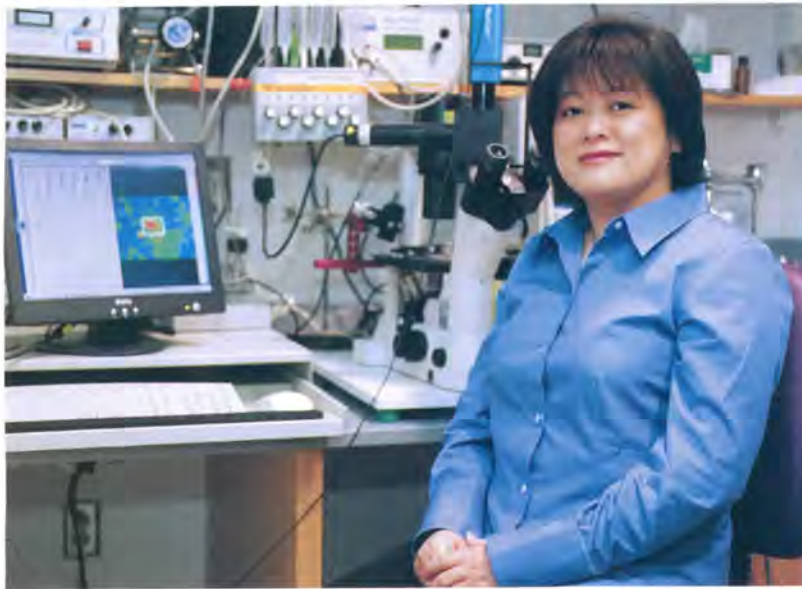
found that injecting a patient's own bone marrow cells into the heart within days of a heart attack leads to better recovery than drug therapy and angioplasty alone. But despite promising results, it's still not clear just how the bone marrow cells help.

Ronglih Liao, a School of Medicine associate professor of medicine working at the Whitaker Cardiovascular Institute, may soon have answers. With a \$1.4 million grant from the National Institutes of Health, Liao is directing a multidisciplinary effort, in collaboration with Alan Fine, a School of Medicine associate professor of medicine, to understand if bone marrow stem cells can repair injured heart tissue through regeneration of heart muscle cells. "I think there's tremendous therapeutic potential if we can find a way

to harness adult stem cells to regenerate the heart following injury," she says.

Liao is one of many researchers working with adult stem cells to avoid the ethical and supply issues surrounding embryonic stem cells, which are collected from human embryos that are four to five days old. Adult stem cells are reservoirs for regenerating specific kinds of tissue, and most organs contain small populations of them. Bone marrow normally supplies new blood cells, bone cells, and various kinds of connective tissues, but Liao and other researchers have recently coaxed adult stem cells into a number of other cell types, including cardiac muscle cells — at least in a petri dish. With her colleagues, Liao is trying to determine if these stem cells can transform into functional cardiac muscle cells in beating hearts and improve survival in adult mice following heart attacks.

One challenge, Liao says, has been determining what happens to bone marrow stem cells once they're released inside the heart. Researchers have used



Ronglih Liao, School of Medicine associate professor. Photograph by Vernon Doucette

sophisticated biochemical markers to label stem cells, but there's controversy over the accuracy of the results. Liao's group has plans for a simpler, and more elegant, technique using bone marrow cells from a special line of mice whose cells produce a fluorescent green protein if they develop into heart tissue. She and her colleagues will be able to see the new heart cells glowing in the native tissue and isolate them. In this way, they'll measure how long it takes for the stem cells to transform and how well they perform in their new role.

Most bone marrow cells die shortly after being transplanted, because the damaged heart tissue is about as welcoming as a scorched battlefield. "It's a very harsh environment for the stem

cells," Liao says. Researchers have recently engineered a hardier stem cell by inserting a cell survival gene, called AKT, into its genome. The gene creates a protein that discourages the cell from committing programmed cell death, or apoptosis, when it senses an inhospitable environment. Working with Kenneth Walsh, a School of Medicine professor of medicine and director of the Whitaker Cardiovascular Institute's molecular cardiology unit, Liao's group will explore this technique further, to better understand how AKT can bolster bone marrow stem cells.

The techniques developed in the mouse model are valuable, Liao says, but there are major differences in the physiologies of mice and men. Because

of this, the team also plans to investigate bone marrow stem cell transplants in pigs, whose hearts more closely resemble human hearts. In collaboration with researchers at Massachusetts General Hospital, the team will test a new technique involving labeling the implanted bone marrow cells with tiny particles that show up on magnetic resonance imaging scans. In this way, they'll see where the stem cells take root, and assess how well they contract.

In a few years, Liao hopes to extend this work into human hearts. Many researchers believe the heart harbors an undiscovered population of stem cells that may be able to grow new heart cells following a heart attack. Heart transplant surgeons at Massachusetts General are interested in working with Liao to find the heart's elusive stem cells — if they exist. After a transplant, the surgeons will save the diseased heart so that Liao's lab can look for adult stem cells and explore how they might be called into active duty following a heart attack.

Liao hopes her lab's stem cell research will be a leap forward for cardiovascular science and will lead to new therapies for heart attack patients. "This grant has really opened up the opportunity for us to learn new things about how the heart develops and responds to injury," she says. "We still have a long way to go, but we have a good team, and we're having fun doing it."

— Tim Stoddard

Better Communication, Better Care

AS WE AGE as a nation, more and more Americans are going to end up in nursing homes and other long-term care settings. Such facilities often face high

staff turnover and have increasingly diverse workforces, complicating the care received by elderly and infirm clients.

How cultural differences in a varied workforce affect both workers and residents of long-term care facilities is the topic of a new \$500,000 research project led by School of Public Health Assistant Professor Victoria Parker (*GSM*'97). She is examining how nursing homes can assess and improve re-

lations among diverse staff members.

The two-year research project, which began in January, is part of the Better Jobs Better Care program funded by the Robert Wood Johnson Foundation and the Atlantic Philanthropies, a collaborative program hoping to build a strong long-term care workforce.

A few years ago, when Parker was working on another study looking at the possible link between conditions for health-care workers and patient outcomes, she kept hearing about issues related to the cultural differences between staff and management, and how these differences were affecting caregiving in subtle ways.

"We weren't asking about staff composition or cross-cultural relations; we would ask questions like, what's the hardest part of your job? Frequently supervisors would answer that many of their nursing assistants were now

immigrants and that they had real difficulties with communication," Parker says. "Then we went in and talked to the nursing assistants, and they said they felt like they didn't get any respect, because of where they were from, for example." The result, she says, was "bad communication between staff and supervisors."

"It's our supposition that somewhere along the line that can lead to breakdowns in care," Parker says. "With long-term care, there tend not to be dramatic safety incidents. The safety and quality issues are around very day-to-day things — residents don't get moved enough and they develop bed sores — slow-moving things."

Staff at long-term care facilities who are unhappy at their jobs probably have a negative effect on residents. "One study published last year found that staff satisfaction is one of the strongest predictors of resident satisfaction," she notes. Unhappiness on the job often leads to high turnover rates, especially when the economy is strong. The turnover might affect the quality of life of residents, too, especially in what Parker calls "process outcomes," where newer staff don't know work procedures. That said, she adds, some researchers have recently argued that extremely low turnover "can be just as problematic as high turnover, because it means you're not cycling through people who shouldn't be there."

These issues especially need to be addressed in long-term care. "It's not like being in the hospital for five days and then going home," she says. "This is where people now live, where their families are now visiting them."

Parker and her colleagues plan to conduct the study at ten Boston-area nursing facilities, varying in size, ownership, and staffing. Her earlier study of similar facilities found that most of

the registered nurses — the supervisors — were white women, while the low-skilled nursing assistants were mostly minorities, with an increasing number made up of immigrants, who often don't share language or culture.

How do you measure cultural competence? Parker explains that some issues are very basic. "A lot of it is how discussable these things are: to what extent are differences recognized and respected? For instance, one of the hot issues is the question of whether workers can speak to one another in their native language."

Parker, the principal investigator for the study, is now devising protocols for measuring cultural competence with her colleagues, including School of Social Work Associate Professor Scott Miyake Geron. These will allow the organizations to perform self-assessments of their cultural competency, focusing on barriers to communication. Anticipating that this might lead to the airing of sensitive issues, Parker also has a diversity consultant on her team to help management and staff deal with negative feelings that might arise at these meetings.

The research team will do baseline surveys before starting the cultural competency assessments. After the assessments, interventions to improve relations will be suggested and their effectiveness later measured. "Based on our first set of interviews, I think people are eager to talk about this. They know they have issues, and they don't have any forum," Parker says. "These places are run without much slack. The reimbursements are low, they don't have much time to do a lot of processing [of staff relationships], and they are really just trying to survive. But the good managers know this stuff is out there and it needs to be addressed."

— Taylor McNeil ♦



School of Public Health Assistant Professor
Victoria Parker. Photograph by Fred Sway

Oxford Bound

CAS Student Selected as 2004 Rhodes Scholar



President ad interim Aram Chobanian (right) and Provost Dennis Berkey (left) congratulate Rick Malins (CAS'04) on winning a 2004 Rhodes Scholarship. Photograph by Kalman Zabarsky

WHILE MOST undergraduates were cramming for fall semester midterms, Rick Malins was in San Francisco weathering a different kind of stress. A College of Arts and Sciences senior majoring in chemistry and neuroscience, Malins was one of twelve semifinalists from southwestern states competing for a 2004 Rhodes Scholarship. (Malins is from Pearl City, Hawaii. Candidates apply from either the state where they legally reside or where they have attended college for at least two years.) The candidates completed final interviews with a panel of judges and then waited together for three hours while the judges deliberated. "That was an interesting psychological experience," Malins says. "Everyone was dealing with the pressure in a different way. I had some great conversations during that time, about science and philosophy and music, but we were all really nervous."

When the judges announced the winners, it was good news for Malins:

he had received one of the prestigious scholarships for two to three years of graduate study at Oxford University. He is among thirty-two Americans who will enroll in the program next October, a century after the first class of Rhodes scholars from America arrived there in 1904. "It's a great honor," he says, "and I'm thrilled to have this opportunity."

Next year's Rhodes scholars were chosen from 963 applicants worldwide. Malins is the seventh Boston University student to win the coveted scholarship. Scholars are chosen on the basis of academic achievement, integrity, potential for leadership, and physical vigor.

Malins has indeed achieved highly at BU. He is a Trustee Scholar, a Harold Case Scholar, a Beckman Scholar, and a winner of the Mason Memorial Prize for Excellence in Chemistry. "Rick's academic record is as close to perfect as you can get," says Morton Hoffman,

a CAS professor of chemistry and Malins's academic advisor. "He has one A-minus. He's a spectacular student, not only in chemistry, physics, math, and biology, but in everything else that he touches."

As a freshman, Malins found his niche in an intensive general chemistry course with Hoffman. "In my class, he was an outstanding student among many outstanding students," Hoffman says. Excelling in chemistry, Malins found a second calling in neuroscience. "Towards the end of my sophomore year," he says, "I became interested in the brain and how it functions, so I started taking classes in neuropsychology." Several were with Jackie Liederman, a CAS associate professor of psychology. "Rick is extremely bright, in a very creative, integrative way," Liederman says. "He absorbs information from different disciplines and applies it with incredible insight."

He's also well-rounded. Malins has been involved in Boston University Stage Troupe since freshman year, directing a production of *Richard III* in spring 2002 and now serving as president of the organization. "Theater is an excellent counterpart to science," Malins says. "It's great to have something artistic to put my energies into." Malins has also played viola in BU's all-campus orchestra, and has volunteered at a community service center in Roxbury, helping disadvantaged kids with schoolwork.

"He's a Renaissance man," says Hoffman. "What stands out about Rick is not only his intellectual capacity, but his soul. It doesn't matter what we speak about — chemistry or plays or music or travel — it is interesting and exciting conversation. It's his ability to communicate and engage in conversation at really an outstanding level."

— Tim Stoddard

SPH Center to Study Youth Drinking

RALPH HINGSON has long been concerned about the effects of alcohol on public health, and especially on the lives of young people. Numerous studies by the associate dean for research and professor at the School of Public Health have shown that drinking takes a devastating toll on the nation's youth.

On February 17, however, Hingson had cause to smile, and not merely because West Virginia had just become the forty-seventh state to lower its threshold for impaired driving from a blood-alcohol content of .10 to .08 — a law he has been pushing nationwide. On the same day, the National Institute on Alcohol Abuse and Alcoholism (NIAAA) announced a \$10 million grant to SPH to fund a Center to Prevent Alcohol-Related Problems Among Young People.

It is the first research center grant ever awarded to a school of public health in the NIAAA's twenty-seven-year history, and it will enable SPH to significantly expand and enhance its alcohol-related research by fostering collaborative projects and activities among SPH researchers and researchers at the School of Medicine and Boston Medical Center.

"This will also be the first NIAAA-funded research center that will focus solely on preventing alcohol problems among young people," says Hingson, who led the team that secured the grant. "On two counts this is a very exciting development."

NIAAA, part of the National Institutes of Health, provides leadership in the national effort to reduce alcohol-related problems by conducting and supporting a wide range of research in this area. Of late, the institute has con-

centrated on drinking among young people, a situation that its researchers say is getting worse.

"Studies have shown that the younger people are when they begin to drink, the greater the likelihood that at some point in their lives they are going to develop alcohol dependence," Hingson says. Furthermore, according to his research, "these young people are more likely later as adults to experience unintentional injuries under the influence of alcohol, motor vehicle crashes because of drinking, and physical fights after drinking."

The center will focus on three primary and three pilot research projects and will also host seminars and workshops for the public. "First, I'm going to do an analysis of some existing data further exploring the relationship between the age that people begin to drink and the development of alcohol-related problems later in life," says Hingson. "We want to know why there is a relationship — what are the mechanisms? I think that the answers to these questions will help us better frame intervention efforts."

A second study will investigate the

aftereffects of heavy drinking on the academic performance of college students. "There has already been a lot of research on the correlation between alcohol abuse and poor grades," he says. "We know that among high school students, for example, those who engage in a pattern of frequent binge drinking — having five or more drinks in a row on six occasions a month — are three times more likely to get mostly Ds or Fs on their report cards. The question is: why? Is it because of the alcohol consumption alone, or is it also the other risky behaviors that they are more inclined to engage in?"

The third study, conducted by MED Emergency Medicine Professor Edward Bernstein and SPH Professor Judith Bernstein, will evaluate the effectiveness of brief alcohol counseling for patients at pediatric hospital emergency departments. "Studies in the past at adult emergency departments and in trauma centers show that when people are injured under the influence of alcohol, there is a 'teachable moment' in this setting," says Hingson. "Many of them realize that their drinking has just produced a serious health risk, and you can more easily capture their attention. We want to see if the same thing holds true for younger drinkers."

— Brian Fitzgerald

New Way to Save for College

A tax-advantaged plan for families to save for tuition started by Boston University and other private colleges and universities has won accolades from *BusinessWeek* as one of its Best Products of 2003. Independent 529 Plan "has the advantages of state 529 plans," says Douglas M. Brown, CEO of Independent 529 Plan, "and in addition can essentially roll back the clock on the cost of future tuition." TIAA-CREF's Tuition Financing administers the plan.

Last September BU helped launch the plan, part of the University's effort to help make college more affordable and more accessible. For information on the plan, call 888-718-7878 or go to www.independent529plan.org.

On the Road with Aram Chobanian

RECORD TURNOUTS welcomed President ad interim Aram Chobanian at alumni receptions in San Francisco and Los Angeles in January, in Miami, Sarasota, and West Palm Beach in February, and in New Orleans and Dallas in March.



San Francisco: Trustee Sharon Goode Ryan (SAR'70) (from left), George Strait (CAS'67), Lisa Strait, and Robert Ryan.



Miami: President ad interim Aram Chobanian (left) and trustee Sid Feltenstein (COM'62).



Los Angeles: James Alexiou (SMG'54, GRS'62) (left) and Richard Polonsky (SMG'54).



Miami: Priscilla Colon (SMG'96) (from left), Miguel Bacigalupo (GSM'01), Ana Bacigalupo, and Rodrigo Burgos (GSM'01).



Sarasota: Eddy Regnier (SSW'79, GRS'82,'87) (left) and Arnold Schneider (CAS'68, GRS'69,'73).



Miami: Tanya Nieto-Winzey (CAS'98, GRS'00) (from left), Maria Phelan (SMG'02), William Phelan (CAS'98), and Ivette Zayas-Bazan.



Miami: Arthur Taylor (DGE'50, LAW'54) (left) and Aram Chobanian.



Miami: Patrick Cadigan (GSM'66), (from left) Tandra Cadigan, and Aram Chobanian.



West Palm Beach: Ken Sousa (COM'85) (from left), Dianna Collier (CAS'65), and Christopher Reaske, vice president for development and alumni relations.



Palm Beach: Elaine Blank (SMG'50) (from left), trustee Marshall Sloane (SMG'49), Barbara Sloane, Harry Blank, and former trustee Abe Gosman.

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On the Web: www.bu.edu/gep



Michael Williams (COM'79), cofounder of Scout Productions, took home an Academy Award in February for producing *The Fog of War*, Errol Morris's documentary on Robert S. McNamara, one of the architects of the Vietnam War. Williams is on a roll: he and David Metzler (COM'97) are executive producers of Bravo's hit television show *Queer Eye for the Straight Guy*. Williams is pictured here with Jo O'Connor Doherty (COM'96), a media agent and a part-time faculty member at the College of Communication, at COM's first holiday party, in December, an event that drew 250 alumni, faculty, friends, and family. Photograph by Albert L'Etoile

Marrow Donor Update

Did you join the National Marrow Donor Program at a drive run through BU? If so, have you updated your contact information?

Thousands of patients search the NMDP Registry for a matching donor every day. You could come up as that miracle match at any time. However, without your current contact information, the registry will never be able to let you know if you match a specific patient.

Please update your information at www.marrow.org or by calling 1-800-MARROW2. Those from the New England area interested in joining the National Marrow Donor Program, contact the Dana-Farber Cancer Institute at 866-875-3324 or nmdpdonor@dfci.harvard.edu.

The Power of Play

DENEEN ZARADA (SAR'02) was a model student: a communications disorders major at Sargent College, a volunteer for the Office of Admissions, coordinator of the President's Hosts, an RA in the Community Service House, a peer counselor for the Office of Financial Assistance, a program manager at the Community Service Center, a 2001 Scarlet Key Award recipient, a speech and language tutor in area schools.

"You name it, she did it," says her friend Bernard Grogan (SED'05). "She always served as a role model to me: how to get involved at BU, how to make a difference, how to do a lot but keep your sanity."

No doubt her commitment to helping others would have continued after graduation; she'd planned to work for Teach for America. But a month after

Commencement, Zarada died in a car accident en route to New Orleans to begin her career.

Now BU students, alumni, and staff are bringing to realization an idea Zarada had before she finished school: they're building a playground for a Boston elementary school that doesn't have one. "Children were her mission," says Grogan, a program manager at the Community Service Center. "She had a true concern for children's issues. And she really believed in the power of play, the effect it has on children's development, and what playgrounds can do for a community, too."

