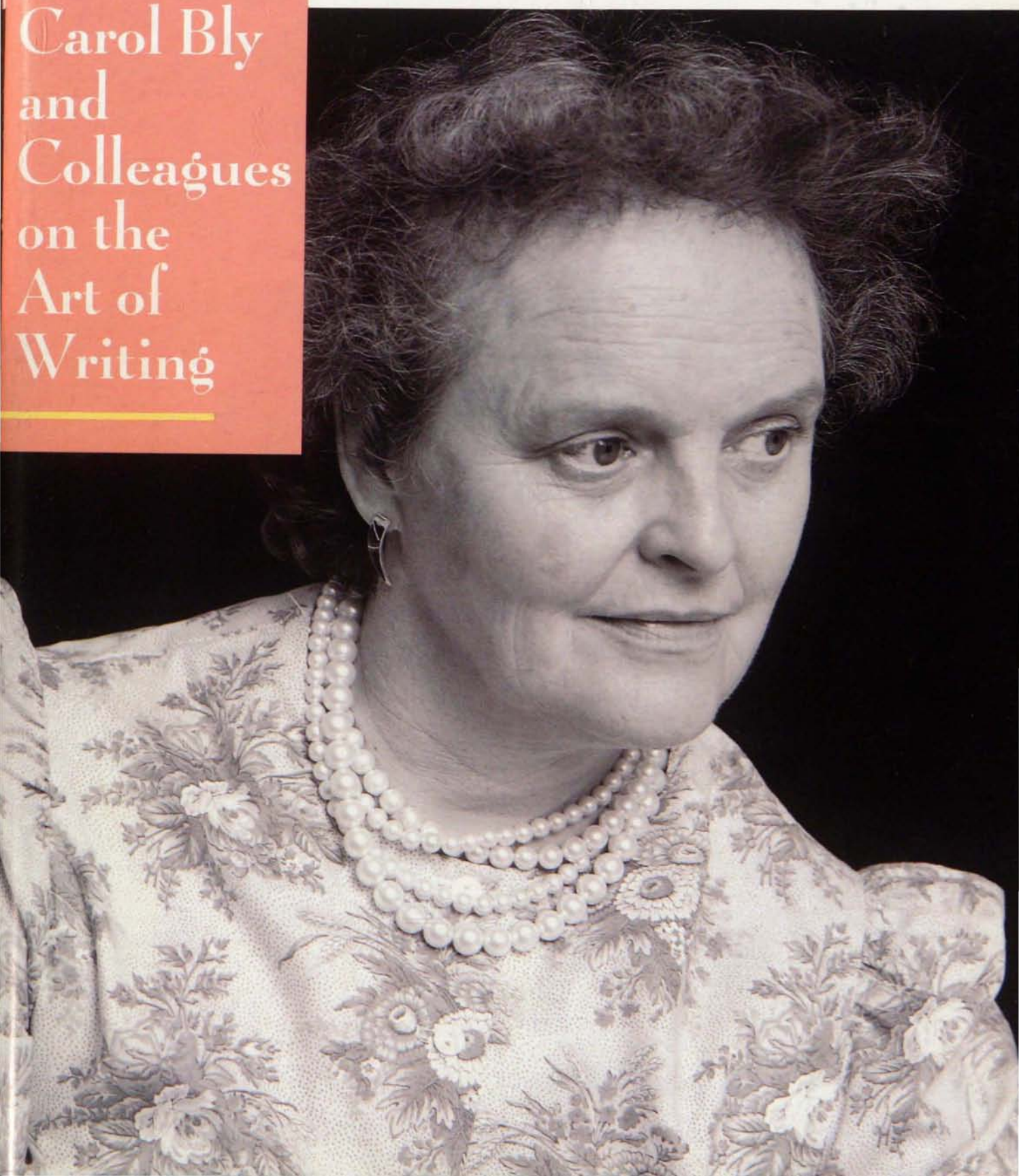


THE MAGAZINE OF THE UNIVERSITY OF MINNESOTA ALUMNI ASSOCIATION

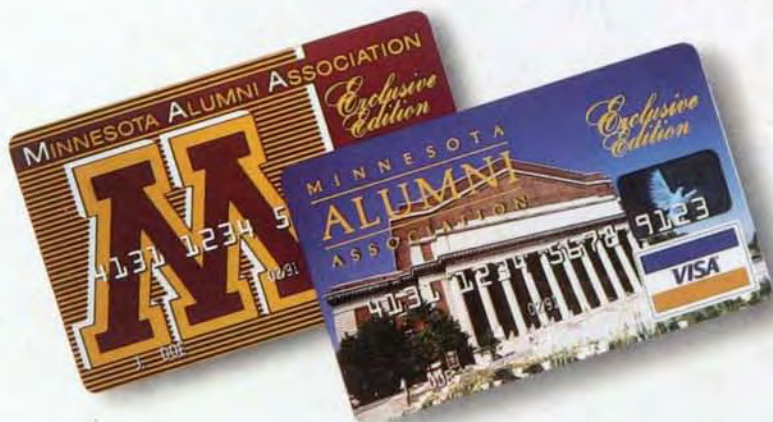
MINNESOTA

JULY • AUGUST 1989

Carol Bly
and
Colleagues
on the
Art of
Writing



At last,
an alumni appeal
that asks you to put
something *into*
your wallet.



Introducing The Minnesota Alumni Cards.

Now, you can get more out of your credit card and give more to your alumni association at the same time. With our Minnesota Alumni Association Exclusive Edition Visa® Card. The only credit card specifically designed for Minnesota alumni.

It's a unique way to enjoy all the advantages of a Visa card, to display school pride, and to help raise money for alumni association programs. All at no additional cost to you!

In fact, with its low 16.99% annual percentage rate, and our special fee waiver offer, it just might be the best card you could carry.

Watch the mail for your information packet. And be sure to apply for the card of your choice.



MINNESOTA
ALUMNI ASSOCIATION

100 MORRILL HALL
100 CHURCH STREET S. E.
MINNEAPOLIS, MN 55455

MINNESOTA

UNIVERSITY OF MINNESOTA ALUMNI ASSOCIATION

FEATURES

8 The Time of His Life

He dropped out of the University of Minnesota and into the worlds of business and art. Today Frederick R. Weisman owns one of the country's most extensive contemporary art collections and is well into his second business career.

By Peter Clothier

12 Down Under

Half a mile below the Earth's surface in northeastern Minnesota's Soudan mine, University scientists and their collaborators are searching for the end of the universe.

Above ground, they're met by everything from scorn to mild amusement.

By Chris Niskanen

17 Thoughts on a Writer's Work

Five University of Minnesota writers explain how they write and rewrite.

Conversations with Carol Bly, Patricia Hampl, Michael Dennis Browne, Alan Burns, and Paulette Bates Alden.

By Amy Ward

COLUMNS

27 FACULTY: Ensemble Players

Almita and Roland Vamos are helping build a world-class music school one student at a time. They've already amassed quite a symphony.

By Teresa Scalzo

29 ALUMNI: Travels with Harrison Salisbury

From Russia to China to the United States, Harrison Salisbury has long covered—and made—the news. At 80, he doesn't plan on quitting.

By Gwen M. Willems

31 SPORTS: Reflections on Some Winning Seasons

The Gophers can look back on victories in basketball, hockey, swimming, gymnastics, wrestling, tennis, and golf.

By Brian Osberg

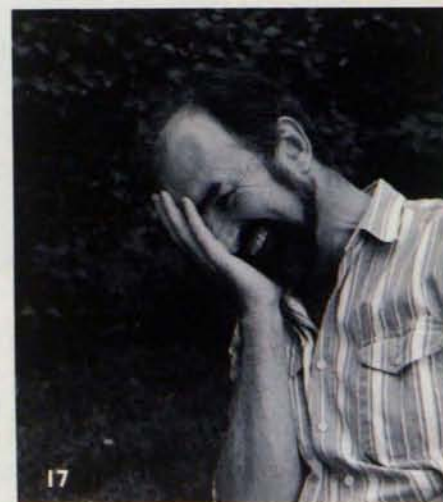
48 UNIVERSITY PRESIDENT: A Legislative Report

The University received a \$95 million increase for the 1989-91 biennium—thanks to the help of alumni, faculty, staff, and friends.

By Nils Haselmo

DEPARTMENTS

| | | | |
|-----------------------------------|----|------------------------------------|----|
| In Focus | 5 | Minnesota Alumni Association | 41 |
| Contributors | 7 | People and Events | 43 |
| Colleges and Schools Digest | 34 | National President | 45 |
| In Brief | 38 | Executive Director | 46 |
| Class Notes | 39 | Letters | 50 |



COVER: Photograph by Sue Kyllonen

Minnesota is published bimonthly by the Minnesota Alumni Association for its members and other committed friends of the University of Minnesota. Membership is open to all past and present students, faculty, staff, and other friends who wish to be involved in the advancement of the University. Annual dues are \$25 single, \$35 husband/wife. Life membership dues are \$400 single, \$450 husband/wife. Installment life memberships are available. For membership information or service, call or write: Minnesota Alumni Association, 100 Morrill Hall, 100 Church Street SE, Minneapolis MN 55455, 612-674-2323. Copyright © 1989 by the Minnesota Alumni Association.

We're asking our graduates to hit the books again.



In the near future, we'll be contacting you for our annual fund-raising drive.

And when we do, we hope you'll respond with an open heart. And an open pocketbook.

Because it's financial support from alumni like you that allows us to go beyond the ordinary. To give students the challenges and opportunities

that traditional funding just doesn't allow.

So when you hear from the University of Minnesota Foundation, we ask that you consider a personal pledge of support.

Just by opening one small book, you could open up a whole new world for a University of Minnesota student.



THE UNIVERSITY OF MINNESOTA
FOUNDATION

MINNESOTA

Editor Jean Marie Hamilton
Copy Editor Diane Hellekson
Associate Editor Chris Niskanen
Editorial Intern Teresa Scalzo
Production Assistant Kathy Fischer
Intern Kate Gunvaldson
Design Black Dog Graphics, Churchward Hopp Design Associates

Student Photographer Rich Ryan

Executive Editor Marcy Sherriff

Advertising Sales (612-227-0293) Bob Halverson, Arthur Baumeister, Karen Morgan

Advertising Sales Coordinator Pat Aukema

MINNESOTA ALUMNI ASSOCIATION

Executive Director Margaret Sughrue Carlson

Associate Director Jane Whiteside

National President Steven Goldstein

President-Elect Sue Bennett

Vice President John B. French

Treasurer Michael Unger

Secretary Janie Mayeron

Past President Chip Glaser

Board of Directors

Executive Committee Marcia Appel, Sue Bennett,

Thomas H. Borman, Frank FitzPatrick, John B. French, Chip Glaser, Steven Goldstein, Lauris Krenik, Janie Mayeron, Joseph Sizer, Emily Annie Staples, Michael Unger

At-Large Members Kristine Black, Mary Lou Christensen, Edward L. Duren, Ezell Jones, Bob Knoll, Lawrence Laukka, Scott Meyer, John Peyton, Sue Platou, Bob Ports, Tish Reynolds, Kathleen C. Ridder, Cassandra Roberson-Dudley, Maryan Schall, Joe Schumi, Nancy Selleck, Arlene Stansfield, James R. Sutherland, Jim Swenson, Paul Taylor, Janice Templin, Sandra Turner

Regional Representatives Duane L. Burnham, Frank S. Farrell, Steve Francisco, Michael Harley, Dick Johnson, Harold Melin, George W. Merrick, Budd Peabody, John W. Perry, Robert E. Peterson

Minnesota Representatives Alfred France, Jr., Margaret Matalamaki, Scott Nelson, Ben Trochil, George Vogel, Laurie Wilson Spencer

Ex-Officio Members Student Body President, Brian Bergson; Minnesota Foundation Board of Trustees, Luella Goldberg; External Relations Vice President, Richard B. Heydinger; University President, Nils Hasselmo

Alumni Societies Agriculture, Mark Seetin; Band Alumni, Caroline Rosdahl; Biological Sciences, Elizabeth Thornton; Black Alumni, Edward Duren; Dentistry, Willard Powell; Education, Laura Langer; General College, Sharon Rein; Home Economics, Lynn Boldt; Hospital Administration, James E. Sauer; Industrial Relations, Peter Obermeyer; Institute of Technology, Russell Susag; Journalism, Kevin Deshler; Law, Woodson Walker; Liberal Arts and University College, Mark Bregmann; M Club, Carl Eller; Management, Miles Davenport; Medical, John F. O'Leary; Medical Technology, Billi A. Juni; Mortuary Science, Ronald E. Troyer; Natural Resources, Bruce Hawkinson; Nurse Anesthetists, Marvin Lang; Nursing, Betsy Neff; Pharmacy, Barbara Beasy; Public Health, Dora May Coleman; ROTC Alumni, Gerald Sacre; University Women, Barbara Beerhalter; Veterinary Medicine, Barbara O'Leary



I N F O C U S

Minnesota in the Abstract

THIS SPRING WE published the premier issue of *MAA Volunteer News*, meant to keep volunteers up to date on the Minnesota Alumni Association's activities between issues of *Minnesota*. We mailed it to 1,000 volunteers but, as our readers pointed out, we forgot to tell them *why* they were getting the newsletter. Lesson number one in publishing: Let readers know what they are getting and why. Because it's budget time at the University and we're planning for the coming fiscal/school year, we thought it was a good time to apply that rule to this publication.

Most of you know that *Minnesota* is the association's bimonthly magazine mailed to its membership—34,772 at last count. *Minnesota* is also mailed to 2,000 new graduates, and to 20,978 donors and 5,390 donor organizations who gave \$100 or more to the University during the 1987-88 fiscal year. Because the association has nearly 4,510 joint memberships, which receive only one magazine per household, and because 50 percent of the alumni association's members are also donors, our monthly circulation is around 44,000 when duplicates are eliminated.

Minnesota's long-term goal is to build support, understanding, and enthusiasm for both the association and the University. We do that by interpreting major achievements of alumni and the University as they relate to the larger community, by presenting major issues in higher education from the Minnesota experience, and by providing support and information for the association

and its volunteers as they work to be effective advocates for the University. This year, *Minnesota* will join the rest of the University's external publications in focusing on the University's unique contributions to the state.

Our plans for the coming year call for increasing magazine pages to include more class notes and faculty contributions, conducting a reader evaluation of our contents and format, establishing an editorial board, starting a student column, featuring volunteer and faculty recognition sections, and increasing our advertising revenue.

Speaking of which, the latest *Statistical Abstract of the United States* presents *Minnesota*, 63 percent of whose alumni readers live in the state, with some pretty supportive facts. According to the abstract, the state's population of 4.3 million ranks 21st. Average life expectancy in Minnesota is 76.15 years, second highest in the nation; we rank fourth in the proportion of residents who hold jobs, sixth in per capita bank deposits, thirteenth in personal income, fourteenth in salaries, fifteenth in retail sales per person, sixteenth in disposable income, and spend \$5.2 million on domestic travel.

Besides that, a higher percentage of Minnesotans vote and graduate from high school, the state ranks 46th in divorce, and 12th in patents.

All of which is to help explain that *Minnesota* and the University have quite an audience out there—and an interesting job before them in 1989-90.

—Jean Marie Hamilton

INTELLIGENT LIFE FORM.

Become a Life Member of the University of Minnesota Alumni Association

Join now and you'll save \$25.00 a year for the rest of your life. You'll receive the Alumni Gold Card, a Life certificate and the benefit of knowing your support for the University will last a lifetime. Just fill out the Life Form below. It's the intelligent thing to do.

Life Line 612/624-2323

| | | | | | |
|--------------------|-----------------|------|-----------|------|---------|
| FULL NAME | | | DEGREE | YEAR | COLLEGE |
| FIRST | MIDDLE / MAIDEN | LAST | | | |
| SPOUSE'S FULL NAME | | | DEGREE | YEAR | COLLEGE |
| FIRST | MIDDLE / MAIDEN | LAST | | | |
| ADDRESS | | | | | MAA ID# |
| CITY | STATE | ZIP | TELEPHONE | | |

LIFE MEMBER GOLD CARD

Please send me my Life Member GOLD CARD.

Name as you wish it to appear on your Gold Card:

Spouse's Name:

LIFE MEMBERSHIP PAYMENT PLAN

- \$400 Individual Life or
 \$200 Individual Life Installment, plus five annual payments of \$50 each
 \$450 Joint Life or
 \$250 Joint Life Installment, plus five annual payments of \$50 each

PLEASE CHECK METHOD OF PAYMENT

- Check enclosed (Make check payable to the University of Minnesota Alumni Association)
 Mastercard Visa
 Month/Year expires _____ / _____

| | | | | | | | | | | | | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | | | | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

CARD NUMBER

Please allow 6-8 weeks for engraving and delivery.

Signature _____

Please complete form and mail to: Minnesota Alumni Association, 100 Morrill Hall, 100 Church Street S.E., Minneapolis, MN 55455

CONTRIBUTORS

THE TIME OF HIS LIFE

Peter Clothier is a former dean of the Otis Art Institute in Los Angeles and currently writes about art from Southern California. He is a contributing editor for *Art News* and *Artcoast*.

DOWN UNDER

Minnesota associate editor Chris Niskanen graduated from the University of Minnesota School of Journalism and Mass Communication in 1988.

THOUGHTS ON A WRITER'S WORK

Amy Ward, D.V.M., is a free-lance writer living in Lake St. Croix Beach, Minnesota. The author of two books, Ward was a fiction winner in the 1987-88 Loft Mentor Series and won first prize in the social issues category in the 1988 Minnesota Newspaper Association's Better Newspaper Contest.

ENSEMBLE PLAYERS

Teresa Scalzo, a junior in the School of Journalism and Mass Communication, is *Minnesota's* editorial intern.

TRAVELS WITH HARRISON SALISBURY

Gwen M. Willems is public relations coordinator for alumni relations and development communications at the University of Minnesota.

REFLECTIONS ON SOME WINNING SEASONS

Brian Osberg, '73, '86, is *Minnesota's* sports columnist.

IN BRIEF

University Relations writer and editor Maureen Smith edits *Brief*, a weekly news bulletin for all five University campuses, and the faculty-staff edition of the University tabloid *Update*, which recently won a Council for Advancement and Support of Education (CASE) Silver Award in the internal periodicals category. In addition, Smith won a Silver Award in the best article category for "A Volatile Mix in Chemistry" (*Update*, November 1988). The alumni edition of *Update*, for which Smith is associate editor, won a Gold Award in the excellence in periodical writing category and a Grand Gold Award and Gold Award in the tabloid category.

PHOTOGRAPHY

Rich Ryan is a University junior and *Minnesota's* student photographer. Dan Vogel, Sue Kyllonen, Tim Rummelhoff, and Jeffrey Grosscup, '76, are Twin Cities photographers. David Hamilton is a New Orleans photographer. Tom Foley is a photographer for University Relations. Wendell Vandersluis is a photographer for men's intercollegiate athletics.

ILLUSTRATION

Linda Frichtel is a Twin Cities illustrator whose illustrations for "The Cotton Fields of Minnesota" (*Minnesota*, March/April 1989) were honored by CASE with silver awards in two categories. Julie Delton is an art graduate student in London. Gary Mele is an award-winning New York illustrator whose work has appeared in *Ms.* and other publications. Robert Anderson is an award-winning New Orleans illustrator whose work was selected for *American Illustration 7*.



Chris Niskanen



Amy Ward



Teresa Scalzo



Gwen M. Willems



Brian Osberg



Maureen Smith



Linda Frichtel

Marilyn G. Miller



Residential Real Estate Sales Associate

- responds to your needs
- educates you about your transactions
- attends to all details

Former Financial Aid Administrator
at the University of Minnesota



612/926-2761 O.
612/927-6960 R.

