

MLSA

COLLEGE OF LITERATURE, SCIENCE, AND THE ARTS

Fall 2009



Is it too late to save the Great Lakes?

A look at the American diet before high fructose corn syrup, artificial colors, and hydrogenated oils

Uncovering the truth behind football game-day traditions



preserve (pri-zurv) *v.*
 1. to keep alive or in existence; make lasting: *to preserve our liberties as free citizens.* 2. to keep safe from harm or injury; protect or spare. 3. to keep up; maintain: *to preserve historical monuments.*

*Oddities,
 Rarities, and
 Anomalies*
 How many of the
 campus' bewildering
 and wondrous treasures
 have you laid eyes on?
 Turn to p. 17 to find out.



on the cover
Wolverine skull
(species gulo gulo)
 courtesy of the LSA Museum of Zoology

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A Tiffany chandelier. A bug mosaic. A letter from Christopher Columbus. These are just a sampling of the unusual objects we found when museums and libraries across campus gave us a behind-the-scenes look at their collections.



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From photography in Antarctica to African American history and more, four LSA alumni are preserving unique and endangered elements of culture and life.



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We get to the heart of what's really behind U-M game-day cornerstones such as the Little Brown Jug, "Hail to the Victors," and the winged helmet.

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DIALOGUE

dean's
notes



Arthur F. Thurnau
Professor,
Professor of History,
and Dean
Terrence J. McDonald

Then and Now

EARLY IN MY DEANSHIP AN ALUMNUS CONFESSED — with some embarrassment — that he had not set foot in our wonderful Kelsey Museum of Archaeology while an undergraduate. “I really didn’t know what it was,” he explained. He was not the only one.

The historic State Street building—Newberry Hall, just north of the LSA Building—that houses this museum is a great location for some things, but not for attracting students or the public. Historically, only a fraction of the Kelsey’s objects could be displayed there, and the working space for faculty and staff was also minimal and inadequate.

This longstanding problem will be wonderfully remedied on November 1, 2009, when we dedicate the Kelsey’s new William E. Upjohn Exhibit Hall, part of the Kelsey’s expansion and transformation, made possible through a generous gift from alumnus Edwin Meader (’33) and his wife, Mary. Their funding has provided an expanded space to both restore and display a greater portion of the Kelsey’s collection of more than 100,000 ancient objects. Also included in the restoration and expansion are new conservation labs, state-of-the-art compact storage facilities for objects that aren’t on display, and a space for special exhibits (for more on this, see our story on p. 8).

And the new wing, with a wall of windows displaying some of its collections, will be right across from the Student Activities Building, beckoning all who come to campus to stop in and visit.

More broadly, though, it is important for our students, and the larger public, to understand the deep connection between the liberal arts and the College’s museums that hold collections in biology (Museum of Zoology and the Herbarium), anthropology (Museum of Anthropology), paleontology

(Museum of Paleontology) and natural history (Exhibit Museum of Natural History).

In a “Twitter” world where we’re so focused on what’s happening now, our museums’ deep resources remind us of those who have passed this way before. Whole civilizations, species, and cultural practices have disappeared except for the items preserved in museums. We have much to learn about, and from, the literally millions of objects in our campus museums.

In order to emphasize this connection, the faculty and staff of U-M museums have organized a very lively and important theme year titled Meaningful Objects: Museums in the Academy. To learn more about the classes, lectures, special hours, and other activities connected with the theme year, please see our article on p. 7.

This year also celebrates the opening of a new LSA Museum Studies minor open to all U-M students, the primary goal of which is to teach students how museums work, both in historical and contemporary contexts. Doing so involves learning to critically engage the historical, social, cultural, artistic, and scientific dimensions of heritage, both tangible and intangible, within the museum. This is an exciting new course of study for many of our undergraduates.

In all of these ways we hope to continue the crucial dialogue between the ever-present *now*, and the equally important *then*.

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What to Save?

IT WAS AN AGE-OLD QUESTION. I stared at the food in the bottom of the pan and thought, *Should I save that?* It wasn't enough food for a meal the next day; it was barely enough to constitute a snack. Still, I didn't want to throw it out.

While I hesitate to liken the work of one of the nation's preeminent liberal arts colleges to leftovers, a significant portion of the faculty, student, and alumni stories in this issue are all centered around a similar, fundamental question: What is worth saving?

The short answer is: a lot. In this issue you'll read about alumnus Ron Jeffries ('89), who is dedicating his business to preserving the way sour beer has been historically brewed in Belgium—in aged oak barrels for a one-of-a-kind taste. Jan Longone and her husband, Daniel T. Longone, are saving old recipes and cookbooks through their culinary archive at the William L. Clements Library. And LSA professors Deborah Goldberg, Paul Webb, and Knute Nadelhoffer are among those in the academy studying the most pressing issues facing the Great Lakes, with the goal of preserving the world's largest freshwater resource.

Rarely, however, is preservation so clear cut.

Our LSA Perspectives contributor this issue is Estevan Rael-Galvez who, as New Mexico's State Historian, has addressed the challenges and opportunities inherent in preserving cultures. When the city of Santa Fe wanted to build a new civic center on the site of an 11th-century pueblo, Rael-Galvez was in the middle of the complex dialogue addressing questions about who owns the past.

Professor Kristin Hass studies the objects mourners leave at the Vietnam Veterans Memorial in Washington, D.C., and looks behind the items themselves to study our changing attitudes toward service, patriotism, and preserving a fallen soldier's memory.

But never fear—there is a lighter side to this issue too. We hope alumni will preserve some of their favorite Michigan memories through articles like John U. Bacon's overview of the greatest U-M football traditions. There's also our campus architecture quiz, which starts on p. 7. With a clue and a snapshot, can you identify a handful of U-M buildings? (Answers are on p. 56.)

And in case you're wondering what I ultimately did with those leftovers, I scooped them up and ate them right then and there. Clean. Simple. Done.

LARA ZIELIN, EDITOR

Letters



This is the first time in my memory that I really liked this magazine. In particular, I liked your article on Chu-Yong Lee. I attended U-M the same time he was there, and I served in the Korean War. I started out at IBM too. I remember the computer you pictured. This issue brought back memories and touched me more than any other.

KENNETH KOOPMANS ('58)

The Spring 2009 issue of LSA magazine says that George Washington crossed the Potomac in 1776 ("Everywhere, Canoes"). Wrong river. It was the Delaware.

JOHN KRNICAK ('68)

Thank you for bringing this to our attention. We regret the error.

Thank you for putting this great publication in our hands. The Internet is awesome, but I love reading print on paper. Call me old fashioned but reading a book or magazine in your lap is great.

KATIE HARTWELL ('69)

This last issue of LSA magazine was the best issue I've ever seen. I read it cover to cover and enjoyed every piece. I learned a little, reminisced a little, laughed a little, and clipped two pieces to send to my colleagues. Thanks for the great issue that was everything it's supposed to be.

NADJA (HOGG) BERNECHE ('99)

I was deeply impressed by your article on Derek Blumke ("From Combat to Campus"). Not only is his story compelling, but Sheryl James' crisp, elegant writing brought it into superb focus. Thanks for a wonderful read!

MARK A. KELLNER

I admit I usually recycle various alumni publications without reading them, but your Spring 2009 issue was too interesting to ignore.

What a wonderfully diverse and vibrant crew of writers you've assembled, and what an entertaining and informative read. Congratulations on a grand and rare achievement—an alumni magazine with both heft and humor. I look forward to the next issue.

DEAN BAKOPOULOS ('97)

Most popular letter-generating article:
"Fear Itself" by James Tobin

Let us know what you think!

We welcome your thoughts, opinions, and ideas regarding *LSA* magazine. Letters may be published in the magazine and/or on our website, but we cannot print or personally respond to all letters received. Letters may be edited for length or clarity. Opinions expressed in "LSA Letters" do not necessarily reflect those of *LSA* magazine, the College, or the University of Michigan. All correspondence should be sent to: Editor, *LSA* magazine, Suite 5000, 500 South State Street, Ann Arbor, MI 48109-1382. You can also email us at lsamagazine@umich.edu. Please include your name, address, and graduation year.

Thank you for sharing James Tobin's article, "Fear Itself," which featured excerpts from Edmund Love's book *Hanging On: Or How to Get Through a Depression and Enjoy Life*.

Like Love, my dad was a graduate of Flint Northern High School. He was offered a football scholarship to the University of Michigan, however, he was forced to abandon that opportunity to go to work supporting his parents and three sisters. He didn't hesitate or complain. And while he never received a college education, he made sure each of his four children had that chance.

I don't believe my parents ever forgot the effects of the Depression, no matter how successful or secure they later became. It instilled in them a certain, sometimes maddening, frugality. They knew the value of "making do," saving money, and staying out of debt—lessons passed down that are proving invaluable today.

MARGOT GRENON RISER ('76)

I really enjoyed the article about Edmund G. Love ("Fear Itself") and was reading avidly when I turned to p. 36 and saw the picture of Burton Tower under construction. It is especially poignant for me because the house pictured next to the tower was one that my great aunts owned. When my siblings and I were U-M students, we visited our aunts often. Now, I have a picture of both the tower and the house. Thank you for printing all the archival photos that spool time for us.

REV. JACKIE WAGNER RITZ ('66)

The LSA News item "How Old Do You Feel?" states that "people who feel younger are less likely to die than those who don't." I have some news for Jacqui Smith and colleagues: **Everybody dies.**

NANCY-LEE THOMPSON

COLLEGE

Investing in Financial Aid

WORKING TO KEEP EDUCATION AFFORDABLE

THIS PAST SPRING, in a vote that finalized the University of Michigan's 2010 budget, the Board of Regents approved an 11.7 percent increase in financial aid for undergraduates—the largest investment in central need-based financial aid in U-M history.

The majority of the undergraduates who will benefit from these funds are studying in the College of LSA. This means a greater number of the best and brightest minds will have access to a first-class education, even despite the economic uncertainty in both the state and the country.

The University continues to boost the rate of financial aid at a greater rate than tuition. The 2010 budget includes a 5.6 percent tuition increase for resident and nonresident undergraduate and most graduate programs.

Cost-cutting and efficiency measures are underway—both in the College and on the campus as a whole—so the University continues to operate resourcefully and responsibly. Some of these measures include discontinuing U-M's public television operation, reducing U-M contributions for employee health benefits, increasing energy efficiencies, and more.

Support from the State of Michigan dropped this year to \$316 million—the same amount U-M received in 2006 and \$10 million less than it received in 2009. Regents unanimously agreed that the budget situation is likely to get worse, not better, in the coming years.

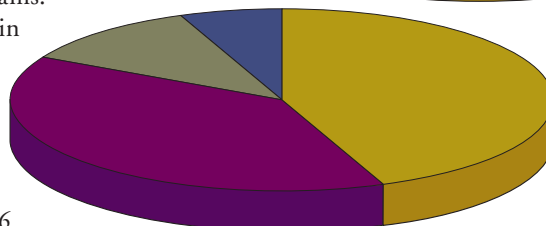
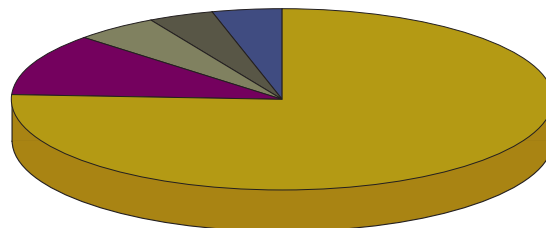
The operating costs and expenses for the College of LSA specifically are detailed in the graphs on this page. ■

Budget reporting by Mary Jo Frank, U-M Public Affairs and Media Relations, June 2009.

LEARN MORE ➤ For more information on the University of Michigan's 2010 budget, please visit <http://tinyurl.com/n7jkps>.

Sources All Funds

State Appropriations, Tuition, Indirect Cost Recovery, and University Transfers	\$458,759,264	76%
External Grants and Contracts	71,176,564	11%
Endowment Distribution	26,172,530	5%
Gifts	21,974,005	4%
Additional Revenue	19,844,449	4%
Total Sources	\$597,926,812	100%



Uses All Funds

Salaries and Benefits	\$263,969,731	44%
Operating Expenses and Construction	232,337,976	39%
Scholarships, Fellowships, Tuition Grants	63,974,862	11%
Additions to Endowment and Other Fund Balances	37,644,243	6%
Total Uses	\$597,926,812	100%



Living, Learning, and Serving

STUDENTS IN THE MICHIGAN COMMUNITY SCHOLARS PROGRAM COMBINE EDUCATION AND COMMUNITY SERVICE

by Maryanne George

Last year, MCSP students planted fruit trees in a Detroit neighborhood as part of the Greening of Detroit program. Pictured from left to right are Ari Schorr, Sarah Parsons, Aesha Mustafa, Kristine Perria, Lisa Meintel, Anne West, Alexander Harrington, Alex Ocampo, Vikas Hiremath, and James McDaniel.

IN HIGH SCHOOL, Vikas Hiremath volunteered with the Boy Scouts and the local EMT squad and was looking for more service opportunities when he came to U-M. He found them in the Michigan Community Scholars Program (MCSP), which combined community service with his education.

Sponsored by the College of LSA, MCSP was established as a living-learning community in Couzens Hall in 1999, in response to student requests for a program emphasizing social justice, civic engagement, and community service.

President Barack Obama's call for increased community service has sparked more interest in the program and applications are at historic levels, according to David Schoem, MCSP Director.

Obama recently signed the Edward M. Kennedy Serve America Act, expanding the number of AmeriCorps volunteers from 75,000 to 250,000 and increasing their educational stipend. The national service program received nearly 50,000 applications by the end of June, a 234 percent increase over the same period last year. The boom, part of Obama's new United We Serve program, is expected to create

a new wave of volunteers across the country.

But MCSP caught that wave more than a decade ago, and students like Hiremath are beneficiaries of the long tradition of volunteerism.

Now a senior in chemical engineering, Hiremath works as an MCSP residential advisor (R.A.) and discussion facilitator, and he has been inspired to pursue a career emphasizing social justice. Last summer he worked for the pharmaceutical company Eli Lilly, attracted by its commitment to corporate and social responsibility.

"Going through the MCSP program changed my perspective on community service," says Hiremath. "It opened my eyes and made me more reflective of what goes on in a community. In college you're kind of in a bubble. This program broke that bubble."

In the last three years, he has worked for the Environmental Vision Program in southwest Detroit to promote recycling, volunteered with the Nature Conservancy clearing invasive species from a lake in North Carolina, and volunteered for the Survival Center in Cranks Creek, Kentucky, where he built a wheelchair ramp for an elderly woman.

Over the years, he has seen new students become more committed to social justice.

"As an R.A., I see young people coming into the program, who are so anxious to make a difference," he says. "It really motivates me to continue my efforts. I've had to do less coordinating over the years. They really have a passion for this."

Most of the approximately 150 MCSP students are LSA first-years, and about a third return as sophomores.

"Many students are required to do volunteer work in high school and some want to continue in college, living in a community where this value is shared," Schoem says. "Our students live together and engage each other all the time. It's like a diverse family hanging out together." ■

CELEBRATING 10 YEARS

This year, MCSP celebrates its 10th year with an alumni reunion and several community volunteer projects. For more information on reunion programming, please visit www.lsa.umich.edu/mcs.



Meaningful Objects

THE COLLEGE OF LSA'S NEW THEME YEAR HIGHLIGHTS **UNIVERSITY MUSEUMS** AND THE TREASURES THEY HOLD

WHAT OBJECTS BELONG IN A MUSEUM? What is unique about university museums? Who owns culture?

These are just a few of the questions that will be explored through the College's new theme year, Meaningful Objects: Museums in the Academy, during the 2009–2010 academic year.

The theme year celebrates the reopening of two major museums on campus—the University of Michigan Museum of Art and the Kelsey Museum of Archaeology—and explores issues concerning museums found within university settings. From rare books to oil paintings to dinosaur bones and more, the theme year will use objects to enhance “museum literacy” among students, faculty, and community members. It will also use events and classes to inspire curiosity and learning.

Many of the activities held in conjunction with the theme year are free and open to alumni, including the ongoing “Wednesday Night Museums” lecture series, as well as “A Day at the Museum,” which features U-M museum professionals talking about museum careers.

The theme year also highlights the College's new undergraduate minor in Museum Studies. ■

LEARN MORE ➤ For more information on the events and topics associated with the Meaningful Objects theme year, please visit www.lsa.umich.edu/museumstheme.

What **BUILDING** am I?



✧ When I was erected in 1920, these bars were placed on my windows for decoration, not imprisonment. ✧

HOWEVER, DURING FINAL EXAMS, THE THOUSANDS OF STUDENTS WHO TEMPORARILY INHABIT ME MIGHT FEEL OTHERWISE.