Since the Playground Project was launched in 2002, the group has raised almost \$24,000 — nearly half of its \$55,000 goal — through donations and fundraising events. A formal dance at the Boston Children's Museum and a benefit concert are planned. Grogan and Alisa Tenenholtz (SMG'04), are the program managers for the project;

Grogan says he will do everything he can to get the playground built before he graduates next year. Farragut Elementary School in Roxbury was chosen because it has no playground, only an asphalt lot. BU also has a longstanding relationship with the school: BU students regularly volunteer at Farragut.

Zarada's name — written the way she would have, all lowercase letters — will appear somewhere at the playground Grogan says, but the site won't be a somber memorial. "I like to say it's less of a memorial and more of a reminder of everything she did for the University and for Boston," he says. "And it's practical. It's something that will be used, and that's what she would want." — *Cynthia K. Buccini*

To learn more about the Playground Project or to make a contribution, please contact Grogan at the Community Service Center at 617-353-4710 or e-mail playproj@bu.edu.

Music for Peace

CFA Professor Wins Herder Prize

"I BELIEVE music can save us from war," says Theodore Antoniou, who teaches music composition at the College of Fine Arts. "I believe it can bring us together peacefully."

In recognition of that philosophy and his work to enact it, the University of Vienna and the Alfred Toepfer Foundation of Hamburg, Germany, have awarded Antoniou the 2004 Herder Prize for his contributions to the cultural heritage of his Greek homeland. The Herder Prize is presented to scholars and artists from central and southeastern Europe whose life and work have improved the cultural understanding of European countries

and their peaceful interrelations.

Antoniou, who is the director of BU's contemporary music ensemble ALEA III, is a prolific composer and conductor. The political overtones in his music are not subtle. His opposition to the junta that controlled Greece from 1967 to 1973 is a case in point. Antoniou was studying in Berlin when the junta seized power, but returned to Athens in 1968 to organize concerts protesting the regime. "We weren't performing in normal concert halls," he says, "but mostly at the Goethe Institute and the Hellenic-American Union, where we could avoid censorship. Everywhere else we had to declare all of the performers and the pieces to the police, and if the name of the composer sounded even a little bit Russian — Tchaikovsky was obviously not allowed — or if they looked into the files of the performers and

saw something related to the resistance, they would not allow us to give the concert."

Nevertheless, in 1970 Antoniou was in Athens to conduct two of his own pieces, *Protest I* and *Protest II*. "The premiere of *Protest II* was probably the first resistance gathering against the military regime," he says. "The piece includes words such as *freedom* coming through the voice of the baritone." The morning after the premiere, Antoniou evaded the police by rushing back to the United States, where he was teaching at Stanford University.

"I think those concerts were an important source of inspiration in Greece," he says. "They were all I could do. If you resist and protest, you're taking action toward freedom and peace. I was not

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Filmology — Gary Fleder Directs

BY JEAN HENNELLY KEITH

FROM THE START Gary Fleder has directed Hollywood's biggest names. His 1995 feature debut, *Things To Do in Denver When You're Dead*, starred Andy Garcia, Christopher Walken, Treat Williams, and Christopher Lloyd in a screenplay by friend and 1985 COM classmate Scott Rosenberg. Following this dark thriller about has-been criminals who bungle a job and wind up with contracts on their heads, Fleder directed Morgan Freeman and Ashley Judd in *Kiss the Girls* (1997), Oscar winner Michael Douglas in *Don't Say a Word* (2001), and other major actors in films and on television. This season he directs John Cusack and Academy Award winners Gene Hackman and Dustin Hoffman in 20th Century Fox's

Runaway Jury, based on John Grisham's novel about jury tampering in a suit against gun manufacturers.

He especially enjoys working with the veterans. "Actors who are in their forties and fifties and up," says Fleder, "are the ones who typically have the better training, who have real technique, and who also have a certain process, a preparation they have developed over the years that they've really cultivated and that helps them and makes a director's job very easy." He is respectful of the great stars, but not daunted by them — at least not most of the time. "It's a funny thing being a film director but also being, as I am, a film geek, because there are those moments when you're walking the line

between collaborating with these people, which of course you do — you give them notes, you form professional relationships with them — and saying, 'Oh my God, this is Gene Hackman; he was in *The Conversation*. This is Dustin Hoffman; he was *Marathon Man*,'" he says. "If you ever lose that sense of awe — if any filmmaker who can spend time directing somebody like Hackman, Hoffman, De Niro, or Paul Newman or anybody with such a great career and fabulous filmography can ignore those achievements — you should just retire."

When working with less experienced actors, he negotiates with studios for extra rehearsal time to be able to discuss the story and characters before shooting. And particularly when things don't work well on the set — when, for example, actors show up not knowing their lines or improvise too much — he relies on communication skills he learned at COM. "It isn't just about doing your shots," he says, "but about how you convey information so you aren't hurting feelings or criticizing. You're making an appeal. You need to say, 'Look, I want you to be really good in this. I want the film to be good.'"

The key to making a good film, says Fleder, is beginning with a good, and completed, script. "You really want to fight to get the script finished and in great shape before you make a movie," he says, "because everything comes off the script." Crew preparation, set design, budgeting, and scheduling are based on a script, so Fleder focuses intensely on what he calls its own art — preproduction. Before rehearsals, meetings with the principal production crew, storyboarding, scouting locations, and countless discussions with set builders and the cinematographer, Fleder is



Gary Fleder (center) reviews a scene with Dustin Hoffman and Gene Hackman on the set of *Runaway Jury*. Photograph by Zade Rosenthal

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Class Notes

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.



Ruth Mordecai (CFA'70,'80), *Untitled*, oil, 55" x 42", 2003–2004. Ruth's exhibition at Milton Academy's Nesto Gallery runs through April 28 (call 617-574-9248 for gallery hours). Her work was also included in *Fixing the World: Jewish American Painters in the Twentieth Century* by Ori Z. Soltes.

1958

WILLIAM LACEY (GRS'58) of Melrose, Mass., a CFA theater arts professor emeritus, played the role of Baptista in the Saratoga Shakespeare Company's summer production of *The Taming of the Shrew*. Other alumni performing in the play included PATRICIA CULBERT (CFA'83), HILLEL MELTZER (CFA'93), LESLIE KALARCHIAN (CFA'94), MICHAEL

MEDICO (CFA'94), and JOHANNA FEY PARKER (CFA'95). William Finlay, a former CFA professor, directed the show.

1960

W. EVAN GOLDER (CAS'60) of Rocky River, Ohio, recently retired after 18 years as editor of *United Church News*, the national newspa-

per of the United Church of Christ. During his tenure, the paper won more than three dozen national awards from the Associated Church Press and the Religion Communicators Council. A book of his columns, *The Best of Current Comment*, is available through Amazon.com. Evan and his wife, DEBORAH MUNSEE GOLDER (CAS'60), an intensive care unit nurse, recently celebrated their 43rd wedding anniversary.

*PIERRE H. LAURENT (GRS'60,'64) of Wellesley Hills, Mass., was named a professor emeritus of history at Tufts University last summer. During his 33-year career there, Pierre served as history department chair and director of the international relations program. He taught political economy and history at BU from 1961 to 1964. The editor of five books, Pierre has received two Fulbright scholarships.

1962

EUGENE DUBOIS (COM'62) of Framingham, Mass., recently became a member of the National Honor Roll Advisory Board. He is a consultant in adult and higher education and academic dean emeritus of the Urban College of Boston.

1963

DAN KURLAND (CAS'63) of Charleston, W. Va., was named health action coordinator for Covenant House, a social justice center in Charleston. You can e-mail him at dkurland@moontower.com.

1964

*B. AMORE (CAS'64), formerly Bernadette D'Amore, of Benson, Vt., completed a 29-piece public art sculpture called *Chelsea Creek Clipper*, which is on display in her hometown of East Boston. The work was unveiled in October. E-mail her at amoreb@earthlink.net.

*CARROLL PARROTT BLUE (CAS'64) of San Diego, Calif., debuted her book/DVD-ROM/Web site, *The Dawn at My Back: Memoir of a Black Texas Upbringing*, at the Sundance Film Festival's digital showcase in January. In December, the project had its premiere at the Sundance Online Film Festival. Carroll is a documentary filmmaker, photographer, and writer, and teaches at San Diego State University. Her Web site, www.dawnatmyback.com, went live in March.

1965

LOIS GELLER (*SED'65*) of New York, N.Y., recently published her fourth book, *Response: The Complete Guide to Profitable Direct Marketing*. She is the president of the marketing firm Mason & Geller and an adjunct professor at New York University, where she leads the direct marketing lecture series. Lois also travels the world to speak about direct marketing. She would love to hear from old SED friends at loisgeller@masongeller.com.

1966

JOHN STAPLES (*COM'66*) of Leesburg, Fla., retired last spring as chief of staff of the Maine Maritime Academy in Castine, Maine, but continues to edit the college's alumni magazine.

1968

BEVERLY RIVKIND (*CEA'68*) of Norwell, Mass., celebrates her 25th year as an interior designer and owner of Beverly Rivkind Design. Her work in home renovating has been featured in many books and magazines. She lives with her husband, **RALPH RIVKIND** (*LAW'74, '77*), and their daughter, **RACHEL** (*LAW'05*). Contact Beverly at brvkind@aol.com.

1969

***GERALD S. SCHWARTZ** (*COM'69, CGS'67*) of New York, N.Y., was named chairman of the Council of Public Relations Firms marketing committee in December. The committee is comprised of executives from eight agencies and was created to promote the value of public relations as a strategic marketing tool. Gerald is the president of G. S. Schwartz and Company, a New York-based public relations agency.

1970

ROBERT COHEN (*SED'70*) of Brockton, Mass., a health coach and health psychologist, designed the Target, a tool to help people with diabetes change their lifestyle. "I'm glad to share it with interested people," he writes. To learn more, e-mail him at rjc3658@aol.com.

1971

RICHARD GREENE (*SED'71*) of Worcester, Mass., was appointed interim president at MedCentral College of Nursing in Mansfield, Ohio. He has served as president of St. Thomas

University in Florida and Goddard College in Vermont. Although he is now working in Ohio, Richard still calls Worcester home.

ROBERT L. TOMSAK (*CAS'71*) of Cleveland, Ohio, is an associate professor of neurology and ophthalmology at Case Western Reserve University's School of Medicine and director of the division of neuro-ophthalmology at University Hospitals of Cleveland. The second edition of his book *Handbook of Neuro-ophthalmology and Orbital Disease* was published this year. E-mail Robert at rtomsak@earthlink.net.

1972

BARBARA LUBLINER (*CEA'72*) of New York, N.Y., showed her art at the exhibition *Contents Under Pressure* this fall at Queens Theatre in the Park.

1973

PERI SCHWARTZ (*CEA'73*) of New Rochelle, N.Y., exhibited her charcoal, oil paint, and pastel works in the show *Paintings & Drawings* at the Concordia Gallery in New York and in *Working from Life* at the duPont Gallery in Virginia. Both shows ran through January and February. Peri's art is included in public collections, as well as in the British Museum, the Fogg Art Museum, and the New York Public Library.

1974

***ARTHUR CARAKATSANE** (*CAS'74*) of Lynnfield, Mass., a trial attorney, was selected as chairperson of the Massachusetts Bar Association's 2004 Mock Trial Committee. He is vice president of the Middleton Board of Trade and the Lynnfield representative for the Citizens Advisory Board of the Reading Municipal Light Department.

***WILLIAM KOSKORES** (*CAS'74*) of Braintree, Mass., was named headmaster at Thayer Academy, a coeducational private school. He has worked in education for 25 years — as the head of the upper school at Charlotte Country Day School in North Carolina, a history teacher at the Rye Country Day School in New York, and a teacher in Iran and Greece in the '70s. He and his wife, Karen, have two children.

***JIM QUIRK** (*COM'74*) of Lorton, Va., was promoted to a public relations position within the U.S. Postal Service, where he has worked for 20 years. After graduation, he was a

All those letters, all those schools

Here's a handy list of schools and colleges, with most earlier names indented.

- CAS** — College of Arts and Sciences
 - CLA — College of Liberal Arts
- CFA** — College of Fine Arts
 - SFA — School for the Arts
 - SFAA — School of Fine and Applied Arts
- CGS** — College of General Studies
 - CBS — College of Basic Studies
- COM** — College of Communication
 - SPC — School of Public Communication
 - SPRC — School of Public Relations and Communications
- DGE** — General Education (now closed)
 - CGE — College of General Education
 - GC — General College
- ENG** — College of Engineering
 - CIT — College of Industrial Technology
- GRS** — Graduate School of Arts and Sciences
- GSM** — Graduate School of Management
- LAW** — School of Law
- MED** — School of Medicine
- MET** — Metropolitan College
- PAL** — College of Practical Arts and Letters (now closed)
- SAR** — Sargent College of Health and Rehabilitation Sciences
- SDM** — School of Dental Medicine
 - SGD — School of Graduate Dentistry
- SED** — School of Education
- SHA** — School of Hospitality Administration
- SMG** — School of Management
 - CBA — College of Business Administration
- SON** — School of Nursing (now closed)
- SPH** — School of Public Health
- SRE** — School for Religious Education (now closed)
- SSW** — School of Social Work
- STH** — School of Theology
- UNI** — The University Professors

reporter for several Massachusetts newspapers for 10 years. A Boston native and “the proud son of Irish immigrants,” Jim retired as a U.S. Navy chief journalist after 23 years of active and reserve duty.

1975

MARTIN SCHUPAK (*CAS’75*) of Valley Cottage, N.Y., is president of Youth Sports Club (www.youthsportsclub.com), an online producer and distributor of instructional sports books and videos. The business recently produced the DVD *48 Championship Basketball Drills*. His oldest son, Jeffrey, is a senior in SMG. E-mail Martin at cancel39@aol.com.

1977

JAN MOIDEL SCHWARTZ (*MET’77*) of Wellesley, Mass., writes, “It’s hard to believe it’s been almost 30 years!” Her husband,

Steve, is a CPA and a member of the BU Hillel board. Jan asks that people “please support the new Hillel building project.” E-mail her at janschwartz@comcast.net.

1979

***KATHLEEN DRISCOLL** (*CFA’79*), of Medford Mass., showed her sculpture at the Montserrat Gallery in Beverly, Mass., recently.

***PATRICIA GOLD SINGER** (*COM’79, CGS’77*) of Cherry Hill, N.J., is the corporate underwriting account executive and photographer at WXPB-FM, a public radio station broadcasting from the University of Pennsylvania. E-mail her at tenis4love@aol.com or at psinger@xponline.net.

1980

SUSAN GALLAGHER (*SPH’80*) of Boston, Mass., was named a Robert Wood Johnson

Health Policy Fellow for 2003–2004, one of seven chosen nationally. She will assume a Senate assignment for the 2004 legislative period, following a four-month orientation period coordinated by the Institute of Medicine of the National Academies in Washington, D.C. Susan is a senior scientist at the Education Development Center in Newton, Mass., and an adjunct associate professor at BU’s School of Public Health. E-mail her at sgallagher@edc.org.

MICHAEL GUALTIERI (*COM’80*) of West Hartford, Conn., is president of the delivery service ProCourier. He recently was reelected to the board of directors of the Messenger Courier Association of the Americas and was appointed its secretary. Michael has been a member of the board since 1998 and has worked in the courier industry for 23 years.

CAROL KELLER (*CFA’80*) of Boston, Mass., exhibited her sculptures and drawings in *The Drawn Idea* at the Montserrat Gallery in Beverly, Mass. Her work was featured from October through December.

TOM MARIAM (*COM’80*) of Rye Brook, N.Y., and his wife, Alyce, announce the birth of their second child, daughter Madison Leah, on September 24. E-mail Tom at tfmo226@aol.com.

JAY STERIN (*COM’80*) of Newark, Del., opened the ad agency Media Maven after 22 years of owning and operating several radio stations. He most recently ran a station for Clear Channel. Contact him at jay@themediamaven.com.

Dream Job

“**TM A GIFTED WOMAN; I was born with a gift for designing clever corporate gifts,**” says Caral Newman (*SED’68*), and she means it. Her California company, International Gift Express, produces customized giveaways: pens, paperweights, and the like. “I have dream messages — but they’re all work dreams,” she says. When there’s a new product to design, particularly if there’s a problem to work out, she sleeps on it, with a pad and pencil on her nightstand for midnight notes.

But her latest undertaking was inspired when San Francisco Mayor Willie Brown commissioned a scarf to give to distinguished visitors to his city. “That includes Hillary Clinton,” Newman says happily, “Sophia Loren, Mrs. Anwar Sadat.” The success of her scarf, a square yard of silk scattered with San Francisco icons, led her to establish Cityscarves (through Signature Associates), with a Web site for marketing. Some Bloomingdales and other stores will carry the scarves. A New York scarf is in production; next will be designs for the USA, Los Angeles, and London. “Cities are calling, and we can do ties, too, eventually,” she says. It all takes time. “I dream all my colors,” Newman says. She sends her ideas to her illustrator, “and we talk and e-mail incessantly.” The completed design goes to a manufacturer. “My business partner crunches the numbers. I do the magic.”

— *Natalie Jacobson McCracken*



1981

MICHAEL GRECCO (*COM’81*) of Santa Monica, Calif., shot the ad campaign for the new AMC show *Sunday Morning Shootout*, hosted by Peter Bart and Peter Guber. The ads ran in such publications as the *New York Times Magazine* and the *Los Angeles Times*. Learn more about Michael’s projects at www.michaelgrecco.com or write him at michael@michaelgrecco.com.

1982

FULVIA LUCIANO BORIANI (*SMG’82*) of Brockton, Mass., exhibits her fiber art around the world. Her mixed-media work and photography can be seen at www.fulviastudio.homestead.com.

MADLINE DI NONNO (*CAS’82*) of Marina del Rey, Calif., leads an entertainment marketing practice for Electric Butterfly, Inc.,

consulting for such entertainment companies as Artisan Entertainment, Disney, and DreamWorks. Her recent projects include Buena Vista Home Entertainment's *Santa Clause 2* and Artisan Entertainment's upcoming *Dirty Dancing: Havana Nights*. E-mail Madeline at mdinonno@earthlink.net.

DIANE LOVITZ KAHN (COM'82) of Savannah, Ga., is currently in her 15th year of publishing *Travelhost* magazine, an in-room hotel publication. She and her husband, **DAVID KAHN** (COM'80, SMG'82), have been married for 20 years and have three children: Daniel, 16, Emily, 13, and Abigail, 3. E-mail them at deepub2@aol.com.

1983

MARIA ALTIERI (CAS'83) of Richmond, R.I., is working in the admissions office at the Rocky Hill School, a small, independent school in Rhode Island. She has two children, ages 16 and 13, and recently remarried. Maria is looking for old friends from Bay State Road. "I am wondering what you are all doing . . . Rios, Rossi, Dave, Jose, Scott, Mills, Demmick, Small. Please get in touch," she writes. E-mail her at memmons@rockyhill.org.

LLOYD BRONSTEIN (CAS'83) of Manhattan Beach, Calif., married Rocio Jimenez on June 22. Lloyd is a professional mediator and attorney and is pursuing a license in psychotherapy. Write to him at lloydge@earthlink.com.