Expect the best.

Minneapolis Lakes Office, 4285 Sheridan Ave. S.
Equal Housing Opportunity



"Dive in—
to a great lunch!"

Harvey B. Mackay
Chief Executive Officer
Mackay Envelope Corp.
1954 B.A., U of M

Alumni Club Member Since 1981



UNIVERSITY OF MINNESOTA

ALUMNI
CLUB

50TH FLOOR IDS TOWER

FOR MEMBERSHIP INFORMATION
PLEASE PHONE (612) 624-2323

THE TIME OF HIS LIFE

After two successful careers—at Hunt Foods and Toyota—and after amassing one of the country's most extensive collections of contemporary art, Frederick R. Weisman couldn't ask for anything more

BY PETER CLOTHIER • PHOTOGRAPHS BY DAVID HAMILTON

FREDERICK R. WEISMAN oversees business from his home and office complex in Holmby Hills—a corner of Los Angeles nestled between Bel Air and Beverly Hills. “Carolwood,” as he calls the estate named for the street it’s on, is unmistakable: a massive, sculpted forearm and hand thrust up from the ground to support the mailbox, and a twelve-foot high Botero nude, as hugely rotund and tiny-headed as the artist’s paintings, awaits the visitor beyond the gates.

Inside, Weisman takes as much pleasure in “introducing” his guests to Duane Hanson’s hyper-realist, gaudily clad suburban *Florida Shopper* at the foot of the stairs as he does in feigning to share their surprise at encountering John de Andrea’s sculpture of a naked couple embracing in the upstairs bathroom.

Weisman is ever-inventive in finding new places for his art. To properly situate a Robert Arneson ceramic sculpture, he had a window constructed behind the desk in his small, formal study. The oversized self-portrait of the San Francisco artist leans over the collector’s shoulder from the shrubbery outside as Weisman recalls his two careers and his life as a philanthropist and passionate collector, owner of one of the most prestigious collections of contemporary art in the country.

Weisman is not a typical alumnus of the University of Minnesota—more like a dropout who made good. His father, William Weisman, whom he reveres as the quintessential self-made man, was an immigrant from the Bessarabia area of what is now Romania who arrived in Minnesota toward the turn of the century and soon prospered in real estate, banking, and the fur business. Born in Minneapolis in 1912, the young Weisman moved to California with his mother, Mary, in 1918, returning to his native state a decade later to learn his father’s business and earn a degree at the University.

“I never finished that degree,” he remembers. “When the crash came in 1929, I dropped out of school to help out full-time with the family business. I worked at the Ritz Hotel at Washington and Second Avenue South, and learned the hotel and restaurant business from the bottom up.” Weisman was soon involved in buying food supplies for the restaurant—a task that brought him back to California to work in the produce business. Starting out with what was then Hunt Brothers Packing Company, he was by age 31 the company’s president—his first great success in an entrepreneurial career that has now spanned almost six decades.

In 1958 Weisman retired, after a career that would have satisfied most executives three times over. But not Weisman. “It only took me six months to go stir crazy,” he recalls with a chuckle. “I’m a workaholic. If something’s good, it can always be made better, and I’m never satisfied with anything but the best.”

Weisman’s second career began with ventures into the real estate and savings and loan businesses. Then in 1969, he linked up with “a little Japanese company called Toyota,” which was looking to expand its share of the U.S. market. “Nobody had any expectations at the time,” he remembers. “They used to say, Japanese autos, well, they’re pretty, but they won’t hold up. I had great confidence, though.”

Weisman parlayed that confidence into a one-third share of the distribution rights accorded to U.S. companies, and his Mid-Atlantic Toyota—responsible for about one-tenth of Toyota car sales in the country—is today the flagship of the complex of businesses that make up the Frederick Weisman Company, one of Maryland’s largest revenue-producing companies.

The entrepreneurial spirit is often accompanied by the collecting bug, and in this Weisman is no exception. “I started out at fourteen with stamps and coins,” he says, “and I never



At his home in New Orleans, Frederick R. Weisman relaxes with George Segal's *Woman on a White Wicker Rocker*.

looked back." He moved on to posters and prints, and with his former wife Marcia, graduated to collecting European contemporaries—Soulages, Fontana, Arp—in the late 1940s and the early 1950s. It was not until the late 1950s, however, that the Weismans, as key members of a tiny group of pioneer West Coast collectors, discovered a passion for the trail-blazing art of American contemporaries such as Arshile Gorky, Franz Kline, Barnett Newman, Willem de Kooning, and Clyfford Still.

By the early 1960s the work of these artists was joined on the Weismans' already crowded walls by the then-rising East Coast generation of Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Andy Warhol, and others, along with emerging California artists such as Robert Irwin, Larry Bell, Sam Francis, Robert Graham, Edward Ruscha, and Edward Keinholz. Distinguished critics such as Clement Greenberg and Harold Rosenberg were among the speakers at regular Weisman soirees, along with exuberant young curators such as Walter Hopps and Henry Hopkins.

"Those were exciting years for the art collector," recalls Hopkins, who three decades later is director of the Frederick R. Weisman Art Foundation in Los Angeles, which promotes and exhibits contemporary art throughout the world. "Back then, even relatively modest expenditures could put

together an important collection of the best and newest talent."

By the time they divorced in 1982, Frederick and Marcia Weisman had assembled one of the finest art collections in the country. Under the circumstances, dividing the collection might have been a bitter and protracted agony. "Not at all," says Weisman. "It was simple. It took about fifteen minutes. We flipped a coin for first choice." Marcia Weisman won the toss and opted for a classic Johns painting of a U.S. map. After that, it was straight turn taking. Frederick Weisman went next, and picked the Giacometti dog... and so on until all the art was chosen.

As he is in most things, Weisman is idiosyncratic about buying art. "I never look at art as a business or a piece of real estate," he says. "How much is this, what's the market price... I never believed in that." Do the dealers see him coming? "I'm on everybody's list," he agrees. "But I never make a decision ahead of time that I'm going to buy something. I have to see it. It's a gut feeling. If something turns me on, I buy it... if I can afford it."

With a Jasper Johns painting auctioning for \$17 million these days, there are limits to what even Frederick Weisman can afford. But that's no deterrent for a man for whom the thrill of collecting is as much in the hunt as in the acquisi-

In Weisman's New Orleans home, Lynda Benglis's *Alkiad* (over the mantle) shares the room with works by Victor Vasarely, Judy Moonelis, Richard Jolley, Wilhelm Freddie, and Ray Howlett. Setting the tone in the music room is Jack Goldstein's *Untitled*. Duane Hanson's *Executive in Red Chair* lounges in the living room (far right, top) with works by Lin Emery, Larry Rivers, and Robert Motherwell, while in the dining room, Red Grooms's *Mae West Visits New England* sets the stage.



tion. In addition to acquiring pieces by established and emerging artists, he also loves to support young unknowns, unabashedly hanging their work among the masters.

This, indeed, is one of the guiding principles of the foundation, whose collection more and more is divided into international traveling exhibitions, which bring contemporary American art into communities that might otherwise have little exposure to art. Weisman sees art as a universal form of communication, and his collection as a kind of roving goodwill ambassador.

Says Hopkins: "About the biggest pressure Fred brings on me is to keep things on view." In the last two years alone, selections from the foundation have traveled to Colorado Springs, Colorado, and Birmingham, Alabama, as well as to Tokyo, Tel Aviv, and Paris. Weisman relishes the response. "In Japan, people were in awe," he says. "And pretty soon they'd come back to show their kids."

Often, there's more than an exhibition at stake. Weisman is aware that he can stimulate not only a community's critical attention but its cultural economy as well. In preparing for a recent exhibition at the San Antonio Art Institute, for example, Weisman visited the city months ahead of time, buying work by local artists to include in the exhibition along with the works of his well-known artists.

Says San Antonio museum director Jim Edwards, "Frederick Weisman's enthusiastic response reassured a local art community that has been prone to feel isolated. His purchases not only provided a shot in the arm for those artists, it also strengthened the hand of local galleries and museums to support local artists in the knowledge that some, through Weisman's support, had now achieved national attention, and that others were deserving as well."

The openings of these foundation shows give full rein to Weisman's flair for drama and ceremony. He loves to travel in style, arriving in town with a bevy of curatorial staff and an entourage of artists on a private Lockheed Jetstar painted



by Californians Ed Ruscha (outside: midnight blue with stars) and Joe Goode (inside: sky blue, with clouds). The San Antonio gala included a reception line of dignitaries at the city airport's Million Air private terminal and a gift of hand-painted cowboy boots, painter's cap, and overalls, which Weisman insisted on wearing to the opening. In festive circumstances like these, he plays the clown with flawless charm. "It's good for the art world to know they don't have to be so stuffy," Weisman says.

THERE ARE THREE Frederick Weisman collections now. At corporate headquarters in Glen Burnie, Maryland—one of the earliest large commercial structures designed by the boldly innovative architect Frank O. Gehry—is a collection of work primarily by contemporary Japanese artists, which pays tribute to the creative talent of Toyota's homeland. Carolwood and a second home in New Orleans house Weisman's personal collection, which is the source of most of his third collection—the foundation collection.

As even Weisman admits, buying from gut instinct can result in a wild discrepancy in quality. "Fred relies on his eye and his instinct," Hopkins notes. "I'm much more reticent and cautious, and have more of an eye to history."

The "entente" the two men have worked out between the personal and foundation collections is intended to allow



Weisman a free hand with the former, while refining the holdings of the latter: Hopkins has right of first refusal on anything Weisman buys. Weisman, in turn, has the same right on anything Hopkins might wish to sell.

In recent years, Weisman and Hopkins have attempted to find a permanent home for the foundation, a base of operations for the continuing loan program, and an exhibition center to allow the public access to the collection. The results, to date, have been disappointing: "In spite of all our efforts nothing has really happened," says Weisman. "When you need the approvals of trustees, directors, city councils, and so on, it's a very complicated process."

Yet Weisman is still keenly aware of the responsibility his collections incur, and lately has directed the foundation toward programming rather than facilities. "I'm still very interested in finding ways to use art as communication," he says, "as well as in encouraging unknown artists. Among other things, we're going to be making financial awards to artists and scholars, and we're also thinking about holding workshops and seminars, where artists and architects and writers can sit down and talk together." According to Hopkins, he will also continue to give major gifts—similar to the \$1.5 million he gave to fund the Minneapolis Sculpture Garden's Claes Oldenburg/Coosje Van Bruggen "Spoon-bridge and Cherry" sculpture fountain and other works to be acquired later.

NOT LIMITED TO ART, Weisman's philanthropy extends to broader civic needs. At the University of Maryland he funds a program offering minority students entree into the business and financial worlds—a program praised by former President Ronald Reagan as a model of its kind. The devoted father of a Down's syndrome child, he is also a trustee of the Devereux Foundation, a charitable trust for medical research and care for the handicapped, as well as a member of the board of governors of Cedars-Sinai Medical Center in Los Angeles. Recently, in recognition of his contribution to the arts, Paris accorded him the honor of the Vermeil Medal, the highest award that city can bestow on a civilian.

Above all, Weisman is a family man. His recent publication of *Frederick R. Weisman: A Collection of Memories*, a scrapbook that chronicles his family's history from Bessarabia days to the 1980s, is testimony to his passionate interest in the Weisman family tree. A man who is quick to recognize the debt he owes people and places throughout his life, Weisman also fondly remembers his native state. The plaque that memorializes his parents, William and Mary, at the Oldenburg/Van Bruggen sculpture fountain across from Loring Park, clearly means a great deal to him, and he flew in scattered family members for its dedication.

"I remember playing in that park as a little kid," he recalls. "I never want to forget Minnesota, and I never will." ◀

ON A BRIGHT MARCH morning in northeastern Minnesota, fourteen physicists and technicians dressed in work clothes and hard hats crowd onto the elevator platform at the Soudan iron mine. Situated on a hillside above the tiny town of Soudan (located twenty miles south of Ely), the mine entrance overlooks miles of snow-filled jack pine and aspen forests. No one seems to mind the near-zero temperatures; in a few minutes, a steel cage will take the group a half-mile below the earth's surface, where the year-round temperature is a cozy 54 degrees.

When the cage arrives, University of Minnesota physics professor Earl Peterson is among the first group of scientists to climb aboard. Peterson is an expert in the field of elementary particle physics, but today, bearded and dressed in faded jeans and hard hat, he looks more like the iron miners who last rode this elevator in 1962. "Your ears will pop on the way down," he says, as the last technician squeezes in. The cage, suspended by a two-inch thick steel cable, is not for the claustrophobic.

The doors clang shut on the bright March day and for the next three minutes the cage plunges into darkness. It stops at the 27th level, where a well-lit tunnel, scattered with rusting ore carts and other debris from the long-gone mining era, leads the way to a pair of red steel doors. Peterson opens the doors into a cavern of airplane-hangar proportions, stuffed with heavy equipment and high-tech gadgetry. It's called the Soudan II Underground Research Site: the largest and most expensive experiment under way at the University of Minnesota.

Begun in 1984, Soudan II is an international physics collaboration between the University and Tufts University in Massachusetts, the Argonne National Laboratory in Illinois, Oxford University, and the Rutherford-Appleton Laboratory in England. Between 40 and 50 physicists, technicians, and graduate students work on rotating shifts, up to sixteen hours long, in the \$16 million lab, located underground to shield the experiment from cosmic radiation from outer space. They are attempting to record a phenomenon that has eluded scientists the world over: the decay of matter into pure energy.

The question of whether matter lasts forever, or eventually decays, has baffled scientists for decades. Do rocks, planets, or galaxies eventually convert into pure energy? Will the universe last forever? Since we don't see things crumbling around us and turning into energy, it's safe to say that if matter does decay, it must



DOWN UNDER

The University's experiment in northern Minnesota's Soudan mine has endured squabbles among scientists and the scorn of physicists worldwide. But who ever said searching for the end of the universe was going to be easy? • BY CHRIS NISKANEN



do so at a very slow rate. Scientists have projected the average lifetime of one of the basic building blocks of matter—protons in the nucleus of atoms—to be roughly 10 to the 31st years, or 10 million trillion trillion years.

To record such a rare event, the Soudan scientists are constructing a special detector rigged with high-voltage and supersensitive electronics that will record the subatomic explosion of a dying proton. The discovery, some say, will be on the order of splitting the atom. "We'll have a handle on physics that you cannot look at in any other way," says David Ayres, a physicist from Argonne National Laboratory.

Soudan II is small compared to other physics projects; an experiment under way in France

The Soudan II proton decay detector, located at the rear of this cavern 2,431 feet underground, is the focus of the University's most sophisticated and expensive experiment. Physicists work up to sixteen hours a day constructing the detector, which will be completed in 1992.

involved 450 physicists from 39 institutions. Despite its size, Soudan II, like many large-scale physics experiments, has experienced growing pains. "There are a lot of personalities involved, a lot of emotions," says Marvin Marshak, the outspoken and often controversial spokesman of the Soudan project and head of the University's School of Physics and Astronomy.

And if that isn't enough, the Soudan scientists have had to contend with distractions from another source: their scientific peers. "We have succeeded in pissing off some people," says one physicist.

Ironically, the Soudan scientists get a friendlier reception in the nearby town of

Tower (pop. 507), a mile from the mine, than they do from their colleagues. Tower residents don't view them as dangerous intellectuals, just curious oddities. "I don't know what they're doing down there," admits one local, "but they seem like nice enough folks."

It's been more than a hundred years since a group of miners set up camp near Tower, establishing the first iron mine in Minnesota, a fact proudly announced as you drive into town. Now, for the second time in its history, Tower may become famous again—but this time for a very different discovery.

THE FIRST THING THAT strikes you about the Soudan laboratory is its immensity. More than 40,000 tons of rock were hauled up the elevator shaft to form a cavern 230 feet long, 46 feet wide, and 38 feet high. Packed into the cavern are forklifts, cranes, welding equipment, large rolls of multicolored wire, and several hundred tons of steel and electronic equipment. The air supply is surprisingly fresh, considering the lab is 2,341 feet underground.

At one end of the cavern is the center of activity—the proton decay detector—about one-fourth of which is operational. At any time there might be up to three technicians or physicists installing a new section in the detector or working the bugs out of its computer system. From a distance, it resembles a hulk of dull steel covered with wires; but a closer look reveals it to be made of stacks of nine-foot high modules. When completed, 256 five-ton modules will make up the detector, stacked and wired with high voltage.

The theory behind detecting proton decay is fairly simple. "One way to observe proton decay would be to sit and look at a proton for 10 to the 31st years, but that's pretty dull, even for physicists," Minnesota's Marshak says. "But

an equivalent experiment would be to go together 10 to the 31st protons and observe those for a few years and see if any of them go away."

When the detector is completed, it will contain the mathematical equivalent of 7 times 10 to the 32nd protons in the form of 1,100 tons of material.

Getting the mass together to observe proton decay is the easy part; detecting the explosion of a dying proton within the mass is more difficult. Each module is made up of thousands of tubes, filled with a mixture of argon gas and carbon dioxide, layered between sheets of steel. When a proton "dies," it creates a charged particle that passes through the tubes, knocking off an electron from an atom of the argon-carbon dioxide gas mixture. The ionized gas electron floats toward the end of the tube, where it is picked up by a highly sensitive system of electronics. The signal is amplified, digitized into computer language, and recorded. Computers can then trace the signal back to the specific tube where the proton disintegrated.

The proton detector is located underground because cosmic radiation from outer space, in the form of charged particles, constantly rains down on the earth. Those particles would cause unwanted "background activity" within the detector if it were located above ground. The thousands of feet of rock above the detector work as a natural shield, sifting out most of the unwanted outer space particles.

Some subatomic charged particles, namely neutrinos and muons, do penetrate the rock and show up in the detector as "tracks." To prevent those particles from being misidentified as decaying protons, the Soudan scientists are constructing a high-voltage shield around the detector, using the same principles employed in the detector's construction. If a proton decay event is observed, the scientists will check for particles penetrating the shield from outside the detector.

Exuberant, often sarcastic, and capable of lacing a subatomic particle physics lecture with expletives, Marvin Marshak doesn't embody the tweedy, pipe-smoking professorial image. His sense of humor tends to run to stories about quirky physics personalities and incidents. Marshak seems to enjoy the interaction among scientists as much as his interaction with science. There is also an intense competitiveness in his words. "Some of the fun is to prove the other guys wrong," he says. "You get a lot of kicks out of that."

In two interviews, Marshak explains how, during a rocky start, the first Soudan collaboration ended in a shouting match in an air



Outspoken and often controversial, the University's Marvin Marshak, below left, claims the physicists' earlier Cygnus findings are correct.





port lounge, and how, during the second collaboration, the entire physics community came to think of the Soudan scientists as “a few crackpots who say outrageous things.”

IN 1980 THE UNIVERSITY, Harvard, Purdue, and the University of Wisconsin began making plans to construct a large proton decay detector. Their first order of business was to find a mine at least 1,000 feet deep to block out the outer space radiation. It wasn't easy, Marshak says, because abandoned mines tend to be dangerous and expensive to rehabilitate, and working mines, though safe, “generally blow up a lot of explosives that are not conducive to physics experiments.”

It was then, by coincidence, that Marshak's wife remembered visiting the Soudan State Park Mine, which since 1963 had been open

Closed in 1962, the Soudan iron mine appears today as an inauspicious group of aluminum buildings and an elevator tower. But if the University's proton decay experiment is successful, Soudan could be the most famous mine in the history of modern physics.

as a tourist attraction. It proved to be an ideal site. The Minnesota Department of Natural Resources, which owns the park, agreed to let the scientists use the mine.