Answers on p. 56

Making Room for History

IMPROVEMENTS TO THE **KELSEY MUSEUM OF ARCHAEOLOGY**, INCLUDING A 17,000-SQUARE-FOOT ADDITION, MEAN TREASURES LONG HIDDEN WILL FINALLY BE DUSTED OFF AND DISPLAYED

by Lara Zielin

A TOUR OF THE KELSEY MUSEUM'S NEW SPACE spotlights the building's bright, colorful stained-glass window — remnants of the days when the Kelsey housed the Student Christian Association, which commissioned the stained-glass window from Louis Comfort Tiffany. Also visible are some of the building's wooden rafters, which Kelsey Director Sharon Herbert will tell you had to be fire-proofed in the renovation. "Making the structure fire-safe was one of the main goals of the project," she says. Another leading goal was to improve the space for object display.

The Kelsey's renovation and expansion will add 17,000 square-feet of space to the museum and will ensure that a greater number of the 100,000 objects in the Kelsey's holdings will be available for observation by the public and for study by faculty and students.

At least 6,500 square-feet of the redesigned museum will be gallery space, Herbert says. It's quite a change from the pre-renovation days when 99 percent of the Kelsey's treasures were locked away from sight.

The Kelsey renovation was made possible by an \$8.5 million gift from Edwin Meader ('33) and his wife, Mary. The Kelsey's new wing, officially the William E. Upjohn Exhibit Hall, was named in honor of Mary's grandfather.

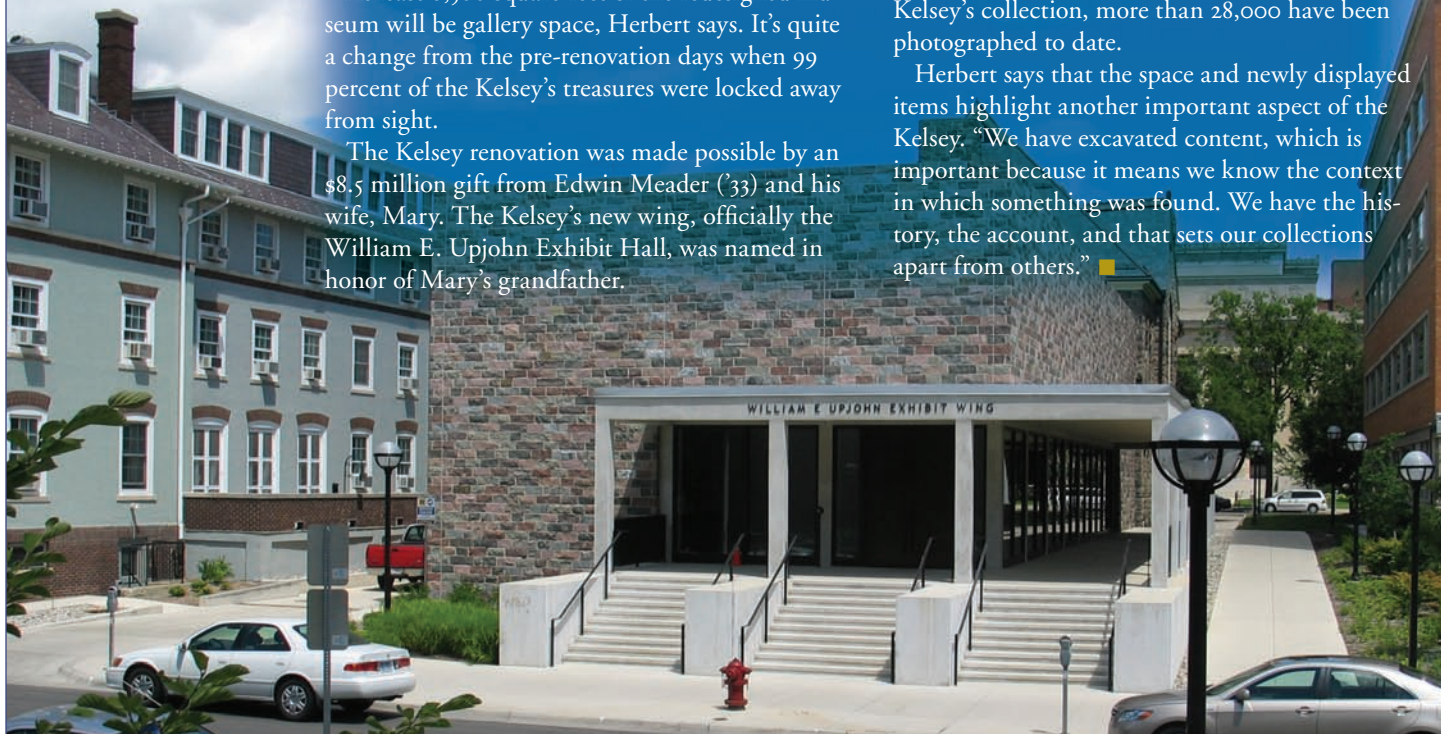
When the Kelsey reopens to the public on November 1, 2009, a host of unique artifacts will be front and center, including a mummified child's body along with accompanying CAT scans, courtesy of the University Hospital. "We can display four times as much," says Herbert, "and offer space for special collections."

Along with larger and improved exhibition space comes larger and improved conservation space. "Our new conservation labs have twice the space as before," says Herbert, opening the door to a large room complete with vent hoods, tables, and an array of equipment.

"Artifacts aren't stable," Herbert explains. "Many of them are made of organic materials, and they decay. Here, conservators can develop new techniques for stopping the decay and for mending things like pottery." The Kelsey's archival and photographic material needs careful attention as well.

A few floors down in the basement, Herbert shows multiple rows of compact storage cabinets, specially designed to hold the objects that aren't currently being viewed upstairs. And all of the objects — whether on display or not — are getting photographed and documented. "Our goal is to have photos of every object in the museum," says Herbert. Out of the 100,000 objects in the Kelsey's collection, more than 28,000 have been photographed to date.

Herbert says that the space and newly displayed items highlight another important aspect of the Kelsey. "We have excavated content, which is important because it means we know the context in which something was found. We have the history, the account, and that sets our collections apart from others." ■



Sebastian Incina

Fossil of Our Great-Great-Great Aunt?



◀ LSA researchers are members of an international scientific team that recently announced the discovery of a remarkably complete, well-preserved 47-million-year-old fossil of an extinct early primate. Known as Ida, the fossil is thought to represent an early member of the lineage that gave rise to monkeys, apes, and humans. The newly described fossil shares key anatomical features with higher primates, bolstering the evidence for a link between ancient adapoids and humans, says Philip Gingerich, a professor of geological sciences and Director of LSA's Museum of Paleontology.

Humans Walked Beneath Lake Huron?

More than 100 feet deep in Lake Huron, on a wide stoney ridge that 9,000 years ago was a land bridge, U-M researchers have found the first archeological evidence of human activity preserved beneath the Great Lakes. The researchers located what they believe to be caribou-hunting structures and camps used by the early hunters of the period.

"This is the first time we've identified structures like these on the lake bottom," says John O'Shea, curator of Great Lakes archaeology in the Museum of Anthropology and an LSA anthropology professor. "Scientifically, it's important because the entire ancient landscape has been preserved and has not been modified by farming, or modern development. That has implications for ecology, archaeology, and environmental modeling."



NEW INTERNATIONAL STUDIES MAJOR

LSA students now have the option of pursuing a bachelor's in international studies. International studies students will analyze topics such as terrorism, global health trends, human rights and refugees, cultural homogenization and hybridization, environmental and energy crises, transnational religious movements, and the spread of technology. The major draws on methods developed in disciplines such as economics, sociology, psychology, comparative literature, political science, anthropology, and history.



USING MATH TO REDUCE JET LAG

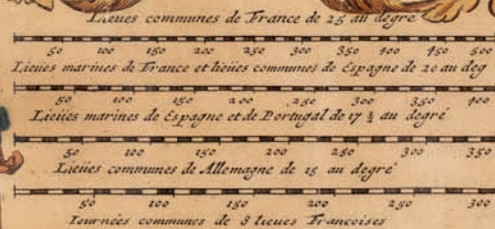
Reducing jet lag is the aim of a new mathematical methodology and software program developed by researchers at Brigham and Women's Hospital and U-M. A major cause of jet lag is the desynchronization of the body's internal clock with the local environment. The new program helps users resynchronize their internal clock by using light cues. Timed light exposure is a well-known method for synching an individual's internal clock with the environment, and when used properly, this intervention can reset that clock to align with local time.

"This work shows how interventions can cut by half the number of days needed to adjust to a new time zone," says Daniel Forger, an LSA math professor.

BACKYARD BONES

A Michigan family was trying to deepen a pond on their Portland Township property when they discovered bones from a mastodon, reported the *Lansing State Journal*. The bones are thought to be 10,000 years old, from the time when mastodons, massive elephant-like creatures, were hunted by Native Americans at the end of the Ice Age. The bones have been donated to the College of LSA, where they will be studied and used in paleontology classes.

ECHELLE



AVERTISSEMENT

Comme il y a plusieurs choses sur cete carte et sur les autres que j'ay mises au jour qui sont différentes de ce qui se trouve sur les cartes qui ont paru jusqu'icy, Il est a propos d'avertir icy que cela nest point arrivé par inadvertence & que je rends raison de ces changemens dans la Nouvelle Introduction a la Geographie




Muddy Waters

THREE LSA EXPERTS WEIGH IN ON THE GREATEST THREATS FACING THE GREAT LAKES, AND WHAT CAN BE DONE ABOUT THE DAMAGE HUMANS HAVE INFLICTED (AND CONTINUE TO INFLICT) ON THE WORLD'S LARGEST FRESHWATER RESOURCE.

by Sally Pobojewski


About 12,000 years ago, at the end of the last Ice Age, massive glaciers covered much of North America. Then the world started to get warmer. The glaciers melted and receded to the north, leaving behind a unique and precious legacy: five enormous Great Lakes containing the world's largest supply of pure, fresh surface water.

As the glaciers moved out, people moved in. At first, there were small groups of hunter-gatherers, then Native American tribes who grew crops and lived in permanent settlements. Living near the lakes meant easy access to fresh water, fish, and game. A network of connecting lakes and rivers made long-distance travel and trade possible. European explorers, fur traders, and merchants arrived in the Great Lakes area in the 1600s and 1700s, followed by waves of immigrants in the 1800s and early 1900s who cut down the forests, dammed the rivers, and drained the marshes.



Today, centuries of human exploitation of the Great Lakes have left a legacy of neglect. Coastal sediments are contaminated with PCBs, mercury, and toxins from old coal-burning power plants, paper mills, and factories. Invasive plants, fish, and other organisms have unsettled natural ecosystems. Many of the original marshes and coastal wetlands that filtered out pollutants and provided spawning grounds for fish have been damaged or destroyed. Untreated sewage from overflowing municipal storm sewers flows directly into the lakes after heavy rains, often making public beaches too dangerous for people to use.

President Barack Obama has set aside \$475 million in his 2010 budget to clean up and restore the Great Lakes. But with so many long-standing problems to be addressed, it's hard to know where to begin. *LSA* magazine asked three environmental experts what they see as the greatest threat to the Great Lakes and what we should do about it.



Climate Change

KNUTE NADELHOFFER

DIRECTOR, BIOLOGICAL STATION
PROFESSOR, ECOLOGY AND
EVOLUTIONARY BIOLOGY

A WARMING CLIMATE CREATED THE GREAT LAKES

around 10,000 years ago. Now, Knute Nadelhoffer worries that rising temperatures caused by the build-up of carbon dioxide and other greenhouse gases in the atmosphere are changing the lakes in fundamental, unpredictable ways.

Nadelhoffer spends most of the summer at LSA's Biological Station near Pellston, Michigan, where he works within a few miles of Lake Michigan and Lake Huron and just a short drive from Lake Superior. He sees the data from scientists conducting

environmental and ecosystem research at the Biological Station and is convinced that climate change is the most serious long-term threat to the future of the Great Lakes.

Scientists who study climate change have data that shows the lakes are getting warmer. Average surface temperatures on Lake Superior—the largest, coldest, and deepest lake—were 2.5 Celsius degrees warmer in 2005 than they were in 1979. Over the last 30 years, winter ice cover has decreased on all five lakes. Less ice in the winter means less protection from dry winter winds that blow across the lakes causing more surface water to evaporate—one reason for the recent record-breaking low water levels in the upper Great Lakes.

“Another factor that affects the lakes, in combination with climate change, is the changing pattern of precipitation we are already experiencing in Michigan,” says Nadelhoffer. “Although the total annual amount of precipitation has remained constant, on average, more rain is falling during storms in spring and early summer. We are seeing many more downpours followed by periods of drought later in the summer.

“Rivers flow faster after heavy rains and deliver more sediment and nutrients to the lakes,” he adds. “As the lakes get warmer and more nutrient-rich, they become more vulnerable to invasive species. Disturbed ecosystems provide more opportunities for species adapted to warmer, nutrient-rich conditions to invade and establish themselves.”

Nadelhoffer says there's no question our climate is changing and will continue to get warmer.

“In 30 years, Michigan's climate will be more like that of Missouri or Arkansas today. What we can do is recognize that it's changing and start proactive planning to deal with it. We need upgraded water treatment and water handling facilities to slow storm water runoff into the lakes after heavy rains and to prevent mixing of sewage and storm water. We need new, more efficient ways to heat and cool homes and buildings. There will be health issues, transportation, and public utility issues, and we need to start preparing for them now.”

Most importantly, Nadelhoffer says, we need to find ways to limit, and eventually stop, burning fossil fuels that spew carbon dioxide into the atmosphere. “If we continue to conduct business as usual, it's going to get much, much warmer.” ☒



According to the Great Lakes Environmental Research Laboratory in Ann Arbor, ice cover on the Great Lakes has declined more than 30 percent since the 1970s. This leads to more evaporation and lower water levels, which can cause greater coastal erosion from winter waves and less winter recreation, including ice fishing and snowmobiling. The deepest, middle portions of Erie, Huron, Michigan, Ontario, and Superior have seen the largest decrease in ice over time.



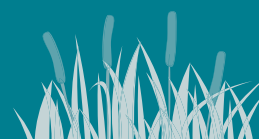
The Great Lakes hold one-fifth of the world's available surface freshwater.



Close to 40 million people rely on the Great Lakes for their drinking water.



Cities and industries around the Great Lakes withdraw more than 43 billion gallons of water each day. Much of it is used and returned to the lakes, but nearly 2 billion gallons a day is lost.



More than 90 percent of the wetlands around Lake Erie have been drained. The wetlands served as a natural filter for the lakes.

\$5 billion

Aquatic alien invasive species cost the economy an estimated \$5 billion per year.



People and Lifestyle

PAUL WEBB

ASSOCIATE DIRECTOR, LSA'S PROGRAM
IN THE ENVIRONMENT

PROFESSOR, ECOLOGY AND
EVOLUTIONARY BIOLOGY

PROFESSOR, NATURAL RESOURCES
AND ENVIRONMENT

FOR PAUL WEBB, THE BIGGEST THREAT TO THE FUTURE

of the Great Lakes is people. It's not just the total number of people—about 42 million live in the Great Lakes basin today—but the way they choose to live that's the problem.

"You could have more people, if they walked lightly on the landscape, but we're not very good at walking lightly on the landscape," says Webb.

Webb describes America today as a "me-first" society that places a high value on individual consumption and short-term gains, while ignoring the growing need for long-term investments in communities or the environment. As a result, Webb believes people are using natural resources in the Great Lakes basin in a way and at a rate that is unsustainable. As an example, he points to the water.

"Someone asked me what Michigan should do to make the best use of its water," Webb says.

"My answer had two words: Keep it."

The Great Lakes are so enormous that it's hard to believe they could someday run out of water, but Webb says it's not impossible. Central Asia's Aral Sea, sandwiched in between Kazakhstan to the north and Uzbekistan to the south, has almost disappeared, Webb says, because the water was depleted for irrigation much faster than it could be replenished.

"Think of the Great Lakes water as fossil water—some of it is probably original glacial water," Webb says. "Although there's a lot of water, it renews slowly, and the amount we can use sustainably is remarkably small—only about one percent of the total volume."

Billions of gallons of water are pumped from the Great Lakes every year for use in public water supplies, irrigation, industry, and power plants that generate electricity. As the climate gets warmer, the demand for water will increase and lake levels are likely to fall. Webb worries that "if the price is right," Great Lakes states might start selling water to drought-stricken areas in the United States.

There is also pollution to consider. The Great Lakes was once flush with factories and employment, but now that the boom is over, many factories stand idle and toxic. In 2008, Congress passed legislation to reauthorize the Great Lakes Legacy Act, originally drafted in 1972, which provides additional funding to clean up hazardous hotspots known as "areas of concern."

But not all pollution has such clear-cut source points. Sewage, pesticides, and fertilizers are washed into the Great Lakes from multiple venues—including farms, drainage ditches, and yards—each year. And the effects of the runoff, including dead zones in some of the Great Lakes during the summer, can't easily be scrubbed clean.