RICHARD DiNAPOLI (SED'83) of Exeter, N.H., a psychologist, presented his ideas on performative psychology at the Performing the World 2 conference in October. He uses theatrical improvisation in his work with couples. Richard recently taught the course *Improvisation: The Practice of Transformative Communication* at the University of New Hampshire.

MATTHEW MIROW (CAS'83) of Miami, Fla.,



Martin R. Anderson (CFA'72), New York City, *pinhole photograph*, 2004. *Martin's exhibition Natural Magic: Pinhole (and Other) Photographs will be at the Gallery at Black and White, 295 Huntington Avenue, Suite 205, Boston, through April 30. Call the gallery at 617-266-2641 for more information. This is Martin's first public photography show.*

received his doctorate in law from Leiden University in the Netherlands. He is teaching for his second year at the Florida International University College of Law, where he is a member of the founding faculty.

1984

***LYNDA BRADY** (CAS'84) of St. Louis, Mo., joined Mercy Children's Specialists at St. John's Mercy Medical Center in St. Louis as a pediatric gastroenterologist. Lynda had previously been the medical director of pediatric liver transplantation and director of hepatology at the University of Chicago's Children's Hospital.

***JOANNE COHEN** (CAS'84) of Vernon, Conn., recently moved from Milford, Mass., where she had a private practice in social work, specializing in Tourette syndrome. Still a clinical social worker, she also has a small photography business. Joanne would love to hear from old friends at jocohen@comcast.net.

***SANDRA DORSAINVIL** (CAS'84, SAR'85) of Natick, Mass., works for the North Charles Community Career Links in Somerville. She writes that Department of Mental Health Commissioner Beth Childs visited Career Links in November, the first such visit by a commissioner to a locally supported education and employment program.

1985

JIM LONG (COM'85) of Marion, Ohio, teaches social studies at Tri-Rivers Center for Adult Education and geography at Ohio State University at Marion. He also writes a sports column for the *Marion Star*. Jim lives with his wife, Mary, and their three children: Jimmy, 8, Sarah, 6, and Christie, 4. Contact him at longo.5@osu.edu.

PATTY THOM (CFA'85) of Brookline, Mass., was recently named chair of voice and opera at the Boston Conservatory, where she teaches vocal performance and voice. She is also on the voice faculty of Walnut Hill School for

JIM ROWE (CAS'80, CGS'78) of Houston, Tex., writes, "This note is about one of our classmates, **STEVE WRIGHT** (SMG'80), who died of complications from cancer at the age of 45 in December 2003. Most of you will recall Steve as a great student, a genuinely nice and thoughtful person, and a quiet and dignified presence around campus. We also remember him as one of BU's all-time great athletes: three-time basketball MVP, fourth all-time leading scorer, and athletic Hall of Fame member. I also learned, only after being alerted to his illness, how great an impact Steve had on all those around him in the years after college. His strength, humor, honesty, and commitment to family, friends, and church were extraordinarily evident during his battle with cancer. He will be greatly missed. I wanted to make sure that our class was aware that a scholarship fund for his two boys has been established. Please send contributions to the Steven A. Wright Children's Education Fund, c/o Julie Wright, 14701 Cherry Leaf Terrace, Silver Spring, MD 20906."

The Quick and the Dead

WHEN PAUL TASHJIAN (*COM'81*) was having lunch with two dormmates on May 14 last year, marking the twenty-fifth anniversary of their first Grateful Dead concert, talk about the past brought them to the future: planning a reunion for those who had lived on the seventh floor of Towers their freshman year.

"Tracking down everyone was the fun part, and truly a collaborative effort," says Tashjian. "The Internet made it all possible. We found the first few people easily, and then the detective work kicked in. One person remembered where so-and-so used to live, and a few phone calls later, that person was found. Another remembered that so-and-so's uncle worked at Boston College, and after a few more phone calls, that person was found. A search on Google or Anywho turned up a few more."

Of that year's forty or so floormates, they remembered twenty-eight ("after twenty-five years, our collective memory has dimmed a bit"), and located twenty-three; thirteen made it to the reunion: Julian Alssid (*UNT'81*), Ed Baiter, Rob Cooperband (*CAS'81*), Don Fallon, Dave Jacobs, Scott Levine (*SMG'81*), Ed Roberts (*COM'80*), Anthony J. Sarro (*ENG'81*), Irving Schwartz (*CAS'81*), Lenny Steinman (*CAS'81*), Tashjian, Eric Toxen (*CGS'79*, *MET'84*), and Doug Wheaton (*CAS'82*).

"Although I have been in regular contact with three of the group since our college years," Tashjian says, "this was the first time most of us had seen each other since BU."

They chose to meet in New York City on August 2. One alum was traveling from Atlanta to New York that day, and "I was able to guarantee admission to a particular nightclub where a famed Grateful Dead cover band was making its New York tour appearance," Tashjian says. "All in all, consensus holds that it was a success. There were no fisticuffs, no arrests, and no major casualties. Twenty-five years did bring about some change — hairlines receded and waistlines increased. Some things remained the same, however. Personalities, and egos, remained intact."



Among those at the Towers '77-'78 seventh floor reunion in New York were (from left) Scott Levine, Julian Alssid, and Dave Jacobs. Photograph by Paul Tashjian

the Arts, where she was director of music for 12 years. Contact Patty at pthom@bostonconservatory.edu.

1987

DARREN BLANKENSHIP (*COM'87*) of Madison, Wis., is the Midwest regional director for Earth Share, a nationwide network of environmental and conservation organizations. He also is a freelance writer, specializing in recreation and the outdoors. E-mail Darren at joandarren@yahoo.com.

1988

ALEX KONDE (*ENG'88*) of Alexandria, Va., and his wife, Pamela, are proud to announce the birth of their second child, Joshua, on January 23. He has a big sister, Sophia, 2½ years old. E-mail Alex at akonde@comcast.net or Alex.Konde@NeuStar.biz.

DONNA MADEY-BUTLER (*SMG'88*) and her husband, Michael Butler, created the Playa Nicuesa Rainforest Lodge in the Golfo Dulce/Osa Peninsula region of Costa Rica. The lodge offers eco-friendly accommodations and land and water activities. It is on the Web at www.playanicuesa.com.

GREG SEMERARO (*ENG'88*) of Rochester, N.Y., earned a Ph.D. from the University of Rochester in October. He went back to school after working 12 years as an engineer and an adjunct professor. Greg has been an assistant professor of computer engineering at Rochester Institute of Technology since March 2003 and writes, "I couldn't be having a better time." E-mail him at gpsec@ce.rit.edu.

STEPHEN VALENTE (*CAS'88*) and KATHLEEN O'SULLIVAN VALENTE (*COM'89*, *CGS'87*) of New York, N.Y., proudly announce the birth of their first daughter, Madison Rose, on October 11. They write, "Madison is eager to enter the BU class of 2025." Stephen is an associate with the law firm Loscalzo & Loscalzo, and Kathleen is vice president and management representative at the ad agency Bates USA. They would love to hear from their Warren Towers 17C and 7 West friends at svalente@loscalzolaw.com.

1989

*MARY CAHILL (*SED'89*) of Arlington, Va., a teacher for 23 years, achieved national board certification last year. She is a sixth- and seventh-grade science teacher at Potomac School.

***FRANK DELUCIA** (*ENG'89*) of Greenwich, Conn., was elected partner at Fitzpatrick, Cella, Harper & Scinto, a New York intellectual property law firm. He specializes in patent preparation and electronics and software prosecution.

***SUSAN DESIMONE** (*COM'89*) of Minneapolis, Minn., and her husband, Jim, welcomed the birth of their second child, Eva, last May. Their son, Jack, is 3. Susan, a freelance account planner, writes, "I am learning to juggle work from home. But I get lots of time with my kids, so I can't complain." E-mail her at susan@desimoneinc.com.

***BOB MCEACHERN** (*CAS'89*) of Hamden, Conn., is an associate professor of English at Southern Connecticut State University, where he is also the coordinator of the faculty development office. He lives with his wife, Isabel, and their three children.

***MARC SECCIA** (*SED'89*) and **VIRGINIA "GINNY" CLEGG SECCIA** (*SED'89*), of Glen Allen, Va., announce the birth of their second son, Kevin Alexander, on April 3, 2003, joining his brother, Andrew Harrison, 3. Marc and Ginny teach in the Henrico County public school system: he is in his fifth year of teaching fourth grade, and she has been teaching reading for nine years.

***ROBERT SIMPSON** (*CAS'89*) of Hartford, Conn., is a partner in the litigation department of the law firm Shipman & Goodwin. A



Alexandria and Jack Tegan — and their parents, John (ENG'88) and Kerrie Tegan — enjoyed the BU Afternoon at the Circus in October as the Ringling Bros. and Barnum & Bailey Circus came to Boston's FleetCenter and gave a mini-show before the main attraction. Photograph by Vernon Doucette

former partner at Updike, Kelly, & Spellacy, Robert has won several awards, including the Hartford County Bar Association's 2002 Judge Maxwell Heiman Memorial Award, and is active in the Connecticut Hispanic Bar Association and National Black MBA Association. Robert lives with his wife and daughter.

1990

JOSEPH DACEY, JR. (*ENG'90*) of Shrewsbury, Mass., and his wife, Susan, announce the birth of their first child, James Christopher, on October 19. Joseph writes that everyone is doing well. E-mail him at Joe.Dacey@verizon.net.

ANN BROZEK JABLON (*COM'90*) of Chevy Chase, Md., and Joshua Jablon, who attended a BU London program in 1989, had their third child, James Thomas, on October 15. He joined brother Charlie, 3½, and sister Lauren, 2. E-mail Ann at ajablon@jablon.com.

MARLENE MUNNELLY (*LAW'90*) of Port Washington, N.Y., and her husband, **JOHN BAGLEY** (*SMG'85*), celebrated the birth of their first child, Gordon Atticus Bagley, on November 16. Gordon is "already the proud owner of a BU T-shirt," Marlene writes. John is in charge of retail municipal bonds as a managing director at UBS Financial Services. She also writes that **KEVIN SMITH-FAGAN** (*COM'86*) recently moved from Philadelphia to California, where he is the director of development for the Jesuit High School of Sacramento. E-mail Marlene at MM14LA@aol.com.

1991

NICOLE CHARBONNET (*CFA'91*) of New Orleans, La., had two exhibitions recently, *New Orleans Pattern and Decoration*, in January and February at the Carroll Gallery in New

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Orleans and *The Drama You Crave: Interpretations of Classic Films*, at Winston Wächter Mayer Fine Art in New York City in February and March.

RANDEE DAWN COHEN (COM'91) of New York, N.Y., is a senior editor for the *Hollywood Reporter's* special issues department. Previously she was news editor at *Soap Opera Digest* for six years. Write to Randee at randeedawn@earthlink.net.

STEPHANIE BEHRAKIS LIAKOS (GRS'91) of Nashua, N.H., and her husband, Thanasi, had a son, Constantine, born October 4. He joins his big sister, Margo. Contact Stephanie at sbliakos@aol.com.

RUTH SHAVER (CAS'91, STH'94) of Attleboro, Mass., traveled to the People's Republic of

China in October as a visiting scholar. During her trip, she spoke with mental health counselors about cultural differences between Chinese parents who lived through the Cultural Revolution and the 1989 Tiananmen Square showdown, and their teenagers.

JOHN J. THATAMANIL (STH'91, GRS'00) of Nashville, Tenn., is an assistant professor of theology at Vanderbilt University Divinity School in Nashville. Previously he was an assistant professor of religion at Millsaps College in Jackson, Miss. His wife, **LYN FULTON-JOHN** (STH'92), also works at the divinity school. Their daughter, Kate Leela Fulton-John, 5, started kindergarten in the fall. E-mail John at john.j.thatamanil@vanderbilt.edu.

1992

MARTHA HAYES CRANNELL (SED'92) of North Chelmsford, Mass., and her husband, Chuck, were married in October. They had been longtime friends. Martha works at Lighthouse School, a private special education school in North Chelmsford. Contact her at mah8170@hotmail.com.

JENNIFER FORD (CAS'92) of Sparks, Nev., is senior operations manager at Amazon.com's Nevada warehouse. She recently received her Operating Excellence Black Belt. Write to Jennifer at jennf@amazon.com.

POPPY HELGREN (SED'92) of Henderson, Nev., a first lieutenant in the U.S. Army Reserve, recently completed the Army Medical Department's officer basic course at Fort Sam

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

Late January 2004

As I sit here on Long Island watching snow fall again, I reflect on my just-completed trip to California, where I traveled to several events with our new president ad interim and the vice president of development and alumni relations. It certainly was warmer outside, but it was the warmth from those we met at the receptions and small dinners in Los Angeles and San Francisco that made them so successful. We were overwhelmed by the number of people who attended, greeting us with such enthusiasm, delighted at meeting Aram Chobanian. He is a wonderful, warm man who truly loves the University



Marilyn Pratt (CAS'61) with Judie Friedberg-Chessin (right) and Herb Chessin at a recent reception for President ad interim Aram Chobanian in San Francisco. Photograph by Fred Sway

after more than forty years of service, and is the best person to bring stability and a good understanding of the issues and our needs.

Many questions were asked, most very positive in nature, and they were answered honestly. We have entered a new era, make no mistake about it! I have never been more enthused or happier than I was at the end of this trip. I spoke to so many people and heard so many good comments. Yes, I was not happy to go back to the sub-zero temperatures, but was able to bring back the warmth from the West. Feedback has been amazing and is still coming in.

Over the years, I've written many of these articles on a variety of subjects. Some have been about giving. I am looking forward to our future in a different way, a much more positive way than ever before. Trustees, administrators, and faculty are working together to make our University more alumni-friendly. We need your support. It is more important now than at any other time that you give that support to our alma mater. It is not so much the amount, but that you have helped Boston University at this most critical time. Let us show strength in numbers. Soon you will be receiving mail asking you to give. Do it, and make me proud to say that more alumni are participating than ever before. We must stand together and be counted. Please give now. As always, I am most appreciative of your support.

Sincerely,

Judie Friedberg-Chessin

JUDIE FRIEDBERG-CHESSIN (SED'59)

Houston, Tex., and the Planned Parenthood women's health-care nurse practitioner program. She lives with her husband and children. E-mail her at mrsnv2000@aol.com.

CATHERINE KEHOE (CFA'92) of Roslindale, Mass., showed her paintings in October at the Trustman Art Gallery in Boston in an exhibition entitled *Recent Paintings*.

SHAYNE MCKINSEY (CAS'92) of Holmdel, N.J., and her husband, Dan Champeau, welcomed their daughter, Delaney McKinsey Champeau, on November 30. Shayne is a practicing school psychologist. E-mail her at smckinsey@comcast.net.

DANIEL R. SAUNDERS (CAS'92) of Somers, Conn., and his wife, Tina, announce the birth of their first child, Lilly, on September 21. Daniel is an oral and maxillofacial surgeon.

STEPHANIE BRUTSCH SCHULZ (COM'92, CGS'90) of Clinton, Mass., was promoted to project manager of construction at TJX Companies, which owns such stores as T. J. Maxx and Marshalls. Stephanie lives with her husband of five years, David, and their dog, Aika, and is still considering a move to Arizona. "I travel all over the place," she writes, "and would love to hear from old CGS pals."

Write to Stephanie at SABrutsch@aol.com.
***DAVID WANG** (ENG'92, '94) of Newark, Calif., has put his engineering career on hold temporarily to run Renaissance Tots, a program that teaches music to children and their parents in and around Morgan Hill, Calif. He declined a promotion from Sony to return home to start his business. Visit www.rtots.com or e-mail David at dsw12@hotmail.com.

1993

NIALENA CARAVASOS (LAW'93) of Swathmore, Pa., became a shareholder in the law firm F. Emmett Fitzpatrick, where she has practiced federal and state criminal defense for more than six years. E-mail her at nialena@toplaw.com.

MITCHELL GOLDSTEIN (CAS'93) of Glen Allen, Va., and his wife, Deanna, would like the BU community to welcome their sons to the world. Bryant Nathaniel and Simon Charles were born on September 7. E-mail Mitch at mpgoldstein@yahoo.com.

MICHAEL GUARINI (COM'93) of Lincroft, N.J., and his wife, Corri, announce the birth of their daughter, Alexa Brooke, on October 2. "Mom and daughter are doing well," Michael writes.

ALYSSA FEINBERG KNOBEL (COM'93, CGS'91) of Highland Park, Ill., and her husband,



Soprano Kelly Kaduce (CFA'99) (left) made her Santa Fe Opera debut last year singing the Chinese Actress and ZiZhen in the world premiere of Bright Sheng's opera *Madame Mao*. In November she was back in Boston long enough to sing at Symphony Hall with the Boston University Symphony Orchestra and Symphonic Chorus in Britten's *War Requiem* — and was then off to Los Angeles, where she has been starring as Mimi in movie director Baz Luhrmann's Broadway production of *La Bohème*. Her other roles in the 2003–04 season are Juliette in Gounod's *Roméo et Juliette* with the Lyric Opera of Kansas City, Donna Elvira in *Don Giovanni* with the Florida Grand Opera, and the title role in *Suor Angelica* with the Opera Theatre of Saint Louis. Kaduce was photographed for an Opera News feature with soprano Anna Christy (right), who sang the role of a rival in *Madame Mao*. Photograph by Martin Gram

Jeremy, had their second child, Stephen Lee Knobel, on November 3. Alyssa is the business development director at Buster Creative, Inc., a non-media-specific creative agency in Lake Bluff, Ill. E-mail her at atw86@att.net.

JASON MASSMAN (CAS'93, COM'93) of Avon, Ohio, married California native Toby Ellen Horwitz on November 8 in Dallas, Tex. They met while Jason was working in Detroit, and Toby in Toledo. Jason is a financial controller at a Ford Motor plant, and Toby is a clinical pharmacist. **ERIC BRONSON** (CAS'93) and **PASQUALE BALDINO** (CAS'93) attended the wedding. E-mail Jason at jtmassman@hotmail.com.

KEVIN ORTIZ (COM'93) of Harrisburg, Pa., is a press secretary for community and economic development for Pennsylvania Governor Ed

Rendell. He would love to hear from the "old gang" at ortizkevin@msn.com.

BARBRA SILVA (COM'93) of Bronx, N.Y., is senior coordinator of community affairs for Major League Baseball. She encourages Sigma Kappa sisters and alums to write to her at barbra.silva@mlb.com or at scorpiob25@netzero.com.

MARC TUCKER (CAS'93, CGS'91) of Raleigh, N.C., joined the law firm Smith Moore. Previously he worked at the firms Moore & Van Allen and Sommers, Schwartz, Silver & Schwartz. He specializes in commercial litigation, employment law, and medical malpractice defense.

SCOTT WILSON (SMG'93) of Parker, Colo., moved from Connecticut last year with his wife and three children and joined his uncle's

CLASS NOTES

Merrill Lynch management practice. In December, Scott, a major in the Signal Corps, was recalled to active duty with the Army and is now serving in Operations Enduring Freedom and Iraqi Freedom. He would love to hear from old friends at scott.g.wilson@us.army.mil.

1994

***PAULA A. CUTILLO** (CAS'94) of Longmont, Colo., earned a Ph.D. in hydrogeology from the University of Colorado in December and works for the Water Resources Division of the National Park Service in Fort Collins, Colo. E-mail her at pcutillo@hotmail.com.