But in the meantime, cracks began to appear in the Minnesota-Purdue-Harvard-Wisconsin collaboration; at issue was the mine's ownership. “[The other universities] didn't like that the state of Minnesota owned the mine,” says Marshak. “They felt it gave the University of Minnesota an unfair advantage, so we had this big fight. The final act took place in United Airlines' Red Carpet Club in O'Hare Airport. We spent a whole Sunday yelling at each other. They wanted to go to a silver mine in Park City, Utah.”

The Minnesota physicists went to the Soudan mine and built their own detector. It was constructed by undergraduate students in an old shed under the 10th Avenue bridge near the University, then trucked to the Soudan mine and assembled in a dead-end mine tunnel on the 23rd level—300 feet above the current detector. It's a crude prototype of Soudan II, but the scientists speak fondly of it, like someone remembering a first junker car.

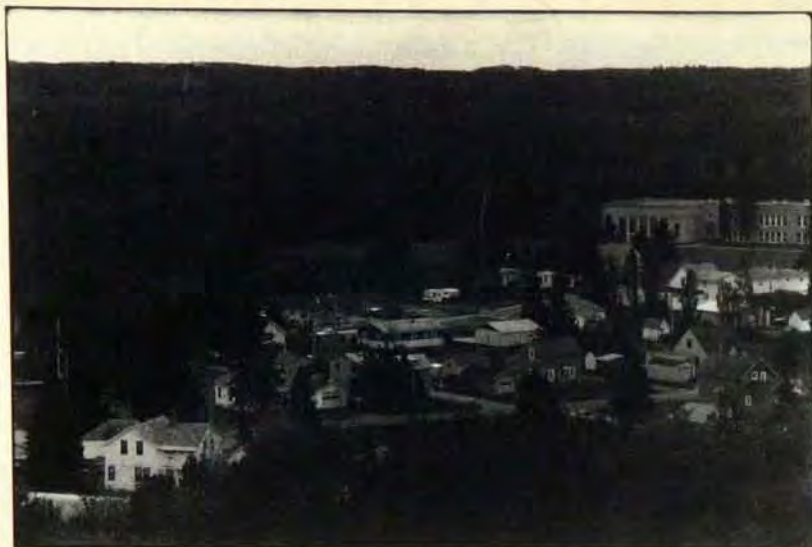
Besides, it was Soudan I that led to a controversial discovery that is still being mulled over in faculty lounges throughout the world. In 1985, the Soudan physicists published an article in *Physical Review Letters* outlining a strange, unknown burst of particles apparently coming from a star, Cygnus X-3, that is 30,000 light years away from Earth. The Soudan I detector had become an underground observatory, recording a number of subatomic particles, called muons, caused by cosmic radiation hitting Earth's atmosphere.

The muons themselves are not a startling discovery; they can penetrate the Earth's surface and are often recorded by the Soudan detectors. But radiation coming from Cygnus X-3, a well-studied and documented star, doesn't ordinarily produce muons. Nothing in modern physics could explain the readings.

Soon after the paper was published, physicists began denouncing the Cygnus findings both in print and at conferences. The entire controversy probably would have died down, Marshak says, had not another group, working in an automobile tunnel under Mont Blanc in France, recorded the same results.

The controversy continues today. “I was just reading yesterday an article saying the whole thing is bullshit, but in somewhat nicer language,” Marshak says.

Mark Lowe, a third-year Ph.D student writing his dissertation on muons, recalls going to a recent conference where the discovery was



discussed. "When one guy summarized the conference, he basically laughed at us," Lowe says. "It was plain that he didn't believe there was any effect whatsoever. In fact, he said as much."

Are the Cygnus findings accurate? It will probably be several years before another experiment can prove or disprove their findings, Marshak says. In the meantime, the scientists endure the criticism. "In a political sense, we can do one of two things: we can back down or say we are wrong," says Marshak. "You can do that either by publicly announcing that you are wrong or by crawling away quietly. My inclination is to do neither. I don't think we are wrong. Everything I have looked at convinces me we are right."

The controversies generated by Soudan I were just a hint of the problems the Soudan II collaboration would encounter. Over dinner one night at the Black Bear Cafe, a roadside supper club six miles from Tower, physicists Earl Peterson and David Ayres recalled the argument that nearly tore the project apart.

Argonne National Laboratory and the two British collaborators—Oxford University and Rutherford-Appleton Laboratory—had agreed to come up with separate designs for the Soudan II proton detector. The Argonne detector was based on previously tried designs and was "quite conventional," Ayres says. The British design, however, was radically different and unproven. In a conference room at Oxford University, the collaborators met to decide which was better.

"We fought it out," Peterson recalls. Tempers rose so high that the collaborators refused to meet in the same room. The competing design teams met in separate rooms and scientists from Minnesota and Tufts University shuffled between them mediating.

"We came very close to having the collabo-

The Soudan project, which spends an estimated \$750,000 a year on goods and equipment in the Tower area, has had a measurable impact on the economy of northeastern Minnesota.

ration fall apart," says Ayres, whose design group lost to the British group in a 3-2 vote. "This was after we had our funding, and we had to make a few technical decisions. One of those was the basic geometry of the experiment. Nevertheless, we could have blown it at that point.

"In the end, I think we picked the best design," Ayres concedes. "But when you work for a year on something, you become attached to it, and it was hard to give up. We had carried ours further than they had. Theirs had been shown to just barely work."

Today, the collaboration is amiable again. "We work together very smoothly," says Ayres. "Well, as smoothly as a group of physicists can work together."

THE SOUDAN PROJECT has had a measurable impact on the economy of Tower and northeastern Minnesota by spending an estimated \$750,000 a year on goods and equipment in the area. This is a fact not lost on the residents of Tower and other Iron Range communities, where the declining iron ore industry has caused considerable economic hardship.

The cadre of scientists that regularly traipses into town doesn't attract a lot of interest from the Tower townspeople, although when the project first proposed to locate in the mine, 250 people showed up for an informational meeting. Pamphlets handed out at the mine's tourist information center (which attracts several thousand visitors a year) assure people that "there is *absolutely* no harmful radiation involved in this experiment."

Besides an occasional journalist showing up in town—a British film crew recently came to produce a documentary on the experiment—not much happens in Tower to suggest that in a nearby mine, an experiment is under way that could have a profound effect on science. The Soudan scientists are equally modest about their work. It's not glamorous, they say, but work just like any other work—down the shaft at 8:00 a.m., up again at 6:00 p.m., just like the miners who dug the ore there for 80 years.

"I don't sit around thinking about proton decay," says graduate student Lowe. "I work on the experiment."

It is that rare chance of seeing the burst of energy from a dying proton, of answering one of the biggest questions in physics, that motivates the physicists.

"It's happening all around us," David Ayres says one evening, motioning with his hand toward the frozen countryside. "We just have not been able to see it—yet."

THOUGHTS ON A WRITER'S WORK

Excerpts from five writers' minds and their works

BY AMY WARD

ONE RHAPSODIZES about her computers, one cuts and pastes stories by hand. One has frequent writer's block; another has none. One rewrites the first page every time she works on a story; one rewrites the entire story every time. These are the writing processes of five authors who also teach writing and literature at the University. If forced to generalize about such definite individuals, it could be said that they are pragmatic, self-effacing, and hard-working, yet apologetic about their work habits. And most are at least mildly obsessed with their work—and amused by that obsession.

MICHAEL DENNIS BROWNE



FOR MANY OF HIS working hours, poet, librettist, and English professor Michael Dennis Browne writes in a markedly unpoetic basement setting, sandwiched between a washing machine and a dog, both large, both white. In the accent of his native England, he'll tell you of his troublesome writer's block, which he outwits by writing about it. Of waiting for the long summer days that bring early light and the time away from classes to write. And of his poetry itself, this:

"I write about relationships, myself in connection with family, religion, politics. I write when I sense a connection that hasn't yet been articulated. I write of the Self in connection with the Other."

Browne, who was a corecipient of the College of Liberal Arts' Distinguished Teacher Award in 1989, has completed three collections of poetry and is at work on a fourth. His most recent libretto is "As a River of Light" with composer John Foley, S.J.

Although he prefers to begin writing at 5:30 or 6:00 a.m., most mornings are lost to writing now because of his children, the subjects of new poems. Browne may work at an office com-



puter or a library carrel but he's written some of his best lines in big black artist notebooks on buses and planes, when motion seemed to induce poetry.

When he is alert and in good physical shape, Browne finds he is more productive. Also, as it can for many writers, a deadline can produce wonderful

concentration for Browne.

Apart from these factors, Browne isn't sure what causes his brain to produce a poem. "I don't know the source of those times when I'm more articulate and aware than usual," which is what the writing requires, says Browne, because the poet must be "open, alert, and scanning experience." He is alert for "two polarized or opposite things that suggest a new combination," from whence his poems will arise. Then, the making of the poem is a combination of intuition and work, says Browne. "A

good poet is a good craftsman."

Browne talks cheerfully of living "in tremendous insecurity and doubt most of the time." It's a feeling common among artists, who can't really know if their work is good, says Browne. Moreover, "you never know if you'll write again."

Yet in spite of this insecurity, or perhaps because of it, Browne writes on. On any given day, he is at work on dozens of poems. During any given year, he will start work on 40 or 50 poems, finish 15 or 20, but be satisfied with

only 3 or 5. He may continue working on a poem for several years, and sometimes finds ending it the most difficult thing of all. At some point, Browne concedes, the poet must be satisfied with an approximation of the poetic vision. Although he admonishes his students to "release a poem when it's as close as you can get to what you had in mind," he once revised an already published, twenty-year-old poem.

Publication usually has no effect on Browne's subsequent work; it is his readers who spur him on.

THE SERVANT OF GOD

The Servant of God must suffer many things.

They will ride him down,
like a fox find him.
The swords, the whips, the thorns
will come for him.

The crows will swarm,
the day be dark with their wings,
they will be greedy for him.

Yet he will rise on the third day.

Would you save your life? Would you?
I say you must lose your life
for my sake. Follow me.

Is it all the world you want?
Not all the world,
nor ever its stars and seas,
are worth your soul.

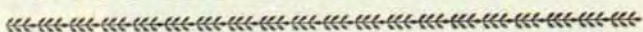
The Servant of God must suffer many things.



ILLUSTRATION BY LINDA FRICHTEL

From "As a River of Light," by Michael Dennis Browne
(Phoenix, Arizona: Epoch Universal Communications, 1988) by permission of the author.

PATRICIA HAMPL



"THERE'S A PART of me that wants to say, 'yes, I wake up at six in the morning, and I'm at my desk by seven. I work until nine-thirty, I take a coffee break. I'm back for another hour, when I make revisions....' That's the way a writer is supposed to work. I don't work that way... nobody I know works that way," says Patricia Hampl, associate professor of English and author of the memoir *A Romantic Education*, the memoir prose meditation *Spillville*, and two books of poetry.

As a memoirist, Hampl delves deeply to examine the whole context of her life experience. Writing, for her, is "a seasonal job, like agriculture." In the first-draft stage, she gathers material. Ideas can come from anywhere: "I'm constantly seeing things as possibilities. I'm constantly seeing moments, incidents, gestures. And I don't get them all down by a long shot." She's looking for ways to capture ideas that elude her. Yet paradoxically, she finds that when she is working on a project, the world supplies her with a constant stream of material on that subject. A fragment of overheard conversation or a newspaper item will apply to her work. "It has to do with what your ears are pricked up to hear," she says.

If the first-draft stage is the time when Hampl does the travel, research, and reading that will inform her final work, it is also the time when she makes the false starts she considers a tremendously undervalued part of the creative process. The false starts, when a writer must figure out what she is doing, "are considered failures, which of course, they're not," Hampl says.

While in the final stages of completing a book, Hampl needs uninter-

rupted blocks of time—from four to eight hours—in which to work. Those days find her in an upper-floor office of a remodeled century-old boiler house ("It looks like a tiny castle"), where she composes on not one, but two computers. "The computer is truly a miracle for writers," says Hampl. "It's more like going to the source than the typewriter ever was. It's like going to the place before handwriting... like going into your mind a little bit more. You're invited to make changes and to have second thoughts and thirds."

This is no small luxury for a writer who, when writing by hand, used to rewrite the first page over and over again. "I didn't care if the second page looked like all hell had broken loose, but I would keep rewriting the first page so that everything would look very

clean—which we know is obsessive-compulsive behavior, but never mind, that's what I would do."

Hampl enjoys the actual fingers-on-the-keys writing. If she doesn't, she's gone off course. "At the risk of sounding like a psychopathic egomaniac, it all sounds great when I'm writing it.... If, for a significant period of time, it doesn't feel good, then something's wrong and I stop. Then I just streak off in another direction on the computer, or I literally turn the machine off," says Hampl, who is now at work on a memoir about growing up Catholic.

Excerpt from *A Romantic Education*

LOOKING REPEATEDLY into the past, you do not necessarily become fascinated with your own life, but rather





with the phenomenon of memory. The act of remembering becomes less autobiographical; it begins to feel tentative, aloof. It becomes blessedly impersonal.

The self-absorption that seems to be the impetus and embarrassment of autobiography turns into (or perhaps always was) a hunger for the world.

Actually, it begins as hunger for a world, one gone or lost, effaced by time or a more sudden brutality. But in the act of remembering, the personal environment expands, resonates beyond itself, beyond its "subject," into the endless and tragic recollection that is history.

We look at old family photographs in which we stand next to black, boxy Fords and are wearing period costumes, and we do not gaze fascinated because there we are young again, or there we are standing, as we never will again in life, next to our mother. We stare and drift because there we are... historical. It is the dress, the black car that dazzle us now and draw us beyond our mother's bright arms which once caught us. We reach into the attractive impersonality of something more significant than ourselves.

We embrace the deathliness and yet we are not dead. We are impersonal and yet ourselves. The astonishing power and authority of memory derive from this paradox. Here, in memory, we live and die. We do "live again" in memory, but differently: in history as well as in biography. And when these two come together, forming a narrative, they approach fiction. The imprecision of memory causes us to create, to extend remembrance into narrative. It sometimes seems, therefore, that what we remember is not—could not be—true. And yet it is *accurate*. The imagination, triggered by memory, is satisfied that this is so.

PAULETTE BATES ALDEN



PAULETTE BATES ALDEN'S first collection of short stories, *Feeding the Eagles*, follows "one central character named Miriam Batson Swenson, who's really based on me," says the author. Her stories tell of losing a family business, a family cabin, and—through divorce—a family member. Therefore, it seems fitting that Alden writes the first drafts of her fiction while sitting at a family heirloom—her uncle's oak rolltop desk. Writing in longhand "makes you less aware that you're

writing," says Alden. "It feels more as if you're just thinking. And not really thinking intellectually but in touch with some deeper part of your brain that's the writing part."

Adjunct faculty member Alden generates stories by examining her own "points of pain." Her efforts to come to closure on unresolved issues drive her to work. "Writing somehow resolves certain things by the complete expression of them," she says.

This resolution, the storymaking,

takes place gradually, during which time Alden writes and writes again on a subject. "There's a lot of drafting and revising and finding a new start," she says. And it is starting from square one each time she works on a story that seems to be the key for her. "I have to almost start from the beginning every day," she says, "because I like that sense that everything is flowing from the very beginning.... If I can get the right first line then everything can flow out of that.... It's like finding a little piece of

thread, and you can pull it and everything will follow after."

As she rewrites a story from its beginning, first by hand, then on computer, new sentences fall in, and others fall out. By the time she's done, she has made choices about every sentence in the work. Yet, until a story is complete, Alden saves all her notes and drafts.

How her stories actually take form out of this accretion of words is a mystery to the author. "I start with nothing and then many months later I realize I have something," she says. "But how did it get done? I don't know. It's like the writing fairies have come in... or like a culture that grows in a jar... it materializes in some way."

Alden regards a story as a live thing in her consciousness. "I think of writing as an interaction between the writer and the work itself. There is a gestalt in your head, this idea or vision of what you're trying to do. But in the actual writing, you're not always able to conform to that vision in a clearcut way. So you keep refining, trying to get closer to it, and sometimes you get lost. Then you look again at the work and ask:



What is it that I'm really saying here? What is the work trying to tell me that it needs?"

Alden likes to work in the mornings, "unplugging" from the world from nine till noon. Between rising and writing, she avoids people, radio, or music to maintain what she calls a dreamstate. Alden also keeps regular hours so she can awake refreshed, because, like most writers, she finds writing hard work. "I'm really basically lazy," she says. "I

don't know why I ever got into this business because it's so difficult."

Part of the difficulty of writing for Alden is the taming and intellectual feeding of her inner critic. "You have to educate that critic in yourself," says Alden, "otherwise he just runs around screaming hysterically that you're not good and you can't do it. But if you calm him down and give him a task, which is to learn what is good writing, he can be useful to you."

Having her book published has given Alden more confidence, which is the ideal antidote for avoiding writing. But in the end, it is the writing itself that appeals to her. "It's very pleasurable at some level to make things, to shape things," says Alden. "A short story becomes like an object in that you understand what to put in and what to leave out, and what the shape is—almost like a piece of sculpture or a pot. It's very pleasurable to make something out of formlessness... life is basically unformed."

Excerpt from *Feeding the Eagles*

MY HUSBAND IS walking on the frozen river. I walk parallel to him, but on the brown ground of the bank. The water nearest the shore is not frozen, so I couldn't walk out onto the river here if I wanted to, which I don't. I grew up in South Carolina where the rivers never freeze. Earlier this winter, Ted and I walked out on Lake of the Isles near our house in Minneapolis. The ice was several feet deep, and green and white like quartz. Still, I couldn't wait to get back on the bank. Now, as Ted walks the river, it makes eerie sounds, like distant drum rolls under the ice. The sounds seem to originate from the far bank, a half mile away, but I can tell they are caused by his footsteps.

It was on this river, three years ago now, that I first understood that Ted and I would stay together. He had come home to visit his parents, and I came with him. We went sailing on this river.