Webb and other environmental experts are concerned about the tipping point—the point at which people will push the Great Lakes ecosystem beyond its ability to adapt and recover. Unfortunately, no one knows exactly where that tipping point is.

"It could be thousands of years from now; it could be a decade," says Webb. "It might be that we wise up fast enough to do the right things and avoid it. But we need to get started yesterday and we need to have the will to change. If the problem is people, then people have got to be the solution." ☒

“It could be thousands of years from now; it could be a decade. It might be that we wise up fast enough to do the right things and avoid it. But we need to get started yesterday and we need to have the will to change. If the problem is people, then people have got to be the solution.”



Pulp and paper mills, such as the one pictured here on the Kaministiquia River at the head of Lake Superior, are contributors to point-source pollution that leaches harmful chemicals into nearby water, altering water quality and the overall health of the ecosystem. According to Health Canada, a Canadian government department that works to promote the health of Canadian citizens, the “whole bleached pulp mill effluent” that these mills produce has been linked to harmful biochemical and physiological changes in fish downstream.



It cost \$9 million to construct an electronic barrier to keep Asian carp out of Lake Michigan. Asian carp can weigh up to 100 pounds and can daily eat up to 40 percent of their body weight.



Over-fishing and gravel mining in riverbeds have wiped out 99 percent of the population of sturgeon, the largest native fish in the Great Lakes.



Billions of gallons of sewage runoff is dumped into the Great Lakes every year.

43 hot spots

There are 43 pollution hot spots in the Great Lakes region that the United States and Canada call areas of concern.

1 dead zone

One dead zone develops in Lake Erie nearly every summer.



Invasive Species

DEBORAH GOLDBERG

ELZADA U. CLOVER COLLEGIATE PROFESSOR
PROFESSOR AND CHAIR,
ECOLOGY AND EVOLUTIONARY BIOLOGY

OVER THE YEARS, MANY PLANTS AND ANIMALS, including humans, have moved in and set up housekeeping around the Great Lakes. Today, the area is home to at least 342 non-native species, according to a recent report prepared by the U.S. Environmental Protection Agency and Environment Canada.

Some, like zebra mussels and sea lampreys, arrived in ballast water from ocean-going ships, or swam in through rivers and canals. Many plants and grasses were imported for use in gardens, to control erosion or help restore wetlands. Foreign fish were brought in to use as game fish, in aquariums and on fish farms. About 10 percent of these newcomers are invasive—meaning they either kill off or crowd out native species—and they are changing the ecosystem of the Great Lakes in fundamental and unforeseen ways.

Deborah Goldberg studies the effects of invasive cattails on coastal areas. In her research, she has seen how non-native plants can destroy native plant populations. It's one reason why she considers invasive species to be the greatest threat to the future of the Great Lakes.

“There have been so many successive waves of invasive species that have totally changed the aquatic ecosystem and the food web. The damage has already been done. We will never get it back to what it was.”

The effects of invasive species on the Great Lakes environment are complicated. At first, some of them can even appear to be positive.

“With zebra mussels, you get incredibly clear, beautiful water,” Goldberg says. “But they multiply so rapidly, they wipe out all the native mussels. Non-native cattails are used in constructed wetlands, where they do a great job of cleaning up wastewater, but they can have devastating effects on biodiversity.”

A big part of the problem is that scientists simply don't know enough about how the ecosystem is changing or what the long-term effects of those changes will be. To find answers, scientists who study environmental and aquatic issues need organization, focus, and a reliable source of funding. “It's very difficult to get funding for this type of work—even something as simple as setting up a monitoring system to see how fast things are spreading,” Goldberg says.

Goldberg says Michigan is poised to be the leading institution in Great Lakes research. “U-M is right in the middle of the Great Lakes basin,” she says, “and we have the opportunity to bring together scientists from different disciplines who are interested in these pressing issues. Funding for Great Lakes research should continue to be a priority.”

Goldberg admits to being pessimistic about our ability to reverse the effects of invasive species on the Great Lakes overall. “There have been so many successive waves of invasive species that have totally changed the aquatic ecosystem and the food web,” she says. “The damage has already been done. We will never get it back to what it was.”

But Goldberg does see potential to make a difference on a local scale, especially when community members, environmental managers, and scientists work together. She is hopeful that “with a lot of money, work, and regulation, we can reduce the rate of new things coming in.” ☒

LEARN MORE > For more information on Great Lakes research at the University of Michigan Biological Station, please visit www.lsa.umich.edu/umbs.

● Speak ● Friend ● and Enter ●

COME INSIDE FOR A
LOOK AT RARITIES AND
TREASURES FROM
MUSEUMS AND LIBRARIES
ACROSS THE UNIVERSITY
OF MICHIGAN CAMPUS

*Our assemblage of objects will
surprise even those who think they've
seen it all at U-M. There's no room
for ho-hum as a host of museum and
library experts show us the most
interesting objects in their collections.*

by Davi Napoleon

HERBARIUM

Douglass Houghton's plant specimen collection

Douglass Houghton's life was short, but his list of accomplishments long. Born in 1810, he drowned during an expedition on Lake Superior in 1845, but not before serving as the first mayor of Detroit and becoming LSA's first professor of geology, mineralogy, and chemistry. As a geologist, he surveyed Michigan for the first time in the late 1830s. And before there were farms and towns dotting the landscape, Houghton collected plants.

"Some of the species he encountered had not yet been described in the scientific literature and were then named after him," says Anton Reznicek, Assistant Director and Curator for LSA's Herbarium.

The Herbarium holds Houghton's Herbarium, a collection of preserved plant specimens that invites visitors to take a trip back to the Great Lakes region, circa 1831–42. Stored in seven leather-bound volumes, it includes specimens Houghton obtained while he participated in H. R. Schoolcraft's 1831 expedition in search of the source of the Mississippi River, in addition to collections prepared when he directed the first Geological Survey of Michigan.

"Herbaria, historical and modern, are primary resources for botanical research," says Herbarium Director Paul Berry. "Houghton's collection is one of the best examples of plants from the Great Lakes region in the early-to mid-1800s and helps scientists better understand the world's flora and the consequences of human activity."



MUSEUM OF ANTHROPOLOGY

Jun ware ceramic pot

Objects are sometimes less important for what they are than for what they tell us about ourselves. "It is the larger context in which they are made, deposited, and found that makes them meaningful for studying the human past," says Carla M. Sinopoli, a professor of anthropology and the Director and Curator of Asian Archaeology at LSA's Museum of Anthropology.

A ceramic oyster that failed to become a useful pot is among Sinopoli's favorite objects aesthetically, and it tells a story. "When you're firing at very high temperatures, glaze will melt. You have to stack ceramics carefully. Here, something must have slipped. The glaze fused to the walls, and now the vessel is trapped."

The vessel comes from China and is Jun ware, dating to the Jin or Yuan dynasty from the 12th or 13th century. "Its meaning comes from its connection to production as well as consumption," Sinopoli explains. "Looking at a failed vessel like this forces us to think about the people who made it, the skills and labor involved, and the material remains that today's archaeologists study. These ceramics were produced in large-scale workshops and massive kiln firings involving thousands of vessels by highly skilled artisans. This single waster is beautiful in itself, but meaningful in the larger story it tells about the labor and products of past peoples."



MUSEUM OF ZOOLOGY

Baleen whale skeleton

Baleen whales are able to leap out of water despite their enormous size, yet they often have trouble making it back into the ocean. This leaves Tom French of the Massachusetts Department of Fish and Game to pick up beached whales and distribute them to institutions. When he found a stranded 27-foot baby humpback, a kind of baleen whale, he gave the LSA Museum of Zoology a call.

"He covered it with tarp, waited a couple of years for bugs to eat the meat off, and showed up one Thanksgiving with a U-Haul," says Philip Myers, a professor of zoology and Curator of the Museum of Zoology. "It was cold that November, and the bones seemed clean and odor free, so we took them upstairs and loaded them into cabinets," Myers recalls. Then it warmed up. Insects hatched. And then more insects hatched.

Museum staff debated what to do about the horrific odor now emanating from the cabinets. They finally agreed to soak the bones in a big tub, usually used to wash animal cages. "We could only do a few bones at a time, so the process went on for almost a year and kept a lot of undergrads busy."

Myers says the skeleton is a wonderful asset for teaching mammalogy. Paleontologists also use the specimen for teaching and research, comparing it to fossil whales in their own collections.



NICHOLS ARBORETUM

Peonies, peonies, peonies

If you want to see large and beautiful peony gardens, you can travel to China, or you can come to Ann Arbor in May or June to enjoy the largest collection of peonies in the Western Hemisphere.

"The peony garden at the Nichols Arboretum is the most significant historical collection of peonies anywhere and one of the largest peony gardens outside of China," says Robert Grese, Director. The garden has 27 beds, each with up to 30 plants that have been arranged to bloom at slightly different times.

The late Dr. William E. Upjohn, who founded the pharmaceutical company that bore his name, may have started the collection because the flowers once had medicinal uses in Asia. His family donated the peonies to the University in 1923.

Although the collection has flourished and multiplied, Grese says "individual cultivars or groups of cultivars could be wiped out by disease or insects."

The long-term plan to steward and protect the plants entails systematically dividing the peonies and planting them in other locations, including other gardens, campus sites, and off-campus properties. A strategy is also under way to develop a website in collaboration with the American Peony Society and the Canadian Peony Society to share information about the flowers.



WILLIAM L. CLEMENTS LIBRARY

A letter from Christopher Columbus, 1493

When Christopher Columbus returned to Spain after his trip to the New World, he wrote a letter about his voyage. Thrilled by the news, printers in several European cities made the text available in a variety of languages. One, a Latin translation titled the *Epistola Christofori Colom*, appeared in Rome.

When William Clements, an 1882 U-M engineering graduate and a U-M regent, purchased *Epistola* in 1913, he worried that the letter wouldn't hold its value. "It cost him \$15,000," says Kevin Graffagnino, Director of the William L. Clements Library, adding that the rare volume is now worth considerably more.

And no wonder. "It was the starting point for European observations about the Americas," Graffagnino says.

In 1998, former Clements Library Director John Dann wrote that the publication of the letter was largely responsible for highlighting the importance of Columbus' accomplishment. "Without the publicity the letter provided, other Europeans would not have known about Columbus and might not have planned their own expeditions to the Americas," Graffagnino explains. "As John wrote, 'The printed word ensured that the Age of Exploration would be a highly competitive, international epoch rather than a guarded exercise in nationalistic secrecy.'"

Clements began collecting historical Americana in the early 1900s, a collection he donated to U-M in 1923. "The *Epistola* is a sterling example of Mr. Clements' collecting interests, and it is a wonderful rarity in early Americana," says Graffagnino.

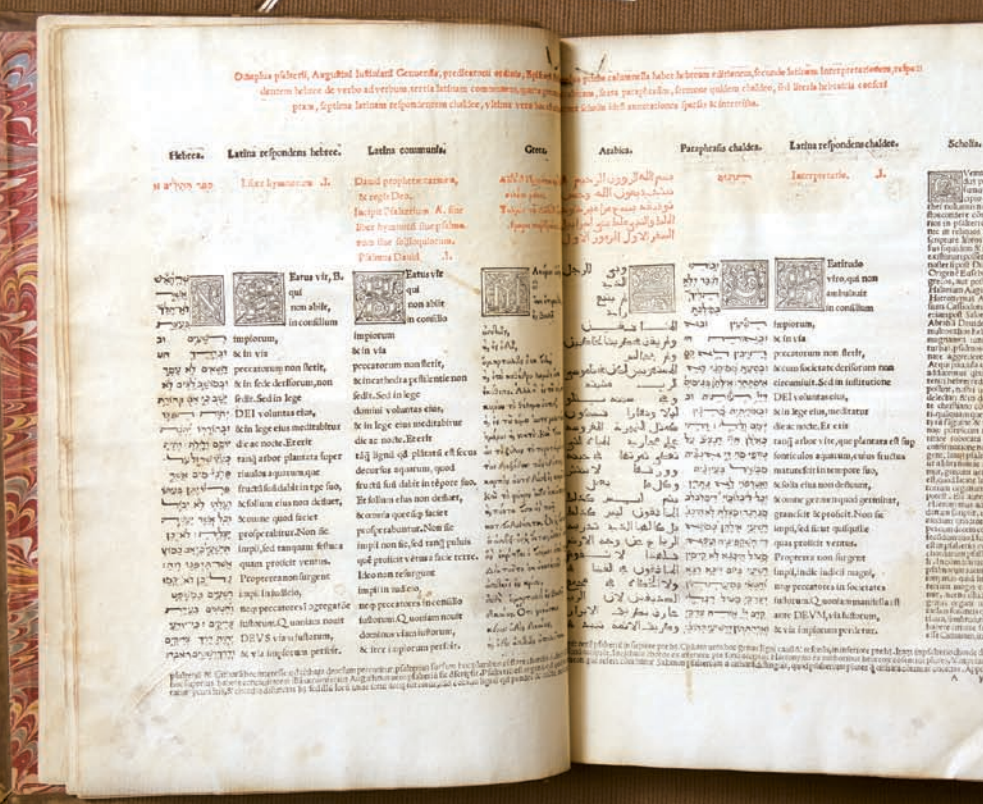
UNIVERSITY LIBRARY

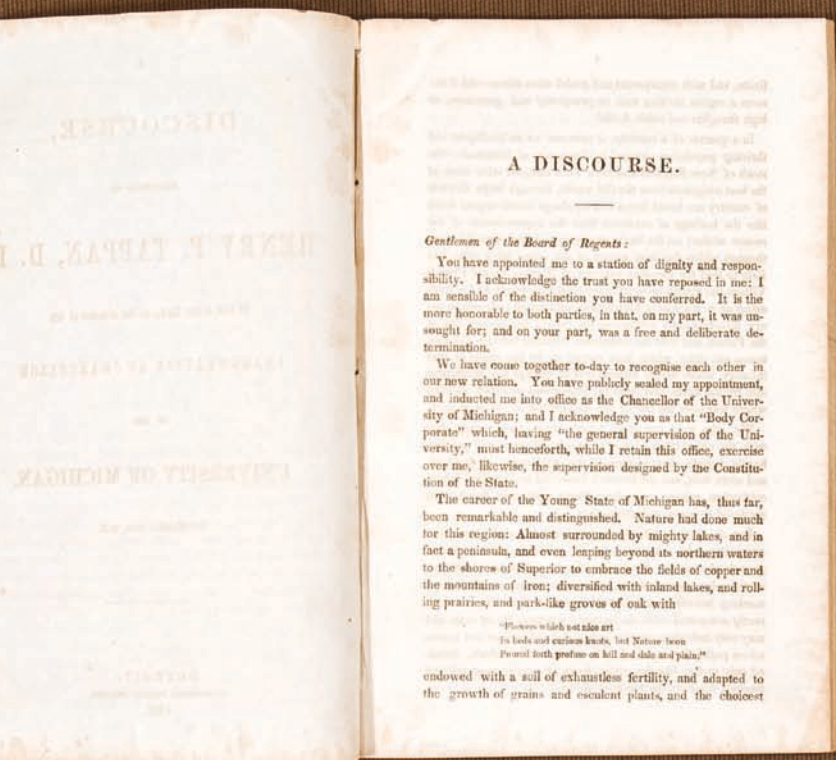
Psalms of Genoa, 1516

In the Special Collections of the University Library, there exists "a magical work, written at a significant time in Western history. You can hold it in your hand, and you can see the Renaissance creating the Reformation."

Paul N. Courant, a professor of economics and Dean of Libraries, is describing an edition of the Psalms, published in 1516 in Genoa in seven languages. There are eight columns across facing pages, each in a different language, including Hebrew, different varieties of Latin, an Arabic translation that may be the first printed Arabic document in the West, Chaldean (a form of Aramaic), and finally a column of notes. "There is a long riff about Christopher Columbus and what a fine son of Genoa he was and how he discovered America and other comments about local events and politics," says Courant of the notes.

Courant points out that when this was published, "the only Christian church was the Catholic Church. More people than ever before were reading and writing, and texts were becoming widely available as a result of the invention of printing. The widespread literacy associated with the Renaissance was allowing scholars to read and interpret scripture in many languages, and the Church was losing control over its own sacred texts. The interplay of scholarship and religion is shown powerfully in this book. Serious scholars were retranslating biblical texts and providing new interpretations."





BENTLEY HISTORICAL LIBRARY

Henry Phillip Tappan's inaugural speech, 1852

Imagine a campus with just six buildings and cows grazing nearby. That was the University of Michigan when its first president, Henry Philip Tappan, gave his inaugural address, which visitors to the Bentley Library can read in full.

Library Director Francis X. Blouin Jr. says the speech presents “a vision that is so broad and comprehensive that we are still working to realize it.”