***RANJANI SRINIVASAN GAWELL** (CAS'94, CGS'92) of Stockholm, Sweden, has three children: Uma, born in 1999; Nikhil, born in 2001; and Thara, born in 2003. Ranjani lives with her husband, Gabriel, and works as an in-house counsel at Nordic Satellite. She would love to hear from old friends at rgawell@hotmail.com.

***MARNIE GOLDMAN** (COM'94, CGS'92) of



Terrier football alumni were joined by Rhett in their annual tag football game on Nickerson Field during Homecoming 2003. Photograph by Howard Marget (SMG'82)

Baltimore, Md., is a public relations director with MGH Advertising and Public Relations. She recently returned to Maryland after spending three years in Los Angeles with the Creative Artists Agency, and in New York, where she worked for Fleischman-Hillard for

three years. Marnie would love to catch up with COM and CGS friends and professors. E-mail her at mgoldman@mgphpr.com.

***MARSHALL HOOK** (COM'94) of Lynn, Mass., was promoted to assistant director of operations for the Boston office of Metro Networks/

Award-Winning Alumni

WALTER BISTLINE (LAW'75) of Houston, Tex., was named a Texas "Super Lawyer" by *Texas Monthly* magazine. An attorney with the law firm Porter & Hedges, Walter also is a photographer and has exhibited his work around Houston. He showed his photographs in December at Hungry's Cafe & Bistro and in March at the FotoFest 2004 exhibition *Sharpening the Point* at the Blaffer Gallery. This spring he is exhibiting his color photographs at Michaeline's, a Houston restaurant. E-mail him at wbistline@houston.rr.com.

ANNEMARIE BRIDY (CAS'90) of Wynnewood, Pa., is a fourth-year evening student at Temple University's Beasley School of Law. In November, she was awarded the school's second John J. Mackiewicz Memorial Scholarship in Intellectual Property.

ALISON CADBURY (CAS'55) of Eugene, Ore., received a 2003 Oregon Literary Arts Fellowship in nonfiction for her work-in-progress, tentatively titled *Panegyri: A Celebration of Life in a Greek Island Village*. Alison is semi-retired from teaching and is concentrating on her writing. She would love to hear from old friends at acadbury@efn.org.

RICHARD COHEN (CAS'72) of Washington, D.C., executive director of the National Committee for Responsive Philanthropy, was inducted into the Public Interest Hall of Fame in October by the White House Office of Management and Budget Watch, a public interest organization. This honor goes to individuals who have made significant contributions to the cause of social justice. In 2002 and 2003, Richard was named one of *The NonProfit Times* "Power and Influence Top 50." E-mail him at rcohen5@att.net.

ROBERT GLOVSKY (LAW'76, '79) of Wayland, Mass., president of the firm Mintz Levin Financial Advisors, was named one of the "Best Financial Advisors in the Country" for the seventh consecutive year by *Worth Magazine*. Bob also is director of BU's Program for Financial Planners and has served as chair of the board of examiners of the Certified Financial Planners Board of Standards. He hosts *The Bob Glovsky Show*, which airs five days a week on WBIX, Business AM 1060.

DAVID KAUFMAN (CAS'74) of New York, N.Y., a former theater critic for the *New York Daily News* and a contributor to the *New York*

Times Book Review, won the 2003 Ohioana Citation in the Field of Theatre. He is one of 17 Ohio natives to receive an Ohioana award, which recognizes an individual's contributions to literature, music, the arts, and the humanities. David recently published *Ridiculous! The Theatrical Life and Times of Charles Ludlam*, which won the Theatre Library Association's George Freedley Award and the Lambda Literary Award.

JAMES KENNEY (SED'59) of North Haven, Conn., was one of nine Notre Dame High School alumni inducted as a knight of honor at the school's 18th Annual Knights of Honor Dinner in October. James, an active member of the school's class of 1955 reunion committee and a former Notre Dame athlete, and his wife, Rose, have three children and six grandchildren.

JOAN LEEGANT (LAW'75) of Newton Highlands, Mass., is the 2003 recipient of the University of Hartford's Edward Lewis Wallant Award for her book *An Hour in Paradise*. After she had practiced law for several years, she studied and worked in Jerusalem for three years — an experience reflected in her writing. Joan will receive the

Westwood One. He continues his on-air duties, including anchoring afternoon traffic reports. He and his wife, **AMY BUSWELL HOOK** (COM'94, GSM'01), are expecting their first child in April.

***JOHN ROSENGREN** (GRS'94) of Minneapolis, Minn., published his fourth book, *Blades of Glory: The True Story of a Young Team Bred to Win*, in November. Read an excerpt at www.johnrosegren.net or contact him at johnrosegren@qwest.net.

***TAMARA TREGLIA** (MET'94) of Tarzana, Calif., recently co-launched Hollywood Licensing, an entertainment licensing agency. The company licenses the *America's Funniest Home Videos* library footage and extreme sports clips. "After MET I packed my bags and moved West, never imagining I would work in entertainment," Tamara writes. "I think I can offer some great insight to those considering a career on the business side of entertainment." E-mail her at tammy@hollywoodlicensing.com.

***STACEY GRIPKEY VAGOUN** (COM'94) of

Arlington, Va., and her husband celebrated their son's first birthday on December 3. Stacey is pursuing a master's degree in special education at Johns Hopkins University. She would love to hear from old friends at sgripkey@aol.com.

1995

JASON ARCHINACO (LAW'95) of Pittsburgh, Pa., was recently elected a shareholder at the law firm Dickie, McCamey & Chilcote. He is a member of the Pennsylvania and Allegheny County Bar Associations.

DANIEL HAGG (ENG'95) of Portland, Oreg., and his wife, Jennifer, announce the birth of their daughter, Annalisa Simone, on October 28. Daniel finished his residency in internal medicine and is a fellow in critical care medicine at Oregon Health and Science University. Jennifer is a general surgery resident. E-mail Daniel at hagda@ohsu.edu.

ROBIN HOBART (COM'95, CGS'93) of Boston, Mass., was visual effects supervisor for direc-

tor Errol Morris's film *The Fog of War*. The documentary on the life of former Secretary of Defense Robert McNamara has been released by Sony Pictures Classics in Boston, Los Angeles, New York, and other major cities. Robin writes, "I think the subject matter is quite timely, and I recommend it to everyone." E-mail him at robin@brickyardvfx.com.

DOMINIQUE HUBART (MET'95) of Brussels, Belgium, was appointed managing director at Office Kirkpatrick, a Brussels-based intellec-



Michael Grecco (COM'81), Santa Fe Skateboarder. *Michael won a Lucie Award, sponsored by the International Photography Awards, in the personality/portrait category for this photograph.*

award in May. She lives with her husband and two sons.

SUZANNE PALMER (LAW'86) of Mohnton, Pa., received the Graduate Faculty Award at the 2003 winter commencement of Alvernia College in Reading, Pa. The award is given to a dedicated member of the graduate school faculty who provides a role model for students. Suzanne is an adjunct professor of business law at the undergraduate level and of legal environment at the graduate level. E-mail her at SPlwr@aol.com.

KAREN PANETTA (ENG'85) of Rockport, Mass., a Tufts University professor, was named one of *Mass High Tech's* 2003 All Stars for her excellence within the technology community. The New England weekly journal hosted a celebration for the winners at the Museum of Science in October.

ELIZABETH POSTER (SON'68, '70) of Arlington, Tex., was one of 1,300 honorees inducted into the American Academy of Nursing in November for her outstanding contributions to nursing education, management, and practice. Elizabeth has been dean of nursing at

the University of Texas at Arlington since 1995 and a member of the Texas Board of Nurse Examiners since 1997.

PAUL SWAIM (COM'87, CGS'85) of Swampscott, Mass., was honored as the Commonwealth Athletic Conference Small School Football Coach of the Year. He was named head coach at Georgetown Middle/High School in Georgetown, Mass., midway through the 2003 season. Paul credits former BU assistant coaches Tim Murphy and Buddy Teevens for inspiring his career in coaching and education.

KAREN VITEK (SED'78) of Hopewell Junction, N.Y., writes that she still enjoys teaching special education students. She was awarded the Education's Unsung Heroes Award from international financial company ING, recognizing her as one of the 100 most innovative teachers in the United States. She received honorable mention in the Classroom Connect's 2003 Internet Educator of the Year Award competition and for her entry in the Apple iLife Educators Programs. Karen's students have received two outstanding research paper awards from

the Cornell Lab of Ornithology. She also has been recognized as a Palm Education Pioneer. E-mail her at kvitek@mac.com.

LENORE BIENEFELD WEINSTEIN (SON'74) of Miami Beach, Fla., was presented with the Interviewer of the Year Award at the annual meeting of the Holocaust Documentation and Education Center last June.

PATRICIA WIENER (GRS'00) of La Paz, Bolivia, attended the eighth Latin American Congress of Neuropsychology in Montreal in October. She presented a paper entitled "Ontogeny of the Central Nervous System: Trends for Neuropsychological Assessment," which won first prize for best oral presentation at the congress.

Dedication Paying Off

ANYTHING BUT A TYPICAL Hollywood starlet, Ginnifer Goodwin baffles directors with her promptness, has no interest in being an “It Girl,” and prefers complex small parts to empty leading roles. So she’s delighted with the direction her film career has taken in the last year.

Playing opposite Julia Roberts in *Mona Lisa Smile*, Goodwin (CFA’02) is Connie Baker, a plain 1950s Wellesley student in a crowd of beauties, who comes to realize that she is just as deserving of love. As flamboyant and racy Cathy Feely in the romantic comedy *Win a Date with Tad Hamilton!* she’s a colorful Piggly Wiggly checkout girl with a weakness for Harlequin romances. In *Love Comes to the Executioner*, she plays a much darker character, whom she calls “a manipulative witch.” They’re hardly roles to generate superstar status, but they’re just what Goodwin wants.

“I have friends who are being touted as ‘It Girls’ on the covers of magazines, and they love being examples of pure, young, beautiful Hollywood,” she says. “I’d like to be an example of something riskier, a little uglier, something that allows for more change.”

The variety of her parts illustrates Goodwin’s resistance to being typecast. “My mission is to collect characters. I want to be able to redefine myself all the time,” she says. Drawn to quirky, complicated roles, which movie leads rarely are, she says, she challenges herself to be a character actor.



Goodwin (left) as Cathy Feely, with *Win a Date with Tad Hamilton!* costar Kate Bosworth. Photograph courtesy of DreamWorks



Ginnifer Goodwin plays Connie Baker, a 1950s Wellesley student, in *Mona Lisa Smile*. Photograph courtesy of Revolution Studios

“Obsessed” with readying herself for a part, Goodwin says, she haunted the New York Public Library for days reading etiquette books to prepare for playing Connie, researched Marilyn Monroe to portray sexually driven Cathy, and learned stage combat for *Executioner*. Her method — “to create someone foreign and step into her” — stems from a British approach to acting she learned in London during a summer at the Royal Academy of Dramatic Art completing a Shakespeare certificate program and a semester at the London Academy of Music and Dramatic Art studying classical theater.

Discipline learned at the College of Fine Arts has stuck with her: “Frankly,” she says, “people tease me on sets because I still show up with my BU binder of worksheets.” Playing Rosalind in *As You Like It* with the Huntington Theatre Company as a student was a “precious experience,” says the self-described Shakespeare freak.

She earned CFA’s Bette Davis Award for Excellence in Acting at graduation and used the prize money to move to New York and begin auditioning. She landed a television role as bookish Diane Snyder on NBC’s *Ed* in September 2001, acted in the Comedy Central television movie *Porn ‘n Chicken* in 2002, and a year later was hobnobbing with celebs on her first movie set.

Goodwin, now an L.A. resident, is determined to court her own kind of success, which doesn’t include becoming the next Julia Roberts. Being an “It Girl” is fleeting, she says, and she’s content with remaining under the radar. In fact, instead of acquiring a label that brands her the next big thing, she says, “I hope I defy it.”

— Hannah Gaw

tual property management and consulting firm. E-mail Dominique at d.hubart@office-kirkpatrick.com.

JENNIFER KOERBER (CAS'95, COM'95) of Boston, Mass., married Matthew Ringel in New York on October 26. In attendance were **HEATHER ANDERSON** (COM'95) and other friends from New York. Jennifer works for the Honan-Allston Branch of the Boston Public Library. She would love to hear from old friends at jenn@sneaker.net.

STEPHEN PADRE (COM'95) of Geneva, Switzerland, moved abroad for a job as press officer for Action by Churches Together, an international organization providing disaster relief around the world. Stephen writes, "I welcome friends who want to explore Europe to visit me." E-mail him at shpadre@hotmail.com.

DIANA RAGASA TAVARES (CAS'95) of Cherry Hill, N.J., and her husband, Matt, are pleased to announce the birth of their son, Xavier, on August 24. E-mail Diana at dragasatavares@yahoo.com.

Alumni Events Calendar

New York Alumni Club Night at Fiddler on the Roof, April 29. Minskoff Theatre, 200 West 45th Street, New York, N.Y. \$130 per person. Information, including reserving tickets: Kerry McMenimen (COM'01), 800-800-3466.

Alumni Club of Cape Cod and the Islands Luncheon, April 17. Harbor Point Restaurant, Cummaquid, Mass. Information: Jaclyn Iaconelli, 800-800-3466.

Reunion 2004, May 14-16. Featuring school and college luncheons and alumni awards, BU Night at the Pops, Alumni Comedy Night, the President's Breakfast, riverboat cruises, a Boston Harbor cruise, and more. Information: 617-353-2248 or reunion@bu.edu. Register online at www.bu.edu/reunion.

Alumni Club of Cape Cod and the Islands Luncheon, June 5. Alberto's Restaurant, Hyannis, Mass. Information: Jaclyn Iaconelli, 800-800-3466.

To learn about these or other alumni events in your area, please check out our online events calendar at www.bu.edu/alumni/events.

1996

RACHEL RATNER HEMMAN (SED'96) of Reading, Mass., and her husband announce the arrival of their daughter, Jacqueline Ann, on July 12. She was born eight days before her parents' first wedding anniversary. Rachel teaches at Lynnfield Middle School and is completing a master's degree in education. Write to her at racheldanaratner@hotmail.com.

ROBERT WEDGE (SED'96, '97) of Waltham, Mass., married Barbara Thomits on October 12 at Sacred Heart Church in Waltham.

ANDREW WINCEL (CAS'97) was one of the best men, and **STERGIO BOTZAKIS** (CAS'95, SED'97) was a groomsman. Also in attendance were **RACHEL POLINTAN WINCEL** (CAS'93, '96), **SHAHRAM SIDDIQUI** (CAS'95), **JASON SIWIK** (CAS'95), **DOUGLAS MARRANO** (COM'96, '00, LAW'99), **DAN SCHWARTZ** (SMG'96, CGS'94), **JENNIFER BUZZELL** (CFA'98), **JEREMY BUZZELL** (SED'97), **CHRISTINA FLESCH** (CAS'97), **MARY STEFANEY** (CAS'97), **DAVID GRUBER MALET** (CAS'98), and BU professors Stephan Ellenwood and Kevin Ryan. Contact Robert at rob@economiced.org or visit the couple's Web site at www.thewedges.com.

1997

TRACI BAIZER (CAS'97) of Oakland, Calif., completed her U.S. Navy basic training at Recruit Training Command in Great Lakes, Ill. The eight-week program combined physical training, practical instruction in Navy skills, and classroom study.

JEREMY BUZZELL (SED'97) of Silver Spring, Md., works as an education program specialist for the U.S. Department of Education; since January he has been a legislative fellow in the office of Massachusetts Senator Edward M. Kennedy. His wife, **JENNIFER MANUEL BUZZELL** (CFA'98), recently completed a master's in arts management at American University. She is the manager of marketing for the nonprofit arts organization Strathmore.

TOM CARDAMONE (SED'97) of Grayslake, Ill., and his wife, Amy, announce the birth of their first child, Mia Elizabeth, on October 16. Mia weighed 6 lbs., 14 oz., and is "already a Terrier hockey fan." Tom tries to attend as many alumni events in the Chicago area as possible, the latest being a Cubs game last summer. He writes, "Both Mia and Mommy are doing great, and Daddy is ridiculously excited to have a little girl." Contact Tom



Anthony Lobasco (CAS'86), Waterway, watercolor, 12" x 16". Anthony had an exhibition entitled *From Representation to Abstraction* at the West Roxbury Public Library in December. He's also having an exhibition in the lobby of Boston's Hynes Convention Center in June.

and his family at tandato15@aol.com.

MELISSA FLEMING (CAS'97) of New York, N.Y., displayed her work in the group exhibition *New York in Motion* at Chelsea Market through March 19. Write to her at mf@melissafleming.com.

SETH FOX (COM'97) of New York, N.Y., married **ANN M. DUGAN** (CAS'98) in June. They recently bought a home, and in November Seth began working as an editor on the new TLC show *In a Fix*. "After being out of school for almost seven years," he writes, "I am still surprised by the variety of people and material I have worked with — everything from MTV to ESPN to Comedy Central. As long as it remains fun, I will continue to do it." E-mail Seth at sethbu97@msn.com.

DEMETRA GEORGAKOPOULOS (CAS'97) of Boston, Mass., writes that she is very happy at Johnson & Johnson and loves pharmaceutical sales. She is marrying **SHAFIK NASSER** (ENG'98), an information technology sales consultant at Lakeview Technology, in Boston this September. The two met at the CVS on the BU campus. E-mail Demetra at dgeorgakopoulos@hotmail.com.

1998

CARISSA CARAMANIS (COM'98) of Waltham, Mass., married Chris O'Brien in a garden ceremony at Plimoth Plantation in Plymouth,

Composing — A Matter of Life and Death

CARNEGIE HALL isn't known for being creepy, but Apostolos Paraskevas did his best to make it so when he performed there in June 2002. The evening's program included his guitar concerto *The Life of Death*, featuring the composer as soloist. But when the dimmed red stage lights illuminated the small orchestra, Paraskevas was notably absent. With a clap of thunder from the timpani, the strings lurched into an uneasy, atonal introduction. A cloaked figure entered stage left, carrying a scythe and a guitar.

"I like to surprise people," says Paraskevas (*CFA'98*), a composer-in-residence at Northeastern University and an assistant professor at Berklee College of Music. "I like to create situations where someone will remember me." Peeling off his cloak and mask, he led the concerto forward with bursts of fast runs from the guitar punctuating the sighs from the strings. "Most of my works have this struggle between good and evil, life and death," he explains. "I believe that death needs life to exist, and not vice versa. I've lost many people who were close to me — most of my immediate family have died. When my father died ten years ago, the friends and family who came to our house to mourn were also making jokes. In Greece, you'll often see people laughing and dancing at funerals; they're trying to balance that unbearable pain with life."

While some people may be put off by such theatricality, Paraskevas says, "for me it's more important to have three people in the audience say, 'That performance was unbelievable — I've never heard that in my life,' even if the other 497 people in the audience say it was the worst concert they've ever attended. I would prefer this to just passing as another musician."

Paraskevas has not escaped the notice of his colleagues. "Apostolos has developed a personal language, something not very common among composers of our time," says Theodore Antoniou, a CFA professor of music and Paraskevas's first mentor at BU. "He has succeeded in combining advanced compositional techniques and ideas with the emotions and the characteristics derived from his career as a soloist, and his experiences in Greece and South America."