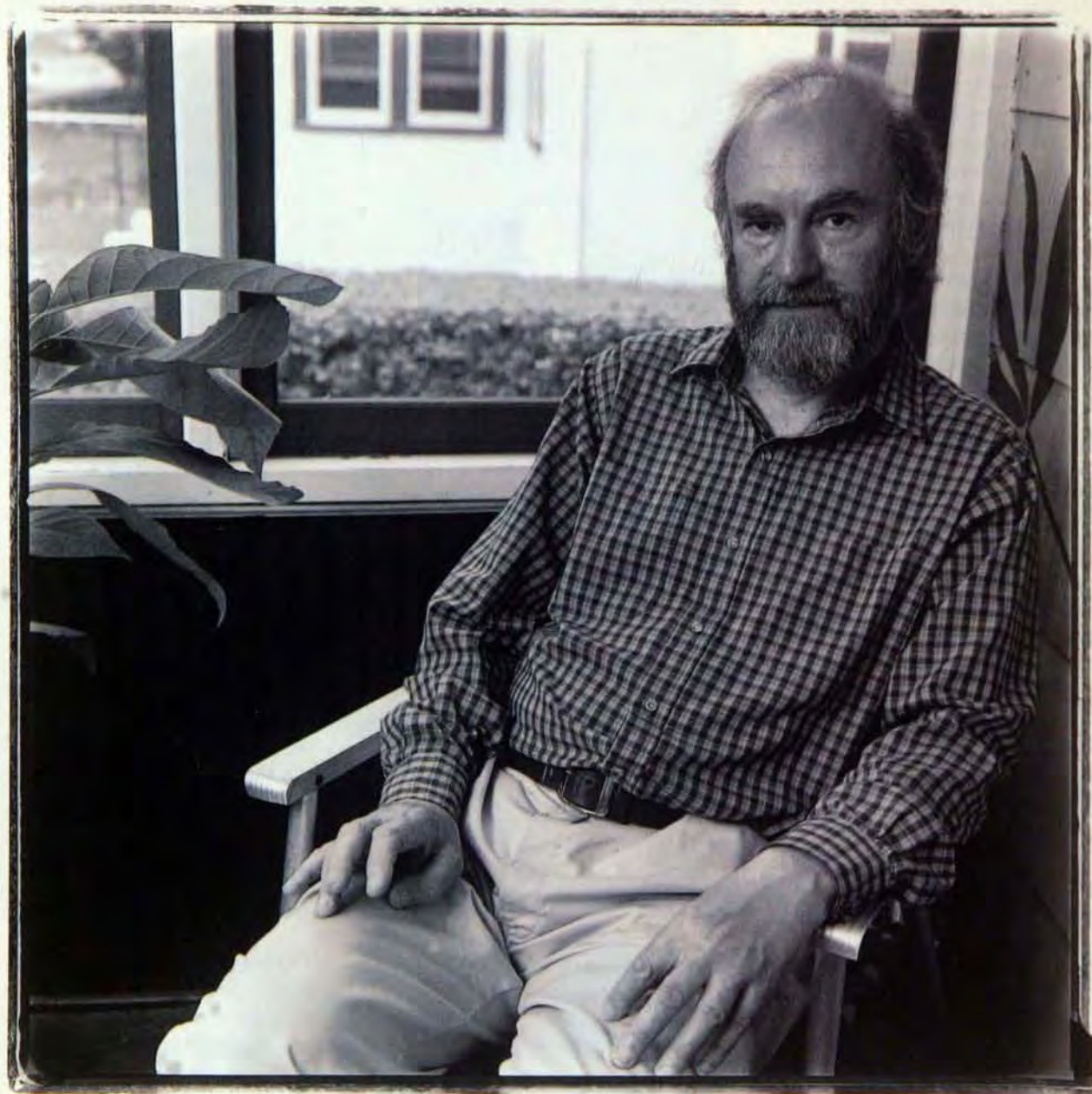


That summer day, the bluffs were so green they were almost black. There was something in the way Ted took my elbow to help me step out of the dinghy and climb into the sailboat. He had very beautiful manners....

Ted has taken off his down jacket and knit cap. He is wearing the kind of clothes he always wears, the kind he has worn all his life—corduroy pants, an oxford cloth shirt, a shetland sweater—the clothes of his prep school days in St. Paul, even though he is 30 now. Whenever anything wears out, he replaces it with the identical thing. He knows exactly what he likes in clothes, and everything he wears seems right for him. His father and brothers wear the same kind of clothes. They all have blue blazers and grey flannel pants, and beautiful wool sport coats of soft natural colors. His mother wears the same kind of clothes, only for women. They shop at Gokey's in St. Paul, which never changes the style of clothes it sells, and which carries many items with ducks. Ducks on waste baskets, throw pillows with ducks, duck ashtrays and cocktail glasses, ducks taking off on mailboxes and ducks lighting in the water on trays.

ILLUSTRATION BY GARY MELE

Blue Mountains" from *Feeding the Eagles*. Copyright © 1988 by Paulette Bates Alden. Reprinted by permission of Graywolf Press, St. Paul.



ALAN BURNS



“IT SOUNDS PATHETIC —this avant-garde novelist wanting to change the world—but I do, I simply want to leave it a little bit better.” Having said this, Alan Burns gives an apologetic chuckle. This English professor has written enough novels, eight all told, that the sequence of titles does not come trippingly to his tongue. Labeled a surrealist writer, his novels—*Revolutions of the Night* being the most recent—pit the individual against the established power structures of family, factory, or

state.

Burns has made financial sacrifices to gain the time necessary to perfect his craft, living for years in a dollar-a-week English cottage with no running water or electricity. It is not surprising, somehow, that a man who once wrote by the light of an oil lamp has no need for a computer. Burns uses scissors and paste to rearrange his words on paper. Moreover, he uses “found” material—cut-up newspapers, secondhand novels, transcriptions of

recorded conversations, and photographs—as the raw material of a novel. In collecting materials, Burns tries to be open to the possibility of randomness, glancing only briefly at dozens of books to find the one he will buy and chop up.

The idea of a writer starting out with borrowed chaos may be unsettling to the uninitiated. But for Burns it is one way to get past the Void, the Big Blank Page, the place where all creative work begins. “It is a way of working with

something rather than nothing," says Burns, and though it is junk, it is also 'promising stuff. It's got a lot of vivacity, humanity, and history in it."

When he can, Burns goes off to England with a cardboard box full of notes, some of which he finds hard to decipher, since he wrote them in a trance-like state. "Although I do have a very tentative notion of the territory my next novel will occupy, I don't go looking for material. Stuff sort of pops into my head. I keep a sort of crafty, half-eye open. I think two eyes open is too much, because you take in everything and drown in your own material."

At an English country cottage, he'll settle into work. His best ideas occur to him at five in the morning during a peculiar clarity of mind he experiences then. Upon rising, "I go excitedly and very positively and joyfully to my desk and set to work," he says, "and then I sort of find myself on a plateau and it tends to go on down for the rest of the day. There is a nervous point at which the best stuff comes, and it does not last for long." When that nervous point wanes, usually after an hour or so, Burns turns to rewriting his work from previous days.

He's usually at his desk for a maximum of five hours, but if that proves impossible, he simply stops working. "I know this sounds very self-indulgent but I've learned not to waste time sitting, staring at the paper feeling bad," says Burns. "I go on a long walk and great things do happen to me, particularly in the countryside. I stumble on wonderful things and sometimes come back and do something about them, write a note or two."

This pacifist solves writing problems by following the strategy of the German army's panzer divisions. Their tanks, says Burns, "would punch a hole in the defense line and race through, and whenever they found any opposition, they wouldn't stop and smash it down, they'd go around it and isolate it and go on to something else. I sort of fight my way through a novel in the same way. If I find a real problem, I circle around it, and if it's tough, leave it behind. And I'll give it special attention later, when I've got a greater sense of achievement that gives me a greater confidence in the novel itself."

"When the work is going well, it tends to get better. . . . The good produces the good," notes Burns, who

hopes his efforts will eventually produce a good response in readers.

"A little moral outrage wouldn't be bad for a start," he muses.

Excerpt from *Revolutions of the Night*

THE RUINED TOWN was like a continent after the flood. Masses of masonry and metal towered over rivers of bones and boulders, the trunks of trees, broken pipes and pylons, drains, poles, pillars, ladders, scaffolding, monumental gravestones, rusted machinery, worn-out engines, the rotting skins of animals and shreds of cloth, the skull of a buffalo, the skull of a horse, a siege of herons, a clamour of rooks, statues of princes mounted or on foot, an abandoned gantry, skeletal remains of old canoes, antlers, bedsteads, rafters, flowering heaps of rotten fruit, collections of corsets, an avalanche of carcasses, burning docks, a fair-ground, a forest, a quarry, an open-cast mine, an ocean bed, a lone pinnacle of bone. The colours were musty yellow, greyish green, winery purplish red, splashed with brighter green and crimson lake. A central stalagmite gleamed with gold, caught by the sun that shone



ILLUSTRATION BY JULIE DELTON

From *Revolutions of the Night* by Alan Burns (London: Allison & Busby, 1986) by permission of the author.

from a pale-blue summery sky. The waters receded, the granite remained, carved by chance into the heads of lions and moustachioed men. Animals and humans made their homes in caves, in the ribcage of a mammoth or a whale.

A man in skins, with the head of an emu, turned towards an armless girl, wisps of hair beneath her hat. Behind them a filament extended to the scaffolding above from which hung a tattered flag. Caught between two pillars

was a youth, blindfolded and gagged. Two women lived in a cave. The skin of one was bright green, the other's gown and ornate hat had taken on the colour and condition of the deep-red rock.



CAROL BLY

FOR CAROL BLY, writing is a two-splendored thing, the second rather ambitious. "I'm interested in how to write, in the technical problem of getting the spirit on paper. I'm also interested in changing America," says Bly, adjunct professor of English. Indeed, this author of the essay collection *Letters from the Country* and the short story collection *Backbone*, teaches writing from an ethical as well as a creative standpoint. And when writing essays or lecturing on humanities topics, she will drive an ethical point home by telling a story.

In fact, Bly is a master of the fine distinctions between the essay and short fiction forms—the first a vehicle for opinion and idea, the second a means

to explore characters engaged in conflicting experiences. A story cannot be about just one thing, she insists. The writer must bring in the other. "I'm very anxious for fiction to have more than one person in the room. If there's just one voice howling and whining there, we get this bleak sort of fiction that we've got a lot of."

After the first draft, which she produces in about five hours, Bly tells the story orally, trying it out on different audiences, in different versions, sometimes for several years. In that time, she'll rearrange the sequence of events, change the location and even the sex of the characters to perfect the story. The notes she carries to the podium consist, not of the plot sequence, but of impor-

tant images she wants to remember.

After the oral phase of story development, Bly can produce a final draft in another five hours. She works on more than one story at a time, and takes an average of three years to complete a story, "but that's because of my slothful way of working," she says. "A harder-working person would get it done faster."

Writing is a morning pleasure for Bly. Five hours is a good session. "After that I have no IQ left at all," she says. Whether she writes at her home in St. Paul or her home in Sturgeon Lake, Bly's desk is placed in exactly the same way under the window of her bedroom office. From there she can spy on the squirrels and birds at the feeder and follow the same "worn path to the kitchen, where the coffee is." Each of her offices is equipped with identical IBM typewriters. The IBMs have only a small memory, but a computer is a luxury Bly has resolved to do without until her children are through school.

Bly likes the actual work of writing, for her desk is the place where she can go into her own world. "When I wake up, I think, oh, coffee, and I can sit at my desk. That's wonderful. I've always liked working at my desk, even as a little girl. I was brought up in a family where there was an oncoming death the whole time. My mother was always dying of TB, and she did die of TB. [My] desk was the place where I went and made another ambience."

Family illness and a preoccupation with worry can be major deterrents to Bly's work. On the other hand, a cash cushion increases her productivity. "When I see some money coming in, I don't have to think about it," says Bly. "That part of the brain is released to work." Unlike some of her younger colleagues, Bly does not suffer from writer's block. "At 58," notes Bly, "you don't have writer's block." Writing gets better as the writer gains life and work.

experience, says Bly, "just the way people who have children at 30 have more of a concept of what they're doing than those who have children at 20."

Bly, who is completing a new collection of short stories, has no time for wheel-spinning, either. As a purveyor of ethical creativity, she is her own sharpest critic: "I think if I found myself trying to repeat myself...[I would] start writing under a different name and get humble and clean again."

Writing under a pseudonym, says Bly, will cure a writer overcome by success, one who is "beginning to believe the reviews, as they say, which is death. It's important to fail and be humble."

Excerpt from *Small Towns: A Close Second Look at a Very Good Place*

WE SEEM SIMPLY to have to enjoy our wide sky of stars as it comes over us after the hot day's work. At night we make the best of stars: they are what we have instead of an horizonful of sea. They are our immensity. I remember finishing a day of fieldwork one hot September evening. I stood on the farm stoop with my sister-in-law. We watched a hired hand, whom I'll call

Jack Slippy, bring in a disk. Jack was a man who lost more equipment in the fields than anyone else. He didn't raise the gangs on the disk, so its full width, all the wonderful sharp bottoms like cymbals, were smashing every second on the rutty road. When he got to the top of the farmyard, he made the corner around the old corncrib too tight. He let himself clip it a little, because he knew we were watching. Then he gave us, over his shoulder, the wide grin of the perfect slob.

My sister-in-law muttered something appropriate, and I thought, where are all the delicate cultural subjects I studied in college? Where are the Belgian women making lace on their firm aprons? Where are the huge historical moments? And what is an historical moment? Here are two. First, a farmer, a married person, is going to make his first speech asking for a crop strike. It will be either a wise or an unwise speech. He has his ironed khaki pants and an ironed, flowered sports shirt lying on the hot, double bed, in the hot, breathless, summer-oppressed little farmhouse. He is memorizing jokes which are slightly off-color, because Jack or someone who knew Jack who took a Dale Carnegie course has told

him that you get the audience with you if you tell a "story." He plans to start with this remark: "I hope you won't mind if I tell you a little story." We will all be delighted: those of us who love distasteful stories know that whatever the young farmer offers will be mild stuff compared to what we hear in the VFW Lounge. On the other hand, it is better than nothing. Those of us who don't go along with bad taste will make an exception this once: we get sick of our lives of saving our best aprons for serving at church, vacuuming out the family car after the men went and used the backseat for bringing in busted parts.

When he gets through with the joke, the young farmer will ask the audience to take control of their crop marketing. That is the historical moment, just as surely as the great speeches of John Ball were historical moments for fourteenth-century English farmers. We haven't got John Ball's wonderful rhetoric:

When Adam delved
And Eve span,
Who was then
The gentle-man?

But we have the same issue: making leaders out of followers. ◀



ILLUSTRATION BY LINDA FRICHEL

From "Small Towns: A Close Second Look at a Very Good Place," the 1987 Iowa Humanities Lecture by Carol Bly. Reprinted by permission of the Iowa Humanities Board and the National Endowment for the Humanities.

There might be only one "U"... but there are lots of "them."

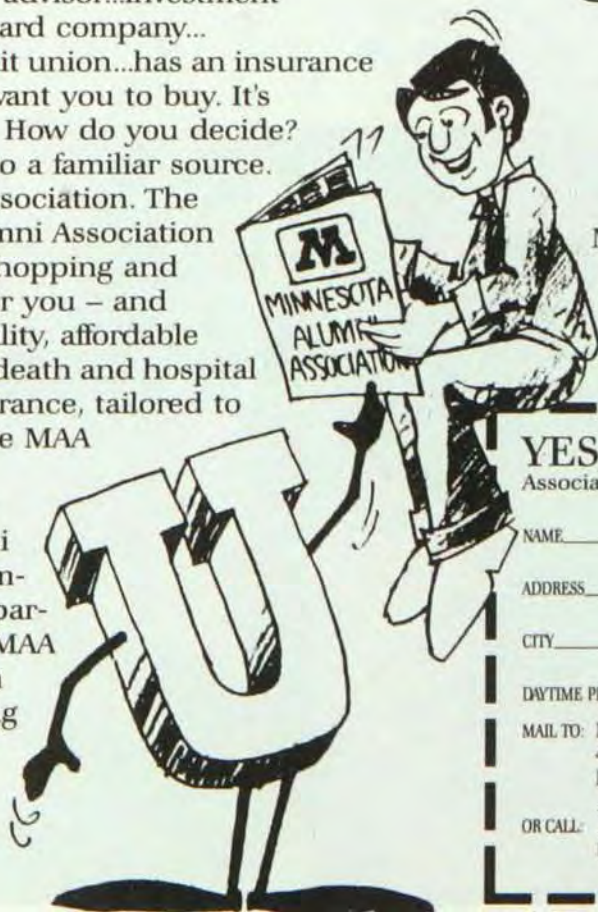


Who are "they"?

Insurance programs. Every bank...financial advisor...investment broker...credit card company...magazine...credit union...has an insurance program they want you to buy. It's mind boggling. How do you decide?

You turn to a familiar source. Your Alumni Association. The Minnesota Alumni Association has done the shopping and comparisons for you - and found high quality, affordable life, accidental death and hospital indemnity insurance, tailored to the needs of the MAA member.

Over 2500 satisfied Alumni Association members currently participate in the MAA program, which has been serving MAA members since 1962.



Send for information on the Minnesota Alumni Association program today. LET YOUR ALUMNI ASSOCIATION HELP "U" KEEP "THEM" IN PERSPECTIVE.

YES, send information on the Minnesota Alumni Association Insurance Program. And hurry!!

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

DAYTIME PHONE _____

MAIL TO: MAA Insurance Program
4000 Olson Memorial Highway
Minneapolis, MN 55422

OR CALL: **1-800-328-3323**
IN MN, CALL 612-588-2731

Ensemble Players

Going solo is easier if you're part of the Vamoses' musical family

BY TERESA SCALZO

LUNCH FOR ROLAND AND Almita Vamos, viola and violin professors at the School of Music, is sandwiched between student lessons, a magazine interview, and a department meeting. While Roland munches on carrot sticks, Almita explains the couple's impression of the school, nearly one year after their arrival, and what they hope to accomplish here.

"We both think the University music department needs to uplift its performance area," says Almita. "We're starting with violins and violas, and we're trying to bring in a lot of new students. We're trying to raise this school up to the standards of the top conservatories in the country. The University of Minnesota should have a great music department. You have the facilities, and it's in a very cultured town. But the University has a lot of work to do. You can't stop with just violins and violas, you have to improve other areas. And that's going to take money."

"That's the biggest problem," says Roland. "Karen Wolff [the school's director] is really sharp. But she has her work cut out for her—educating the powers that be about what it takes to have a great department."

According to Roland, competition for music students among U.S. conservatories and universities is great and most schools are ready to pay to get the best students. "Why should they study with us when they can go to Juilliard, Curtis, Eastman, or Indiana University and get big, fat, whopping scholarships?" asks Roland.

Although some of the Vamoses' students agree that money is a problem, they were determined to continue their studies with the Vamoses. Twenty violinists and seventeen violists followed



Twenty violinists and seventeen violists have come to the University to study under Roland and Almita Vamos, whose home is always open to their students.

Almita and Roland to the University. According to Wolff, requests are coming in from all over the world from students who want to study with the Vamoses.

"I think that what they have been able to do here already is nothing short of fantastic," says Wolff. "It's miraculous. When I came here, somebody described the school to me as a sleeping giant. Well, I don't think it's asleep anymore. Actually, it never was. We just needed to get all the pieces together at the right time."

The Vamoses are certainly an important part of that coming together. According to Wolff, the Vamoses know what it takes to make it in the professional music world, but perhaps more importantly, they possess "the heart and

soul of music" and imbue it in their students.

"They're great teachers," agrees Amy Preston, a Curtis Conservatory of Music graduate now doing graduate work with the Vamoses. "The unique thing about the Vamoses is they really give you a lot of confidence to go out on the stage and let loose."

The Vamoses are as well known for taking an interest in their students as they are for their teaching and playing. Over the years, many of the Vamoses' students have lived with them or used their home for practice space. "It makes for a very interesting home life," says Almita. "It's not unusual to go to the bathroom and find somebody practicing. But it's a happy home."

Graduate student Cindy Finks recalls

the week she spent with the Vamoses last year at Western Illinois University in Macomb, Illinois, where the Vamoses taught before coming to the University. "Here I was coming from New York, and I take the plane to Chicago and the train to Macomb because that's the only way to get there. I'm riding through corn fields, and it's out in the middle of nowhere. Dr. Vamos picked me up at the train station and on the way home, we passed Mrs. Vamos driving with another student. They

were going somewhere to work on a tape for a competition. You know, here it was 10:30 at night—they just teach around the clock. I walked into this house and there're ten kids lying around watching TV. And in the living room there were at least 25 instruments. Their students are kind of like their kids."

In addition to the many students they count as family, the Vamoses have three sons of their own, though only the youngest, Rami, lives at home. Andrew Johnson, a graduate student who lives

with the Vamoses, helps take care of Rami when the Vamoses are away.

Married 29 years, the Vamoses have a great deal in common besides their love of students and music. Both are small in stature, with warm dispositions and quick senses of humor, and both were introduced at a young age to the culture and music of New York by their immigrant parents.