Tappan gave the 52-page speech on December 21, 1852. “In this little place with six buildings, [Tappan] argues for faculties in philosophy and in science and for a more comprehensive faculty in letters and arts. He wants to further develop the Medical School. He wants libraries, laboratories, and objects of study, all to enrich education.

“And he argues for these with great rhetorical flourish,” adds Blouin. Tappan wants, in his own words, to make this a university “where great and good men are to be reared up, and whence shall go forth the light and law of universal education.”

The East Coast Ivy League schools were also moving in this direction, but U-M was distinguished by Tappan’s desire to open it to the poorest and to abandon all artificial distinctions of class, to “create that aristocracy which all men acknowledge . . . the aristocracy of intellectual and moral worth.”

“On this date,” says Blouin, “U-M took its place among the great elite universities in this country.”

KELSEY MUSEUM OF ARCHAEOLOGY

Villa of the Mysteries paintings

It takes time to develop an exhibit, but only exceptional works and unusual circumstances can create a 100-year delay.

In 1909, Francis W. Kelsey, an LSA Latin professor, visited Pompeii, where Italians had discovered the *Villa of the Mysteries*, a series of Roman frescoes in the ruins of a 15-by-15-foot room in Pompeii.

“Professor Kelsey was concerned that the frescoes were being left out in the open and could be destroyed if left to the natural elements,” says Lauren Talalay, Associate Director of the Kelsey Museum. “He knew he couldn’t remove them from the Italian excavation, so he found a way to preserve a reconstructed version of them. He hired an Italian artist, Maria Barossa, to do life-sized water color copies. Maria would go there in the scorching heat of the summer and bitter cold of the winter. She was tireless. She spent almost two years making these beautiful watercolors.”

The frescoes depict images of rituals performed by women, and Talalay says they are probably related to a mystery cult, perhaps involving a woman about to be married.

After an exhibit in Italy that opened in 1927 to great fanfare, Kelsey had the watercolors shipped to Ann Arbor. Here, the canvases stayed in storage for 80 years. Then, the Kelsey underwent a major expansion, allowing the Barossa watercolors to be displayed permanently in a reconstruction of the original room.



Villa of the Mysteries

EXHIBIT MUSEUM OF NATURAL HISTORY

Victorian-era mosaic

At first glance, the mosaic at LSA's Exhibit Museum appears to be made of gems. It isn't.

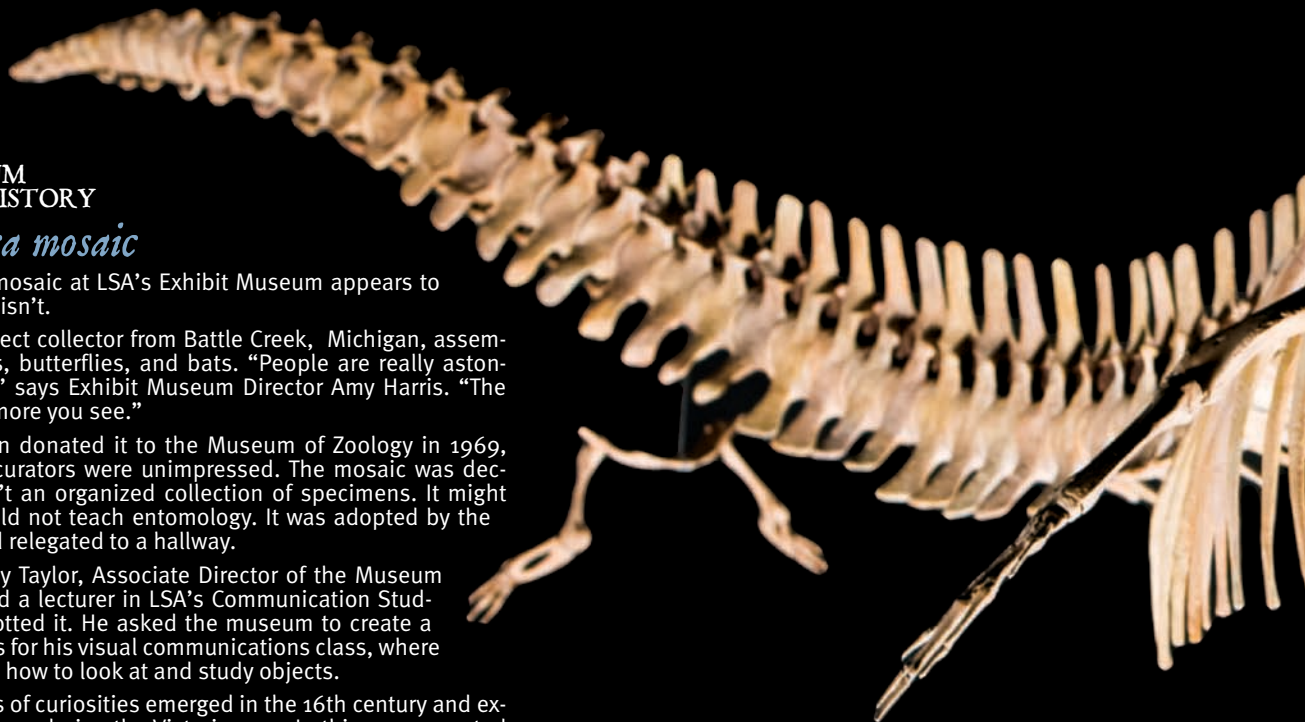
Carl Selinger, an insect collector from Battle Creek, Michigan, assembled it from beetles, butterflies, and bats. "People are really astonished and amazed," says Exhibit Museum Director Amy Harris. "The more you look, the more you see."

When Selinger's son donated it to the Museum of Zoology in 1969, however, museum curators were unimpressed. The mosaic was decorative, but it wasn't an organized collection of specimens. It might fascinate, but it could not teach entomology. It was adopted by the Exhibit Museum and relegated to a hallway.

That's where Bradley Taylor, Associate Director of the Museum Studies Program and a lecturer in LSA's Communication Studies Department, spotted it. He asked the museum to create a cabinet of curiosities for his visual communications class, where he teaches students how to look at and study objects.

The earliest cabinets of curiosities emerged in the 16th century and experienced a resurgence during the Victorian era. In this one, assorted stuffed specimens of birds, fish, and mammals surround the evocative mosaic, but there are no labels, no cognitive emphasis. The mosaic, he says, resembles the "Victorian fancy work" women created from stones, pebbles, and feathers.

The rich and the royal often owned cabinets, and early museums collected them. "They weren't interpretative but dazzling assemblages of the weird and wonderful," says Harris.



MUSEUM OF PALEONTOLOGY

A whale with hind limbs, feet, and toes

If you've never seen a whale walking down the road, it's because you weren't around 50 million years ago. But if you visit the Museum of Paleontology in the Exhibit Museum, you can view Eocene *Dorudon atrox*, a 15-foot-long early-whale skeleton from Egypt that still has the hind limbs, feet, and toes that today's whales have lost. Philip D. Gingerich, the E. C. Case Collegiate Professor of Paleontology and a professor of geological sciences, biology, and anthropology, says it "represents an evolutionary transition of whales from land to sea."

The specimen provides opportunity for careful study and increased understanding of whales as warm-blooded, nursing mammals. "It was collected at a time when we were just learning that early whales had feet and toes," Gingerich says. "This prompted further searching for older whales in Pakistan and led to recovery of fossil skeletons of early whales that still came out of the water to give birth on land."

The specimen was collected in 1991 as part of an ongoing Michigan project in Egypt that began in 1983. It is one of six skeletons Gingerich and the Egyptians collected; three remain in Cairo, and three are in Michigan.

"It is an icon of what we do," says Gingerich, adding that the skeleton has been featured both in *National Geographic* and a National Academy of Sciences handbook on evolution.



MATTHAEI BOTANICAL GARDENS

The variegated agave plant

Spread over more than 700 acres in several locations in and around Ann Arbor, Matthaei Botanical Gardens is a living museum of formal gardens, prized botanical collections, diverse ecosystems, greenhouses, and research facilities.

"Unlike a typical museum, we don't have the freedom to rearrange a gallery," says Associate Curator David Michener. "Each area is an object, one that contains ephemeral items that can change from day to day, sometimes in ways we can't control. But the Desert House is the most consistently dramatic space in the Gardens."

The Desert House features several cacti and other specimens collected in the early 20th century by Professor Elzada Clover (M.A. '32, Ph.D. '35), the first woman to have earned a doctorate in botany from LSA and to survive a boat trip through the Grand Canyon. "Many of the plants are from her expeditions to the then unknown American Southwest," says Michener.

In 1934, another explorer, Alfred Whiting (M.A. '34), collected wild seed in Mexico that produced one of the Desert House's most popular plants, the variegated agave. The huge plant features striped leaves and takes a form some have likened to an octopus. "It's taller than I am, if you straighten the leaves," says Michener. Variegation patterns in leaves are not just dramatic. "At times, they are used to illustrate growth patterns in plants, since the variegations are also cell lineages within tissue," he says.



UNIVERSITY
OF MICHIGAN
MUSEUM OF ART

Tiffany chandelier

In 1888, when sugar magnate Henry O. Havemeyer and his wife, Louisine, built their home on the corner of East 66th and Fifth Avenue in New York City, they decided to enlist interior design help from one of their friends: Louis Comfort Tiffany.

Four years later, Tiffany had placed his signature artistic touch on the Havemeyers' entryway doors, windows, mantle and andirons, decorative objects, and more.

Above Henry's desk in the library was one particular Tiffany jewel: a chandelier with a crown-like metal frame, colored glass globes, and a beaded chain connected to the central post.

"Much of it is inspired by Celtic and Viking art," explains Carole McNamara, Senior Curator of Western Art at the University of Michigan Museum of Art (UMMA). "Tiffany had this amazing ability to see connections in very disparate source material."

The incredible fixture stayed in the Havemeyer home until 1930. When the home was slated for demolition, the quick thinking of Emil Lorch, founder and Dean of U-M's School of Art and Architecture, brought the Tiffany pieces to Ann Arbor.

For many years, they were stored on North Campus. In 1992 they were displayed briefly on UMMA's first floor, but mostly they were locked out of sight.

That is until UMMA's recent expansion and restoration created a permanent display space for the Tiffany objects — including the chandelier. Now, the chandelier presides over one of the most well-appointed conversation outlooks found in any museum. And that's where it will stay.

"It's part of the building's fabric now," says McNamara.

FORD
PRESIDENTIAL
LIBRARY

1976 Bicentennial bowl

There follows two tales of two cities. The Gerald R. Ford Presidential Library and Museum have one administration, but the library is housed in Ann Arbor, the museum in Grand Rapids. President Ford's office at the Library, located on U-M's North Campus, features furniture Ford used for 25 years while he served as a U.S. Representative and then as the Minority Leader of the House of Representatives.

Ever since the Ford Library opened in 1981, this ceremonial office has been a highlight for visitors. The former president used it for conferences and for meetings with U-M leaders when he visited campus. "The office has a small side chamber that was used by the two or three Secret Service members who traveled with the president," says Ford Presidential Library Director Elaine Didier. "It is furnished with the desk and leather chairs Ford used in his Congressional office."

In addition to historical furnishings, Didier says gifts from the 1976 Bicentennial are displayed in this office. These include a silver bowl with gold lining from the Franklin Mint, a replica of the Liberty Bell in Lucite block, and a book about the artwork in Buckingham Palace signed by Queen Elizabeth II. Gifts from heads of state from other countries, photographs, and reproductions of significant documents also fill the room, including a handwritten letter Ford penned to his mother on Delta Kappa Epsilon stationery when he was a U-M student.

Davi Napoleon, ('66, M.A. '68, Ph.D. '88) is a theater columnist for www.thefastertimes.com, a feature writer for Live Design, and author of Chelsea on the Edge: The Adventures of an American Theater.








!!!WANTED!!!

.....:!!!;.....

FOR
AIDING
and
ABETTING
PRESERVATION

.....:!!!;.....

*These four alumni stick to their guns when
it comes to their conservation-oriented
activities. They are preserving history and
tradition, life and loss, in their own way.*



!!!WANTED!!!

.....;!!!;.....

STUART KLIPPER

Antarctic Photographer



by Maryanne George

STUART KLIPPER HAS ALWAYS BEEN DRAWN TO ANTARCTICA. Even as a fourth grader living in the Bronx, he was fascinated by the vast icy continent and chose it as a topic for a class essay.

Not long after graduating from U-M with a bachelor's degree in psychology, Klipper ('62) moved to Sweden, where he fell in love with cold weather. He later settled in Minneapolis. In 1977, he met his destiny when he discovered the Technorama, a German-made panoramic camera that captures vast expanses with remarkable clarity.

He began an odyssey across the globe, photographing all 50 states in the United States as well as Patagonia, Greenland, the deserts of Israel and Sinai, the tropical rain forests of Costa Rica, Sri Lanka, Pakistan, and World War I cemeteries in Belgium and France.

In 1987, he took his first of six voyages to Antarctica, five of which were sponsored by the Antarctic Artists and Writers program of the National Science Foundation. By 2000, he had taken 10,000 pictures, turning ice into artistic renderings of vast landscapes that had been seen by only a few people.

"Of all my journeys, the Antarctic has had the most impact," Klipper says. "It's where my soul feels the most good. That continent is as remote as anything can be on this planet."

His new book, *The Antarctic: From The Circle To The Pole* (2008 Chronicle Books), has distilled his vast photographic archive into

110 vivid, breathtaking images that bring the frozen continent to life. Guy Guthridge, founder of the Antarctic Artists and Writers program, has praised Klipper as the definitive photographer of Antarctica in the modern era.

With global warming affecting climates around the world, Klipper says he saw the importance of capturing the unspoiled beauty of Antarctica for future generations.

"I had a feeling there was a cultural moment to what I had done," says Klipper, also a visiting professor at Colorado College. "I wanted to get the book out because I had the great gift of being able to see things most human eyes have not yet seen. It's my way of saying thank you."

Klipper's photographs have been exhibited in, and collected by, major museums, including New York's Museum of Modern Art, the San Francisco Museum of Modern Art, and the Art Institute of Chicago. He has been awarded the U.S. Navy's Antarctic Service Medal.

During his last trip to Antarctica in 2000, Klipper saw some ice sheets broken off in the Antarctic Peninsula. But he had not yet seen the kind of meltdown affecting the arctic regions of the North Pole.

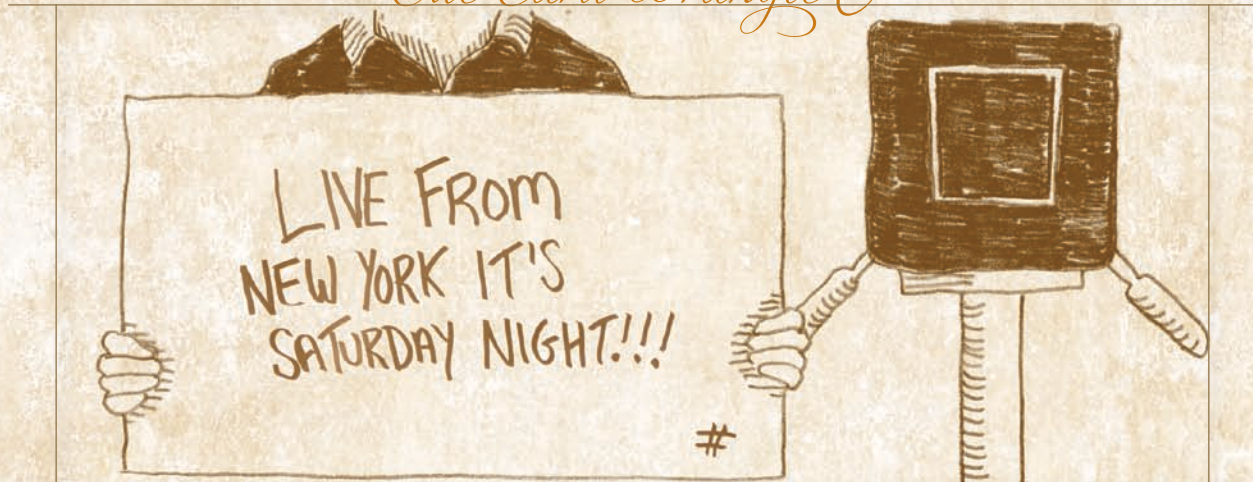
However, he anticipates changes when he returns to Antarctica later this year. "If the alarm light on global warming is not yet red down there, it's certainly orange," he says. "My photos document a great and deep metaphor. The human presence in Antarctica is marginal. In terms of history it shows how fleeting life is." ❧

!!!WANTED!!!

.....:!!!;.....

PETE LEVIN

Cue Card Wrangler



by Lara Zielin

CONAN O'BRIEN ALWAYS HAD THE SAME JOKE WHEN HE SAW PETE LEVIN ('96). "Your handwriting looks like a ransom note. Seriously. It's like someone tied a pen to a squirrel's tail."