Born in Greece, Paraskevas taught guitar there for ten years. But amid his concert preparation and teaching, he felt a lingering emptiness. "I realized that if I stayed in Greece," he says, "I would just teach guitar all of my life, which isn't a bad thing. But I always felt like I wanted to do more, which is why I decided to travel and educate myself." Paraskevas came to Boston and



Apostolos Paraskevas Photograph by C. Hegner

enrolled in CFA's doctoral composition program, studying first with Antoniou and then with renowned composer, conductor, and pianist Lukas Foss, a CFA professor of music. Despite these influences, however, there is very little Foss or Antoniou in Paraskevas's music. "That's because they taught me correctly," he says.

Paraskevas has also been nurturing modern guitar music in Greece. Since 1992, he's directed an international biannual guitar festival on the Greek island of Corfu in an effort to expand the guitar repertoire and kick-start the careers of young guitarists. The venue is stunning: high above the ramparts of the island's ancient fortress, guitarists perform in a breezy outdoor setting (there's also a quieter 700-seat auditorium).

In between festivals, Paraskevas continues to redefine the guitarist's role in modern music. Once at a Liechtenstein concert, he performed John Cage's *4'33"*, which calls for four minutes and thirty-three seconds of silence. Paraskevas's interpretation wasn't silent. A minute into the piece, his cell phone went off. An accomplice off-stage gave him a ring, and Paraskevas pretended to carry on a conversation with Cage, giving the composer play-by-play on what the audience thought of the piece. Two reviews appeared in papers the next day, one of them glowing, the other scathing. "But the final sentence of both reviews," Paraskevas says, beaming, "was 'We will never forget this recital.'" —*Tim Stoddard*

Mass. **MARINA CAMBARERI** (*SED'98, CGS'96*) was maid of honor. Carissa works as an account supervisor at Schwartz Communications and is searching for a new home.

CHRISTINA LIEW (*CAS'98, COM'98, '03*) of Watertown, Mass., works in marketing at a design firm in West Newton. "My husband and I are enjoying the fruits of home ownership," she writes. Christina gives a big hello to her COM'03 public relations friends.

1999

***ANDREA LYN BELANGER** (*SED'99*) of Middletown, Conn., married Jay Belanger on October 13 and continues to teach fifth grade in Waterbury, Conn. Contact her at andreabelanger22@comcast.net.

***S. EDWARD BURNS** (*MET'99*) of Concord, Mass., celebrated the fifth anniversary of his online arts magazine ArtsEditor®, of which he is editor and publisher. Write to him at seb@artseditor.com.

***BEVERLY CHASE** (*COM'99*) of New York, N.Y., an editor for *Dateline NBC*, became engaged in October and is planning a November wedding. E-mail her at beverly_chase@yahoo.com.

***MICHELLE FISHBERG** (*COM'99*) of Palo Alto, Calif., left her job as a brand planner on Arnold Worldwide's Volkswagen "Drivers Wanted" campaign to pursue an M.B.A. at Stanford University Graduate School of Business. Contact her at fishberg@stanford.edu.

***STEPHANIE LYNN LEAVITT** (*COM'99, CGS'97*) of Atlanta, Ga., married Philip Gason Fitzgerald Jones on October 14, in Straffan, Ireland, near Philip's old home.

***KELLEY METIVIER** (*CAS'99*) of Burlington, Mass., is currently pursuing a master's in public health at the University of Massachusetts, Amherst. Before returning to school, she worked for almost four years in the biotech/pharmaceutical industry. She writes that she is an avid traveler and has visited quite a few places — and hopes to see many more. Kelley would love to hear from old friends and colleagues, as well as anyone with an interest in public health or travel. E-mail her at kmet66@hotmail.com.

***NEIL SANGHVI** (*CAS'99*) and **PURVI DINESH SHAH SANGHVI** (*SMG'00*) of Boston, Mass., are both keeping busy. Neil is completing his residency in internal medicine at Boston Medical Center. Purvi is working for Unilever, a leading supplier of food, household, and personal care products, and is a member of SMG's Alumni Association. They would love

to hear from former classmates at neilsanghvi@hotmail.com.

***ELIZABETH SWIESZKOWSKI SOUTHERLAND** (*CAS'99, COM'99*) of Boston, Mass., married Michael Southerland on October 25 in New Britain, Conn.

2000

NICOLAS AGUIRRE (*CAS'00*) of North Brunswick, N.J., is engaged to Rebecca Cook and plans to be married in April 2005. He is working on a master's of public health in epidemiology at the University of Medicine and Dentistry of New Jersey.

STEPHEN CASALE (*CAS'00*) is a Peace Corps volunteer in Guyana. He teaches health and math to secondary school students. Stephen writes, "My time here has been absolutely amazing!" In August, when his Peace Corps service ends, he plans to pursue a career in financial services. He would love to hear from old friends at stevecasale@yahoo.com.

MATTHEW GARRETT (*CFA'00*) of Braintree, Mass., was selected as guest conductor for the 2004 Senior High Southeast Massachusetts Bandmasters Association Honor Chorus.

This follows his stint last year as guest conductor for the Junior High/Middle School Honor Chorus Festival. Matthew is the chorus director at Hanover High School and music department leader for the Hanover schools. He also is enjoying his fourth season

as conductor of the Handel and Haydn Society's Children's Chorus in Boston. E-mail him at mjgarrett@beld.net.

PARIS LEUNG (*COM'00*) of San Jose, Calif., is an account executive for the western U.S. region at CyberSource Corporation, selling the company's global and electronic payment services. He also moderates e-commerce online seminars. Contact him at paris_leung@sbcglobal.net.

KRISTEN MAHONEY (*CAS'00*) of Quincy, Mass., was admitted to the Massachusetts State Bar and hired as an associate at the law firm Brown Rudnick Berlack Israels in Boston.

DANICA LONDON STEIN (*COM'00*) of Quincy, Mass., married Gregg Stein on November 15 in Boston. **STELLA FIORE** (*COM'00*) was a bridesmaid, and **EMILY BRODSKY** (*CAS'00*), **JASON GORMAN** (*ENG'00*), **ANDY MATTHEWS** (*COM'00*), and **DARREN MISENER** (*COM'00*) were guests at the wedding. Danica recently joined the Boston office of Fitzgerald Communications as an assistant account executive, and Gregg is the product marketing manager for the Avedis Zildjian Company. E-mail Danica at danica@usa.com.

2001

JOSEPH DIGIOVANNI (*ENG'01*) and **MARICELA REYNA DIGIOVANNI** (*COM'01*) of Austin, Tex., were married on September 27



Judythe Evans Meagher (*LAW'76*), Whitehall, 22" x 30", watercolor. Judythe's paintings were on display at the John Joseph Moakley U.S. Courthouse in Boston in January and February.

in San Antonio. Many alumni were present to celebrate the occasion with them. Joseph and Maricela would love to hear from old friends at jhdigio@hotmail.com or maricela.989@hotmail.com.

ELIN EGGERTSDOTTIR (*CFA'01*) of New Haven, Conn., will receive a master's of

fine arts in theater management from Yale School of Drama later this year. She is the managing director of the Yale Cabaret, producing 20 shows this season. Elin also was the choreographer for the cabaret's production of *The Wild Party*. E-mail her at elin.eggertsdottir@yale.edu.

In Memoriam

RITA L. CHAPLEAU (*SAR'25*), South Bend, Ind.
 RUTH KEITH (*SRE'27*), Angola, Ind.
 MARGARET McCULLEN (*PAL'28*), Millington, N.J.
 JANE WARNER PAGE (*SAR'29*), Mesa, Ariz.
 RUTH E. WRISTON BERRY (*SED'31*), North Brookfield, Mass.
 NELLIE PRITCHARD FOLWELL (*SAR'31*, *SED'34*), Fleetwood, Pa.
 HAZEL SWANSON ROBERTS (*PAL'33*), Lenox, Mass.
 ELIZABETH RUTH STREHLIS (*SAR'33*), Mulberry, Ind.
 R. MARVIN STUART (*STH'34, '37*), Palo Alto, Calif.
 WILLIAM NEIL CINNAMOND (*SMG'36*), Pompano Beach, Fla.
 PAUL R. LINFIELD (*SMG'36*, *GSM'50*), Willow Street, Pa.
 FRED FRADES (*SED'37, '39*), Chula Vista, Calif.
 NORA VAN DER GROEN (*PAL'37*, *SED'40*), Nellysford, Va.
 RUTH E. GOLEBAND COVEN (*PAL'38*), Newton Center, Mass.
 ROBERT A. HILL (*SMG'38*), West Yarmouth, Mass.
 ARTHUR H. MAYNARD (*GRS'38*, *STH'39*), Aptos, Calif.
 MARY C. O'TOOLE (*PAL'38*, *GRS'40*), Gloucester, Mass.
 DONALD L. WARMOUTH (*STH'38*), Alma, Mich.
 JOSEPH WOLFE (*CAS'38*), Pembroke Pines, Fla.
 ROBERT I. BEERS (*SSW'39*), Bloomfield, Conn.
 D. CHARLES ELSON (*GRS'39*, *STH'40*), Muncie, Ind.
 DORIS THAYER FAIRBANKS (*CAS'39*), Williamsburg, Va.
 ELIZABETH S. HAGAR (*SED'39, '54*), Dayton, Ohio
 LOUISE MAHANE HANNON (*PAL'39*, *SMG'40*), Somerville, Mass.
 HAROLD MARCUS (*MED'39*), Boca Raton, Fla.
 ITALIA CARUSO SALVATI (*CAS'39*), Dennis, Mass.

MARIE L. KEEFE BRADER (*CAS'40*, *GRS'41*), Walpole, Mass.
 CONSTANCE POPOFF CUCULIC (*SED'40*), Versailles, Ky.
 SALVATORE A. BOTTE (*SMG'41*), New Albany, Ohio
 ELEANOR MENDELL-WORSLEY (*CAS'41*, *MED'43*), Baton Rouge, La.
 HELENE DUNBAR (*SAR'42*), San Mateo, Calif.
 KATHLEEN CHILDS KENNEDY (*SED'42*), Needham, Mass.
 BARBARA HOPE SPRINTHALL LLOYD (*CAS'42*), Bethlehem, Pa.
 DEXTER H. LOCKE (*SMG'42*), Cotuit, Mass.
 JOHN WESLEY SEAY (*STH'42*), Westwood, Ohio
 ARTHUR B. OOT (*STH'43*), Herkimer, N.Y.
 ROSALIE CASELLA WATSON (*PAL'43*), Mount Vernon, Ohio
 JOHN A. CANTON (*SMG'44*), New London, N.H.
 MARY E. ROSE (*GRS'44*), Arlington, Va.
 BERTHA M. PROCTOR (*SED'44*, *SON'44*), Worthington, Ohio
 LLOYD M. SCHLOOP (*STH'44*), East Jordan, Mich.
 HARRY E. SPRACKLIN (*SED'44, '52*), Wakefield, Mass.
 NANCY GOULET BOONE (*CAS'45*), Redwood City, Calif.
 RICHARD W. BROWN (*SMG'45*), Williamsburg, Va.
 CHRIS W. GEORGE (*SMG'45*), Baltimore, Md.
 GERTRUDE D. ROBERTIE (*SAR'45*), Ocala, Fla.
 ROSEMARY PIERREL SORRENTINO (*CAS'45*, *GRS'46*), Providence, R.I.
 JOY A. BIATHROW (*CAS'46*), Orleans, Mass.
 MARGARET E. GROTHEY (*SED'46*), Laconia, N.H.
 NORINE CUNNINGHAM SPELMAN (*CFA'46*), Westfield, Mass.
 MERRILL W. LAKIN (*SMG'47*), Jamaica, N.Y.
 JAMES F. McKEON (*SED'47*), Manchester, N.H.
 ROBERT C. O'MEARA (*SMG'47*), Oroville, Calif.
 MARY-PHYLLIS WENTWORTH (*CAS'47*), Franconia, N.H.

2003

EMILY WILSON LAWRENZ (*CFA'03*) of Munich, Germany, married Andreas Lawrenz on July 26 in Hirsau, Germany, and honeymooned in the Italian Alps. Emily teaches English, piano, and violin and also pursues violin performance opportunities.

CHARLES ATAMIAN (*MED'48*), Longmeadow, Mass.
 FRANKLYN F. BUELL (*COM'48*), Chatham, N.Y.
 LEONARD J. CIBLEY (*CAS'48*, *MED'52*), Newtonville, Mass.
 WILLIAM L. DEVEAU (*CFA'48*), San Diego, Calif.
 JOHN R. DOYLE (*LAW'48*), North Andover, Mass.
 LEE M. GREENWOOD (*GSM'48*), Pacific Palisades, Calif.
 CARL E. REED (*SED'48*), Stokesdale, N.C.
 EUGENE M. BENEDICT (*STH'49*), Akron, Ohio
 FRANK H. FREEDMAN (*LAW'49, '50*), Springfield, Mass.
 M. DONALD GARDNER (*LAW'49*), Portland, Maine
 BARBARA WEBB GRUSH (*SSW'49*), South Hadley, Mass.
 EVELYN ABDALAH MENCONI (*SED'49, '81*), Dorchester, Mass.
 PAUL M. ORSO (*GRS'49*), Gwynn Oak, Md.
 FRANCIS ALMON BROWN (*LAW'50*), Calais, Maine
 EVERETT DONALD CARMODY (*LAW'50*), Warwick, R.I.
 LOUIS J. DOUGALL (*SMG'50*), Falmouth, Mass.
 JOAN M. FERGUSON CONLON (*SAR'50*), Naples, Fla.
 ROBERT W. GALLAGHER (*SMG'50*), Leesburg, Fla.
 ROBERT G. MOSS (*STH'50*), Fort Wayne, Ind.
 BLANCHE RUTH POWELL (*SSW'50*), Mount Vernon, N.Y.
 RICHARD J. STRUCK (*COM'50*), Springfield, Mo.
 CYNTHIA C. NOONE WILDES (*CAS'50*, *SED'52*), Lynn, Mass.
 THOMAS R. BRISTOW (*CAS'51*, *DGE'49*), Fairfax Station, Va.
 JOHN J. COPPINGER (*SMG'51*), East Falmouth, Mass.
 ARTHUR P. DEMERS (*CAS'51*), Springfield, Va.
 NORMAN EVERETT FIELDING (*SMG'51*), Williamstown, Mass.
 PAUL V. GALLAGHER (*COM'51*, *SED'58*), Stonington, Conn.

WILLIAM HIGHGAS (*SMG*'51, *LAW*'52),
Stonham, Mass.

JASON A. MILLER (*CAS*'51, *CGS*'49),
Dover, N.J.

HARRY TARLIN (*GRS*'51), Syracuse, N.Y.

IRVING WAITZ (*CAS*'51),
South Weymouth, Mass.

WILLIAM E. WESTELL (*CAS*'51),
Weston, Mass.

ROBERT M. DONALDSON, JR. (*MED*'52),
Guilford, Conn.

MARY E. SPELMAN MOYER (*SED*'52, '54),
Ellsworth, Maine

THOMAS P. ORMSBY (*SMG*'52),
Duxbury, Mass.

ROBERT E. STEWART (*CAS*'52, *SED*'54),
Rochester, N.Y.

FRANK V. WERME, JR. (*SED*'52), Dahlgren, Va.

FRANCES M. DUNTON (*SED*'53),
Hyannis, Mass.

MARGARET CLARK VOGEL (*SED*'53, '64),
Sequim, Wash.

JOSEPH Z. BADASARIAN (*LAW*'54),
Bedford, Mass.

ANTON O. FREEMAN (*SMG*'54),
Worcester, Mass.

WILLIAM DAVID WESTON (*SED*'54),
Clayton, N.C.

PAUL A. COTE (*LAW*'55), Lewiston, Maine

JAMES F. CRESSY (*COM*'55), Cataumet, Mass.

JOHN J. HARVEY (*LAW*'55), Saco, Maine

STANLEY A. KORDAS (*ENG*'55, *CGS*'54),
Holbrook, Mass.

LEO HARDWICK (*GSM*'56),
Grosse Pointe, Mich.

BILLY CARROLL (*COM*'57), Atlantic Beach, Fla.

CYNTHIA RICHMOND KAYE (*SED*'57, '58),
Naples, Fla.

HELEN F. GAY SANDERSON (*SMG*'57),
Plymouth, Mass.

HERBERT L. BUCKMAN (*SMG*'58),
Plymouth, Mass.

ERNEST R. HILJE (*ENG*'58), Bradenton, Fla.

EDNA F. MCCOURT (*SED*'58),
Chestnut Hill, Mass.

JAMES R. PRESS (*ENG*'58), Naples, Maine

YVONNE Y. AMOS (*CAS*'60), Newark, N.J.

EUGENE H. JOHNS (*SED*'60), Columbia, Md.

ELIZABETH R. PETTI (*SON*'60, '65),
Mashpee, Mass.

LLEWELYN WILLIAMS (*GRS*'60), Fairfax, Va.

PETER WENDEL JOHNSON (*SED*'61),
Layton, Utah

PATRICIA MAY SCHNEIDER (*SED*'61),
New York, N.Y.

BRUCE TEWKSURY (*ENG*'62), Rome, N.Y.

ROBERT E. MURPHY (*LAW*'63),
Springfield, Mass.

ALICE P. CONNICK KRAMER (*SED*'64),
West Lynn, Mass.

KAREN P. DOBKIN (*CAS*'65), Cambridge, Mass.

THOMAS C. NOVAK (*CAS*'65), Peabody, Mass.

DENNIS J. O'DAY (*SMG*'65),
Newington, Conn.

ELEANOR R. ZENIS (*CFA*'65), Bedford, Mass.

RUSSELL H. JACK, JR. (*SED*'66), Calabash, N.C.

RAYMOND S. LOCKE (*SED*'66), Weston, Mass.

LUCILLE ROY MORAN (*SON*'67), Elverson, Pa.

CAROLYN BRENNAN MOSTECKI (*CAS*'67),
Gloucester, Mass.

RALPH G. TREMBLAY (*SSW*'67),
Formoso, Kans.

VICTOR VILCINS (*ENG*'67), Long Beach, N.Y.

JOAN R. BEERMAN (*SMG*'69), New York, N.Y.

WILLIAM D. LIVELY (*CAS*'69),
Northborough, Mass.

JAY SNAPE (*SED*'69), Framingham, Mass.

DON L. ZUBALSKY (*CFA*'69), Studio City, Calif.

JOHN J. DEGNAN (*SED*'71), Newington, Conn.

VICTOR FRANKLIN BRADLEY (*SED*'72),
Ballston Lake, N.Y.

LORILYN SIMKINS DANIELS (*LAW*'72),
Washington, D.C.

EFFIE I. ANDERSON GRAHAM (*GRS*'72),
Spokane, Wash.

DANIEL JOSEPH LANDAU (*LAW*'72),
Pahoa, Hawaii

THOMAS ADAM ZYCH (*SED*'72),
New Bedford, Mass.

BARRY A. GOLDEN (*CAS*'73), Boca Raton, Fla.

PHYLLIS A. GREER (*SED*'74), Denver, Colo.

GEORGE W. ROBERTS (*SED*'75),
Newton, Mass.