Roland's Hungarian-Jewish father took him to speakeasies on Second Avenue where he witnessed a "freedom and spontaneity" in the musicians that he encourages in his students today. Almita, the daughter of Russian immigrants, began taking violin lessons at age seven from NBC Symphony concertmaster Mischa Mischakoff, who came to her lessons straight from his rehearsals with Toscanini.

After meeting as students at Juilliard, the Vamoses left successful careers to explore opportunities outside New York. After a series of jobs around the country, they accepted positions at Western Illinois University in Macomb.

While in Macomb, Almita began teaching in Chicago on the weekends. She soon found herself with more students than she could handle alone. Roland began accompanying her, and today both Vamoses teach in Chicago every weekend.

Putting in long hours with students is another Vamos trademark. Finks had a recital recently at the Minneapolis Institute of Arts. Although the Vamoses had just returned that day from Chicago, had brought a student back with them for extra lessons, and were leaving in a few days to take several students to the Yehudi Menuhin competition in England, they attended Finks's recital that afternoon.

And these musical maelstroms show no signs of slowing down, either. This summer the Vamoses are teaching at a music festival in Bowdoin, Maine, and in August they are taking some students to an international competition that Roland will be judging in Switzerland. In the fall they will be back at the University.

"Next year I envision more students coming to stay with us," says Almita. "The difficulty is cooking for them. If there is anybody out there interested in cooking for us..."

Magic Moments.

Brought to you
by Marriott
City Center.

**Our Two For Breakfast
Gopher Weekend for
just \$72 per room, not
per person, will leave
you sitting pretty.**



You don't need a special reason to treat yourself to a weekend of relaxation and entertainment. Your special weekend includes:

- Complementary cocktail reception.
 - A delicious breakfast for two at Papayas.
 - Complementary health club usage.
 - Luxurious overnight accommodations.
- (Taxes and gratuities are not included in price. Rates subject to change.)

We also feature casual and fine dining at our award winning restaurants plus two lounges to recharge your batteries. We're located in the City Center downtown Minneapolis—the heart of shopping, entertainment and major sporting events.

Our special packages are limited so call toll-free 1-800-228-9290 and reserve your Two For Breakfast Gopher Weekend now. Huddle up this weekend and make the most of those magic moments.

Marriott People know how.

MINNEAPOLIS **Marriott**
CITY CENTER

30 South 7th Street, Minneapolis, Minnesota 55402 (612) 349-4000

Travels with Harrison Salisbury

He's on the road again, covering—and making—news

BY GWEN M. WILLEMS

WHEN REPORTING FROM Hanoi in late 1966, Harrison Salisbury believed in quantifiable, absolute truth. Vietnam proved to be the first of the separating images that over time, showed him “that in war, as in the simplest things in life, truth is multifaceted, a crystal that refracts light in many forms and many shapes, the quicksilver of the mind.”

Salisbury came to perceive two Vietnam wars, the one that he and millions of other Americans thought the United States was fighting and the one seen by those who were directing it. As a *New York Times* correspondent, Salisbury reported that complexity to the American public.

His Vietnam reports “had an important effect on American opinion,” he believes, “in that people in a sense turned a corner. . . . They began to see that many of the things which had been reported before, largely by the government, were simply not true. It induced a healthy skepticism which was probably a factor in bringing the war to an end.”

Harrison Salisbury's ability to discern complex truths and tell them clearly and movingly has made him a preeminent international journalist for 60 years.

During his 24 years as a reporter and editor for the *New York Times*, Salisbury toured the Pacific rim with Dwight D. Eisenhower, whistled in Ohio with Richard Nixon, exposed racial tensions in Birmingham, wangled his way into Albania, jolted across the Gobi, dined in Peking with Zhou Enlai, and dodged bombs in Hanoi. Along the way he earned a Pulitzer Prize for international correspondence on the USSR, plaudits as creator of the op-ed



At press time, Harrison Salisbury, pictured here in 1985 with General Qin Xinghan at Wugi, was in China, sending back reports for the *New York Times* on the student rebellion.

page for the *New York Times*, and world renown.

During the last eight years, he has been traveling extensively in China researching the book he's writing now, his 28th. Tentatively titled the *New Long March*, it “puts into perspective the extraordinary problems faced by the Chinese when Mao died.” Salisbury thinks Deng Xiaoping's policies, as well as the legacies of the past thousands of years of feudalism, have compounded a complex set of problems.

The emerging picture of this giant, remarkable, struggling country is “a very dramatic and extraordinarily important story,” says Salisbury, “because next century, if the Chinese don't blow it, they may well emerge as the most powerful country in the world.”

Salisbury doesn't find much to distinguish among international, national, and local reporting. “The scene is different, but the principles are the same. I've done each and I like each. I bring the same work objectives to whatever it may be. A person who is an excellent reporter, who has great patience and endurance and attention to detail, can, once he has absorbed the necessary language and the attributes of coverage in a foreign country, be a magnificent reporter there.”

Salisbury divides journalists into two camps: “Those who curry favor to get favors and those who are hard cases and continue to ask the hard questions. I suppose that there are more in the first category than the second, but I don't think that reporters today are an easier lot than they were 20 or 30 years ago.

In general, reporters have very high principles, they work on them, and they sometimes fall down, of course.

"I'm a great believer in investing time and energy and having infinite patience for detail," says Salisbury. Exemplary journalists like Woodward and Bernstein "are really classic investigative reporters. They were willing to invest endless time and energy to get small things. And in the end they were able to put them together into something very big."

Salisbury also cites as an example, the writing of his 1985 book, *The Long March: The Untold Story*, which traces Mao Zedong's Red Army retreat of 1934-35, 7,400 miles into China's most remote mountains and deserts. "There's a story in which I invested eleven years of time to get permission to do it..." says Salisbury. "After eleven years of hard work and pulling wires and doing everything I could think of to get all the clearances I needed to get that story, I had a super story."

Salisbury's journalistic training, begun in the late 1920s on the *Minne-*

sota Daily and the *Minneapolis Journal*, led to early fame when as the feisty managing editor of the *Daily* he tested the new library smoking ban and was suspended from school. The topic became a cause célèbre: The *Daily* raised a furor, a special newspaper was published to denounce the administration, and the United Press (UP) carried the story nationally. Eventually Salisbury was allowed to finish his degree (B.A., '30), provided he had nothing more to do with the *Daily* and there be no publicity about his return. By then his career was launched with UP, an affiliation that was to last fifteen years and take him to Chicago, Washington, D.C., New York, and—with the outbreak of World War II—to London, the Middle East, and Moscow.

Salisbury, who was recently honored by the *Daily* when the staff's smoking lounge was dedicated to him, remembers at least one of his University of Minnesota journalism professors, Clarence Casson, as "a very brilliant man." But Salisbury claims to have taken journalism classes only when

he had a heavy load of "serious" studies, the journalism classes providing a cushion for the harder classes in his two majors—political science and English composition.

In more than 60 years of newspaper reporting and writing books, Salisbury says his greatest challenge was returning to the USSR in 1949 for the *New York Times*. Salisbury stayed nearly six years, including the last three years of Stalin's life.

Called back to New York in 1954, Salisbury was free to write about Russia without restriction. His fourteen-part series on the final Stalin years, "Russia Reviewed," won a Pulitzer Prize for international correspondence in 1955.

After a lifetime spent seeking truths, seeing firsthand the extremes of the world's good and evil, Salisbury remains upbeat and optimistic at 80. "There isn't any better reporting anywhere in the world than in America," he says. "There aren't better newspapers. With all the faults of our papers, they're still the best." ◀



RidgePoint Is Filling Up

And In A Price Range That Suits Any Lifestyle.

- ◆ No down payments
- ◆ No long-term commitments
- ◆ Over 26 different floor plans

A Lifestyle With Diversity Awaits Active Adults Over 55.

Choices and options range from soundproof construction to numerous activities including exercise & woodworking.

RidgePointe

545-9200

12600 & 12800 Marion Lane, Mtn., MN 55343

Reflections on Some Winning Seasons

The Gophers finish in the nation's top sixteen or better in five sports

BY BRIAN OSBERG

WITH THE FOOTBALL TEAM posting a 2-7-2 season in what was expected to be a winning year, the Gophers' athletic season got off to a slow start. Things improved dramatically with the men's winter sports teams, however. With the hockey team's runner-up finish in the National Collegiate Athletic Association (NCAA) tournament leading the way, the Gophers finished in the nation's top sixteen or better in five of the six winter sports in which the NCAA conducts championships. No other collegiate athletic program could match that success rate this year.

BASKETBALL • The biggest sports surprise was the resurgence of the men's basketball program. The team's successful season ended with a bid to the NCAA tournament, where the Gophers reached the Sweet Sixteen semifinals. The Gophers beat Kansas State and Siena College for the right to advance to the semifinals, but fell to Duke 87-70 in the East Regional tournament. The team finished the season with an overall record of 19-12, 9-9 in the Big Ten. "We can hold up our heads with pride," coach Clem Haskins said after the Duke loss. "We are disappointed with the final loss, but we can regard it as a fantastic year."

The team was not expected to do well this season in a strong Big Ten field led by Indiana, Illinois, and eventual national champion Michigan. Sports forecasters predicted another rebuilding year, but the Gophers were not to be denied, earning their first NCAA tournament bid since 1982. Because they're losing only Ray Gaffney from this year's squad, the Gophers are expected to perform even better next year. They start their season with an



The Gophers defeated Kansas State and Siena College to reach the NCAA Sweet Sixteen semifinals, losing to Duke 87-70. It was their first tournament bid since 1982.

August trip to Australia to play exhibition basketball.

HOCKEY • Although the Gopher hockey team failed once again to capture the national championship, losing to Harvard 4-3 in overtime in the title game, they logged another great year. They repeated as Western Collegiate Hockey Association (WCHA) champions and ended the season with an overall record of 34-11-3, one win short of the 1985-1986 record. It was the team's fourth consecutive appearance in the Final Four.

The Gophers received another strong performance from junior goalie Robb Stauber, who set a team record by posting 2.43 goals against average. Stauber finished second in the Hobey Baker Award after winning the prize last year. There's another excellent

group of recruits starting this fall, so if Stauber and other top players aren't tempted away by the National Hockey League, the Gophers could have another shot at the national title in 1990.

WRESTLING • The Gopher wrestling squad finished seventh in the NCAA championships, their best performance since 1979 when they also finished seventh. Four Gophers—the most ever—earned all-American honors, including senior Dave Dean, freshman Chris Short, sophomore Marty Morgan, and junior Gordy Morgan, who all had strong showings in the tournament. The Gophers did well despite losing their star 118-pounder, Keith Nix, to a knee injury. Nix, who placed second last year in the NCAA championships, was expected to do well again.

The wrestling program, under the leadership of coach J Robinson, continues to develop. Some outstanding recruits will join the team this fall, including incoming freshmen Damon Johnson of New Jersey, who was a prep school national champion, and Kirk Wallman of South Dakota, who won an unprecedented six state championships and posted an incredible 201-0 record in high school.

GYMNASTICS • Ranked number six going into the competition, the Gopher

men's gymnastics team finished third at the NCAA championships after finishing second in the qualifying round. It was the Gophers' best finish since their runner-up performance in 1949 and the highest ranking achieved under head coach Fred Roethlisberger, who was honored as the Midwest Region Coach of the Year. "At the start of the season we said that we wanted to finish in the top three at the nationals," said Roethlisberger. "I'm certainly happy we achieved our goal." The Gophers were

led by junior Mark McKiernan, who earned all-American honors by finishing fourth in the pommel horse. Roethlisberger is adding three top recruits to his 1989-90 squad, while losing only national meet performer Brad Pries. Recruits include Minnesotan Robby Hanson and Roethlisberger's son, John, both of whom are members of the U.S. Junior National Team and considered among the finest recruits in the country.

SWIMMING/DIVING • The Gophers placed eleventh in the NCAA championships following an excellent 11-1 dual meet regular season. It was the program's best finish since 1967, with nine Gophers named all-Americans at the NCAA championships. The Gophers were led by senior Dan Egeland, who was named MVP of the Big Ten meet. "The meet was a capsule of how the season went," said coach Dennis Dale, who was named Big Ten Coach of the Year. "The season started off well, and just kept getting better and better." Boosted by the construction of a state-of-the-art swimming facility that will be completed next year, the program is expected to have a great future.

Who said winters are bad in Minnesota?

SPRING SUCCESS

The Gophers' winning ways continued into spring sports for both the men's and women's programs. Led by defending Big Ten Individual Champion Kate Hughes, the women's golf team won the Big Ten Championship for the first time ever, edging favorite Indiana by nine strokes. Hughes successfully defended her title, surpassing an Indiana golfer on the last day of competition.

Senior Karen Weiss tied for second place. Weiss and Hughes were named to the all-Big Ten team, and second-year coach Nancy Harris was named Big Ten Coach of the Year. Although most of the team, including Hughes, are seniors, the program appears to have ended the six-year domination of Ohio State and Indiana.

The golf team's triumph was the second Big Ten championship of the year for the women's athletic program, which also captured the gymnastics team title



Stay at the closest hotel to the Metrodome!

\$89*
per suite, per night
up to four people

Celebrate the big game in a big way at the Minneapolis Embassy Suites hotel. And here's what you can look forward to:

A luxurious two-room suite complete with living room, private bedroom, and wet bar with refrigerator.

Free breakfast cooked-to-order every morning in our beautiful courtyard atrium. Complimentary two-hour manager's reception every evening.

Plus an indoor pool, whirlpool, sauna, and more. And, the weekend's not over after the big game. There's great shopping on Nicollet Mall and the entertainment and excitement of downtown Minneapolis available through skyway connection.

**EMBASSY
SUITES
HOTEL**

DOWNTOWN/CENTRE VILLAGE
425 S. 7th Street Minneapolis
(612) 333-3111 or 1-800-EMBASSY

Minutes from Williams Arena

*Price is per suite per night Friday & Saturday night, \$99 per suite per night Sept. 22 & 23, Oct. 27 & 28, Nov. 3 & 4, 1989. Certain restrictions may be required.

this winter.

The men's tennis team upset defending champion Michigan 5-2 to win the Big Ten championship. Only in 1967, when Michigan State won the championship, has a team other than the Gophers or the Wolverines won the title. The Gophers' last won a Big Ten title in 1986. The Gophers won with depth rather than with stars. In dual matches this season the Gophers had a record of 60-23 at the number 4, 5, and 6 singles slots combined. They were 39-48 at the top three single positions. "There's very little difference in our lineup from top to bottom," said first-year head coach David Geatz. "There's no superstar on this team. Superstars win medals, teams win championships." Senior Duke Uihlein, who formed a powerful doubles combination with his freshman brother, Brian, posting a 22-13 record overall, was named to the all-Big Ten squad.

BASEBALL FEVER

Gopher second baseman Brian Raabe hails from New Ulm, Minnesota, where baseball is the major summer pastime. "Baseball is our sport in New Ulm," says Raabe, a junior majoring in speech communication. "We start them off young, in kindergarten. During the summer that's all you see—at every park you go to they are playing baseball." Raabe is following in the footsteps of another University phenom from New Ulm, Terry Steinbach, all-star catcher for the Oakland Athletics.

After batting .338 as a freshman, Raabe hit .370 last year and made only one error in 270 chances. These impressive numbers resulted in his being named to two preseason all-American teams by national publications. However, 1989 proved to be a relative disappointment for Raabe and the team. He batted .313, and the team missed the Big Ten playoffs for the first time since they began in 1981. The defending champions finished in sixth place with a 15-12 Big-Ten record, 31-22-1 overall. Illinois won the Big Ten championship, upsetting Michigan. "We were very disappointed," says Raabe. "We have an excellent team and thought going into the last game that we were going to play in the Big Ten championships."



Kate Hughes

Off the field Raabe is active in anti-drug efforts, participating in the University's "Just Say No" drug awareness program, which is geared to elementary children. "We talked to kids about bad drug or alcohol experiences that we've had or that we knew of other people having," says Raabe, who was one of the original participants in the growing program. "We now have over 100 athletes involved in the program."

After spring quarter ended in June, Raabe returned to New Ulm to play for the town's amateur team before spending the summer playing in Massachusetts' Cape Cod League, considered the country's premier summer league. Asked whether he will return for his senior year or turn professional, Raabe says, "I don't concern myself with that—your best bet is that I'll be back at the University of Minnesota and loving every minute of it." However, Raabe admits that if he gets the opportunity, he will strongly consider playing professional baseball when he leaves the University.

"Brian is a self-made player with work habits equal to any player I have coached at Minnesota," says head coach John Anderson. "He is totally committed to being the best he can be."

GOPHER NOTES

The **women's swimming team** finished second to Michigan in the conference championship meet; the Gophers have finished second in four of the past five years. • **Holger Christiansen**, associate men's athletic director, announced his retirement effective this fall. "It has been my privilege to have been associated with the University of Minnesota, one of the great universities in the country, for nearly 26 years," says Christiansen. • Gopher junior gymnast **Marie Roethlisberger** is the recipient of the first NCAA Honda/Broderick Inspiration Award, given to the college athlete who best exemplifies excellence in academics and athletics despite adversity. Roethlisberger has been hearing-impaired since age two and has overcome several elbow injuries. ◀



► **WHEN GOOSE
AND MAN COLLIDE**

NATURAL RESOURCES • There's a man-versus-nature battle going on in some unlikely places in the Twin Cities: lakeside jogging paths, country club golf courses, and corporate headquarter lawns. In one corner is the wild, defiant Canada goose; in the other, scores of joggers, golfers, and businesspeople who are dodging hostile ganders and sidestepping goose—mementos.

In recent years, Robbinsdale, Golden Valley, Bloomington, and Minneapolis have experienced increasing goose-human conflicts. Why? With a bountiful food supply and no natural predators, the Twins Cities' transplanted goose population has shot up from 1,000 birds in 1973 to between 15,000 and 20,000 today. So when metro-area city council chambers are inundated by irate picnic-

ers and golfers, council members turn for advice to James Cooper, University associate professor in the department of fisheries and wildlife.

Cooper, a waterfowl expert who has studied Canada geese since he was an undergraduate at the University of Wisconsin, presents city officials with the "most biologically effective and economically feasible management program" possible. Usually that means one of two options: capture and remove the troublemaking geese, or allow a special goose hunt. If city officials opt for goose removal, Cooper and a crew of graduate students will trap the birds and turn them over to the Minnesota Department of Natural Resources (DNR). The DNR gives or trades them to states without geese, such as Oklahoma, which swaps wild turkeys to be transplanted in Minnesota.

COLLEGES AND SCHOOLS DIGEST

*A compendium of news from
around the University—
research, promotions, program
developments, faculty honors*

BY CHRIS NISKANEN
AND
TERESA SCALZO



To further reduce goose flocks, the DNR opened a metro goose hunt in suburbs near the Twin Cities two years ago. Cooper says hunting has helped reduce goose populations in some areas (4,000 were shot during last year's season), but

that may not be enough to control some populations.

All the fuss over geese is a direct result of their unusual adaptability to urban environments, Cooper says, "something we never expected." Unlike ducks, which feed in the water, geese are grass grazers. With the construction of more parks, golf courses, and green lawns adjacent to lake shores, the urban geese prospered. "During the time when the goose wasn't here, we were simply creating goose habitat hand over fist, street after street," Cooper says.



"Recaption: Recontext," an exhibition of photographs from the Cray Research/Film in the Cities Collection, opens July 5 at the University Art Museum, Northrop Auditorium. The exhibition, which runs through August 20, examines the relationship between writing about photography and photography itself by pairing each of 33 images with a quotation culled from disparate sources. The quotation for the above? "Photography can function this way because it represents the domination of social authority through its 'saying' on our existence...." There's more, but you'll have to attend the exhibition to read it.