Levin, who wrote out the cue cards for Conan's show before Conan moved to the West Coast to replace Jay Leno, can only shrug at the slight. "My printing still stinks and I've been doing this for nine years," he says.

Levin is one of only a handful of people in the country who work behind the scenes on television shows doing a job technology should have, by all accounts, replaced by now: hand-printing and holding cue cards. But Levin says there's a surprising amount of job security in the marker-and-paper method of prompting actors for their lines.

"A sketch comedy like *Saturday Night Live* doesn't work with teleprompters because there are so many different people speaking to each other and walking around the set, and their lines have to follow them," Levin says. And then there are people in the industry who simply prefer cue cards. "Donald Trump loves cue cards. He won't read off anything else."

From *Saturday Night Live* to *Conan* to *Jimmy Fallon* to *The Apprentice* finale and more, Levin has worked his cue card magic for a plethora of shows. He's an old hand. But one show, *Saturday Night Live*, never seems to get easier for him. "Doing *SNL* is nerve wracking, even now. Because if you drop a card and it hits the

camera, the whole country is going to see it."

A recent skit for *Jimmy Fallon* had Levin holding more than 60 cue cards (the average is 30). "A character had a fanatical obsession with calendars. There were dancing cat calendars, extension cord calendars. My arm was shaking and I thought I was going to drop everything. I didn't, but we've all had moments where we think it's going to happen."

A film and video major at U-M, Levin took television production classes that piqued his interest in behind-the-scenes TV work. After graduation, a series of moves, and a string of bartending and restaurant jobs, Levin's co-worker at the Session 73 restaurant in New York City, Wally Feresten, got Levin his first job at *SNL*. That was back in 2000. Now Feresten owns the cue-card company and Levin is a seasoned veteran.

He hopes eventually it will be a steppingstone to breaking into sitcoms. "I love doing cue cards, but it's not something I want to do forever," he says.

In the meantime, Levin is creating opportunities for himself in the restaurant business. He's opened Professor Thoms', a sports bar in the East Village, where a cue card signed by Michael Phelps after his 2008 *SNL* appearance hangs above a booth in the corner. Across the Hudson, Levin is also pouring himself into Papa Lima, his Zingerman's-inspired sandwich shop.

For now, he'll keep working the cue cards, savoring the moments on set he loves the most. "When they play the music and the host comes out and there's an audience cheering—that's exhilarating." 🐾

!!!WANTED!!!

.....;!!!;.....

LAUREL NEME

Wildlife Crime Documentarian



by Rebekah K. Murray

THEY WERE DEAD: DOZENS OF ELEPHANTS WITH MISSING TUSKS.

It was 1992, and Tanzania's chief wildlife officer, Musa Mohammed Lyimo, suspected that the elephants had been killed for their ivory tusks. But how could he prove it?

Eight years later, Laurel Neme ('85, M.P.P. '86) sat in Lyimo's office and heard what happened. Scientists from the U.S. Fish and Wildlife Service Forensics Laboratory discovered that the poachers used agricultural chemicals as poison. The poison was injected into pumpkins, a favorite treat for elephants, and then scattered around watering holes. With poison, the tusks easily slip out of the elephant a few days after the animal dies.

While explaining this to Neme, Lyimo's phone rang. There was a report of hippos being poisoned for their ivory teeth. "I realized this wasn't going to stop, and I wanted to do something about it," says Neme, an environmental public policy consultant at the time.

Neme began researching and writing about the cases sent to the world's only wildlife forensics lab, which opened in 1989 in Ashland, Oregon. Her book, *Animal Investigators: How the World's First Wildlife Forensics Lab is Solving Crimes and Saving Endangered Species*, was published by Scribner last spring. It's written as a true-crime novel and shows how forensic science can link poachers and dealers to their crimes.

Elephants are just one species affected. The illegal trade includes bear gallbladders, rare

feathers, tiger teeth, and more. "Almost every protected species is affected," Neme says, adding that wildlife smuggling may be worth as much as \$20 billion annually, ranking just behind drugs and human trafficking.

What's more, poachers aren't just poverty-stricken lone hunters, Neme says. Organized crime networks and terrorist groups are involved. News reports have accused a Somali warlord, Sudan's Janjaweed militia, rogue military gangs in Congo, and al-Qaeda-affiliated Islamic militants of poaching to fund their activities.

To prove that a crime has occurred, wildlife agents must show that the affected animals are protected species. That's where the lab comes in. Just like in police crime labs, scientists at the wildlife forensics lab use evidence such as fingerprints, tire tracks, bullets, gunshot residue, poisons, and DNA to reveal what might have happened to the animal and to identify possible suspects. But the wildlife scientists have an extra job. If they're given a gallbladder, paw, feather, or even pills, they have to identify which animal species the sample is from. The 24 scientists at the wildlife forensics lab deal with over 30,000 species and handle an average of 600 cases a year.

"I hope people will become aware that wildlife trafficking is really an issue," Neme says.

It's also not a problem confined to Africa or Asia. Remember the dead elephants? Who would think of buying those tusks?

"The United States is one of the biggest importers of illegal elephant ivory," Neme says. "I hope people will start to think about what they buy." ❧

!!!WANTED!!!

.....:!!!;.....

MARYA A. MCQUIRTER

African American Heritage Trailblazer



by Rebekah K. Murray

IT'S A SHORT WALK FROM THE U STREET METRO STATION, on the northwest side of Washington, D.C., to the memorial and museum dedicated to the more than 200,000 African American soldiers who fought in the Civil War. A couple blocks southwest of the museum is the home where jazz artist Duke Ellington spent his teenage years.

These locations are stops four and eight on the Greater U Street section of the African American Heritage Trail, a guide with nearly 100 historic and cultural sites spanning all areas of the city. Historian Marya A. McQuirter (Ph.D. '00) authored the project.

"Unlike Detroit, Chicago, and Harlem, D.C. doesn't really have scholarly material on local African American history," McQuirter says, but the heritage trail and accompanying online database have helped change that. The guide showcases museums and monuments along with the homes, schools, and churches of people like Duke Ellington, Supreme Court Justice Thurgood Marshall, and educator and civil rights leader Mary McLeod Bethune.

With the help of two assistants and an editor, McQuirter spent two years researching and writing about the sites included in the guide. "I was all over the city talking to neighborhood groups and stumbling upon places," she says. "I learned a lot about D.C. and a lot about myself doing this project."

McQuirter, who was born and raised in D.C., became interested in local African American history in 1989, while she worked as a research

assistant to a historian at the Mary McLeod Bethune Museum and Archives. She had already graduated with a bachelor's in political science from Tufts University, but decided to return to college and pursue graduate degrees in history, earning a master's from Temple University and a doctorate from U-M. She's been involved in various historic preservation efforts ever since, most of them within the D.C. area, where she lives with her four-year-old daughter, Mara.

McQuirter hopes the heritage trail will boost tourism and D.C. pride, but for her it was about preserving history. For that reason, she included sites in the guide like Howard Theatre, a boarded-up venue that once hosted famous performers. The guide notes that the site is "awaiting restoration."

It was important to McQuirter to include sites of historical significance no matter their current state or the condition of the neighborhood. "To only include pristine places in middle-class or upper-middle-class neighborhoods, where the streets are clean and they have a Starbucks on the corner for tourists, is essentially saying that only the stories of people with wealth and privilege are worth sharing," she says. "By including the sites we chose, it gives a fuller sense of the city's history. I also think we're telling people of poor and working-class neighborhoods that we care about them and that their history is important to the future of the city." ❧

❧ **LSA WIRE** > To see more of Stuart Klipper's Antarctica photos, download a map of Marya A. McQuirter's Heritage Trail, read an excerpt of Laurel Neme's book, or watch a video of Pete Levin on the set of SNL, please visit www.lsa.umich.edu/alumni/wire.



TACKLE-BACK.

Weeks, Shorts, Snow, Heston, Herrnstein

NEITHER
LITTLE
NOR
BROWN

The truth and history behind
Wolverine game-day traditions,
from the Little Brown Jug to
“Hail to the Victors” to the
winged helmet and more

by John U. Bacon

RIGHT PLAY.

Copyright 1902

COLLEGE FOOTBALL

cultivates tradition like no other sport in America.

Clemson players touch Howard's Rock before games, Oklahoma's mascot rides the Sooner Schooner after touchdowns, and Ohio State fans sing "Hang on Snoopy" at the slightest provocation—never bothered by the fact they've got the name wrong.

But no college football team can boast more nationally famous traditions than the Wolverines, who revere them like no one else.

The stories behind these traditions have been passed down for generations, but along the way, they've naturally taken twists and turns. Unraveling them adds intrigue, and durability as well.

00-THE VICTORS-00

On November 24, 1898, the Michigan football team played the biggest game of its 19-year history.

Through their first nine games that season, the Wolverines were not merely undefeated but unscathed, outscoring opponents by a whopping total of 205 to 26.

But the Wolverines felt snakebit. They had also been undefeated their previous two seasons entering their last game, only to have arch-rival Chicago dash their hopes for a league title both times.

Amos Alonzo Stagg, the University of Chicago's coach, could lead the Maroons to a third straight title with another win over Michigan. But Stagg knew he'd have his hands full with the Wolverines.

The stakes were high, and the tensions higher.

The 12,000 fans who packed Chicago's Marshall Field that day watched the two titans battle to a tie with just a few minutes left. But when Michigan's little-used Charles "Chuck" Widman broke loose for a 65-yard touchdown, followed by Neil Snow's two point conversion, the Wolverines had scored just enough to hold off a late Maroon charge, 12–11, and win the first of their 42 conference crowns.

The stirring comeback roused Wolverine fans to rush the field—but it had a more

profound impact on one music student in the stands, Louis Elbel.

"My spirits were so uplifted that I was clear off the earth," Elbel recalled years later. When the Michigan band broke into its favorite song, "There Will Be a Hot Time in the Old Town Tonight," Elbel decided the tune wasn't up to the task. "I felt such an epic win should be dignified by something more elevating . . . and that is when 'The Victors' was inspired."

Some accounts have him finishing the song by the time he got to his sister's house, others on the train back to Ann Arbor. Either way, Elbel worked with amazing efficiency—perhaps because he seems to have lifted "The Victors" renowned melodic refrain from "The Spirit of Liberty," which George Rosenberg had copyrighted seven months earlier.

Whether Elbel did so consciously or not is debatable, but no one questions he penned all of the powerful lyrics, which gives the song its trademark punch, and made it famous.

"I put in a lot of 'hails' and I knew the fellows would get them in with the proper emphasis," Elbel said. "Through them, the title suggested itself."

A year later, John Phillips Sousa performed the song in Ann Arbor and declared it, "the greatest college fight song ever written." While fans of Notre Dame and Wisconsin argue the point—some have even claimed Sousa proffered the same praise for their songs—the passion Wolverines feel for "The Victors" is unequaled.

(Left) Martin Vloet, U-M Photo Services; (right) courtesy of the Bentley Historical Library

“They say it’s the greatest fight song ever written, and I accept that. There isn’t a Michigan man alive who doesn’t get a chill up and down his spine when the Michigan band plays ‘The Victors.’”

—BO SCHEMBECHLER



"Ah, that's a great song," reflected Bo Schembechler during a 2005 interview. "They say it's the greatest fight song ever written, and I accept that. There isn't a Michigan man alive who doesn't get a chill up and down his spine when the Michigan band plays 'The Victors.'"

One of those Michigan men, Gerald Ford, often asked the Naval band to substitute "The Victors" for "Hail to the Chief" when he arrived at State events.

Ford's athletic director, Fielding Yost, would not have been surprised. "I reckon it's a good thing Louis Elbel was a Meeshegan student when he wrote that song," he said. "If he'd been at any other Big Ten school, they wouldn't have had much chance to use it, y'know."

One overlooked aspect of "The Victors" separates it from all others: While other schools' songs urge their teams to make a great effort in the hopes of winning, "The Victors" celebrates a crucial contest already won.

That vital difference is all Elbel. The first Michigan tradition was confidence.

Hail, Hail.

00-THE LITTLE-00 0-BROWN JUG-0

"The story behind the jug," Bo Schembechler said, "is an epic one."

Schembechler was right about that—but the trick is determining exactly how the story goes.

This much we know for sure: After Fielding Yost arrived in Ann Arbor



Oscar Munson, a custodian at the University of Minnesota, holds the Little Brown Jug—and a reproduction—in 1933. Munson found the Little Brown Jug on the field, discarded, after Michigan and Minnesota had played a 6-6 tie game in 1903.

in 1901, he boldly declared the Wolverines would not lose a single game all season—and they didn't. Nor did they lose a game the next season, nor in the first seven games of Yost's third year. But their eighth game was against a Minnesota team that had a ten-game winning streak of its own. Thus, the stage was set for a battle royale on October 31, 1903.

Yost's characteristic attention to detail—and distrust of all Michigan opponents—prompted him to order manager Tommy Roberts to buy a container to ensure Michigan would have safe drinking water on Gopher turf. Roberts walked into a dry goods store, picked out a putty-colored, five-gallon jug, and plunked down thirty cents. Roberts could never have predicted what he'd started.

In the waning minutes of the game, Minnesota tied Michigan, 6-6, setting off a near-riot as the Gopher fans charged the field, forcing the refs to end the game where it stood. The Wolverines were either too despondent or too alarmed to remember the jug.

And here's where the debate begins. The official story has Yost writing a letter to Minnesota athletic director L.J. "Doc" Cooke, asking him to return Michigan's jug. Cooke is alleged to have sent back a ransom note: "If you want it, you'll have to come up and win it."

But according to Greg Dooley ('93), the creator of MVictors.com, "That really wouldn't make sense. Why would Yost care

about a 30-cent jug, when game tickets in 1903 sold for a few bucks? And did he expect Cooke to put it on a train bound for Ann Arbor?"

Finally, Dooley argues, if Cooke really had told Yost he had to win it back, Yost could have countered, "Okay, when?" The two teams hadn't scheduled their next game.

When they finally set a date for 1909, the ante had been raised for other reasons. After Yost had pulled Michigan out of the Big Ten in 1907, the conference prohibited teams from scheduling Michigan. Because the Gophers had apparently scheduled the Wolverines before they left the league, the date stood.

Adding fuel to the fire, in 1909 Michigan had already beaten national powers Syracuse and Penn, while the Gophers had just clinched the Big Ten title in Michigan's absence. Football fans nationwide wanted to see who really deserved to be king.

And, just for fun, Cooke decided Michigan's forgotten water jug "might be material to build up a fine tradition," he wrote years later. Yost "immediately approved the idea, and so the tradition was inaugurated."

Sportswriters gave the Gophers a slight

edge, but the Wolverines beat them soundly, 15–6. Back home, the *Ann Arbor News* reported, “Everything that could make a noise was being pressed into service.”

A tradition was born—but the story doesn’t end there.

The Little Brown Jug is not little, and it’s not brown. It holds five gallons, it weighs five pounds, and its natural color is off-white—but engaging in macho combat to secure the Large Pinkish Pitcher doesn’t quite sound right.

So why is it called The Little Brown Jug?

For one, it was painted. But before even that, in 1869, Joseph Winner penned a song titled, “Little Brown Jug,” which goes like this:

*Me and my wife live all alone
In a little log hut we call our own;
She loves gin and I love rum,
And don’t we have a lot of fun!
Ha, ha, ha, you and me,
Little brown jug, don’t I love thee!*

The song enjoyed a comeback when Glenn Miller’s band covered it in 1939, but today the jug itself is far better known than the song that probably spawned its name.

According to Dooley, the jug has been stolen at least twice: in 1931, when it was

recovered at the old gas station at Washtenaw and Stadium; and in 1933, when it was found “in a clump of bushes” near the medical center. Both times officials confirmed the authenticity of the recovered jug, but conspiracy theorists grew suspicious.

To settle the question once and for all, Dooley recently enlisted the help of Ryan Forrey, master potter at The Henry Ford Museum. Forrey examined the unpainted bottom of the jug—which is kept in a secure, undisclosed location somewhere in Schembechler Hall—and revealed that it’s made of stoneware clay, a material native to Minnesota but not Michigan. Furthermore, Forrey said, Minnesota had a class of potters who could make such jugs, while Michigan’s stuck to basic bricks.

Forrey then compared an old photo of the handle—the potter’s signature stroke—to the actual handle, and found they matched perfectly. Finally, Forrey found a tell-tale flaw in the old photo, and on the jug itself.

Eureka. Forrey has no doubt the jug the Wolverines eagerly hoisted after upsetting Minnesota last year is the very same jug Yost’s boys hauled over their heads after achieving the same feat a century ago.

Just as remarkable, given the hundreds of players who have grabbed the jug with hands covered in dirt, sweat, and so much tape they can barely signal “number one,” no one has ever dropped it.