SUSAN L. PORRIELLO AUFSESSER (*SAR*'76),
South Salem, N.Y.

LAWRENCE T. PIATELI (*SED*'76),
Sheffield, Mass.

JENNIFER M. NICHOLS (*SED*'78),
Newton, Mass.

VIDA PARENT FAUVER (*SAR*'80),
Saginaw, Mich.

ROBERT A. HANKS (*SED*'80),
Stuttgart, Germany

WALTER I. TORDA (*MED*'80), Boston, Mass.

RICHARD N. MOREAU (*MET*'81),
Malden, Mass.

JENNIFER LEIGH ATKINSON (*GRS*'83),
Hingham, Mass.

ROBYN L. ERICSON (*SSW*'83), Encinitas, Calif.

KIM LYON-HALLINAN (*MET*'84),
Peninsula, Ohio

PATRICK MARK BARROW (*ENG*'87),
Meriden, Conn.

GAIL HASLAM (*STH*'89), Elsau, Ill.

SUZANNE ROSS (*COM*'90, *CGS*'88),
Coral Gables, Fla.

ELEANOR ELIZABETH CROW BLAKE
(*SAR*'92), Fitchburg, Mass.

ARI JERROLD GOTTFRIED (*COM*'98,
CGS'96), Santa Monica, Calif.

TIMOTHY J. MIREAULT (*GSM*'02),
Georgetown, Tex.

LUCIANO ZANOTTI (*SAR*'02), Brooklyn, N.Y.

Obituary

DOUGLAS L. RAYMOND (*SED*'38, '57), 88, former head coach of BU's track team, on November 25. He was born in Beverly, Massachusetts, and he set numerous records in high school there for both indoor and outdoor track. He was recruited to Boston University, where he had an undefeated record in the 440- and 880-meter events and set every middle-distance record. In 1940 he qualified for the U.S. Olympic track team, but the games were canceled because of World War II.

Raymond served in the Navy for five years. Following his discharge he coached track for two Rhode Island high schools before becoming the track and field coach at BU, where he remained for more than a decade. During his time with the Terriers, he coached seven straight New England Intercollegiate title teams and five straight Eastern Intercollegiate title teams, and he trained twenty-five All-Americans, four NCAA record holders, and one world record holder. He was coach of the 1956 and 1960 U.S. Olympic track and field teams.

In 1960 he became head coach of the Kent State University track and field team, where he produced thirty-four All-Americans and three members of the 1972 U.S. Olympic team. He retired in 1978 and returned to Narragansett, Rhode Island.

Raymond helped develop the first starting block and worked on developing the adjustable hurdle. He also consulted with the New Balance shoe company to create better weight-throwing equipment.

He was a member of the Boston University Athletic Hall of Fame and was named to the U.S. Track Coaches Hall of Fame in 2003.

"What really made him great was his ability to motivate you to learn things yourself," Al Schoterman, who trained under Raymond at Kent State and was a member of the 1972 Olympic track and field team, told the *Boston Globe*. "When he looked at you, you knew he cared about you for reasons other than what you did as an athlete." ♦

And Wit, Too

BY BONNA DEVORA HABERMAN

Wise Men and Their Tales: Portraits of Biblical, Talmudic, and Hasidic Masters, by Elie Wiesel (Schocken Books, 2003, 337 pages, \$26)

WISE MEN AND THEIR TALES transcribes an oral tradition of pilgrimages to a master. For more than two decades, Elie Wiesel's annual series of public lectures at Boston University has attracted throngs from the University and the greater Boston area. This book conveys something of the experience of witnessing Wiesel, seated at his desk, speaking from his notes by the light of a small lamp. With charismatic intensity, the Nobel laureate and BU's Andrew W. Mellon Professor in the Humanities draws his large audience into the rapture of an intimate salon encounter.

The book is a collection of transcriptions of many years' worth of Wiesel's lectures, given each year at the 92nd Street Y in New York as well as at BU. Each chapter is infused with his distinctive narrative idiom and homiletic style. This latest book is another building block of an entire oeuvre. With each volume, Wiesel (*HON.* '74) memorializes more of his passionate interpretations of the sacred texts and legends of the Jewish people. Yet, his subject is not the *texts*, but the *characters* who populate them. The figures animate the pages

Bonna Devora Haberman is founding director of the Mistabra Institute for Jewish Textual Activism and a resident scholar at the Women's Studies Research Center at Brandeis University.

of the Bible and the Talmud, and populate the shtetls, the European hamlets that fomented the Hasidic movement. Often, he juxtaposes pairs locked in power contests and academic rivalries: Hagar and Sarah, Saul and Samuel, Abaaye and Rava, Rabbi Hayim of Zanz and Rabbi Israel of Rizhin.

In chapters on King Saul and the prophet Samuel, Wiesel probes their intersecting destinies. Saul contravenes

the divine command revealed by Samuel to annihilate the Amalekites. Perhaps too compassionate for his role as military commander of a genocide operation or overidentifying with his counterpart, Saul spares the life of the king, Agag. "Between the voice of God and that of his heart, he chose to listen to the latter." Infuriated by his insubordination, Samuel performs the role intended for Saul — he takes the sword



The Song of Miriam the Prophetess by William Gale (1823–1909).

© Christie's Images/Corbis



Elie Wiesel Photograph by Frank Corran

and beheads Agag. Wiesel teases out the unfolding roles and mutual responsibilities of a sovereign and his spiritual mentor. *Wise Men* investigates the personal, social, and political choices of well-known and lesser-known figures at some of their most poignant moments. He celebrates the human struggles of his heroes, heroes he fervently hopes will become our own.

Frequently, Wiesel declares his passion. "I love him," he concludes about Gideon, the statesman and warrior. "Because he was not afraid to doubt certainties." His love sustains his persistent inquiry. Why did God let Abraham plead to save Sodom from divine wrath when its fate had already been sealed? Wiesel returns to this gnawing perplexity repeatedly in one of two chapters devoted to female characters among the *Wise Men*. His perspective is rooted in a gender-segregated upbringing among male students and masters:

"The learning process began at age three, when his father would envelop him in his *tallit* [prayer shawl] and bring him to *kbeider* [Hebrew school] . . . There he would face a teacher with a long beard . . ." Meanwhile, "The housewife would already be busy preparing the hallah, gefilte fish, and cholent [slow-cooking stew]. . . The white tablecloth, the white shirt: everything had to be ready, and everything was the housewife's responsibility."

Unperturbed by the concealment of women, Wiesel reads Sarah, Hagar, and Miriam against a shtetl backdrop. God insists that Abraham comply with Sarah's instruction to exile Hagar and Ishmael into the desert. Wiesel speculates about Sarah's absence from the scene when Abraham sends them with provisions: she would have withheld water and bread. "It is better that she not be there," he determines. He suggests that the dearth of references to Miriam later in the Bible is "perhaps a strategy to make herself desirable." He supplies no grounds for attributing textual complicity in such a male chauvinist stratagem.

With an eye to its implications for the current Israeli-Arab conflict, Wiesel explores Sarah's cruelty to Hagar. He regrets that Sarah is not capable of nipping the enmity between the Israeli and Palestinian peoples in the bud. He remarks with sarcasm, "As always, it is the mother's fault." He does not clarify his implicit indictment of Sarah. He wishes that Sarah could have loved both children, but does not expect a mother to be capable of overcoming her favoritism for the child she bore. Paradoxically, he declares his own favoritism, "We cannot but *feel sorry* for Hagar — but we *love* Sarah" (emphasis added). If these are the decisive moments when unfathomable suffering could have been pre-

vented, why then did God insist on, and Abraham comply with, Sarah's will?

The pinnacle of this book is the middle segment on Isaiah and Hosea. Wiesel echoes theologian and activist Abraham Joshua Heschel, whose monumental volume on the Hebrew prophets frames the common foundation of their life projects. Heschel writes in *The Prophets* (1962):

"Above all, the prophets remind us of the moral state of a people: Few are guilty, all are responsible. As a witness, the prophet is more than a messenger."

Having written previously about Ezekiel, in *Sages and Dreamers* (1991), and Jeremiah, in *Five Biblical Portraits* (1981), in *Wise Men* Wiesel discusses the "essence of prophecy":

"The true power of the prophet derives from his moral conviction. And from his courage and persistence in expressing it. He does not represent any political group, nor is he the representative of any social class. . . . He is an enemy to all complacency; he is the bearer of truth and ethical concerns. . . . Should he fall silent, his silence itself bears witness."

Negotiating between divine expectation and rebellious human will, the prophet is lonely, yet free. Isaiah's assignment is "to reveal to the Jews of Judah the shamefulfulness of their behavior, to inspire them to get a grip on themselves, to repent." Is the prophet irreconcilably "other," or ought we all aspire to the prophet's, and Wiesel's, exacting ethical standards?

Wiesel reflects upon his tales: "They may well say more about the narrator than about his characters," he writes in *Souls on Fire: Portraits and Legends of Hasidic Masters* (1972). In *Four Hasidic Masters* (1978): "He tells stories so as

to escape the temptation of silence." In *Six Days of Destruction* (1988), he warns, "Silence can lead to forgetting, can lead to ignorance."

Responding to a query about whether he believed in miracles, Rabbi Hayim of Zanz mused, "I never said that those stories about miracles are true; all I said was that it is important to tell those stories." This quip could apply to Wiesel's project. In his epilogue to *Souls on Fire*, Wiesel, writing in the third person, ponders his own intentions:

"Obviously, his purpose was not to create a scholarly work of critical analysis. Nor does he claim the role of either historian or philosopher; the only role that suits him is the one, less presumptuous though more limited, of storyteller who transmits what is given to him, as faithfully as possible, yet lending it his own voice and intonation and sometimes his wonder or simply: his fervor."

Wise Men and Their Tales unapologetically perseveres with this agenda. Omitting citations and footnotes that would have facilitated access to the primary sources, he concentrates on his personal transmission.

Among his "heroes," Wiesel includes the Talmud itself. Jews cry when the Talmud is burned, find consolation and hope in it when they are persecuted. "Like most survivors, I live in fear," he divulges in the final chapter. "What will happen when the last witness will no longer be here to testify, or simply to tell the tale? Who will the witness be?" The answer resounds in this book: we must be the witnesses. Yet, like the texts, his telling invites interrogation. When Hillel gives advice to a person seeking to convert to Judaism, the first part of his answer is the golden rule: "What you do not want others to do to you, don't do to others." Wiesel comments:

"Few among us know or want to know that it was meant only as an enticement, a beginning — the sentence being incomplete. The other half reads: 'U'meidah,' on the other hand, 'zil g'mor,' go and study."

In Jewish tradition, text study provokes, destabilizes, and potentially enables transformation. "The descendants of Haman himself [the anti-Semitic persecutor whose downfall is celebrated on Purim] established a yeshiva," Wiesel writes in *Wise Men*. Like all other texts, the Talmud is open for everyone, but not just to revere and romanticize. "The essence of Talmud is to fight indifference," he insists. Yet, the Talmud does not fight indifference; people do. Witnessing the turbulent struggles of heroes is insufficient. Wiesel beckons us onto the page, to continue to study and transmit the tales of wise people, and to refine and engage in the ethical action they inspire.

Journey into the Interior

BY TOM D'EVELYN

The Road to Home: My Life and Times, by Vartan Gregorian (Simon & Schuster, 2003, 354 pages, \$29.95)

ONE THEME of Vartan Gregorian's autobiography is the help offered him by strangers. These strangers appear more often in the early pages, as the author begins his life's journey from Tabriz, Iran, where he grew up an Armenian Christian in an overwhelmingly Muslim country, to the position he now holds, president of the Carnegie Foundation of New York. Like the rest

of this passionate book, the stranger theme goes beyond sentiment. Gregorian needed help from strangers. Having lost his mother when he was six and with scant support from their father, he and his younger sister lived with their proud, canny, illiterate grandmother until Gregorian enrolled in an Armenian-French lycée in Beirut, thanks to his first benefactor, the French vice-consul in Tabriz.

I worked for Gregorian when he was president of Brown University, and the man in the book is the man I worked for. This fact alone makes the book remarkable; in a day of inflated

memoirs, *The Road to Home* recommends itself for a trait rare in the genre: honesty. Trained as a historian, Gregorian (*HON.*'82) sees himself with the dispassion of a scholar.

That's one way to put it. I prefer this: Gregorian is a natural *eirón*, or ironic teacher. As it did for Socrates, love pulls the strings: above all, love of truth. The stories he tells about himself are not about himself only. The recipient of "multiple legacies," Gregorian grounds his wisdom in his grandmother's. She sewed good luck charms from the three religions of Abraham in his coat. Early she taught him the difference between fate and character. His own character — which is not the same thing as personality, or breeding, or learning — would come to his rescue time after time.

In the heat of circumstances, his



Vartan Gregorian, an honorary BU trustee for life, discussed his life and times at SMG last year. Photograph by Kalman Zabarsky

presence of mind has often been inspired. Once during the sixties when he was teaching at San Francisco State, some Black Panthers burst into his classroom, and one demanded that he dismiss the class. Gregorian writes: "I shook his hand with great vigor and exclaimed, 'Ah! Thank you very much. You have come to protect us from the police, haven't you?'" They left shaking their heads.

He credits Clair, whom he met and married when he was a graduate student at Stanford, with pushing him beyond a tenured position at San Francisco State. (Clair is present throughout the book. Her role could not have been easy.) What he learned in those early years about "the intricacies of student movement politics, competing ideologies, with their personalities and agendas," would serve him well at the University of Texas, Austin, the University of Pennsylvania (where he eventually became chief academic officer

and very nearly president), and Brown University, where he was president from 1988 to 1996.

At the University of Texas he was made head of the undergraduate honors program by an "ambitious reformist" dean, John Silber. It was at Texas, Gregorian writes, that he learned about "the acquisition and exercise of power." After pages of masterful analysis of often painful events, he makes a confession: "I realized also that while I abhorred the exercise of arbitrary power by others, I exercised it, rationalizing that all I was doing was preventing the 'wrong' individuals from fulfilling their goals and ambitions, and that was not necessarily power. The fact that I shrouded all my activities with righteousness frightened me. I told my friends I did not want to be a Don Quixote or worse, a Sancho Panza. I wanted to be an honest professor; I wanted to teach."

That self-knowledge would be tested

in full at the University of Pennsylvania. The account of his painful final year there is unforgettable. His candidacy for president, although widely supported, met stiff resistance from a few trustees; one told him he lacked "the social graces" to become president. The fact that he was overlooked led to faculty and student demonstrations of support.

Before this wrenching denouement, Gregorian had showed his character in his fight to raise money for the faculty of Arts and Sciences, which, although the largest faculty, had the smallest budget. His character sometimes became "character." Noting how the deans competed for prospective donors, he once asked "in a pleading tone, 'If there are any mental cases, please refer them to me as prospects for the Arts and Sciences.'" The irony, grounded in his love of true knowledge, has a razor edge. The chairman of the campaign committee was not amused.

Yet Gregorian triumphed. He became a formidable fundraiser. He says he even learned to enjoy raising money; when he became president of Brown, he threw himself into the capital campaign with gusto. When he left, its endowment had grown by 260 percent.

When he was named president of the New York Public Library, it was no doubt on the basis of his "character." His character combines four strands: profound humility (as opposed to obsequiousness), intellectual and emotional toughness (*tough* is a word that echoes through these pages, although often in its adverse meaning; Gregorian is no exponent of toughness), piety towards wisdom and learning, and above all, faith in the imagination. In different mixes, these elements elevate

Tom D'Evelyn is a freelance editor who lives in Providence, Rhode Island.

the book (which appears to have been dictated) beyond the often narcissistic genre of memoir.

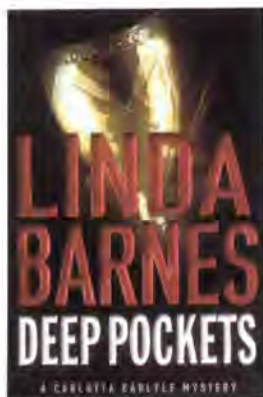
In light of a historian's commitment to the truth, there is a striking confessional element. At the end of the New York Library sojourn, he admits that he "was afraid of hubris. . . . I was simply Gregorian." He realized that

he had become an image of himself. To redress the balance in his soul, he returned to academia, at Brown. At the darkest moments of his life story, and there are several, Gregorian reminds himself: "After all, practically all of Armenian history is full of moral victories only." Yet his life admits not only of moral victories, but of ac-

complishments that have enriched the common weal and indeed the world; it does seem poetic justice that he is now president of the Carnegie Foundation of New York.

This book is most valuable for the insights into the tensions that hold the man together, that make him tick. His self-knowledge is evident on every page.

ALUMNI BOOKS



LINDA BARNES

(CFA'71). *Deep Pockets*. St. Martin's Minotaur. When you're a Harvard prof being blackmailed by someone who knows about your naughty extracurriculars, who you gonna call? P.I. Carlotta Carlyle of course — she of the towering height and snappish one-liners. But there's more to this case than mere love on the rocks. Wilson Chaney's lover has committed suicide in a particularly nasty way, and the blackmailer gets clipped in a fishy hit-and-run. As she plumbs the cutthroat world of academia, Carlotta faces off with an unexpected foe. If Barnes lingers too long over her heroine's never-ending quest for parking spots, overall she steers her narrative efficiently from twist to twist.

— Jennifer Becker

DAVID BIESPIEL

(CAS'86). *Wild Civility*. University of Washington Press. This collection, the 2003 selection for the annual Pacific Northwest Poetry Series, is primarily in Biespiel's idiosyncratic "American sonnet" format: typically nine lines, each of ten metric feet — five lines fewer than the English sonnet but with forty more syllables. Within that discipline is space for both intricate sentences that turn back on themselves and the appearance of images casually heaped to convey the scene and the observer, observation sometimes fragmented by hallucinogens, epilepsy, or Yom Kippur fasting.

We saw everywhere — in unyoked oaks, in eighty-five elder ducks, in the delinquency of tidy bliss,
Crying *Gee* or *Haw* as we sought out grave and hive in the logic of the juvenile hedges

That sometimes disbursed, harum-scarum, in our eyes, harsh, shrunken, like greening murals of hush,

The fire sirens were harsh grifters.
The air was a prank of air. Sometimes we hung in the branches
Like Burroughs' Tarzan, sometimes like Lords of Surrender. . . .

His speakers vary — and include Yeats, Miroslav Holub, and Xerxes — and their views range from the infinite

(Magellan's from "out there, ocean-lonely") to the tightly focused (the captain of a toy ship beached in grass and dandelions ponders "a sky of yellow petals"). From many emerges a collective picture of an observer aware of his "knack for cynicism," who remembers the joys of drink and drugs, understands the power of cults, and now, "getting to forty" (the poet was born in 1964), finds he is an "agnostic man [with] no hatchet face, no mitzvahs of faith, no chants to summon with an edgy twang" and is

Like a house with no ambition but to be a shelter, to allow longing, loving, and little instruction,

To permit the children to play in the yard in their season of grass, to run, uninterrupted, small and slight, for hours.