► BAD NEWS, GOOD NEWS

JOURNALISM • The School of Journalism and Mass Communication was given "provisional accreditation" status in May by the Accrediting Council on Education in Journalism and Mass Communication, after a team of evaluators found serious funding and equipment problems during a visit in February. The school has one year to remedy the problems or the school will lose its accreditation.

The journalism school, which along with Columbia University's in 1975 was considered one of the two best in the country, was found out of compliance in three of twelve areas: governance/administration, budget, and equipment/facilities. The team's draft report said that faculty and administrators described leadership and financial problems in crisis terms, and

that many women faculty members were angry at what they perceived as unfair treatment "with respect to workload, salary, and recognition of merit."

On the positive side, the report praised the school's students, faculty, and curriculum. "There is a high level of expectation on the part of both students and faculty," the report said.

Eighteen-year veteran faculty member Daniel Wackman was named director of the school in May after the College of Liberal Arts promised significant funding increases. He replaces MaryAnn Yodelis Smith, who will leave at the end of the year to become vice chancellor of the University of Wisconsin system. CLA agreed to increase the school's funding by 25 percent over the next five years, as well as provide money for new equipment and hiring new faculty.

► THE RITE STUFF

LIBERAL ARTS • Thanks to the passion of C. Lance Brockman, the University is building what may one day be the nation's finest collection of scenic backdrops and sketches. Brockman, an associate professor in the department of theatre arts and dance, recently helped acquire 108 sketches created by the Great Western Stage Equipment Company of Kansas City that served as models for scenery and backdrops used by the Scottish Rite of Freemasonry.

"Of the various fraternal organizations, the Scottish Rite of Freemasonry made the most extensive use of scenery in its initiation," says Brockman, who researches both the history and lost art of scenic backdrop painting. "The initiation ceremonies—revealed to the candidates by various degrees—were taught by means of allegories involving legend and symbol and requiring both scenery and costumes." Brockman used images from the collection when designing the set for a recent University Opera Theatre production of Mozart's opera *The Magic Flute*.



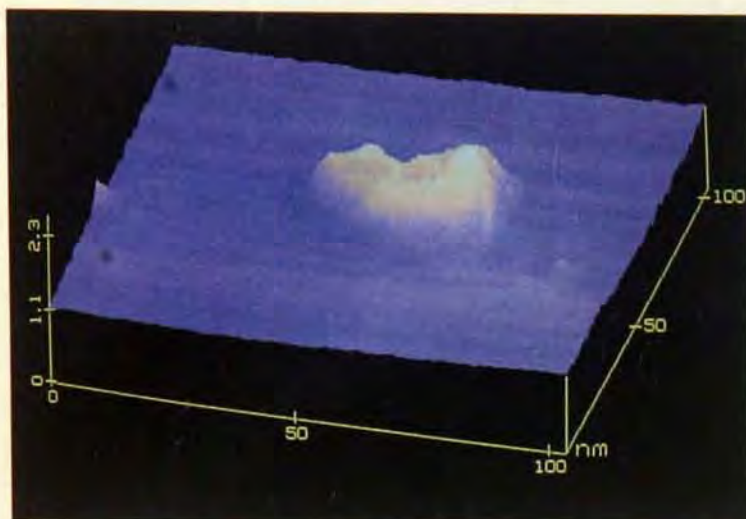
Brockman first became aware of the Freemasonry collection while working as a scenic artist at Kansas City's Starlight Theatre in 1979 and 1980. The collection was purchased with donations from department of theatre alumnus Tom Scott and funds from the department's Century Council and University Libraries.

The Freemasonry acquisition adds to the University's collection of more than 1,200 Twin City Scenic Company renderings, sketches, and models dating from 1895 to 1929 acquired six years ago. That collection includes garden, forest, street, and interior scenes, as well as several advertising backdrops.

Brockman and Alan Lathrop, professor and curator of the University's Performing Arts Archives, are cataloging and preserving the Freemasonry and Twin City Scenic Company collections. Parts of the collections are open to the public. For more information, contact the Performing Arts Archives at 612-627-4199.



The University enlarged its collection of backdrops and sketches with the acquisition of sketches used by the Scottish Rite of Freemasonry.



Using scanning tunneling microscopy, University scientists were able to photograph the phosphorylase kinase molecule, showing structural details that were suspected by scientists but never before photographed.

► REALLY ADVANCED PHOTOGRAPHY

TECHNOLOGY • Scientists at the University's Center for Interfacial Engineering and department of biochemistry have produced the most detailed photographs ever of DNA, the material that carries genetic codes in plants and animals. Researchers have also taken the first-ever photographs of two muscle enzymes in rabbits that control muscle function.

Both scientific breakthroughs occurred while scientists were using scanning tunneling microscopes, which can map the surface of inorganic materials at the atomic level. The DNA photos show in unprecedented detail variations in molecular structure,

making them more useful than previous photos for scientific research. The photos of the two enzymes—phosphorylase and phosphorylase kinase, which are the most common enzymes in muscles—show structural details of the enzymes that were suspected by scientists, but never actually photographed before. These enzymes are part of the signal network in muscles that coordinate energy production with energy use.

Faculty members involved in the enzyme research were Ronald D. Edstrom, Marilyn H. Meinke, Xiuru Yang, Rui Yang, and D. Fennell Evans. The DNA research included Evans, Patricia G. Arscott, Gil Lee, and Victor Bloomfield.

► QUAYLE WATCHING

HUMPHREY INSTITUTE • It wasn't long after George Bush nominated Indiana senator Dan Quayle for vice president that Paul Light's phone began ringing incessantly. Light, associate dean of the Hubert H. Humphrey Institute of Public Affairs, is an expert on the power of the vice presidency, and the baby boom generation. The two issues made Light a favorite source for the media because, as he puts it, "here's a guy who's being picked for the vice presidency precisely because he's a baby boomer."

Light's two books, *Vice Presidential Power: Advice and Influence in the White House* (1983) and *Baby Boomers* (1988) have helped propel him into the spotlight. In *Vice Presidential Power*, Light argues that the vice presi-

dent is like any adviser to the president: the power he brings to the office is dependent upon his experience and political connections. For that reason, Light calls Walter Mondale "the most effective vice president in history." Unlike most vice presidents, Mondale had many political connections and a large personal staff, many of whom were tapped for key positions in the Carter administration. Mondale's tracks of influence, as Light calls them, can be found in many Carter administration decisions; Mondale's views were incorporated into Carter policies, presumably when Mondale attended key meetings.

Light predicts Quayle won't make much of a mark as vice president, mainly because he lacks the resources that made Mondale successful. "He not only

Baby boomers and vice presidents are Paul Light's bailiwick these days.



has no staff to contribute to George Bush, he's dependent upon Bush's staff for his own success," he says.

Was George Bush, the first sitting vice president elected president since Martin Van Buren, an influential veep?

"You can spot George Bush running through a number of decisions. You can spot his people, you can see

the paperwork," Light says. But fearing the publicity backlash from the still-lingering Iran-contra scandal, Bush gave few hints during the election as to his effectiveness as vice president. "I think we'll start hearing some stories from the departing Reagan appointees, and we'll have a better sense of what was going on," Light says.

► THE NORTHERN BLUES

AGRICULTURE • July and August are blueberry season in Minnesota, as gardeners and farmers begin harvesting Northblue, Northsky, and Northcountry—three varieties of cold-hardy blueberries developed by department of horticulture researchers. With a new variety, St. Cloud, scheduled for release in 1990, University horticulturists hope to make blueberries a cash crop for small, diversified Minnesota farmers.

"Northblue and St. Cloud are similar in size and quality to any blueberry you might buy in Michigan," says James Luby, associate professor and head of the University's fruit-breeding program. "They have the

advantage of being able to grow in Minnesota and yield about 6,000 to 10,000 pounds per acre."

In addition to blueberries, the horticulture department has recently released several other Minnesota-hardy fruits, including the Summercrisp pear (1987) and the Nordic raspberry (1988).

Blueberries are one of the few fruits native to North America, says Luby. University researchers used wild blueberries from Minnesota to develop the cold-hardy varieties. The "made-in-Minnesota" blueberries are expected to meet with the approval of the Minnesota Legislature—which last year made the blueberry muffin "the state's official muffin."



In a state that calls the blueberry muffin its official muffin, three new varieties of the cold-hardy berry are bound to be a success.

► PATENTLY BETTER

TWIN CITIES CAMPUS • An anti-AIDS drug called Carbovir, a book page turner for disabled people, and several improved strains of corn were among the 27 inventions patented by the University last year, earning it a fourth-place ranking among all universities receiving patents from the U.S. Patent and Trademark Office. According to a survey prepared by the University's Office of Patents and Licensing, the University ranked behind Stanford (with 56 patents), the University of California system (60), and MIT (66).

Just five years ago the University ranked twentieth in the same survey. The higher ranking, says Tony Potami, assistant vice president of the University's Office of Research and

Technology Transfer Administration, reflects the faculty's interest in research and technology transfer and the University's aggressive efforts to patent its researchers' inventions.

"We're responding to the government's initiative to get research results out for public use," he says. "The United States' competitive position in the world depends upon making use of university-developed technology. Consequently, the University has improved its patenting process by providing more incentives and by hiring several specialists in licensing and patenting."

► TO FLOSS OR NOT TO FLOSS?

DENTISTRY • A team of seven researchers, six from the School of Dentistry and one from the School of Pub-

lic Health, have received the Clinical Research Award in Periodontology from the American Academy of Periodontology for three papers they published in the *Journal of Periodontology* in May 1987. The papers presented the two-year results of a four-year study that compared the use of salt and peroxide—a technique advocated by Paul Keyes—with conventional oral hygiene methods in the prevention and treatment of gum disease.

In the late seventies, Keyes claimed that brushing with salt and peroxide and rinsing with salt water was more effective in reducing gum disease than brushing with toothpaste and flossing. Because Keyes's method was touted in the press yet still unproven, the National Institutes of Health offered an \$800,000 contract to study his claim. The University of

Minnesota, competing with seven other universities, won the contract.

The results of the study showed that the two methods are equally effective in the treatment of gum disease when combined with professional care.

The researchers donated their \$3,000 award to the Erwin M. Schaffer Periodontal Research Chair. Erwin M. Schaffer is a faculty member and former dean of the School of Dentistry as well as coauthor of the winning papers.

In addition to Schaffer, the researchers and authors of the papers are M. Bashar Bakdash, Bruce L. Pihlstrom, Larry F. Wolff, James R. Jensen, and Carl L. Bandt of the division of periodontology, School of Dentistry, and Dorothee M. Aeppli of the division of biometry, School of Public Health.



FOUR NEW REGENTS were elected in a joint house-senate session May 3. Jean Keffeler, chief operating officer at Metropolitan-Mount Sinai Medical Center, was elected to the Fifth District seat; Alan Page, assistant attorney general, and Mary Page, small business owner from Olivia, to at-large seats; and Darrin Roshka, Twin Cities campus undergraduate, to the student seat. All four were among those recommended by the Regent Candidate Advisory Council.

A **higher education bill** passed in late May. The legislature approved a \$95 million increase for the University.

Regents and administrators need a **common strategy** for approaching the 1991 legislature about tuition, Vice President Gus Donhowe told the regents May 12. A stronger program of financial aid makes the most sense to him, Donhowe said, but several regents expressed concern about the tuition burden on middle-class University students who aren't eligible for aid based on need.

Two new **Regents' Professors** have been named. They are L. E. Scriven, chemical engineering, and George Wright, English. A Regents' Professorship is the highest honor that can be given to a faculty member and carries a \$10,000 annual stipend from the University Foundation. Wright and Scriven fill the vacancies left by the retirement of Regents' Professors John Borchert and Robert Beck.

Stephen W. Roszell, associate vice president for alumni and development since 1984, resigned May 15 to become marketing vice president for the IDS Advisory Group. Roszell was responsible for the Minnesota Campaign, the most successful three-year fund-raising effort ever undertaken by a public university. Robert Odegard, former associate vice president for alumni and development, will temporarily return to the position while a replacement is sought for Roszell.

The **May regents' meeting** was

recessed briefly when members of the Progressive Student Organization tried to hold up a banner opposing the University's participation in a \$65 million military research project. Later in the meeting they were allowed to make a short presentation to the regents.

Warren Ibele, professor of mechanical engineering, has been elected chair of the Faculty Consultative Committee for 1989-90.

The Senate Consultative Committee advised University President Nils Hasselmo May 4 that it would be **unwise to push for a semester system** without a solid base of support and that faculty want the issue settled. "Then the decision has to be that we stay with the quarter system," Hasselmo said. If the issue is raised again, he said, the burden of proof will be on those proposing change.

A **50-minute class module** has been approved for the Twin Cities campus and will begin winter quarter 1990. Classes will start at 8:00 a.m. in Minneapolis and 8:30 a.m. in St. Paul.

President Hasselmo told the University Senate April 27 that the University will be taking a **more fine-tuned approach to managing enrollment**. "Some areas will grow, some will be stable, and some will have reduced enrollment," he said. Enrollment reduction on the Twin Cities campus is pretty much on target with Commitment to Focus, said Hasselmo, and needs on the other campuses will be evaluated individually.

Listening to Minnesotans through town meetings, focus groups, and polling was part of the communication plan presented to the regents in April by Rick Heydinger, external relations vice president.

Mulford Q. Sibley, one of the University's most controversial and beloved faculty members, died April 19 at age 76. Sibley, a scholar of political ideas, joined the Twin Cities campus political science faculty in 1948 and retired in 1982. ◀

COLLEGE OF EDUCATION

'59 **Richard A. Engen** of Arden Hills, Minnesota, has been named president and chief operating officer of Minnesota Mutual in St. Paul. Engen previously served as senior vice president at the insurance company.

'68 **Lowell W. Hellervik** of Minneapolis has been appointed chair of the board of Personnel Decisions, Inc., a Minneapolis-based management and organizational development firm. Hellervik previously served as president of the firm.

GRADUATE SCHOOL

'34 **Maurice Stansby** of Seattle has received the President's Award for Distinguished Federal Civilian Service for his research on the health benefits of fish oil in the human diet. Stansby is a scientist with the National Oceanic and Atmospheric Administration.

'42 **Ruth Slonim** of Pullman, Washington, has received the Governor's Arts Award in recognition of her contributions to the artistic and cultural life of the state of Washington. Slonim is professor emerita of English at Washington State University.

'48 **Janis L. Pallister** of Bowling Green, Ohio, has edited *Sister to Sister*, a collection of letters written by her grandmother and great aunt between 1894 and 1904, which was published recently at Georgetown University. Pallister is a distinguished university professor emeritus of romance languages at Bowling Green State University.

'50 **Dwight Ink** of Rockville, Maryland, has been named president of the New York City-based Institute of Public Administration. Ink previously served as assistant administrator for Latin American affairs at the Agency for International Development.

'51 **Robert R. Berg** of Bryan, Texas, has been inducted into the National Academy of Engineering. Berg is a professor of geology and holder of the Michel T. Halbouty chair at Texas A & M University in College Station.

LAW SCHOOL

'60 **Ralph Strangis** of Minneapolis has been appointed chair of the Minnesota Racing Commission by Governor Rudy Perpich. Strangis is a member of the firm Kaplan, Strangis, and Kaplan of Minneapolis.

'65 **Richard T. Curtin** of Edina, Minnesota, has

joined the Minneapolis office of Briggs and Morgan, where he will practice law with the firm's commercial section. Curtin was a founding member of the former firm of Curtin, Mahoney, Cairns & Walling.

'65 **James E. O'Brien** of Minneapolis has been elected president of Moss & Barnett in Minneapolis. O'Brien has been with the law firm since 1965.

'70 **Ann Alton** of Plymouth, Minnesota, has been appointed to a newly created judgeship in Minnesota's Fourth Judicial District by Governor Rudy Perpich.

'72 **Constance Berry Newman** of Washington, D.C., has been named director of the Office of Personnel Management by President George Bush. She served as assistant secretary of Housing and Urban Development in the Ford administration and was one of the five original commissioners at the Consumer Product Safety Commission. Newman, a former Bush campaign official, has been a management consultant since 1981.

'73 **Arthur J. Glassman** of Minneapolis has been elected chief operating officer of the St. Louis Park law firm Bernick and Stern.

'78 **Paul A. Sortland** of Golden Valley, Minnesota, has joined the Minneapolis firm of Messerli & Kramer. Sortland previously practiced in Fargo, North Dakota.

'80 **Philip D. Bush** has been appointed to a newly created judgeship in Minnesota's Fourth Judicial District by Governor Rudy Perpich. Bush, who is an attorney with the Hennepin County Public Defenders Office, will be sworn in July 1.

'80 **Paul J. Quast** of Minneapolis has been admitted as a shareholder of the St. Louis Park law firm Bernick and Stern.

'81 **Richard J. Kleven** of Minneapolis has been elected an assistant vice president of Lutheran Brotherhood. Kleven is managing counsel of Lutheran Brotherhood's law division.

'82 **William C. Hicks** of Minneapolis has joined the Minneapolis firm of Messerli & Kramer. Hicks was previously associated with Harstad & Rainbow in Minneapolis.

'84 **David J. Steingart** of Minneapolis has joined the Minneapolis office of Briggs and Morgan. Steingart was previously with the former firm of Curtin, Mahoney, Cairns & Walling.

'84 **Craig A. Oswald** of Chicago has coauthored the "Practice and Procedure in Deportation and

Exclusion Cases" and "Administrative Relief from Deportation" chapters for the 1988 edition of *Immigration and Naturalization Practice*. Oswald is assistant district counsel for the Immigration and Naturalization Service of the U.S. Department of Justice in Chicago.

COLLEGE OF LIBERAL ARTS

'52 **John D. Scanlan** of Carlisle Barracks, Pennsylvania, has been named deputy commandant for international affairs at the U.S. Army War College at Carlisle Barracks. Scanlan has served as ambassador to Yugoslavia since 1985.

'53 **Harold "Bud" Hodgkinson** of Alexandria, Virginia, gave the keynote address at the Providence Journal/Brown University Public Affairs Conference. Hodgkinson, who is currently conducting research on demographics and education for several foundations, gave a talk entitled "Whatever Happened to the Norman Rockwell Family?"

'68 **Marjorie J. Bingham** of Minnetonka, Minnesota, was selected by the National Endowment for the Humanities (NEH) to be Minnesota's NEH/Reader's Digest Teacher-Scholar for 1989. Bingham, a history teacher at St. Louis Park High School, will use the award to study the integration of Ottoman and Turkish history into western civilization classes.

'77 **Lynn Kremer Babcock** of Stow, Massachusetts, has been promoted to associate professor and awarded tenure at Holy Cross College in Worcester, Massachusetts, where she has been a member of the theater department since 1983.

'82 **Mark Liedl** of Fairfax, Virginia, has been named director of special projects at the Heritage Foundation in Washington, D.C. Liedl was previously research director for the National Republican Senatorial Committee.

'85 **Leslie E. Chappo** of White Plains, New York, has received her juris doctor law degree from Pace University School of Law.

'87 **Tracy Nelson Welper** of Minneapolis has received the Midwest Direct Mail Association Bronze Award in the Art-Response-Copy Competition for business-to-business print advertising. Welper, an advertising copywriter at Duncan, Nelson, Lambert, also was featured recently in "Global Gallery" for her work in the Minnesota FoodShare poster campaign.

'88 **LisBeth LaBreche** of Minneapolis has joined Yeager Pine & Mundale as an account assistant. LaBreche was previously an intern with Wallace Public Relations.