Other schools have created over a hundred

rivalry games based on beer barrels, old oaken buckets, and brass spittoons—but the Little Brown Jug remains the standard.

“Of all the trophies in college football, this is the key one,” Schembechler said. “It’s bigger than any other trophy we play for.”

000-THE-000
O-WINGED-O
O-HELMET-O

He won a national championship in 1947, he changed the game forever by inventing the platoon system, and he forged the first bowl pact before he retired in 1968. Yet former Michigan football coach and athletic director Fritz Crisler might be best remembered for creating Michigan’s winged helmet, the most recognizable headgear in the game.

In the 1930s, football helmets typically consisted of a leather bowl with an extra pad to protect the forehead, from which three strips of padding ran to the back—all of it painted black. In 1937, Crisler’s last year coaching Princeton, he cleverly decided to paint the extra padding Princeton orange to help his quarterback identify his receivers downfield. And—*voila!*—the winged helmet was born.

But as soon as Crisler left for Michigan the next year, Princeton killed it.

Big mistake. When

MORE MAIZE AND BLUE TRADITIONS

The Wolverines, wearing the famed winged helmet, rush the ball down the field in the Michigan vs. Michigan State game, 1940.



Crisler revived the look in maize and blue, he created Michigan's most powerful symbol. Michigan coaches can't count how many recruits have said they dreamed of wearing the winged helmet since they were kids. That list includes Michigan's former all-time rushing leader, Jamie Morris, who was raised in Massachusetts.

"I had three older brothers play for Syracuse, but I just loved Michigan's helmets," Morris says. "That's the reason why I came



PAUL BUNYAN

When Michigan State started playing in the Big Ten in 1953, Governor F. Mennen Williams donated a four-foot-tall wooden statue depicting Paul Bunyan standing astride the state of Michigan for the winner of the annual in-state contest.

But the Wolverines so resented the Spartans' admission to the Big Ten that they vowed to refuse the trophy if they won it. No matter: they lost, 14–6. Since then, Michigan has taken Paul Bunyan home 34 times, to the Spartans' 19.

Lloyd Carr has described the Paul Bunyan trophy as "the ugliest trophy in college football. But you know, it has meaning. When you don't have it, you miss it. The ones that you lose, it's miserable. But the ones that you win, you know that you've done something."

THE BANNER

Almost any promotional spot for college football will include a wave of Wolverines running out of the tunnel to jump up and touch the "M Go Blue" banner — one of the sport's iconic images.

But like most Michigan traditions, this one started quietly and privately.

In 1962, Marge Renfrew, the wife of Michigan's former hockey coach Al, sewed a block M on a six-foot-wide blue banner. On the Friday before Michigan's homecoming game against Illinois, the undergraduate M Club raised it outside the football team's locker room, so the players could walk under it on their way back from practice.

The idea was so well received, they set up the banner the next day at midfield, the Wolverines won, and they've been doing it ever since.

NUMBER ONE JERSEY

Perhaps the newest tradition started in 1979 when Bo Schembechler awarded "The One" — the number one jersey — to wide receiver Anthony Carter, "AC," who went on to break virtually every school receiving record and become a three-time All American.

Before AC, Michigan's top receivers wore everything from Lowell Perry's 85, to Jack Clancy's number 24, to Jim Smith's 37.

It looked like AC might be the first and last wide receiver to wear The One when it went untouched for three years, until Greg McMurtry became the second wide receiver so honored. Since then, receivers Derrick Alexander, David Terrell, and Braylon Edwards have all worn The One. After Edwards endowed a scholarship for The One jersey, as you might endow a professor's chair, the custom became cemented in Michigan lore.

here — that, and the guy storming up and down the sidelines," he adds, referring to Schembechler. The design has come to symbolize so much — power, discipline, excellence — that the Wolverines' NCAA champion hockey, swimming, and softball teams have adopted it, too. In fact, just about the only Michigan teams who don't use it today don't use headgear at all.

Michigan's opponents don't seem to be quite as fond of it. When the Wolverines gather under the tunnel before games, the maize stripes on their dark helmets resemble a swarm of bees, ready to attack

anything in its path — an effect that's amplified when they charge through the "M Go Blue" banner and jump on top of each other at the other end of the field. Any opposing player can tell you that it's one of the scariest sights in college football. In the days when Michigan took the field after the visiting team, some coaches would forbid their players from watching the rousing spectacle.

The effect can be so daunting, several Michigan opponents have resorted to taping the design over their helmets or even buying a full set of Michigan headgear to lessen the shock of seeing the Wolverines come flying out of the tunnel on game day.

Any unfortunate opponent who's seen Michigan's helmet up close can tell you, however, that the real thing is much more

intimidating.

And that's the point. Whether it's a fight song, a water jug, or a strange looking helmet, tradition cannot be manufactured, or imitated.

"Tradition is something you can't bottle," Crisler said. "You can't buy it at the corner store. But it is there to sustain you when you need it most. I've called upon it time and time again. And so have countless other Michigan athletes and coaches. There is nothing like it.

"I hope it never dies."

FACULTY

The Visiting Professor

> This year, as with the past 20, **John Rubadeau** continues his tradition of stopping by his students' homes on graduation day and capturing the moment with a photo or two. His office, a veritable shrine to this end-of-year activity, is a symbol of the professor's love for his pupils, and vice versa.

by Evan Hansen

WINDING ALONG THE NARROW ROAD adjacent to the Huron River, the GPS squawked at me: “In point-two miles, turn right.” The driver hit the brake, asking, “Huh? Turn where?”

I lurched forward in my seat. “In two weeks,” I cracked, “I’m going to see a headline in the *Daily* that reads, ‘Beloved professor found lodged in riverside foliage.’”

English Professor John Rubadeau and I were driving to our last house of the day, keeping alive a tradition started in 1989. Every year, Rubadeau visits the Ann Arbor homes of his graduating seniors, taking pictures with each, meeting their families. For the past six years, I’ve played the role of photographer on these excursions.

But I suppose the real story here begins a bit earlier.

Almost ten years ago, John taught a writing class in which I was enrolled (with my eventual wife, as it turned out). After teaching me where I should place my commas, illustrating vividly the difference between truly offensive words and those that are merely vulgar, and telling me I was a good writer, he promptly gave me one of the lowest grades in the class.

My response was an inappropriate gesture I had perfected in his class—just to demonstrate I was capable of grasping even his most advanced lessons. A friendship was born. One of the constant joys of that friendship is watching the looks on the faces of parents we meet as John and I walk from house to house. Each year brings new people and new stories, but the routine has remained much the same. It goes like this:

Dressed in academic robes with a graduation marshal’s badge, John walks up to our next house, this one a bungalow on Church Street. He’s greeted by an array of blank stares from people gathered on the generously sized porch. His student, now a proud alumna of the University of Michigan, bolts out the door to greet him, at which point the blank stares turn to me—the nervous-looking sidekick with a camera. For the sake of John’s own amusement, he always introduces me alternately as his slow-witted son and/or his brilliant former pupil who was illiterate before taking his class. At this particular house, John charitably leaves off the bit about me being illiterate.

We invite ourselves in after John offers his student a congratulatory hug, and along the way, he introduces himself to her family, “Hi, I’m Laura’s favorite

professor.” A few future Wolverines peek their tiny faces out of the living room, and John performs an age-old, mediocre magic trick, “separating” his thumb from one hand with the other. I marvel at how quickly he relates to everyone, but I comment, “So you got a Ph.D. to do that, eh?” He snickers.

Then he looks for “Mom.”

“Oh, you must be Laura’s older sister. A pleasure to meet you,” he bellows before praising her progeny. Privately, he will occasionally say that he won’t admit if a student was terrible even if he or she was, in fact, the Antichrist.

Mom is almost always instantly charmed. Sometimes she feeds us. The Church Street bungalow serves up some quality lamb kebobs, so we happily accept this particular offer. (This incidental feeding remains the primary reason I maintain an amicable relationship with John. U-M graduation parties are often well-provisioned affairs. Like parties for foreign leaders. Or at least like Ponderosa with mortar boards.)

By the time we depart, John knows everyone, so they don’t mind when he asks them if he has cake in his signature beard. Mom takes photos of her daughter with the absent-minded professor, and I snap a few shots on John’s camera. As we’re finishing up, she comments, “It’s really so nice that you do this.” He gets that a lot.

So why *does* he do it?

“It’s a moment that I hope will be a fulcrum on which our relationship tips from student-teacher to a lifelong friendship,” he once told me. And after years of capturing these moments, his office has become a scrapbook, preserving all the faces and memories. Photos cover his walls, ceilings, windows, and mobiles dangling above his desk. It’s a bit surreal, but understandable once you learn how genuinely he loves his students: He’s written thousands of recommendation letters, regularly trades emails with alumni, and thanks to the miracle of online ordination, has officiated at more than a dozen students’ wedding ceremonies, including mine.

This year, we visited 54 homes. Our last stop was on Ann Arbor’s outskirts, so once again we drove. As we turned toward the sunset, I realized that I’d forgotten to apply my usual regimen of SPF-100. John teased, “You look like a Muppet.”

Before I could counter, the GPS interrupted, “You’ve arrived at your destination.”

Then he nearly steered us into a pine tree. ■

Among Professor John Rubadeau’s collection of graduation photos are pictures with these U-M alumni from the Class of 2009: (top to bottom and left to right) Connie Hsaio, Clairine Chan, Sha James Beamon, Steve Gorsteing, Chris Britten, Ben Simon, and Laura Misumi.





Viet War Soldier's Rites Set

SARATOGA—A Requiem Mass followed by military rites will be conducted tomorrow for a 20-year-old Saratoga soldier killed Feb. 14 by enemy fire in Vietnam.

Mass for James E. Berard will be celebrated at noon in the Church of the Ascension.

Interment with full military honors will be conducted in Golden Gate National Cemetery, San Bruno.

Berard was killed while serving with Vietnamese Rangers in the Mekong Delta. He was a native of North Dakota and had lived in Santa Clara County five years.

He was a 1964 graduate of Sunnyvale High School. Berard attended West Valley College before he was drafted.

He was the son of Mr. and Mrs. Percy Berard of 23160 Scappell Way, brother of John and Bonnie Berard of Saratoga and the grandson of Eugene Berard of North Dakota.

Jimmy—
I have missed you
for over 40 years.
I am always going
to be proud of you
and your sacrifice for
our country.
Love,
your little
sister
Bonnie

The Things They Carried



ONE PROFESSOR TAKES A CLOSER
LOOK AT WHAT PEOPLE BRING
TO THE **VIETNAM VETERANS
MEMORIAL**, AND WHY

by Sheryl James

Mementos at the Vietnam Veterans Memorial for James E. Berard, a soldier killed in action, include a flag, a newspaper obituary, and a note from his little sister, Bonnie.

IT ALL STARTED BACK IN THE 1980s, when Kristin Hass, an LSA professor of American Culture, was working at the National Museum of American History at the Smithsonian Institution in Washington, D.C. She had just earned her bachelor's degree from the University of Michigan and was assigned to work on a project depicting everyday life in the 20th century.

"They asked me to develop a list of objects that

would help them tell a story, things like one of the sweaters the students wore during the integration of Little Rock [Arkansas] Central High School [in the late 1950s]."

While out and about during her object-finding missions, Hass often walked past the Vietnam Veterans Memorial—also known as "the Wall"—and looked at the things people were leaving there.

"After a while, I realized people there were doing the same thing I was: They were [writing] their own histories [through] the objects they were leaving."

Hass glimpsed an untold array of items at the Wall, and was drawn to them: cowboy boots, Bibles, military medals, baseball caps, letters, dog tags, flags, rosaries, POW bracelets, lollipops, and, in one case, a sliding glass door.

She began staying longer, looking harder at the objects and the expressions of the people placing them beneath names on the shiny granite. "Once I started to pay attention to these objects left at the memorial," Hass says, "it opened up all these questions for me. I became

interested in nationalism and patriotism and how people feel about their nation.”

Those objects and questions have directed Hass’ academic career ever since. In 1994, her doctoral dissertation became the book *Carried to the Wall: American Memory and the Vietnam Veterans Memorial*, published in 1998 by the University of California Press. The same press in 2010 will publish her next book, *Sacrificing Soldiers: War Memorials on the National Mall*.

Both books, Hass says, deal with the themes of soldiers—their service, their sacrifices, and their changing images in American culture over time. They also address public memory of wars and soldiers and how all of this shapes nationalism, patriotism, and service itself. The first book reveals the history of grave decorations—mostly flowers and flags—and how the Wall incurred an entirely different public grieving as people left everything imaginable.

But what do these objects actually convey? That was the challenge for Hass, and there are no clear-cut answers, she says.

“If you leave a medal, is it, ‘I don’t deserve this,’ or is it, ‘Screw you and your stupid war’? In some ways, I think it’s both.” Some items, she adds, “seem related to childhood, or are explicitly political stuff. Some seemed like they had been worked on for six months in someone’s basement, and some seemed very spontaneous. The lactation pads were the ones that really killed me.”

The objects, these gifts, are “part of the noisy, unsolicited conversation at the Wall about post-Vietnam America . . . all of the ways in which this war challenged so many citizens’ ideas about what it means to be American are asked and answered and asked and answered and asked again by the leaving of these gifts,” Hass wrote in her introduction.

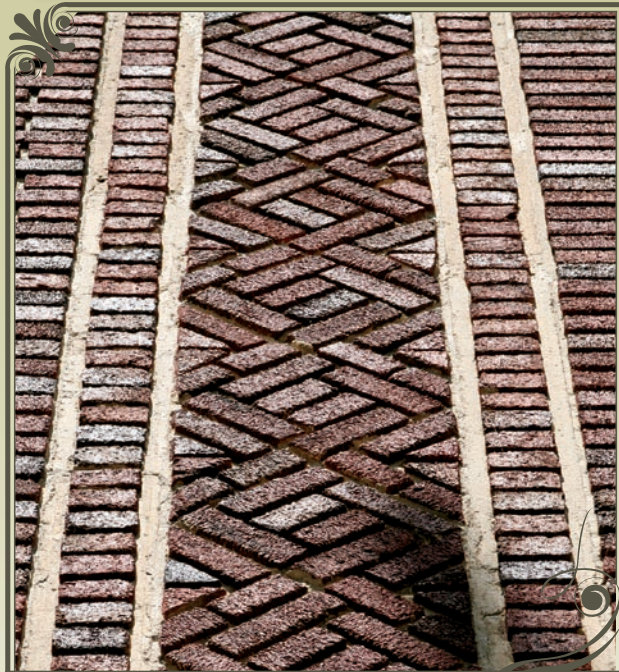
The ways soldiers are memorialized have changed over time, and Hass’ research takes this into account as well. During her time examining war memorials in Washington, Hass noticed that the National Mall itself was being “transformed” into a place of post-Vietnam War military memorials, each one reflecting a new set of anguish, goals, attitudes about soldiers, service, war—and a lot of politics. In her second book, she reviews plans—and at times struggles—to establish the Korean War Veterans Memorial, the National World War II Memorial, the Women In Military

Service for America Memorial, the Black Revolutionary War Patriots Memorial, and the National Japanese American Memorial to Patriotism During World War II.

Hass says her work studying the different memorials to soldiers really asks the question: Good war or bad war, how do we think about the service of soldiers? “My concern is that we’ve created this new ‘support our troops’ jingoistic logic that allows us to sacrifice them even as we praise them.”

The victims and veterans of the wars in Iraq and Afghanistan—or their survivors—likely will have plenty to say about that one day. ■

What BUILDING am I?



➤ Don’t try to take a walk on this brick path. ➤

ARCHITECT ALBERT KAHN DECIDED TO MAKE IT RUN STRAIGHT UP MY WALLS WHEN I WAS BUILT IN 1915 TO HOUSE PLANTS AND ANIMALS AND TO SERVE SCIENTIFIC SCHOLARSHIP.

Answers on p. 56

Of Mice and Men

by Maryanne George

Professor Phil Myers
among the collections at
the Museum of Zoology.

PHIL MYERS OPENS A LARGE DRAWER at LSA's Museum of Zoology to reveal dozens of tiny mice. To the untrained eye the little critters look small and unassuming. But they are part of a world-class collection of 150,000 mammals at the museum helping scientists unlock the mysteries and consequences of climate change.

Myers, a professor of ecology and evolutionary biology, led a team of researchers that used specimens in the U-M zoology museum and the Michigan State University Museum to study the northward movement of some Michigan mammals. The specimens, collected over the last 100 years, gave them long-term data about animals' responses to changing environments, specifically climate change.

Rather than talking about what's going to happen to polar bears in the Arctic in 50 years, Myers and the researchers studied what's happening to opossums and eight species of small forest rodents in Michigan now. Using trapping data collected from northern Michigan, road kill reports, and museum data, they concluded the animals were on the move.