— Natalie Jacobson McCracken

FITZI R. BODENHEIMER

(COM'86) and Elizabeth J. Natalle. *The Women's Public Speaking Handbook*. Wadsworth/Thompson Learning. It's not surprising to read here that the public speaking style more natural to men is argumentative: a premise followed by supporting arguments; that women more often structure speeches as narratives, building relationships with the audience and providing material with which listeners are to draw con-

clusions themselves; and that the male, Aristotelian model is more often taught. The authors, both university speech professors and communications consultants, recommend that each woman find her own style, realizing that good speakers frequently blend the two. Their book, intended to supplement standards texts, considers issues ranging from podiums constructed for six-foot speakers to projecting a public persona that listeners will both accept and take seriously. — NJM

ANGELA BURGOS

(SED'98), **SARA RUTH HAMERLA** (SED'92, '93, '02), and **Maria Estele Brisk**. *Situational Context of Education: A Window into the World of Bilingual Learners*. Lawrence Erlbaum Associates. In a book intended for graduate education courses, two alumnae and a former School of Education professor discuss the context in which nonnative schoolchildren learn: cultural, political, economic, and social as well as economic. — NJM

DEBRA CAMPBELL

(GRS'82). *Graceful Exits: Catholic Women and the Art of Departure*. Indiana University Press. Early in this study of autobiographical accounts by Mary McCarthy, Mary Daly, and seven



other contemporary women, Campbell observes that such personal narratives are themselves a departure from the traditional concept of the good Catholic woman, submissive in thought, word, and deed to man-made standards, ideally surrendering all individuality: Karen Armstrong says that in the convent, her physical inability to tolerate certain foods was considered evidence of spiritual weakness and ingrained selfishness. All nine memoirists write about departures from the Church or from much of its teaching, influenced by Vatican II, feminism, growing secularism, and most important, their own natures. Several write also about their return; all reflect on how their Catholic girlhoods shaped the women they became. — NJM

JOHN A. DINAN

(SED'52). *Private Eyes in the Comics*. Bear Manor Media. Less suited to comics than are superheroes, P.I.s have generally short runs, their names recognizable only if they originated in other media, like Peter Gunn or Sam Spade.

PATRICIA SEARS DOHERTY

(COM'78). *My Mom Is Positive*. Oakwood. By following the lives of five families with HIV-positive mothers of teenaged children, a reporter provides emotional support and guidance

for the teenagers and for their families and counselors.

JOHN S. FIELDEN

(GRS'49, '54), **Jean D. Gibbons**, and **Ronald E. Dulek**. *Throw Me the Bottom Line . . . I'm Drowning in E-mail*. Pioneer River Press. How to write the 90 percent of e-mails that should open with why the recipient ought to read on and the 10 percent that require more subtlety. Fielden was dean of the School of Management from 1964 to 1971.

WILLIAM L. GAGNON, JR.

(CEA'60). *Complete Interview Procedures for Hiring School Personnel*. Scarecrow Education. A guide, including more than 1,000 interview questions, to filling positions from superintendent to parent volunteer.

RICHARD H. GENTZLER, JR.

(STH'83). *The Graying of the Church: A Leader's Guide for Older-Adult Ministry in the United Methodist Church*. Discipleship Resources. Among the suggested activities: a warm service in the home of someone about to leave it after many years, a computer lab for older users, volunteer programs, special classes and events, and ending the church's compulsory retirement age for clergy. — NJM

HENRY GRAYSON

(STH'63, GRS'67). *Mindful Loving: 10 Practices for Creating Deeper Connections*. Penguin. A psychoanalyst and former minister offers advice on using the dormant 90-to-99 percent of our brains, "our god self," to create spiritual rather than ego-based relationships.

SAMEER KAK

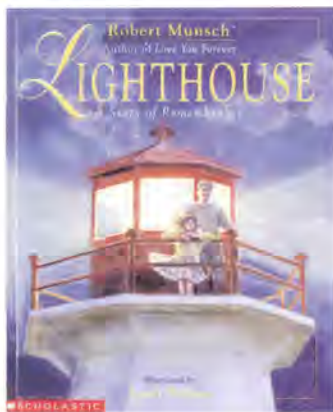
(MET'86). *Beyond the Horizon*. Minerva. Kak's poetry, largely concerning individual efforts to understand nature,

Every year members of the Boston University faculty and staff publish scores of books, making important contributions to their fields or to other areas of interest. For a list of the books published in 2003, please visit www.bu.edu/bridge/archive/2004/01-16/books.html. If you do not have Internet access, call *Bostonia* at 617-353-3081, e-mail bostonia@bu.edu, or write to *Bostonia*, 10 Lenox St., Brookline, MA 02446, and we'll be glad to send you the list.

relationships, and politics, reflects his Hindu and Indian background and his years living in the West.

RON MAZUR

(CGS'53, CAS'55). *Free Jesus: Liberate America*. iUniverse. Early in his latest book, *American Jesus: How the Son of God Became a National Icon* (see page 26), Professor Stephen Prothero discusses the religion of Thomas Jefferson and the version of the New Testament he created by literally cutting away everything added after Jesus' lifetime. Mazur uses Jefferson's own observations on that project ("... the matter which is evidentially [by Jesus] ... is as easily distinguished as diamonds in a dunghill") to introduce his own views on how the true Jesus, a teacher and social activist, was almost immediately obscured by varying dogmas and beliefs. — NJM



ROBERT MUNSCH

(GRS'71). Illustrated by Janet Wilson. *Lighthouse: A Story of Remembrance*. Scholastic. This subtle, heartwarming story of dealing with death starts simply. Sarah wakes her father in the night, a flower in her hair, and they agree to go to the lighthouse he visited as a boy with his father. They stop on the way for maple-icing doughnuts. Finding the lighthouse door open,

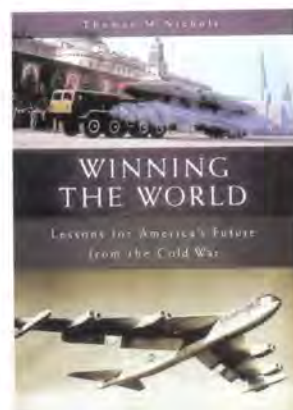
Sarah wonders if they should go in. "Grandpa would have gone up," says Sarah's father. Soon they are standing in front of the light, and Sarah calls out for her grandpa. "He's not going to answer," her father replies. Sarah then takes the flower — one she had saved from her grandpa's funeral — and tosses it into the ocean.

The storytelling by Munsch, the author of the bestselling *Love You Forever*, is deft and sensitive, though it seems more geared to children who are older than the usual preschool to kindergarten audience for picture books; the illustrations by Wilson gracefully complement the text. — Taylor McNeil

THOMAS M. NICHOLS

(CAS'83). *Winning the World: Lessons for America's Future from the Cold War*. Praeger. For college freshmen, the Cold War is probably an empty term: they were five years old when it ended. Or as Nichols would say, when we won it. To him, it's an important distinction, and he's rather dismayed that the Cold War has already been shelved as one more forgotten conflict. Its current relevance, he says, is that the conflict between the Soviet Union and the United States was one in which ideology played such an important role. Sure, there was territory to be gobbled up, but ideological imperatives drove the conflict. Nichols sees parallels with the new, and to his eyes more dangerous era we now find ourselves in, except that the Middle Eastern — and maybe North Korean — ideologues who oppose American democracy don't have the Soviets' rational restraint on destruction.

Much of the book, part of Praeger's Humanistic Perspectives on International Relations series, edited by BU Associate Professor Cathal Nolan, is a concise history of the Cold War, and



makes for interesting reading. (How many remember that Carter, late in his presidency, reinvigorated the Cold War, and provided a natural lead-in for the strident Reagan?) Throughout, Nichols makes his main points, that a struggle such as the Cold War is never over until one side "is defeated outright and capitulates," and that without a "firm commitment to Western values," we will lose the next ideological war.

— TM

CARL PHILLIPS

(GRS'93). *The Rest of Love*. Farrar, Straus and Giroux. The background concerns are those that have always characterized Phillips's poetry: sex and love, faith and perhaps God, and the relationships for any person — for him — within and between each pair. But the focus of his seventh slim collection (in twelve years!) is on the tools of his poetic inquiry, on images, symbols, and single words. "I look for omens everywhere, because they are everywhere / to be found" says the opening poem: he is writing at this moment not about interpretation, but about signs themselves and that he interprets them. Later, in a poem describing his decision to let the dog he loves run free although he knows she won't come back, he begins by telling us (we the readers are ever-present in these poems)

that the subject here isn't letting "what we count as lost go" nor "learn[ing] what losing a thing we love feels like."

... She seems a part of me,
and then she seems entirely like
what she is:
a white dog, ...



Linked lightly by recurring images — among them bees, trees, windows, light, nakedness — and by themes, particularly of constant change — flowers before they wither, fruit before it rots, men still young and handsome — many of the poems are about seeking to know the unknowable. As such, their distinctive, compelling cadences come in short lines, some a single word, short sentences often interrupted by a stanza break, opening lines that begin mid-sentence, interjected thoughts, questions, and answers that are clearly temporary: "There's little / that won't seem reasonable / for a time." This is not a sequence, just as there is no straight line to ultimate answers. The first poem considers how the use of omens "becomes required, the way art can become, eventually, all we have / of what is true." *The Best* ends not quite with a question, but with the asking of it: "O / what is the soul? the rest of the boys / sang back." — *NJM*

HAROLD PUTNAM

(*LAW*'53). *The Slave Trader's Wife*. Putnam Family Trust. A twelfth-generation Massachusetts resident and the fifty-ninth member of his family to serve in the state legislature, Putnam has written the second in a trilogy of his fictionalized family history, this one set from 1627 to 1666 and emphasizing the country's early slave trade.

JAY SCHMIDT

(*COM*'94). *Fort Warren: New England's Most Historic Civil War Site*. UBI Press. Built on George's Island, in Boston Harbor, during the Civil War, Fort Warren played a military role through World War II, and is now a tourist site. This history by a Civil War reenactor, whose great-great-great-uncle was posted to the fort, includes human interest stories ("John Brown's Body" may have been written to an existing tune there by soldiers about a fellow soldier and not the abolitionist), fables, photos, maps, and a visitors' guide.

— *NJM*

LAUREN SLATER

(*SED*'95). *Opening Skinner's Box*. W.W. Norton & Co. Sometime in the sixties, experimental psychologists discovered that once rats become accustomed to opiates, they will subject themselves to intense pain to acquire their next high. Psychologist Bruce Alexander visited some of these lab subjects, living alone in dirty, cramped cages, sometimes with catheters inserted in raw wounds, and saw ample reason for any creature to seek solace wherever it could be found. For his lab rats, he constructed a lavish home, comfortably heated and furnished, with plenty that rats like to play with, including one another, room for mating, cozy nests to raise babies, even painted scenery. Lured by sucrose — rats famously love sweets — his

control rats, in housing traditional for lab rats, were quickly addicted; those living in rat heaven might occasionally be enticed to take a quick hit, but consistently preferred straight water and the naturally high life their luxury housing provided, even if they had been addicted before moving to a better neighborhood.

Alexander's findings were important in understanding the relationships between environment and addiction, but also the limits of studies on lab animals: there are addicts living in luxury, after all, and militantly antidrug activists in terrible poverty. Human beings are a lot more complex than rats.

Psychologist Slater writes about great twentieth-century psychological experiments and their attempts to understand human behavior and to influence it. "Attempts" is central here; the experimenters were variously successful, but never entirely so, dealing as they



were with the ultimately impenetrable varieties of the human psyche, beginning with those of the scientists themselves. Through Slater's steady gaze, the science — and the scientists — is persuasive, heartbreaking, hilarious, alarming, deeply moving, and doubtful, posing questions of medical and personal ethics and ultimately that bugaboo of all attempts at a definitive

psychological science: free will. Her book, warm, humorous, analytical, and as clear-sighted as an empathetic human being can manage to be when writing about living creatures, is dedicated to her late GRS professor Sigmund Koch, "mentor, friend," and a psychologist who never let science obscure humanity.

—NJM

ERIC STEEVES

(MET'03). *Paradise Made*. iUniverse. John Thompson escapes personal sorrows into the paradise he creates for himself in twelve locations, one for each month, funded by his crime spree. First-person accounts by him and by the small-town cop and the FBI agent who pursue him take the story through scenes of violence, insanity (real and

feigned), and obsessions in a round-the-world chase.

NEAL STEPHENSON

(CAS'81). *The Confusion*. William Morrow/Harper Collins. "I love reading novels. You can understand them without thinking too much," declares Leibniz in *Quicksilver*, volume one of Stephenson's *Baroque Cycle*. But then Leibniz is playing only a minor role in the cycle, not reading it, which *The Confusion* now brings to more than 1,700 pages, with volume three due out this fall, and each of them prequel to the equally weighty *Cryptonomicon*. Calculus as developed by Leibniz, even together with Newton's competing version, is simplicity itself in the light of Stephenson's seventeenth-century pas-

sage of fact and fancy, science and its philosophy, royal intrigue, sex, piracy, Satanists, religious and political controversies, anachronisms, outrageous wit, and humorous horror in a swirl of colors, sounds, smells, textures, and language, the setting for two former slaves, she once a member of a harem, he escaped from a galley, in their individual quests for independence, wealth, power, and each other.

For those lacking Stephenson's detailed knowledge — that is, practically all of us — it's often difficult to discern the wavering borders between fiction and fact in this historical novel born of cyberfiction. As they flash by, this name, that fact seem familiar; incidents appear tantalizingly significant. Mining for historical insights would

ALUMNI RECORDINGS

BY TAYLOR MCNEIL



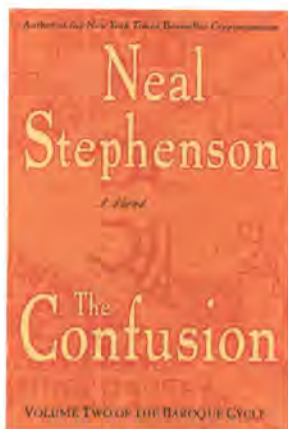
IVANA PINHO (CFA'00) and Wellington Cardoso. *Music by Brazilian and French Composers*. Pinho, who received her doctorate in musical arts at BU, is on piano, joined by Cardoso, an associate professor of medicine at MED, on flute. Much of the Brazilian music they play is not often heard in these parts: compositions by Osvaldo Lacerda, Pattápio Silva, and Cláudio Santoro, among others. The music on this CD,

recorded at the CFA Concert Hall, ranges from Brazilian *choros*, which were first composed in the late nineteenth century, to more contemporary classical music, played brightly by Pinho and Cardoso.

DAVID ROTHENBERG (GRS'91), John Wiczorek, and Robert Jürjendal. *Soo-Roo*. Terra Nova Music. The ever-prolific Rothenberg is back with a CD recorded, the liner notes say, on his Powerbook in Cold Spring, New York, and Tallinn, Estonia (and "mixed on a ferry between Stockholm and Helsinki"). These oddly alluring soundscapes seem improvised, yet there's a clear sense of intentionality on most of the tracks. Rothenberg is on wind instruments, most often the clarinet; the others play percussion and guitar. The title piece is a perfect example of the eclectic cross-pollination of music that is Rothenberg's forte. It incorporates songs of the marsh warbler, which when it returns to northern Europe

from its winter migration in Africa sings the songs it learned on its travels, something no other bird is thought to do.

SUZANNE TENG (CFA'86) and Mystic Journey. *Miles Beyond*. Autumn Light Productions. Teng's music sometimes gets lumped in the New Age category, but there's nothing bland or saccharine about it. She's mastered many a wind instrument and plays them here to great effect. The music comes from all over the world, ranging from Turkey and India to Indonesia and the Americas. Teng and her partner, Gilbert Levy, have clearly taken the time to immerse themselves in the different musical forms. Take Teng's playing of the *suling*, a bamboo flute used in Balinese music: to my ears it's indistinguishable from that of contemporary Indonesian players — an impressive achievement. Yes, the music is soothing, but it's stimulating too, as Teng hops from country to country, genre to genre. ♦



be pedantic; Googling even occasionally would turn action into tedium. Better to be swept along, grasping at whatever seems graspable and reveling in the situations, suspense, inventiveness, wit, and sheer nerve, the author's as well as the protagonists', pausing only to hope that the whole never becomes fodder for college courses in literature.

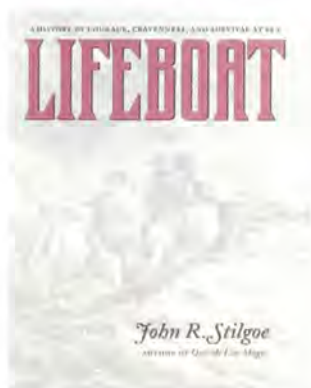
— NJM

JOHN R. STILGOE

(CAS'71). *Lifeboat*. University of Virginia Press. Harvard Professor John Stilgoe, his wife, and their twin sons sail a 1935 lifeboat; another, of unknown origin, waits in Stilgoe's barn in case (rather than in hope) retirement will provide time and motivation to make it seaworthy. His childhood fascination with lifeboats, born on the Massachusetts shore and nurtured first on romantic yarns in fact and fiction, grew to encompass issues of responsibility and authority, moral standards and crisis behavior, feminism (why women and children first?), our mirror-twin needs for reassurance and denial (do you ever picture yourself hugging close your airplane seat cushion, should you have succeeded in removing it, as you bob about in the Atlantic?), and hard truths kept from the public, particularly in wartime, by a nervous government and a complicitous press.

Seaman, scholar, romantic, and realist, Stilgoe has written a well-documented history of the castaway life (as recorded by survivors) with observations on public perceptions and the fiction that has shaped them: Tallulah Bankhead or Joan Crawford, the sole woman adrift in a microcosm of society, relatively clean, combed, and comfortable, with space enough around her for good camera angles and no apparent reason to worry about her companions' baser instincts or the absence of a bathroom door.

Today's images of lifeboats derive largely from a specific piece of romanticized history. When the Stilgoes sail



into Boston Harbor, older observers sometimes call out, "Here come the last *Titanic* survivors" and younger ones wonder if the boat is a prop from the most recent film. But *Lifeboat*, completed and at the publisher before September 11, 2001, now raises further questions about national and personal security measures, survival, and whether there's any point in thinking about them. — NJM

ALICE SOLOMON

(PAL'54). *Find the Love of Your Life after Fifty*. The Writers' Collaborative Press. Finding him takes realistic goals, confidence, the right skin care, and perhaps Internet skills. Solomon, a

former Mrs. Massachusetts and a syndicated newspaper columnist, has advice on all that and more.

DUKE SOUTHARD

(SED'80). *Agent for Justice*. HotHouse Press. Brad Wallace's youthful, 1960s-style idealism deteriorates into a psychotic determination to punish perceived evils, in a thriller set in a public school system by an author who taught in one for thirty-five years.

FRANK ANDREWS STONE

(SED'69). *Theodore Brameld's Educational Reconstruction*. Caddo Gap Press. Brameld advanced the theory of "educational reconstruction," which advocates that schools work to change social and cultural structures rather than reinforce them. A chapter of this intellectual biography by his former student is devoted to 1958 to 1969, when Brameld was on the School of Education faculty.