CARLSON SCHOOL OF MANAGEMENT

'41 **Robert A. Mellin** of Greenbrae, California, has been elected to a one-year term as vice president of the Financial Accounting Foundation. Mellin is a former managing partner of Hood and Strong.

'59 **Richard L. Gehring** of Bloomington, Minnesota, has been appointed board chair of the Alzheimer's Association, the nation's only non-profit voluntary health organization serving Alzheimer patients and their families. Gehring, who has been a member of the board since 1984, served as senior vice chair in 1987.

'62 **George M. Shortley** of Ranch Santa Fe, California, has been elected president and chief executive officer of PS Group, Inc., in San Diego. Shortley previously served as executive vice president of PS Group.

'63 **LeRoy E. Martin** of Plymouth, Minnesota, has been appointed managing partner of McGladrey & Pullen. Martin served previously as a regional managing partner for the accounting firm.

'79 **Jeff C. Felton** of St. Paul has been promoted to district casualty claims manager from casualty claims specialist by American Family Insurance at its regional office in Eden Prairie.

'81 **Stew Thornley** of Minneapolis has received a baseball research award jointly sponsored by the Society for American Baseball Research and Macmillan Publishing Company. Thornley was honored for his research of the history of baseball in Minneapolis, which resulted in his recent book, *On to Nicollet: The Glory and Fame of the Minneapolis Millers*.

'81 **James C. Wicka** of St. Paul has become a partner in the Minneapolis law firm of Messerli & Kramer.

'82 **Ross Levin** of Minneapolis has been named to the Registry of Financial Planning Professionals. Levin is president of Accredited Investors, Inc., in Minneapolis.

SCHOOL OF PUBLIC HEALTH

'49 **Earl G. Dresser** of Eden Prairie, Minnesota, has been honored for twenty years of service as president of Methodist Hospital by the establishment of the Earl G. Dresser Volunteer Leadership Award by the Methodist Hospital Foundation.

'65 **Robert R. Jorgensen** of Springfield, Virginia, has been named assistant dean for teaching and research support at the Uniformed Services University of the Health Sciences, which is the Department of Defense's military medical school.

'84 **Mary Genevieve Hagan** of Washington, D.C., has been named assistant administrator, professional services, at Georgetown University Hospital. Hagan served previously as an assistant

administrator for ancillary services at the University of New Mexico Hospital in Albuquerque.

COLLEGE OF NATURAL RESOURCES

'52 **Donald W. Eng** of Columbia, South Carolina, has been named fellow of the South Carolina Division of the Society of American Foresters. Eng is forest supervisor of Francis Marion and Sumter National Forests.

COLLEGE OF PHARMACY

'60 **Lyle D. Bighley** of Lenexa, Kansas, has been named to the board of directors for Cortech, Inc., of Denver. Bighley, vice president of research for Marion Laboratories in Kansas City, Missouri, also has been appointed to an adjunct professorship in the College of Pharmacy at the University of Missouri/Kansas City.

INSTITUTE OF TECHNOLOGY

'50 **Carl H. Woie** of Longville, Minnesota, participated in the presidential inaugural parade in Washington, D.C., on January 20, 1989. Woie was a member of Squadron VT-51 in World War II with President George Bush.

'59 **Darrell Schneider, Sr.**, of Champlin, Minnesota, has been named vice president of municipal business development in Minnesota for Donohue & Associates. Schneider served previously as manager of Donohue's Minneapolis/St. Paul division.

'69 **Jeffrey Schiebe** of Southboard, Massachusetts, has been appointed vice president of international operations for MASSCOMP in Westford, Massachusetts. Schiebe served previously as director of MASSCOMP's Asia/Pacific/North and South America sales region.

'72 **James W. Ward** of La Crosse, Wisconsin, has been promoted to principal engineer-laboratory engineer from senior engineer in the Commercial Systems Group of the Trane Company in La Crosse.

UNIVERSITY COLLEGE

'78 **Pamela J. Beilke** of Phoenix has been named manager of the Tucson office of Dames & Moore, engineering and environmental consultants. Beilke previously served as an environmental regulations analyst with the Phoenix office of Dames & Moore.

'86 **Karen Wahl** of Edina, Minnesota, has been promoted to media planner from media analyst at Campbell-Mithun-Esty in Minneapolis.

DEATHS

Bradshaw Mintener, '29, Washington, D.C., December 31, 1988. Mintener, a former Twin Cities attorney, had resided in Washington, D.C., since joining the Eisenhower administration in 1954 as assistant secretary of health, education, and welfare. Mintener was an important sup-

porter during Dwight D. Eisenhower's presidential campaign, and he and his wife, Eleanor, were the president's first outside callers on Eisenhower's first day in the Oval Office. Mintener also was an early supporter of Hubert H. Humphrey during Humphrey's Minneapolis mayoral race in 1945. Humphrey, a Democrat, appointed Mintener, a Republican, chair of the Mayor's Law Enforcement Committee.

William H. House, '35, Northfield, Minnesota, March 27, 1989. House, who taught school for 36 years in Two Harbors, Minnesota, was a Minnesota legislator for ten years beginning in 1959. Representing northeastern Minnesota, House was active in education and conservation issues and sponsored the 1962 bill that made the loon Minnesota's state bird.

Norman O. Nelson, '35, Park Falls, Wisconsin, December 9, 1988. Nelson was employed by the U.S. Forest Service from 1935 until his retirement in 1973. During those years he served as district ranger in the Chequamegon and Superior National Forests, as assistant supervisor of the Ottawa National Forest, and in the Department of Timber Management for Region Nine.

Earl M. Johnson, '36, Burlingame, California, June 11, 1988.

M. R. "Rod" Gaffney, '39, Graceville, Minnesota, December 3, 1988. In 1933, as a social studies teacher at Morris High School, Gaffney began a career in education that was to span more than 50 years. From 1936 to 1979, Gaffney served as superintendent of schools in Eden Valley, Duluth, Graceville, and Milroy. He retired in 1979 and returned to Graceville where he became administrator at Beardsley School District before retiring for a second time in 1984.

Arthur Johnson, '52, Birchwood, Minnesota, March 28, 1989. Johnson had taught health and physical education at Humboldt High School for the past thirteen years, and coached hockey, gymnastics, and tennis. He taught and coached for 28 years at Monroe High School in St. Paul before transferring to Humboldt in 1976.

Roland E. Sundblad, '53, Sun City, Arizona, June 19, 1988. Sundblad was past president of the Minnesota Alumni Association.

James M. Evensen, '55, Thousand Oaks, California, December 24, 1988. Evensen had been chair of California Lutheran University's geology department since 1965 and was voted professor of the year four times.

Timothy B. Knopp, '70, Roseville, Minnesota, March 23, 1989. Knopp was a professor in the department of forest resources at the University of Minnesota and was instrumental in developing its recreation resource management curriculum in the late 1950s and early 1960s. Knopp served as director of the Voyageurs Region National Park Association and on the board of directors of the North Country Trail Association. He also wrote numerous popular and technical articles on recreation.

Putting the Alumni Association in Focus

BY CHRIS NISKANEN

THREE YEARS AGO, just after Steven Goldstein won the University's Alumni Service Award for coordinating the highly successful University advertising campaign called "Some of Our Graduates," an interviewer asked him about the future of the Minnesota Alumni Association (MAA).

"I have just started to understand the complexities of the association and how we can make a contribution," replied Goldstein, a member of the MAA's communications committee at the time. "Now it's a matter of asking, what can we do? How far can we run? How fast can we go?"

Three years later, those questions still persist in Goldstein's mind. But as the new MAA national president—the organization's highest office—Goldstein, along with other executive committee members, is prepared to find the answers.

What the MAA accomplishes and how fast it works will be determined this year as the MAA takes a hard look at its internal organization and work load, Goldstein says.

"As an entrepreneur builds a business and it moves forward, there comes a time to take a look at its organizational structure," says the vice president and general manager of WCCO Radio. "That's what we're going to do this year in the Minnesota Alumni Association—look at the infrastructure and make any appropriate changes."

The time has come for internal evaluation because, says Goldstein, "the association has changed its mission from primarily fraternal and social activities to advocacy and program development." He cites as examples the MAA's catalyst role in the legislature's creation



Members of the 1989-90 executive committee are, from right, Sue Bennett, Steven Goldstein, John French, Janie Mayeron, Michael Unger, and Chip Glaser.

"We must prioritize where our resources should be focused."

of the Regent Candidate Advisory Council, a citizen group that interviewed and referred regent candidates to the legislature; and the MAA's legislative network, which has lobbied for additional University funding.

"Because we have been involved in these new activities, in addition to our traditional activities, we must acknowledge the scope of our needs and prioritize where our resources should be focused," Goldstein says. "If we are now involved in 50 programs, then perhaps we should be involved in just 25 programs and put more emphasis on them."

To help with the evaluation, the MAA has hired a private management

consulting firm—which has donated many of its services—to objectively look at how the association is structured, staffed, and funded. Study results will be analyzed over the summer.

A long-term strategic plan has been in the works for several months, Goldstein reports, but he adds that it's premature to discuss the plan until the MAA internal evaluation is complete.

Joining Goldstein on the MAA's executive committee are a few familiar faces, as well as some new ones. Sue Bennett, '65, '67, an independent consultant working with human service organizations on financial and long-range planning issues, is MAA

president-elect and will assume Goldstein's position next year. Bennett has been active on the MAA's public policy committee and has worked on the regent selection study.

John French, '55, corecipient of last year's MAA Volunteer of the Year Award, is vice president. French, a lawyer with the Minneapolis firm of Faegre & Benson, was instrumental in helping pass legislation creating the Regent Candidate Advisory Council. Michael Unger, '77, '81, a partner in the Minneapolis law firm Hvass, Weisman & King, continues this year as treasurer. He chaired the public policy committee in 1987-88. Janie Mayeron, '73, '76, a lawyer with the firm of



WILD RICE FROM MINNESOTA
NET WT. 16 OZ. (1 LB.) EXTRA FANCY
BENEFITS THE UNIVERSITY OF MINNESOTA
SCHOLARSHIP FUND

The Detroit area University of Minnesota Woman's Club is proud to present the **BUNCH FOR LUNCH** cookbook with a special section featuring Minnesota wild rice.

This cookbook includes 96 pages of recipes and luncheon menus, all tried and true favorites of the Club members. Proceeds go to the University of Minnesota Scholarship Fund.

Please send me ___ copies of the **BUNCH FOR LUNCH** cookbook. I have enclosed \$8.00 for each cookbook plus \$2.50 for shipping and handling.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

Sent to Sue Ann Pirsch, 1624 Lochridge Rd.
Bloomfield Hills, MI 48013
(or Call 313-335-6493)

Gopher Helmet Mail Box

\$89⁹⁵ plus shipping



Show your team Spirit

Order a Gopher Helmet Mail Box

- ★ Made of Durable Poly
- ★ Almost unbreakable
- ★ No assembly required
- ★ Weather resistant
- ★ Lic. by the Univ. of MN

Call or Write:

Distel Grain System Inc.

624 Southside Drive

P.O. Box 108

Le Sueur, MN 56058



1-800-426-1848



Popham, Haik, Schnobrich & Kaufman, will serve as secretary. Mayeron was cochair of Leadership Day in 1986 and chair in 1987. Chip Glaser, president of K. Charles Development, also serves on the executive committee as past national MAA president.

Another issue executive committee members intend to tackle this year is the MAA's ability to communicate with alumni, especially those living in Minnesota. A communications plan, which outlines strategies for greater contact with the University community and alumni throughout the state, is currently being fine-tuned by the MAA's communications committee.

"As an entrepreneur builds a

business and it moves forward,

there comes a time to take a look

at its organizational structure.

That's what we're going to do...."

OVER EIGHT MONTHS ON
THE NEW YORK TIMES BESTSELLER LIST!

SWIM WITH THE SHARKS

Without Being Eaten Alive

Outsell.
Outmanage.
Outmotivate.
and
Outnegotiate
Your Competition



HARVEY MACKAY

Get a **FREE** copy of the best-seller by club member Harvey Mackay just for trying the club for lunch on a one-time cash or credit basis by August 31.

Phone (612) 349-6262 for reservations and mention this offer.



UNIVERSITY OF MINNESOTA

**ALUMNI
CLUB**

50TH FLOOR IDS TOWER

FOR MEMBERSHIP INFORMATION
PLEASE PHONE (612) 624-2323

HOW TO FIT AN ENTIRE MARCHING BAND INTO YOUR LIVING ROOM.



Minnesota school songs and marching band arrangements of popular tunes recorded live at Northrop Auditorium.

Send \$9 check or money order only to:
U of M Marching Band Cassette
School of Music, 100 Ferguson Hall
2106 South Fourth Street
Minneapolis, MN 55455

"An issue that has been troubling me for a long time is the relationship among our alumni, the collegiate alumni societies, the geographic chapters, the national board, and the executive committee," Goldstein says. "There needs to be better communication and closer rapport among these groups."

Says Bennett: "I would add to that the great importance of developing a closer relationship with alumni in greater Minnesota. The support of the whole state, not just the metro region, is really critical for the University. The whole state has a deep investment in creating a top-notch university."

Internal audits and evaluations, communications plans, and long-term strategic objectives are not exactly headline-making initiatives, Goldstein admits. But the executive committee agrees it's time to take a hard look at the MAA's organization as it grows into its new role as a change advocate at the University.

"I'm going to try to equip our organization to deal more efficiently and effectively with the future," says Goldstein.

FOR THE 2,700 University alumni, faculty, administrators, and friends who attended the Minnesota Alumni Association's annual meeting May 17, the anticipation wasn't so much directed at *seeing* the guest speaker as it was in hearing *The Voice*. It had been nine years since most people last heard *The Voice*, on the CBS Evening News. So when Walter Cronkite stepped to the microphone and told a joke, his soothing and familiar baritone filling the University's indoor football complex, there were more than a few smiles and nods in the audience—*The Voice* hadn't change a bit.

Cronkite's appearance at this year's MAA annual meeting climaxed six months of planning and preparation. It was the most successful annual meeting in the event's 85-year history, attracting the largest crowd ever. (Just five years ago, only 150 people attended the get-together in Coffman Union.) The final tallies indicate success: meeting-goers consumed eight kegs of beer, six tanks of soda pop, several dozen boxes of white and red wine, nearly 2,700 fried chicken dinners, and 2,600 salted-nut rolls. All annual meeting records, to be sure.

After the beer was gone and the chicken had been eaten, it was Cronkite who provided the food for thought. Drawing upon his 40 years of news reporting—from his days as a correspondent in Moscow shortly after World War II to conversations with world figures such as Henry Kissinger and astronaut Alan Shepard, Cronkite offered insights into American life that it's likely no mere politician or social scientist could provide.

He criticized last year's 1988 presidential campaign, saying that if he and another person stood on the stage and discussed anything *but* the issues, "we could call the darn thing a presidential debate." He suggested that all political commercials under two minutes in length be banned and that only the candidates themselves be allowed to



Steven Goldstein, vice president and general manager of WCCO Radio and newly elected MAA national president, was instrumental in recruiting Walter Cronkite to speak at the annual meeting. Both men received caricatures commemorating the event.

appear in them.

But Cronkite's strongest words were aimed at American voters, who he says have an appalling ignorance of the important issues. He was also critical of the state of education in America. "The nation is faced with a broad range of critical issues of which the electorate has little understanding or even the educational grounds to form an understanding," he said. "Our ability to continue a viable democracy is threatened by voters who don't know what the ozone layer or the greenhouse effect is."

Education, Cronkite said, is crucial in a technological age when uninformed Americans have to make decisions on increasingly complex issues. After contributing to the early success of the American democracy, the United States' education system has faltered, he said. "Have Americans forgotten how to be successful?" he asked.

"Surely it is not coincidental that the Japanese, who have outproduced us in so many ways, also take education more seriously than we do. They keep their children in school more hours of the day, more days of the year. They demand more of them."

Cronkite concluded by saying, "If we cannot be ignorant and free, how smart do we have to be to retain our liberty? The answer is, pretty darn smart."

HOW SWEET IT WAS

It had been a long time since a national television audience had seen as much maroon and gold as it did March 24 when the Gopher men's basketball team played Duke in the National Collegiate Athletic Association (NCAA) East Regional semifinal game. The colors came from MAA staff members, who handed out pom-poms, buttons, key chains, and other items during the pre-

TELL US A STORY!

Faculty members John Howe and Andrea Hinding are compiling a pictorial history of the University of Minnesota. It will be published next year. The authors invite you to help explain, in words and images, what the University is. Describe a University experience—good, bad, comic—or a teacher or student who helped you see the world a new way. Give (or lend) a photo which makes the same point—or simply catches a magical moment.

Send your stories or photos before September 1 to Andrea Hinding, YMCA Archives, 2642 University Ave, St. Paul MN 55114; 612-627-4632. Please give captions for the photos and let us know if you want them returned. If not, we'll donate them and the stories we collect to the University's archives.

 Midewiwin Press announces

MEDICAL REVOLUTION IN MINNESOTA

**A History of the University of
Minnesota Medical School**

by LEONARD G. WILSON, Professor of
the History of Medicine, University of Minnesota

Just published during the Centennial Year of the School

Detailed and richly documented, this is a vivid account of the origins of medical education in Minnesota following the Civil War, the founding of the Medical School in 1888, and its eventful, sometimes stormy, history through its first century, culminating in such developments as open heart surgery, heart pacemakers, and the transplantation of organs and tissues.

612 pages, 178 illustrations bibliography, full index ISBN 0-9620884-0-4

Orders must be prepaid in U.S. funds

Price per copy, \$55.00; MN residents add 6% sales tax, \$3.30; Shipping per address, \$2.50; Canadian and foreign orders, \$3.50

Send your orders to: Midewiwin Press, Dept. AL, 797 Goodrich Ave., St. Paul, MN 55105



game pep fest, asking fans to help bring a bit of Williams Arena to East Rutherford, New Jersey. Harvey Mackay, former MAA national president, and Rick Bay, men's intercollegiate athletic director, led the cheers.

In the week before the game, the MAA office buzzed with activity, as it served as the information center for fans seeking flights to New Jersey and hotel rooms. The MAA also arranged for discount hotel rates and airfares, and ordered 2,000 "NCAA Sweet 16" buttons and 2,500 gold pom-poms. The Gophers may have lost to Duke, but as one fan said, "It was great to have come this far."

SWEDISH COLORS AT THE U?

More than 100 people were in the audience to hear University President Nils Hasselmo present his report card on the state of the University to the Grand Rapids, Minnesota, alumni chapter on April 5. One audience member, apparently of Swedish heritage, asked if it was true that President Hasselmo was thinking of changing the school colors from maroon and gold to blue and yellow—the colors of the Swedish flag. Hasselmo responded—in Swedish—"I wouldn't touch that with a ten-foot pole."

On April 28, President Hasselmo visited the Phoenix, Arizona, area chapters, fielding questions on the University's Commitment to Focus plan and legislative funding. Many of the audience members had heard former President Kenneth H. Keller describe the plan several years earlier and wanted to know if the initiatives were being carried out. The plan is on track, Hasselmo responded, and will be aided by additional legislative funding. "Give me a year," he said, "and I'll come back and tell you how we have done."

ONCE MORE TO THE LAKE

The Biological Science Alumni Society will hold its annual Itasca Family Weekend at the University's Lake Itasca Forestry and Biological Station from September 22 to 24. The weekend will include presentations by College of Biological Sciences faculty, children's programs, nature hikes, and excursions on Lake Itasca. For more information, call 612-624-2323.