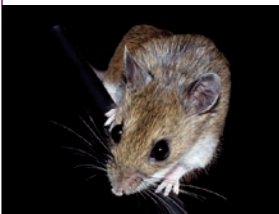
Four species found in southern Michigan, including common white-footed mice, have moved north and established strongholds, while five northern species, including abundant woodland deer mice, have declined, Myers says. After ruling out changing forest growth patterns and human population changes, the scientists concluded climate change was the

likely cause. Their findings appeared in the June 2009 issue of the journal *Global Change Biology*.

For people who can't tell a deer mouse from his white-footed cousin, the findings still have far-reaching ecological implications, Myers says. The spread of lyme disease and the alteration of large forests may rest on their tiny backs.

"By replacing one with the other we are playing with fire," he says. "You can substitute white-footed mice for deer mice, and there might not be a problem. Both species are key ecological players. They are important dispersers of tree seeds, critical consumers of gypsy moth larvae and other injurious insects, and prey for fox, coyote, and birds. But do white-footed mice do this in the same way as deer mice? We don't know, and because these species are so common, replacing one with another may lead to changes not at all to our liking."

Figuring out the likely impact of this change will take more ecological research, both in the museum and in the field. "New techniques, including improved technologies for analyzing huge databases created by combining catalogs from museums around the world, and improvements in our ability to extract and analyze biochemical information from museum specimens, are opening new research possibilities," Myers says. "We're looking at not only where species were located, physically, in years past, but what they ate, whether their populations were expanding or contracting, and where their ancestors originated. It's a very exciting time." ■



IMPORTANT RODENTS

Myers and his research collaborators focused their climate change study on eight species of small forest rodents as well as opossums. The rodents, largely nocturnal, eat seeds and moth larvae, and are prey for fox and coyote.

The Unwitting Lexicologist

PROFESSOR **SARAH THOMASON** NEVER SUSPECTED HER LIFE'S WORK WOULD BE TO RECORD AN ENDANGERED NATIVE LANGUAGE BEFORE IT IS LOST FOREVER

by Renè Wheaton

EACH SUMMER, Sarah Grey Thomason heads to the Flathead reservation in northwestern Montana to meet with elders of the Salish and Pend d'Oreille tribes to expand and fine-tune the dictionary she's been working on for many years.

And every winter she knows some of those elders will die, taking with them pieces of a language that once helped direct Lewis and Clark on their historic expedition, but is now quickly becoming a piece of history itself.

Thomason, an LSA professor of linguistics, has been studying the Salish-Pend d'Oreille language for 30 years.

"I always say that I will understand the language thoroughly in 150 years," she jokes.

Compiling a dictionary wasn't Thomason's initial goal, but it's evolved into her life's work. "I wanted to find out more about how Native American languages in the northwest had influenced each other over thousands of years," she says. "I thought to do that I should really understand one of those language families."

The Salish-Pend d'Oreille ancestral language in northwestern Montana, where Thomason's family spent their summers, was the perfect candidate. So perfect, in fact, that it beguiled her.

"I was hooked on the language," she says. As a

linguist, I really like consonants. Salish has 38 consonants, some very rare in the world's languages."

Unfortunately, the language has more consonants than it has fluent speakers. The great majority of Salish and Pend d'Oreille tribal members, numbering more than 6,000, do not speak their ancestral language. Thomason has been working with the fewer than 30 fluent speakers to record the language before it is forever lost.

Early on, her recording sessions with the Native speakers were less directed toward a dictionary and more ad-hoc.

"I tried grammar lessons and those sank like a stone," she recalls. "I analyzed texts—some Salish with a bit of translation—and the Native speakers seemed to like those. But when I started working on the dictionary they became very enthusiastic."

Historically, the U.S. government's assimilation policies, including the Indian Appropriation Act (1882) and the American Citizenship Act (1924), encouraged the Salish and Pend d'Oreille to only speak English—one of the main reasons there are so few fluent Native speakers today. Still, many young people have a growing interest in the language that was spoken by their ancestors. For their sake, Thomason feels a sense of urgency to complete her work, and pressure to get it right.

"I probably have around 10,000 words," she says. "But I know it's full of mistakes. I've been trying to work toward correcting those mistakes, and then we'll discover more words. I finally want to get the dictionary published, but I don't know how anyone ever completes one of these things. I know it will always have mistakes in it."

Despite that frustrating fact, Thomason labors on.

"I love my work," she says. ■

Native Americans dancing in full traditional dress, circa 1921, on the Flathead Indian Reservation, Montana.



Brownell Puts Top Aide in Charge at Northern

Housing Chief Rips 'Camp-in'

Tent on Lawn Called a WCO Publicity Stunt

(Picture on Back Page)
By MAX E. SIMON

City Housing Director Robert D. Knox today accused the West Central Organization (WCO) of "publicity seeking" after a group of 40 inner city residents camped on the front lawn of his home.

The demonstrators, who unloaded furniture and pitched a tent on the grass, said the camp-in was to "expose high-handed methods and heartless tactics" by the Housing Commission.

BACK FROM CAPITAL

The camp-in ended at 3 a.m. yesterday after 18 hours. It was organized by a group calling itself the Research Park West of Recreation Council, which has led the efforts of the WCO.



IN CHARGE AT NORTHERN — Dr. Charles Wolfe (left), assistant superintendent of school administration, was in temporary charge of Northern High School today as students called off a threatened demonstration demanding the ouster of the principal, Arthur T. Carty. Dr. Wolfe is seated at Carty's desk. Two 17-year-old student spokesmen (photo at right) for the protesters, Charles Colding and Michael Batchelor (at right) promised Wolfe their cooperation.—News Photos.

BROWNELL OFFERS REPLY

Student Leaders List Demands

Principal Called to Meeting

Superintendent Says Carty Is Not Ousted Yet

Northern High School Principal Arthur T. Carty, whose ouster has been demanded by students at the school met with School Supt. Samuel M. Brownell this morning to "discuss the Northern situation."

While the meeting was going on, Dr. Charles Wolfe, assistant superintendent for school administration, sat in Carty's office at the school, Woodward at Clairmont.

Student leaders threatened another walkout unless Carty is removed as principal.

Carty's ouster was one of several demands made by the students.

Wolfe, sitting at a desk bearing Carty's nameplate, said that he had been instructed by Dr. Brownell to go to Northern today.

STUDENT THREAT

Students on Strike



STUDENTS LEARN HISTORY FIRSTHAND BY STUDYING THE **1966 STUDENT BOYCOTT** OF NORTHERN HIGH SCHOOL IN DETROIT

by Sheryl James

WHEN LSA FIRST-YEAR STUDENT Michelle Harlow signed up for the class Students on Strike, she thought she would learn about a little-remembered civil rights event in 1966 through books, lectures, and maybe some hastily Googled facts and figures.

But as Harlow and her classmates can testify, that is so not what happened.

Instead of reading a textbook rehash of this 43-year-old dynamic event—a student walkout at Northern High School in Detroit staged by students to protest race-based education inequities—students interviewed leaders and participants of the walkout. Instead of Googling for quick-hit facts by third-person sources, she and her classmates learned what “collections” are by going through them at the Bentley Historical Library, and by talking to an archivist at the Walter P. Reuther Library of Labor

The Northern High School Student Walkout

In his article "Community, Race, and Curriculum in Detroit: The Northern High School Walkout," author Barry M. Franklin notes that the 1966 student boycott "was one event in an ongoing struggle between Detroit's black citizens and the city's largely white educational establishment concerning the problem of low achievement among African American students and its remedies."

In the context of the larger race issues, Franklin explains the walkout was precipitated by "the refusal of the head of [Northern High School's] English department, Thomas Scott... to allow publication in the student

newspaper of an editorial critical of the school and the education it offered Detroit's black youth."

We used first-year student Michelle Harlow's research in the Students on Strike class to help put together this timeline of the walkout, which begins with the contested student newspaper article.

March 1966

Senior honors student Charles Colding writes "Educational Camouflage," for the student newspaper about the failure of schools such as Northern High to provide a quality education. Principal Arthur Carty and the head of the English department decree it should not be published.

April 7, 1966

The walkout begins with a student-parent demonstration in front of the school. More than 2,000 students participate. Marchers make their way to nearby St. Joseph's Episcopal Church, which subsequently holds classes in the basement and is termed a "Freedom School."

April 11, 1966

Students write to Superintendent Samuel Brownell listing their demands, which include firing principal Arthur Carty, and formulating a plan that articulates how issues at Northern High can be fixed.

April 17, 1966

Brownell meets with student leaders, and asks Northern High's assistant principal, Charles Wolfe, to step in for Carty, who has been asked to work off-site.

April 21, 1966

1,200 students attend the first day of classes at the Freedom School. Thirty-one Northern teachers send a telegram to Brownell requesting permission to teach at the Freedom School.

April 23, 1966

Students representing seven of Detroit's 24 high schools attend a meeting to organize a city-wide student boycott in support of Northern High students.

April 25, 1966

Students and education leaders meet to discuss terms of an agreement and return to class.

April 26, 1966

Student leaders urge their peers back to class. At 8:55 A.M., students return to Northern High School.

May 2, 1966

Four Northern students receive scholarships from the University of Michigan.

Sources for this story include: 1.) April and May 1966 issues of the *Detroit News*; 2.) Franklin, Barry M. (2004) "Community, race, and curriculum in Detroit: the Northern High School Walkout." *History of Education*, 33:2,137-156.

and Urban Affairs at Wayne State University in Detroit—which has the largest labor archive in North America.

"It was a very exciting class because you got to discover history for yourself," says Harlow. "This was the first time I participated in oral history. It was interesting to have these people we were reading about tell the story from their point of view." But Harlow also loved combing through scores of *Detroit News* articles on microfilm at U-M's Graduate Library. She eventually created a timeline spanning April 1 to May 9, 1966 (see above).

All of this was interesting enough, but this class had another dimension that gave the research even more meaning: The material gathered by the students will provide the basis for an original play that will be performed by the Mosaic Youth Theatre of Detroit in 2010. They have hired U-M alumnus and playwright Michael Dinwiddie, now a professor at New York University, to write it.

The Students on Strike class was taught by Dr. Stephen Ward, a historian and an assistant professor in LSA's Residential College and in the Center for Afroamerican and African Studies. But the curriculum was the brainchild of Mosaic's founder and C.E.O. Rick Sperling, as well as Karl Gregory, who was involved in the walkout.

Ward's class was offered as part of U-M's newly launched Semester In Detroit program, and was conducted at U-M's Detroit Center. It was an experimental class, Ward says, but one that seems to have worked—especially for students.

"It was definitely an interesting experience being able to talk about these events with people who were involved with them," says Diana Flora, an anthropology and Spanish major who graduated in May. She says that one walkout leader the class interviewed seemed like a "mini-celebrity."

Harlow too was impacted by class visitors, adding that these in-person appearances helped her learn about Detroit's educational community and attitudes about activism. Best of all, she wrote in her final project, was the excitement of doing original research. "I felt like a graduate student researching a thesis or like an explorer following a treasure map." ■

(Opposite page and below) Archived issues of the *Detroit News* show the 1966 student boycott at Northern High School making headlines.



Teachers and pupils gathered today for the opening session of the "freedom school" established in St. Joseph's Episcopal Church by a breakaway group from Northern High School.—News Photo.

1,200 Pupils Boycott Northern to Attend 'Freedom' School

From the Latin: *Docere*



The Latin root means “to teach,” and the **Exhibit Museum’s student docents** do just that. From fossilized dino dung to pterodactyls, this beloved group helps bring objects to life for visitors.

by Katie Vloet

WHEN SARA KIEL FIRST THOUGHT ABOUT becoming a student docent at the LSA’s Exhibit Museum of Natural History, she didn’t know anything about dinosaurs. But she was willing to learn. And learn, and learn some more.

“Now my friends laugh at me when I correct them for calling pterodactyls ‘dinosaurs,’” says Kiel, a docent at the museum for the past three years, who explains that the term dinosaur refers only to terrestrial reptiles with a specific upright stance.

It’s that kind of knowledge that 40 to 50 student docents at the Exhibit Museum each year love to impart to visiting school children and adults alike. The program has been around for the past half-century, setting it apart from many other college- and

university-based museums that look to retirees and other older adults to serve as docents.

The student docents give tours to many of the 20,000 to 25,000 school children who visit the museum each year, they work in the gift shop and offices, they operate the planetarium, and they welcome visitors with hands-on tables of shark teeth, antlers, and fossils at the entrance to the museum.

“I think they are the most important people in the museum, after our visitors,” says Sarah Thompson, the museum’s Docent Coordinator and one of the staff members who mentors the docents. “It would be impossible to do everything that we do, to interact with so many school children, without them.”

The interaction with younger students, Thompson says, is “profoundly engaging” for both the school children and the student docents. Student docents are paid to work five to 15 hours a week, which gives them flexibility to work around their class schedules. Some students sign up because they are interested in science, while others want to become teachers.

Brandon Peecook became a docent his first year at college. The biology major, now in his senior year, hopes to become a paleontologist one day.

“I can tell you that I’ve learned as much from being a docent as from my classes,” he says. “It’s always better to see things and experience them, rather than just reading about it.”

For Madeline O’Campo, the experience has given her a chance to learn and teach science—but in a way that doesn’t feel like work. “When I work here, I forget about studying, and just have

Museum docent Sara Kiel points out items of interest to students at the Exhibit Museum of Natural History.

fun working with the kids and teaching them about science,” says the senior history and geology student.

One of the best parts of the job is finding a way to make science interesting to children. “I’m a really visual and tactile person, and it really makes a difference when you actually show them a fossil,” she says. “My favorite thing is to pass around coprolite”—also known as fossilized dinosaur dung—“and then when I tell them what it is, they all squeal.”

Kiel also found a direct link between her docent work and her career path. A 2009 graduate with a B.A. in education and social studies, she now works as a middle school teacher, where she routinely utilizes the knowledge and people-skills learned at the Exhibit Museum. For her, the docent program was the perfect mix of fun and real-world training.

“I’ve always told everyone,” says Kiel, “docents have the best jobs on campus.” ■



New Museum Minor

This fall, U-M will add a minor in museum studies to its already extensive list of undergraduate minors. Raymond Silverman, Director of the Museum Studies Program and a professor in the History of Art Department and the Afroamerican and African Studies Center, says that the minor is open to all students who are interested in museum work.

“Being a minor, it’s going to be an introduction to museums,” Silverman says. “It will be a steppingstone into jobs at different types of museums.” Silverman says students will gain a sense of “museum literacy” from the minor, learn about the historical role of museums in society, and achieve a heightened awareness of different cultures and cultural assets.

Museum minor reporting by Valiant Lowitz, *Michigan Daily*, March 2009.

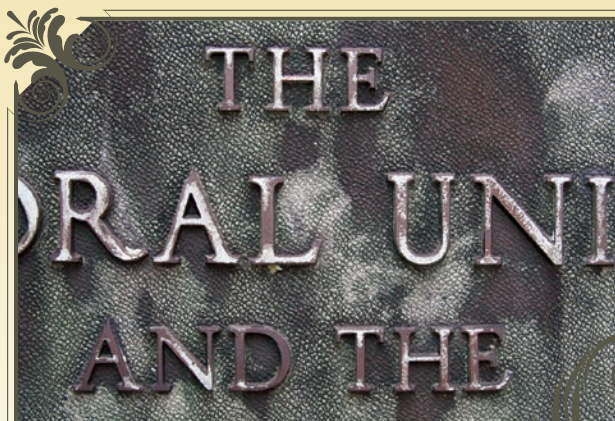
What BUILDING am I?



➤ I was originally called the Administration Building, and although my name has changed, I’m still home to the Dean’s Office and the Registrar. ⚡

THESE SMALL STONE CARVINGS PROBABLY LOOK FAMILIAR, BUT ARE THEY ON ME OR NEAR ME?

3



➤ I was erected during the height of the Great Depression and would have stood useless but for a gift by Charles Baird, class of 1895. ⚡

DON’T LET THE SEAL FOOL YOU: I MAKE MY OWN MUSIC, THANK YOU VERY MUCH.

4

Answers on p. 56

> A Week, a Wish, and a Wager

AN ORGANIZATIONAL STUDIES CLASS
CHALLENGES STUDENTS TO RAISE AS
MUCH MONEY AS THEY CAN IN SEVEN
DAYS FOR A **DETROIT SOUP KITCHEN**

by Sheryl James

IT WAS A MOST UNUSUAL MOMENT —unprecedented, actually—in the history of LSA’s Organizational Studies Program. There, in front of the class, stood Brother Jerry Smith, a kindly monk in traditional monk’s garb, smiling as he watched dozens of students walk up and drop a total of \$13,000 in donations into a container. There were checks, clear plastic bags bulging with change, and cold hard cash.

The students enrolled in the Inside Organizations class had raised the donations —which included another \$9,200 in in-kind donations, for the Capuchin Soup Kitchen in Detroit—in just one week.