ROBERT TONSETIC

(MET'91). *Warriors: An Infantryman's Memoir of Vietnam*. Ballantine Books. Tonsetic was a company commander in the Army's 4th Battalion, 12th Infantry, in Vietnam from the Tet Offensive in January and February 1968, through the May Offensive. His straightforward, low-key account of horror, boredom, camaraderie, humor, heroism, the soldiers' awareness of the turmoil the war was creating at home, and his own growing discomfort at how it was being conducted demonstrates, he writes, the experiences of a typical rifle unit. — NJM

RICHARD BRENT TURNER

(CAS'74, GRS'76). *Islam in the African American Experience*. Second edition. Indiana University Press. The introduction to this new edition discusses

developments in recent years, particularly American reaction, personal and governmental, to Muslims following September 11.

BRETT WEAVER

(CAS'89). *Calling Up the Dead*. Livingston Press/University of West Alabama. These seven stories are set in seven countries, the protagonists ranging from very young war refugees to a middle-aged college professor to an aged widow, the action variously impossible, improbable, and nearly realistic. In each case the central character is somehow

alone — in the empty home of a dead father, with unsettling strangers, without love. The tone is sometimes wry (the criminal is easy to identify in a police lineup: “the cops [who make up the rest of the lineup] looked like regular criminals”), the ambiance often eerie, and the endings mostly happy, although sometimes arguably so.

— NJM

AMY WEINTRAUB

(CAS'73). *Yoga for Depression: A Compassionate Guide to Relieve Suffering Through Yoga*. Broadway Books. Wein-

traub had battled depression for more than a decade, helped by neither therapy nor medication, when she discovered yoga. Within a year of beginning a daily yoga practice, she no longer needed medication and is now a certified teacher of Kripalu yoga. In this book, she tells her story of recovery and outlines the basic principles of yoga, tailored to target depression. She also looks at the research that evaluates yoga's effect on the mind and body, offers specific meditations and poses, and relates the healing experiences of others. — Midge Raymond ♦

Gary Fleder *Continued from page 49*

“very hands-on” with script development. “The director shows his or her skill not just on the movie set running around yelling, ‘Action,’” he says. It’s really in the eight to twelve weeks be-

fore you shoot the movie that you have to get your battle plan.”

His mantra as a director is *know thyself*. “I think the only way to have any kind of longevity in this business is to be self-aware,” he says, “to know your limitations, your weaknesses, and also your strengths.” He mentions two mentors who helped him begin on this road during his undergraduate years at COM. Kevin Burns (COM'81), now an Emmy Award-winning executive producer of A&E's *Biography* series, ran the University Film Unit, where students produced commercials and videos for nonprofits. “Kevin challenged me on my weaknesses,” says Fleder. “He said, ‘You have a very good eye as a director, but you don't know much about the story.’” Fleder took seriously Burns's advice to study good screenplays and learn more about scriptwriting and narrative. Another strong influence was Murray Yeager (now a professor emeritus), who taught a freshman seminar — “sort of a boot camp,” says Fleder. “Both of them pushed me and encouraged me. They both complimented me on what was good with my work, but they also challenged me on what wasn't good. And they were and

are passionate about storytelling in film and television. That to me is the sign of a great mentor.”

Most of Fleder's films before *Runaway Jury* have been thrillers, but he's broadening his scope to direct character pieces and dramas with more moral ambiguity. He admires directors whose work is eclectic and diverse, citing such masters as Howard Hawks (*Scarface*), Victor Fleming (*Gone with the Wind*), and Michael Curtiz (*Casablanca*), as well as more contemporary directors Jonathan Demme (*The Silence of the Lambs*) and Curtis Hanson (*L.A. Confidential*). Fleder delights in journeying into a variety of worlds, exploring and portraying them. “In a way, it's a form of cultural anthropology,” he says. And after spending a year or so immersed in a subculture for a film, “I get to be a dime-store expert, in forensic psychiatry, in the low-level gangster world in Denver, or in criminal courts, civil litigation, and jury consulting and tampering. I gotta say, I love being sort of a dilettante.” When he saw *The Last Samurai*, he thought, “Boy, Ed Zwick has a great job. He got to spend a year studying Samurai warriors. . . . What a wonderful thing!” ♦



Director Gary Fleder visited COM last October to meet with film and television classes and to screen his latest feature, *Runaway Jury*. He advised students to “have a strong sense of self and believe in your vision,” and encouraged them to form partnerships in the business early on. He is pictured here with discussion group members (from left) Cecelia Hall (COM'05) and Dacia Kornechuk (COM'05). Photograph by Fred Sway

Presumed Guilty *Continued from page 19*

very interested in what we're doing. Imagine that you're a grad student and you have a major investigative piece published somewhere as your thesis. You have to be at the *Globe* for a few years doing general assignment reporting before you get to do something like this. But the students at BU have that chance. In journalism, this opportunity is definitely the exception to the rule."

Later this spring Drumgold will speak to the class again. By then he hopes to have found his footing, along with a job. Meanwhile, Juanda is fighting to clear her

son's name, pointing out that although the judge presiding over the judicial inquiry vacated the conviction, the D.A.'s office didn't clear him, and he is still subject to the Criminal Offender Record Information law, which hinders his employability. "I'm happy he's home," she says. "I'm happy he's free. But I want him exonerated."

For Drumgold, the reality of freedom is still sinking in. He is struggling with the ex-convict label, but mostly he is grateful and relieved to be out of prison. That is the important thing. And he credits Lehr with making it possible. "If Dick didn't write those stories," he says, "none of this new information would have gotten out." ♦

News *Continued from page 48*

the guy who could take a machine gun against the regime."

When Antoniou was commissioned to write for the 1972 Olympics in Munich, he prepared a cantata about the fifth century B.C. Athenian soldier who is said to have run twenty-six miles from Marathon to Athens to deliver the news that the Athenians had defeated the Persians. The libretto is based upon T. S. Tolia's poem "Nenikikamen" ("We have won"), which is what the messenger was said to have declared to the Athenians before dying from exhaustion. Like the poem, the cantata "Nenikikamen" focuses not on the message and the messenger, but on the lives lost at the battle of Marathon. "The purpose," Antoniou says, "is not just to emphasize the Greek victory, but to give, in an abstract manner, the symbol of a fighting man who strives to achieve extraordinary goals, and denounces war in general."

As the Herder prizewinner, Antoniou will receive \$20,000 and the privilege of selecting a young Greek

composer to be given a full scholarship for a year of study at the University of Vienna. It's a welcome opportunity for Antoniou, who has been encouraging young people to get involved in contemporary music for much of his career. As founding director of the Hellenic Group of Contemporary Music in Athens, the ALEA II New Music Ensemble at Stanford, and ALEA III at BU, he has been a mentor to many aspiring musicians and composers. A 1991 winner of BU's Metcalf Award for Excellence in Teaching, he says he hasn't yet chosen the winner of the Herder scholarship, but has a few strong candidates in mind.

Antoniou continues to compose and conduct at full steam, but even in the thick of a busy schedule of concerts and commissions, he's clear about the purpose of his writing. "Music should serve to express who and what I am," he says, "and not go against my ideology. I consider more important the understanding of human qualities and relationships. If music ever prevents me from doing that, I will have to stop music." — TS ♦

The BU Bridge(s) *Continued from page 80*

because it was feared that the structure couldn't support their weight. No, the delay was over where to put the new bridge: at the site of the existing one or between Magazine Street in Cambridge and Buick Street, next to the armory. It was a war of progress vs. "our children."

"HOT BATTLE OVER NEW BRIDGE SITE," headlined the *Globe* in March 1921. "BITTER CONTROVERSY RAGES OVER COTTAGE FARM BRIDGE," thundered the *Herald* a year later. "We will be a million years behind the times if we pick the present location," argued the *Cambridge Tribune* in March 1923, voicing the strong view that auto

traffic would flow more directly at Buick Street than through the zigzag of Cottage Farm. But residents of the Magazine Beach neighborhood were adamant that the beach and riverside playground would in effect be destroyed by siting a major bridge there. Even Boston Mayor James Michael Curley weighed in: "First consideration should at all times be given to children's pleasure and recreation resorts," he told the press.

Curley had a way of carrying the day.

Work on the present-day BU Bridge began in March 1925, and it was opened to traffic (as the Cottage Farm Bridge) in August 1928. The temporary bridge was demolished that December. — MBS ♦

Letters continued from page 5

those days being raped was still widely considered a source of shame for the victim, so how many women would report a date rape in that atmosphere?

Silber also says, "drive-by murder [was] so little known that the phrase hadn't yet been coined." That may be true, but the word *lynching* appeared far more often in the news than it does now! The 1950s were far less ideal than today for a black person in America. Do we really want to go back to the "good old days" before civil rights?

Even his benign depiction of the early days of the Cold War conveniently omits one particularly egregious sin committed by our government against its own citizens—the witch hunts perpetrated by Senator Joseph McCarthy and the House Committee on Un-American Activities. Let us not forget that chapter of history as we watch the development of current political activities such as the Patriot Act.

Finally, Silber claims feminists today "urge career over marriage and motherhood." While that stance may have had some prevalence in the early seventies when the feminist movement was trying to break free of entrenched, restricted social expectations for women, this is definitely not the credo espoused today by any prominent feminist organization.

Both the 1950s and today have their moral strengths and weaknesses. It is important that we remember both the strengths of the past and its weaknesses, because in the words of Santayana, "Those who cannot remember the past are doomed to repeat it."

Laura Katz Gillenwater
(COM'82, SED'86)
Natick, Massachusetts

John Silber Replies

Mr. Norton says that I recommended Daniel Marsh as "one to inspire today's youth." To the contrary, I noted the impossibility of offering his admonitions to

entering freshmen today. I do not understand why he brought up Nicaragua, since I never mentioned the subject and he does not know my views.

It is true that Senator McCarthy engaged in a witch hunt in 1952 as chairman of the Senate's Government Committee on Operations. But his Senate colleagues, responding to public outrage, censured McCarthy in 1954, ending his abusive activities.

And the 1950s were hardly Nixon's decade. From 1948 to 1950, he investigated people like Alger Hiss while serving on the House Un-American Activities Committee. But the Red Scare, as we all know today after the opening of KGB files, was real enough, and Alger Hiss was proven to have been a Soviet spy. In addition, for eight years of the 1950s Nixon was sidelined as vice president under Eisenhower, with little or nothing to do.

When Mr. Norton and Ms. Katz Gillenwater address the race issue, they ask if I really want to go back to the "good old days" before civil rights." Although I noted positive developments in the 1950s, I never proposed to return to those days. More important, the 1950s were not pre-civil rights days: the progress and momentum for civil rights was forged in the late 1940s and 1950s. President Truman integrated the armed forces in 1948 and then ran on a Democratic platform calling for an end to segregation, courting the racist Dixiecrat revolt. In doing so, he split a party already sundered by Henry Wallace's candidacy, which challenged Truman's anticommunist stance. In 1954, political activism began in earnest with the founding of the Southern Christian Leadership Conference, the bus boycott in Montgomery, Alabama, the Supreme Court decision integrating the public schools, and the passage of resolutions by both the Southern Presbyterian Church and the Southern Baptist

Convention opposing racial discrimination. Martin Luther King, Jr., and thousands of other activists engaging in peaceful civil disobedience in the 1950s gave President Johnson the political support he needed to pass the Civil Rights Act of 1964.

And despite the less-than-golden aspects of the 1950s, significant progress was made on behalf of women in the late 1940s and 1950s. Long before 1953, women attended college in large numbers, and by 1953, 40 percent of women were in the workforce. Either work or homemaking was an option enjoyed by women even then. But in 1950, before the Pill, chastity prior to marriage was the general rule among women. Sex was not a relatively casual encounter, and rape was a serious crime in all states and a capital crime in eleven. The prosecution of rape was not deterred, as Ms. Lerner suggests, by the claim "she asked for it." To the contrary, not even movie stars and matinee idols were immune from prosecution: Errol Flynn was tried for rape (and acquitted), and Charles Chaplin evaded charges of statutory rape by marrying the sixteen-year-old he had impregnated. In the 1950s, rape was regarded as a far more serious crime than it is today. The average sentence for rape is now ten years, with an average five years served.

I have never believed in a golden age or suggested that the 1950s were one. I merely stressed the contrast between the 1950s and today. In the 1950s, the country was advancing toward greater opportunities and a better life for our people, including women and blacks. Today, opportunities are limited by a permanent underclass: single mothers and grandmothers are trapped in welfare and lack male support in the nurture of their children, and young men without education are stranded in low-paying menial jobs with minimal career possibilities.

Standards of taste and personal morality have eroded, dissolved in drugs, random violence, lack of parental responsibility,

and trash films and television shows. The availability of quality programs such as *Omnibus* and *Playhouse 90* may have been denied those poor who did not own TV sets in the 1950s, as suggested by Ms. Katz Gillenwater, but today such quality programs and movies are decreasingly available to anyone, rich or poor. Even without television, the cultural life of blacks in the 1950s set standards for all races.

I am not "afraid" of the future, nor in favor of retreating to a supposed golden age. But I am deeply concerned about the quality of life to be faced by our children and grandchildren. So I put the question: how can we educate the next generation to set standards more elevated than those dominant today, standards more compatible with, and conducive to, a meaningful life, to happiness, and to personal fulfillment?

JOHN SILBER

President Emeritus, Boston University

Sid Burrell Remembered

Sid Burrell was a terrific guy ("Obituaries," Fall 2003). It is with great fondness that I remember wonderful conversations with Sid at the Pub. At the time, I was a staff member at BU and later a graduate student.

PETER DUSTON (CAS'65, GRS'75)
Cherryfield, Maine

I am one of many who were sad to learn of the passing of Sidney Burrell. I am also one of the many students in his Irish history courses. After a shaky start, with a poor midterm exam, Professor Burrell gave me a second chance. He then became my academic supervisor, encouraging me to apply for undergraduate distinction. My success in his course, in getting my degree, and in achieving distinction were not to meet his expectations; rather, they illustrate the power of the teacher invoking the student to greater aspirations and achievement.

I now live and work in Northern

Ireland as a policy officer for a cross-community party at the Northern Ireland Assembly. It has been a long road for me to get where I am today. Without Sidney's encouragement, it would have taken me longer, if I had had the courage at all, to realize seemingly unfeasible dreams. Sidney's wise and personal tutelage helped my dreams come true.

ALLAN LEONARD (CAS'90)

Belfast, Northern Ireland

Pro Football

After a six-year hiatus, it has become increasingly evident that Boston University needs to resurrect its football program. A top-notch academic institution such as BU must maintain a football program in order to attract incoming students and enhance its image and publicity, as well as to provide an ideal college atmosphere.

Although the BU administration has indicated that football was abolished, at least partially, to preserve its academic image and integrity, football could be used to recruit excellent students on a national scale. It has provided vital assistance in student recruitment for superb academic institutions such as Michigan, Stanford, and Notre Dame.

The new Student Village is a step in the right direction. It exemplifies the necessary commitment to campus life and a competitive athletic program. The same commitment must be made to BU football. The recent tournament appearances by the hockey and basketball teams were outstanding accomplishments. Let us give BU football that same opportunity.

GANI MANELLI (CAS'87)

Waterbury, Connecticut

Louise Day Hicks — On Balance

I don't know who "JH" is, but he obviously didn't study history or logic at BU, or anyplace else ("Common Wealth," Winter 2003–2004). A quick reading of the chapter "The Chairwoman" in *Common Ground* or a glance at some of

the comments in the lengthy *Globe* obituary would have led to a more balanced and accurate assessment of Louise Day Hicks. But evidently balance would not have been politically correct.

Obviously there was a terrible element of pure racism involved in the Boston busing controversy. But there was a lot more happening, and one can only look to the situation in the Boston schools thirty years later to begin to understand just what it was.

JOHN STEWART

(DGE'56, CAS'58, GRS'59)

Newton, Massachusetts

"JH" is Jerrold Hickey, *Bostonia's* editor at large, who covered Louise Day Hicks as editor of *Boston* magazine from 1964 to 1971. — Ed.

Father Norman O'Connor — The Response Proper

George Wein's appreciation of the late Father Norman O'Connor ("Obituaries," Fall 2003) reminded me of a story I heard when I was a student. It may be apocryphal, but it does reflect O'Connor's enthusiasm for, and support of, WBUR. As the tale goes, he had invited several church friends over to enjoy the programming with him. Then something went wrong, and the music stopped. The announcer, not realizing the mike was on, groaned, "Oh, Jesus." Recovering quickly, O'Connor said, "They do need a lot of help there."

NOMI J. WALDMAN (COM'57)

Thetford Center, Vermont

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*, 10 Lenox St., Brookline, MA 02446, fax to 617-353-6488, or e-mail to bostonia@bu.edu. ♦



Fairchild aerial survey photograph courtesy of the Boston Public Library Print Department

The BU Bridge(s)

WE DID A double take when we saw this photo at the Boston Public Library's Print Department not long ago. The 1925 aerial view of the future Charles River Campus was immediately recognizable: the Charles River and Commonwealth Avenue are where they ought to be, and most of the buildings in Boston and Cambridge are still there today. To the upper left, where the BU Bridge is now, we can see the Essex Street Bridge. To the right, extending from the present location of Marsh Chapel to Cambridge is — what, exactly? Another BU Bridge?

In fact, the nameless structure was a temporary crossing built in 1923 to keep north-south traffic flowing while the rickety old Essex Street Bridge was demolished and a new one, the bridge we know, was constructed in its place. The temporary link ran from Ashby Street in Boston to Vassar Street in Cambridge. Ashby Street connected Commonwealth Avenue and Bay State Road

until the city agreed in the 1940s to Daniel Marsh's request that the road be eliminated to help consolidate the new campus.

The bridge at Ashby Street was opened in October 1923, and according to that year's Metropolitan District Commission annual report, "has demonstrated already its great usefulness." More interesting is that work on what became the BU Bridge didn't begin for another year and a half, so the neighborhood had two bridges for a time. Why the delay?

There was no question about the need to replace the Essex Street span. According to the MDC, its condition had become "so bad that it was necessary to make extensive repairs, in order to make it safe for use. . . ." Streetcars from Central Square no longer ran over it

Continued on page 77

REFLECTIONS ON A LEGACY



Julia Webster at her home in Florida.

I established the Fannie and Fred DiLorenzo Memorial Scholarship in appreciation of my parents' farsightedness in recognizing the importance of a college education. As poor immigrants from Italy, they never had the opportunity to attend high school, but they knew the value of education and vowed that their children would complete not only high school but also college.

Their determination was quite remarkable considering that no one in their families had ever

attended college. They even had to defend themselves against family criticism for such extravagant ideas, especially where I was concerned. "Why waste an education on a girl? She will only get married, and all that money would be wasted." But my parents persisted in their dream. Through sacrifice, hard work, and support, they instilled in my brothers and me the same belief in the importance of education. Given such determination and motivation, we had no choice but to attend and complete college. And for good measure, we each attained an advanced degree!

I always credited my rewarding and satisfying Navy career to Boston University, not only for the education I received, but also for the social and cultural enrichment experiences. So it is with great pride and humility that I honor my parents, Boston University, and the U.S. Navy with the establishment of the Fannie and Fred DiLorenzo Memorial Scholarship for BU students enrolled in the NROTC program.

— JULIA DiLORENZO WEBSTER (CAS'55)
Captain, U.S. Navy (Retired)

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Rosalie Siemon (CAS'04) talks philosophy with College of Arts and Sciences Professor Peter Hawkins.

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