A Good Beginning

IN 1983 MY father-in-law, Tom Swain, asked me if I would like to get involved in the Minnesota Alumni Association (MAA). I remember responding politely, "Sure, I had a good experience at the University." The next thing I knew I was having lunch with [then] MAA Executive Director Steve Roszell and Associate Director Jim Day at the Alumni Club atop the IDS Building.

Roszell wanted to accomplish two things at lunch. First, he wanted to know about my personal experiences at the University, and second, he wanted to explain the association's mission and why I should become an active member.

It had been quite awhile since I had thought much about my years at the University, but it didn't take much persuading to start me reminiscing. Unlike the commonly held notion about student experiences at big universities, my days at the University were terrific. After a freshman year at the University of Minnesota, Duluth, I transferred to the Twin Cities campus, commuting from home as a sophomore, then living in an apartment on campus my junior and senior years. I had a wonderful liberal arts education and graduated with a B.A. from the College of Liberal Arts in 1973.

While attending classes I worked for the College of Liberal Arts as one of the first undergraduate advisers, helping my peers through the traumas of registration. (There's no question that understanding the system is a major component of a University of Minnesota education.) In addition to work and classwork, I was a Minnesota Student Association senator and a member of the Student Services Fees Committee, the group that determined the amount of student fees and how to allocate them. We persuaded the administration to

construct women's facilities in the Bierman athletic complex, which was funded largely by student fees but had not previously been accessible to women. I was also part of the group that successfully lobbied the legislature for the student regent position.

I went on to graduate school at the University, and thanks to my adviser, George Shapiro, found an internship with Carmichael Lynch Advertising. George felt some practical experience might be helpful as I sorted out my career options. He was right. I parlayed that internship into thirteen exciting years at Carmichael Lynch.

Roszell breathed a sigh of relief at my enthusiastic recollections of the University and the significant role it had played in my life. Then he suggested that I could give something back to the University in the form of my time and expertise. "So what does the Minnesota Alumni Association do other than collect annual dues?" I inquired.

That was where Jim Day took over, explaining that the MAA speaks for the University of Minnesota's 250,000 alumni and represents their perspective on all University issues. He described the organization as consisting of varied collegiate-based alumni societies and geographical alumni chapters, each of which has representation on a national board of directors. Like most volunteer organizational structures, there also is an executive com-



Steven Goldstein is vice president and general manager of WCCO Radio.

mittee and a group of officers supported by a paid professional staff.

Roszell and Day added that the MAA was playing an increasingly important role in forming and implementing policy and that I would find it a worthwhile place to devote my energy.

Needless to say, I accepted the challenge they presented me back in 1983, and I have been enriched by the experience. As a member of the newly

formed communications committee, I had the pleasure of working with a talented team of professionals who gave their time to create a series of advertisements with the theme "Some of Our Graduates," promoting alumni pride. A year later another talented team produced a high-ability student recruitment film titled *This Is It!* And this year a personal dream of mine came true when I spent an evening with Walter Cronkite at our annual meeting.

Since 1983 I have watched MAA national presidents Tom Holloran, Chuck Osborne, Penny Winton, Harvey Mackay, Fred Friswold, and Chip Glaser work with MAA Executive Director Margaret Carlson to complement the association's longstanding "fraternal" mission with a new "advocacy" mission of presenting alumni views on University matters. I am pleased, proud, and excited to represent the 250,000 alumni of the University, which is this state's most precious natural resource.

By Steven Goldstein

Margaret Goes to School

AT 6:20 P.M. ON a cold spring evening, I joined the more than 46,000 Minnesotans who slip into University desks during the evening hours.

In a Russian history class—a Continuing Education and Extension class I had chosen to audit—I found myself classmates with a silver-haired retired couple who never picked up a pencil or opened a book. They just listened with sponge-like absorption as Professor Theofanis Stavrou lectured; it was obvious they were auditing the class for pleasure. In contrast, a very young man sitting next to me sighed audibly as Professor Stavrou recommended reading “just one more book before next week.” During the break, the student told me that he was eighteen years old and this was his first college course. Two young women from the Soviet Union spoke Russian to each other before class; obviously they would have experiences to offer that went beyond the textbooks.

There are a lot of things about the University that people take for granted, and Continuing Education and Extension (CEE)—a remarkable but generally unheralded collegiate unit—is one of those. Therefore I decided to briefly become a CEE student myself and share my firsthand experiences with you.

After getting the “feel” of CEE through Russian history and English literature classes, I decided to get the facts from Harold Miller, dean of CEE for the past eighteen years. “We have one of the oldest programs in the country,” said Miller. “We’re celebrating our 75th anniversary this year. We deliver our programming in four sites across the state—the Twin Cities, Morris, Duluth, and Rochester.”

The number of CEE students is impressive. Approximately 73,000 people take credit courses and 40,000 more enroll in noncredit short courses

in professional enrichment, continuing medical education, social work, arts, and the humanities, according to Miller. More than 1,500 faculty teach more than 2,000 courses, 350 of which are noncredit courses.

“Many people think you can’t get a degree solely through night school,” said Miller. “Ten undergraduate and three graduate degrees can be obtained through night school alone, although most graduate degrees limit night courses to 40 percent.”

There is no “average CEE student,” according to Miller, but he can say that the majority are in their late twenties and work during the day. Because 46 percent of CEE students already have a bachelor’s degree, they tend to go to class for one of three reasons: job advancement, a graduate degree, or cultural enrichment. “People come back to take courses they missed in college or didn’t appreciate then,” said Miller. “We have substantial growth in English, anthropology, and philosophy. Many individuals who received degrees in technical or scientific areas feel a real void in their core liberal arts learning.”

The courses I audited were taught with academic rigor and intensity, so I asked Miller if they were exceptions to the rule. Were CEE courses generally easier than day classes? “Absolutely not,” answered Miller. He added that the same faculty teach night courses and day classes and that curriculum and



Margaret Sughrue Carlson
is executive director of the
alumni association.

grading are identical.

My final question to Miller was, “How do your colleagues around the country assess our CEE programs at Minnesota?” He replied, “Why don’t you call them and get their firsthand views?”

At the University of Wisconsin-Madison, John Schmidt, dean of the Division of General Extension, spoke of the Minnesota staff as “innovative, creative, and sensitive to the needs of the commu-

nity.” He added, “Minnesota has found ways to scale the perceived walls between the university and the community and erect program bridges that everyone can cross.”

Thomas Hatfield, dean of the Division of Continuing Education at the University of Texas-Austin, calls Minnesota’s program “the most comprehensive continuing education program in the country, due to the excellent diversity of programs that complement the needs of a large urban center.” He also pointed out that “Minnesota is lucky to have Hal Miller. There are many other institutions that would love to have him.”

After attending CEE classes myself, I had reached the same conclusions: We are lucky to have Miller and to have a continuing education program that transports its nighttime students into facts and fantasy, theory and techniques, data and drama. The classes I audited were gifts to myself—as invigorating as a marathon run.

By Margaret Sughrue Carlson

CONTINUING EDUCATION
AND EXTENSION
UNIVERSITY OF
MINNESOTA



Experience is the best teacher



Shirley S. Olson, English, 1966, High School Teacher

“Both my husband and I have enrolled in many CEE programs. I was an early participant in the program of Continuing Education for Women and took evening classes to complete my B.A. Later I spent a quarter in England with the Study Abroad program. Last summer, I joined the Research Explorations program and spent two weeks as a volunteer researcher at an archaeological dig in Kelheim, Germany. We were looking for the remains of an Iron Age Celtic city. It was exciting to work with focused, knowledgeable people and to touch the ancient past so concretely. I've been able to share my experiences with my students and give them a sense of the challenge of archaeology.”

Each quarter, hundreds of part-time and adult students, like Shirley S. Olson, take University Extension classes to advance careers and complete degrees. *You can too.*

Call today for the Extension Classes bulletin.

624-7847

University of Minnesota

*Continuing Education and Extension
an equal opportunity educator and employer*

A Legislative Report

DURING THE 1989 legislative session the University of Minnesota clearly needed a "signal" of support from state government.

It is essential for alumni to know that we received the signal we wanted and needed—essential because that signal helps define the University's future, and because alumni played an important role in making sure the right signal was sent.

Going into the session, the University had already invested ten years of effort in comprehensive institutional planning, the last five years of which had been organized around "Commitment to Focus." The 1985 session supported the University's planning directions by approving the use of the Permanent University Fund to match private funds for endowed chairs. The 1987 session supported the proposal to hold instructional funding constant during enrollment decreases on the Twin Cities campus and provided some of the support requested for program improvements.

By 1989 we needed to know that we still had state support. But before the state could respond to our legislative requests, we had to establish the University's accountability—to show that we were still on course, implementing our plans and solving our problems.

We've worked hard to send the right signals of our own to state government, and this was truly a University-wide effort. It's been especially gratifying to me that the University's faculty, staff, and students have joined wholeheartedly and effectively in this effort. The Board of Regents has been untiring in its efforts to present the University's case to legislators. We have also received strong support from the Minnesota Extension Service network, the coordinate campuses, and many other groups and individuals.

We owe special thanks to the Minnesota Alumni Association Legislative Network for arranging and hosting community meetings and for contacting legislators before and during the session. The growth and political sophistication of the alumni network is a major change I've found upon my return to the University, and I am heartened by this vital, well-organized support.

We've also made important progress in joining with other public and private colleges to speak with a more unified voice and build a more unified case for greater investment in higher education for the future of Minnesota. The University and higher education communities worked closely with the governor and the legislative leaders who wanted to support us and needed our help making higher education's case in a highly competitive legislative session. We had the bipartisan support of the leadership in both the house and senate. We also had consistent support from Representative Lyndon Carlson and Senator Gene Waldorf, chairs of the Education Divisions of House Appropriations and Senate Finance, both of whom have exerted strong leadership for higher education.

I am gratified that the legislature has responded to our efforts, giving the University the kind of signal we needed. The message, stated clearly by the legislature through its specific appropri-



Nils Hasselmo is president of the University of Minnesota.

ations, says "stay on course."

The bill provides a \$95 million increase in state funds for the 1989-91 biennium—an increase of 11.8 percent. Major accomplishments included extra faculty salary funds to help us meet competitive pressures, increased funding for libraries, and—to help us improve undergraduate education—increased funds for instructional equipment, teaching assistant training, and

the additional faculty needed to add class sections and reduce class sizes.

In financial terms it is not as strong a message of support as we would have liked. It will not allow us to make all the improvements we wish to make. But I am convinced we have genuine support from friends in the legislature who did their best in a tremendously constrained situation.

Our agenda for the next biennium is to fine-tune state and University policies on tuition and enrollments and to prove to our publics these things: that our planning will be implemented through our actions; that we are serious about program choices and improvements; and, most importantly, that a strong University of Minnesota is well worth substantially greater public and private support.

We are on our way. My thanks to all the alumni who helped us present our case to the legislature this year. I look forward to working with you on a brighter University future.

By Nils Hasselmo

ALUMINI PICNIC

*The
Best
Times...
The Best
Taste!*



#1 in Taste Tests

FAR AWAY PLACES

MY NAME IS Juana Brousset; I'm from Lima, Peru. I graduated from the University of Minnesota's College of Liberal Arts in 1981.

I received the magazine of the University of Minnesota Alumni Association this year, and last year I received *CLA Today*, and I was so happy and excited to receive news from a place so far away.

Thank you for still having us (people so far away from the U.S.A.) in your mind. You can't imagine how nice it is to read about places where we have spent years of our lives, bringing back memories of our school days.

JUANA V. BROUSSET
Lima, Peru

WHERE'S THE MEAT?

THE MAY/JUNE 1989 issue is an improvement, but there is more meat and potatoes in David S. Wilson's "Breaking the Ice," which addresses the University of Southern California's president as a pathfinder for the 1990s, than in all the articles. Granted, it may be easier to run a private institution, but a no-nonsense business approach should certainly help the University of Minnesota.

JOHN M. DURHAM
Scottsdale, Arizona

NICE JOB

THE JANUARY/February 1989 issue of the alumni association magazine was excellent. Thank you for this



excellent presentation in "our" time of "problems" in this century.

Although I have attended many fine colleges and universities in my continuing thirst for learning, I remain very proud of my association with the University of Minnesota.

GERMAINE JOHANNINGMEIER
KNUDTEN
Vero Beach, Florida

THANKS, ALUMNI

I WANTED TO let you know that the alumni society Scholar's Award check arrived this afternoon. Once again I felt overwhelmed by your generosity. Among the many pleasures this award has bestowed on me has been the pride my family has felt. We celebrated with a special

at-home dinner that my husband and daughters prepared. It has been a very special day for all of us.

I wish I could find the right words to let you know how much this award means to me. This money will be of great help. The affirmation that lies behind the check, however, has meant as much to me. You have added meaning and recognition to the four years of hard work it has taken my family and myself to reach this point. We are all deeply grateful.

ELIZABETH FORD
Minneapolis, Minnesota

BEHIND THE FACTS

I WAS reading through the current edition of the *World Almanac*, and they list every college and university in the country, including the number of students and number of faculty . . . Minnesota has by far the largest number of faculty [5,382] and the lowest ratio [8.25] of students [44,283] to faculty. However, I notice that in your opening editorial (*Minnesota* January/February 1989) you mention the number of faculty as 3,000. Which figure is correct—3,000 or 5,382?

GEORGE L. HUDSON
Fort Lauderdale, Florida

Editor's Note: You've had us all working on the answers to this one. First of all, the figure that I used came from our July/August 1988 issue and was the latest figure at that time. It was a 1986-87 figure taken from reports that must be compiled for

the Office of Equal Opportunity and Affirmative Action. According to that report, the figure of 3,177 included tenured, tenure-track, part-time, and nontenured faculty at the University's five campuses.

According to Kim Kaye at Peterson's Guides, who compiled the figures for *World Almanac*, the figure of 5,382 faculty was obtained from a survey that was sent to the University of Minnesota and others. It asked simply: How many undergraduate teaching faculty do you have? The University of Minnesota person who filled out the survey (whose name Kaye has no record of) wrote down 5,382.

I suspect the trouble comes in comparing figures—apples and oranges, if you will. According to the latest report, from October 1987 to October 1988 the University had a total of 3,580 faculty, but that included only professors, associate professors, assistant professors, and instructors. If you also included executives/administrators and professionals/nonfaculty (nonfaculty are people such as hospital professionals, counselors, development officers, Minnesota county extension agents, etc.), the total comes to 5,501. Another complicating factor is that the *World Almanac* asked for the number of undergraduate faculty, and I'm not sure there is a way to distinguish how many faculty are involved strictly in undergraduate education.

Letters may be edited for style, length, and clarity. Send your letters to the editor, *Minnesota*, 100 Morrill Hall, 100 Church Street SE, Minneapolis, Minnesota 55455.

Presenting The ...

University of Minnesota Lamp

*"The torch of knowledge ...
the light of friendship ..."*

The University of Minnesota Lamp is a special opportunity to show your pride in the University. In your home or office, its traditional design bespeaks the highest standards of quality.

The Lamp will symbolize for generations to come your lasting commitment to the pursuit of knowledge and to the glory that is the University of Minnesota.

Now, the craftsmen of Royal Windyne Limited have created this beautifully designed, hand-made, solid brass desk lamp proudly bearing the University of Minnesota official seal.

Lasting Quality

The University of Minnesota Lamp has been designed and created to last for generations as a legacy of quality:

- All of the solid brass parts shine with a hand-polished, mirror finish, clear lacquered for lasting beauty.
- The seal of the University is hand printed prominently in gold on each opposite viewing side of the 14" diameter black shade.
- The traditional pull chain hangs just above the font for easy access while denoting the lamp's classic character.
- The solid brass parts make this lamp heavy (three pounds), and its 22" height provides just the right look on an executive desk, den end table or foyer credenza.

A Personal Statement

Each time that you use the Lamp you will be reminded of your days at the Minnesota—Maroon and Gold football weekends, "burning the midnight oil" for exams, and building friendships that will never dwindle. At one glance your friends will know that you attended this great university.

The University of Minnesota Lamp makes a personal statement about your insistence on quality. Before assembling each lamp, skilled American craftsmen hand polish the parts while carefully examining each piece—and selecting only the best. After being assembled, each lamp is tested and inspected to ensure its lasting quality and beauty.

All of the parts were selected by the



*Show your pride in the University, in your home or office.
Solid brass; 22" tall.*

Royal Windyne craftsmen to provide just the right look. You will admire its beautiful design, but at the same time appreciate its traditional and simple features. This is a custom-built lamp that will enhance any



decor in which it is placed, from Chippendale to Contemporary, with a style lasting forever.

Excellent Value

Other solid brass lamps of this size and quality regularly sell in custom brass shops for \$175 to \$250. But as you are able to buy

this directly from the maker, you can own this show-piece for significantly less. The University of Minnesota Lamp is a value that makes sense.

Personalized

To make this lamp even more special to you or the gift recipient, you can have it personalized with your name, initials, degree/year, etc., recorded now and for generations to come, hand lettered in gold directly underneath the seal on the shade.

How to Reserve; Satisfaction Guaranteed

The University of Minnesota Lamp is available directly by using the reservation form below. For prompt, personal service, telephone orders (credit card) may be placed by calling toll free, (800) 336-4678. Satisfaction is fully guaranteed, or you may return it for refund anytime within one month.

If you are a graduate of the University, or if you are reserving for a friend or relative who is, this lamp will be a source of pride for years to come.

This is the original University Lamp. Beware of imitations; accept no substitute. Working from our Federal Period mansion in Richmond, Virginia (a Registered National Historic Landmark, built in 1817), we proudly handcraft furnishing for some of the finest homes, museums, colleges, universities—and even the palace of a Royal Family (hence the name, "Royal"). Insist on the Royal Windyne Limited name, because at a certain level of refinement, compromise is unacceptable.

© RWL 1989

Satisfaction Guaranteed or Return in 30 Days for Full Refund.

To: Royal Windyne Limited
1142 West Grace Street Dept. W4
Richmond, Virginia 23220
Telephone: (804) 358-1899
TOLL FREE: (800) 336-4678

Yes, I wish to reserve _____ University of Minnesota Lamps crafted of solid brass and bearing the official seal of the University. Satisfaction guaranteed.

I enclosed \$139, plus \$3 shipping, each as payment in full.

Please personalize my lamp. My written inscription is enclosed on a separate sheet (two possible lines; 20 characters and spaces available each line). I have added \$20 for this.

Check or money order enclosed for \$ _____
Charge to: VISA MasterCard Am. Express

Account No.: _____ Exp: _____

Signature: _____

Name: _____

Address: _____

For Virginia deliveries, please add \$6.26 tax for lamp, or \$7.16 if personalization requested.

**MINNESOTA
ALUMNI
ASSOCIATION**
100 MORRILL HALL
100 CHURCH ST. S.E.
MINNEAPOLIS, MN 55455

NONPROFIT ORG.
U.S. POSTAGE
PAID
LONG PRAIRIE, MN 56347
PERMIT NO. 31



The future.

You plan for it.
Dream about it.
Position yourself to be ready for it.

You can't guarantee the future, but...you can
protect it.

How? By making sure you are insured with affordable
term life insurance.

There's no way to replace you in your family's life –
but you can continue to take care of them financially
by taking steps today to protect your family's life-
style...and your dreams for their future.

Term life insurance is an excellent way to make sure
you're covered:

It's affordable – you don't have to sacrifice
your current lifestyle to pay hefty "whole life"
or Universal life premiums.

It's easy to apply for. The Minnesota Alumni
Association has done the "shopping" for you
and found a competitive, professionally ad-
ministered plan, underwritten by one of the
most respected names in life insurance: The
Prudential.

Call toll-free 1-800-328-3323 (in Minnesota, call
612-588-2731).

And keep dreaming...