“I expected maybe a couple of hundred dollars,” Brother Smith, Executive Director of the soup kitchen, told the class that day, April 20, in East Hall. “When I got the email that said \$13,000, I was blown away.”

The donations were the result of an unusual final class project initiated by Stephen Garcia, an assistant professor of organizational studies (OS) and psychology, and Ryan Smerek, the graduate student instructor for the class. The project might be called Fundraising 101 For Real. The 62 students broke up into competing teams that had one week to design and then implement a fundraising plan.

“I was looking for an activity that would enable students to do something hands-on. I thought it was better than having a couple of boring lectures and analyzing some boring case,” Garcia says.

He got the idea from Smerek, who got the idea from a U-M alumnus, Adam Grant (’05), now part of the faculty at the University of North Carolina at Chapel Hill. Grant had conducted an activity similar to those seen on the popular TV show *The Apprentice*. He had charged his students with raising money for the Make-A-Wish Foundation. Garcia and Smerek decided to give it a try.

“It was a little bit risky because I didn’t give them any forewarning that this was going to happen,” Garcia says.

The risk paid off—and not just for Brother Smith.

First, students were energized and inspired. “I was excited,” says senior Matthew Bachmann, who has since earned his bachelor’s degree in organizational studies. “The OS program is small and we all know each other, so there was real drive to compete.”

The teams had names such as Breadwinners, The Soup Group, Snapdragons, Don’t Stop Believin’, Let’s Do Work, and Hey Girls! Like their creative

names, the teams came up with creative fundraising plans.

“One of the things our group did was a cab service,” Lauren Brady of The Soup Group team told the class April 20. “On Saturday night, we sent out an email to friends and acquaintances and said we’d be driving people to and from where they were going that evening.”

Rachel Lipson told the class her team, the Breadwinners, knew several lawyers. They asked for, and received, a nice donation from a law firm.

“I was on team Let’s Do Work,” Bachmann said later in the class period. Their idea? “We held a barbecue over the Hash Bash weekend. We preyed on the hoards of students walking down Church Street, selling them hamburgers and hot dogs.” The team also solicited donations from Alpha Epsilon Pi fraternity. Total amount raised: \$1,425.

Other teams held raffles at a bar, approached a women’s leadership group, held clothing drives and bake sales. One group cooked a buffet at \$10 a head, and found sponsors to pay for groceries.

Students wrote final papers that reflected, Smerek said, concepts learned in class, such as teamwork, leadership, motivation, social networking, and influence tactics. As one student said, “during this economic climate, people are less inclined to respond to logic. We created incentives for them.”

For Bachmann, the biggest lesson learned was simple: “It’s amazing what can be accomplished in one week.” ■

“It’s amazing what can be accomplished in one week.”

(Opposite page) A man pushes a cart with food from Detroit’s Capuchin Soup Kitchen service center, where hundreds of people receive food and supplies every day.

(This page, below) Brother Jerry Smith thanks members of the Organizational Studies class who found creative ways to raise more than \$13,000 for Detroit’s Capuchin Soup Kitchen.



A man with a beard and glasses, wearing a cap and a blue button-down shirt, is smiling while pouring beer from a bottle into a glass. He is surrounded by large wooden barrels in a brewery setting. The word "ALUMNI" is written in white capital letters on a blue rectangular background at the top left.

ALUMNI

Something Old, Something New, > Something Sour, Something Brewed

by Katie Vloet

Ron Jeffries pours one of his oak-barrel beer creations at the Jolly Pumpkin Brewery in Dexter, Michigan.

RON JEFFRIES ('89) IS STANDING IN THE BACK of his Jolly Pumpkin Artisan Ales brewery in Dexter, Michigan, poring over a book-length set of papers. Consternation sets into his brow.

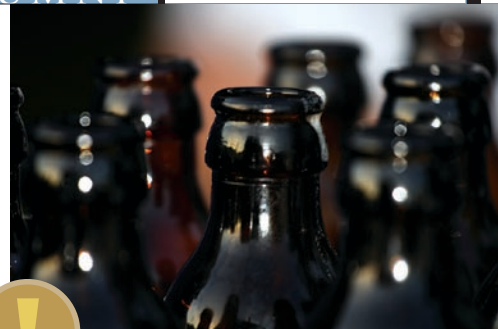
He is trying to decide, as he does every year at this time, which categories of the Great American Beer Festival (GABF) are best suited to his products. Should he enter the category for sour beers?

Or would one of his beers fare better elsewhere, since his sour beers tend to be smoother than those produced by other small breweries?

The debate goes on, with no immediate solution. He and his wife, Laurie, the company's general director, will scour the lists again later in the day, trying to find the right fit.

"The problem is, we don't brew beers to fit into particular categories," says Jeffries. "We make

Sam Hollenshead



beers so that they taste good, not to fit any particular style guideline.”

And, in doing so, Jeffries is preserving a centuries-old tradition. Particularly in the Flanders region of Belgium, sour brews—including lambics—were once commonplace. As more modern processes became the norm and stainless steel replaced oak barrels, sour beer was all but forgotten.

Today, it is forgotten no more, thanks in large part to Jolly Pumpkin, the only brewery in the United States that exclusively produces sour, oak-aged beer. Connoisseurs have taken notice, and the brewery has won a prestigious gold medal at GABF, among other

awards. His small company has expanded to include Jolly Pumpkin Old Mission, on the Old Mission peninsula of Traverse City, and Jeffries plans to open pubs in Ann Arbor and in Dexter this fall.

“People’s tastes have definitely become more adventurous,” says Jeffries. “They are looking for bigger and bigger, crazier and crazier beers.”

Luckily for Jeffries, one of the things that aficionados seem to be looking for is the kind of beer he makes. “There’s been a phenomenal awakening,” he notes, “among craft brew drinkers to sour beers. . . . The sour beer movement has expanded logarithmically.”

The process of making the sour beer starts with the creation of the mash—crushed malted barley mixed with hot water. The mash rests, and chemistry takes over as natural enzymes convert starches in the barley into soluble sugars. The liquid mix of soluble sugars, called the wort, is boiled for sterilization; the sugars caramelize, hops are added for flavor and aroma, and the mixture is cooled. In open fermentation vessels, the brewers add yeast, and the mixture moves from stainless steel tanks to oak casks.

Then, in as little as a few months, or up to a year or longer, the beer matures. Some beers are bottled as-is, and some are poured into a blend.

The process can be tedious and labor-intensive—but it’s worth it, says Dave Nelson (’92), an attorney

in St. Louis who is the author of the blog *Beer, Wine, and Whisky*.

Aside from liking the taste of Jolly Pumpkin brews, with their “underlying sour notes and refreshing acidity,” Nelson respects Jeffries for continuing and updating a beer-making tradition.

“I love seeing people latching on to traditional processes,” he says. “The lineage of Jolly Pumpkin is a good example. It’s a very old method of brewing beer, but with Ron Jeffries’ own modern twist.”

Such a complex process of beer-making means that Jolly Pumpkin isn’t as cheap as, say, Milwaukee’s Best. Sold in 750 milliliter bottles, the brews can cost up to \$15. This begs the question: Is the recession hurting beer sales?

An old adage says that beer is recession-proof, though some brewers have suffered from downturns in the past couple of years due to the uncertain economy. Jeffries, though, says that Jolly Pumpkin has a strong and loyal fan base, and that the company continues to do well.

“For the core craft beer drinkers, this is the last thing you’re going to cut down on. It’s an affordable luxury,” he says. “I envision our drinkers saying, ‘I can’t buy that new Lexus, but I can afford a good bottle of beer.’”

It’s a sentiment Jeffries understands well. He got into the business initially not just because he loves the craft, but also because he loves the product. “I’d spend my last 10 bucks on a six-pack of good beer,” he says. ■

“People’s tastes have definitely become more adventurous. They are looking for bigger and bigger, crazier and crazier beers.”

The Things We Do for Suds

FACTS ABOUT BEER

- One of George Washington’s first acts as commander of the Continental Army, according to the Beer Institute, was to proclaim that every one of his troops would receive a quart of beer with his daily rations.
- Researchers in the Museum Applied Science Center for Archaeology at the University of Pennsylvania found the earliest known chemical evidence of beer in the world. They analyzed an organic residue from inside a pottery vessel dated circa 3500-3100 B.C. from the Zagros Mountains of western Iran.
- Beer pong, originally played with paddles, is believed to have been invented by Dartmouth College fraternities in the 1950s.
- The Pilgrims are believed to have landed at Plymouth, Massachusetts, partly because of beer—or a lack thereof. Plymouth was closer than other potential landing sites, and food and beer were running low.
- A possible origin of the phrase “rule of thumb” relates to beer. In the pre-thermometer age, brewers would dip a thumb into the beer mixture to gauge whether it was the proper temperature for adding yeast.



Wes Cowan, History Detective

➤ THE POPULAR FIXTURE ON TWO PBS SHOWS GIVES US A BEHIND-THE-SCENES LOOK AT HIS AUCTION HOUSE IN CINCINNATI, AND TELLS US ABOUT A LIFE INSPIRED BY HISTORY AND ARTIFACTS

by Aaron M. Smith

TWO DAYS BEFORE AN ANTIQUES AUCTION that will net more than \$784,000 in sales, the scene in Wes Cowan's state-of-the-art, 27,000-square-foot auction facility in Cincinnati is that of controlled chaos. The first to welcome each visitor is Scout, Cowan's golden Labrador you could swear is smiling. Ringing telephones provide a rhythmic soundtrack while employees race to prepare the nearly 500 fine and decorative arts lots for Saturday evening. Under a few dimmed lights, the auction stage sits waiting.

Wearing blue jeans and a pink dress shirt, Cowan (Ph.D. '85) leans back in his chair with his hands behind his head and takes a deep breath.

"We're getting there," he says.

The truth is, though, Cowan is already there.

Since Cowan's Auctions opened in a renovated Cincinnati-area garage in 1995, the business has exploded and now generates nearly \$20 million in annual sales. Cowan himself pounds the gavel as the auctioneer—at least when he's not filming the PBS series *Antiques Roadshow* and *History Detectives*.

Cowan's ardor for artifacts and history's secrets was born when he was an adolescent living in his mother's antique-filled Victorian-era home in Louisville, Kentucky. There, he quite literally was the curator of his own museum.

"The entire third floor of that house was mine," he remembers. "I had collections of antiques, fossils, Indian artifacts, and other natural history specimens. I put all of that stuff on display; it basically became my museum."

At age 15, a budding archaeology buff, Cowan wanted more experiences than solo expeditions in the fields of his relatives' western Kentucky farms could provide. So he participated in a University of Kentucky (U-K) trip with graduate students where he learned "a lot about how to do an archaeological dig and a little about drinking beer." He kept his ties with the university and later earned his bachelor's and master's degrees in anthropology from U-K in 1974 and 1977, respectively.

Yet it took just 10 minutes for Cowan to pick Michigan over North Carolina when deciding where to conduct his doctoral research. Following a Society of American Archaeology meeting, Cowan discussed his options with Michigan's Richard Ford, a professor and curator at the Museum of Anthropology.

"I knew that Michigan was the place for me to

go. It was the only place I applied to. There was no question that [Ford] was the guy I wanted to study with."

It didn't take Ford that long to realize Cowan was the perfect candidate to study at Michigan.

"He was a very engaging person," says Ford, who is now retired and living in New Mexico. "He had a mind that was looking for new directions of explanations in terms of archaeology.

"When he got to Michigan, he took on a leadership role," Ford continues. "I helped him obtain money; that was my job as a mentor. But he ran the whole thing."

Even though Cowan is no longer in the field, he says the tutelage of Ford and other professors at Michigan opened the doors to his current success.

"I was exposed to new ways of thinking in ways I never had before," says Cowan, who recently established an endowment at Michigan that helps anthropology students fund their radiocarbon dating and other dating technologies. "I use the training I received at Michigan every day in my job, even though I'm an auctioneer. The ability for me to critically think and know how to research, I attribute that to the way I was trained to think at Michigan."

Although Cowan enjoys his profession as an auctioneer, he readily admits that working with the PBS series allows him to delve deeper into his passions. Working as an appraiser for *Antiques Roadshow* gives Cowan recognition among antique collectors throughout the country and it led to his role on *History Detectives*, which is in its seventh season.

Whether researching bullets said to be linked with the deaths of Bonnie and Clyde, or conversing with Dr. Francis Bonner in his Long Island backyard

“The ability for me to critically think and know how to research, I attribute that to the way I was trained to think at Michigan.”



about his role in the top-secret Manhattan Project, Cowan's passion for highlighting the alluring stories that history books tend to neglect never wavers.

"I feel very privileged to be doing this," he says. "I get to go places and see things and do things that the average American will never get to do. I get to meet people who are experts in American history that most people wouldn't get to talk to. It's an honor, really." ■

What BUILDING am I?



➤ Debate swirled leading up to my construction in 1910. What purpose would I serve? ➤

NOW, AFTER A RECENT RENOVATION AND EXPANSION BRINGING THE OLD AND NEW TOGETHER, THERE CAN BE NO DOUBT.

Answers on p. 56



It's Good to be Jeffrey

BROADWAY PRODUCER JEFFREY SELLER
CONTINUES HIS SUCCESS AMID AN
ECONOMIC DOWNTURN

by Lara Zielin

Sam Hollenhead

“My formula for success is to follow my heart . . . I produce when I fall in love.”

YOU COULD SAY Jeffrey Seller ('86) has a gift for timing.

Sure, the tough economic climate has people pinching their pennies on new clothes, eating out, and other non-essentials—but not on entertainment, and certainly not on Broadway.

“I think last fall many theater practitioners worried that the bottom could very well fall out of the theater,” the three-time Tony Award winner says from behind the desk in his New York office. “Happily, and somewhat surprisingly, we’ve been on a tear since the first of the year.”

Indeed, movie, television, and theater ticket sales are soaring. According to the Broadway League, the trade association of theater owners and producers, Broadway ticket purchases for the 2008–2009 season are shattering records, pulling in more than \$943 million. And one of the most popular and well-attended shows, *West Side Story*, is Seller’s—a reimagining of the classic Romeo- and Juliet-inspired tale.

West Side Story was in the works well before the recession hit, but Seller couldn’t have planned it better. “I believe *West Side Story* is a classic,” he says. “It is, in the minds of many, one of the best musicals of all time, if not *the* best musical of all time. And during tough times, people flee to familiarity, to safety, to what they know, and what they know they love. If they’re going to spend \$120 on a [Broadway] ticket and it’s *West Side Story*, you know what it’s going to be, that it’s going to deliver and give you pleasure.”

In addition to *West Side Story*, Seller is behind *In the Heights* and *Avenue Q*, both of which are currently ahead of their projections on Broadway.

Seller is admittedly glad for the boon but he’s not engaging in any of these projects to turn a quick buck. Rather, the producer of the Tony and Pulitzer Prize-winning *Rent* will tell you that he falls deeply in love with all of his shows, and that’s his motivation for bringing each to the stage.

“My formula for success is to follow my heart,” he says. “I don’t know what people want, but I do know what I want. And I hope that if I please myself when I’m producing a new musical, then what I like will be similar to what many other people like, and they’ll want to come and see it too. If I try to

produce what I think they will like, I will fail. So I try to fall in love. I produce when I fall in love. And if I don’t fall in love I don’t do it. Because it’s too hard, it’s too emotionally draining, it takes too much out of me.”

Seller started his theater career when he was a student at the University of Michigan, directing performances of *Grease* and *Anything Goes* at the Lydia Mendelssohn

Theater, and making connections that have lasted to the present day.

“My artistic collaborator [for *Grease* and *Anything Goes*] was Andrew Lipka, who was the music director. Andrew is a prominent composer, music arranger, and lyricist here in New York, and we’re still good friends.” The two collaborated on Lipka’s *The Wild Party* in 2000.

Seller was back in the Mendelssohn Theater in the fall of 2008 to see the University Department of Musical Theater’s production of *Rent*, which became a full-circle event. “So there I was, sitting and watching a show that has become very meaningful to me, and a significant part of my adult life. I was watching the students do *Rent* there in the Mendelssohn and it was a very moving experience.”

These days, Seller is back to figuring out what’s next—quietly and introspectively. “Now it’s just time to read, watch, listen, and fall in love again.” The timing, as ever, is ideal. “I wouldn’t have wanted to raise \$10 million for a show like *In the Heights* in the economic climate we’ve been given. People are more cautious now.”

Seller knows there is no guarantee he’ll have another hit on his hands when he does choose his next show. But he has faith in the enduring appeal of the theater as an art form.

“There are many ways to listen to music or see a movie, but there’s only one way you can see a show. No one can take away from us our art and our product. People have always wanted to see performance live, and I think that’s just part of who we are. Nothing is going to change that, and there isn’t a technology in the world that can take it away from us.” ■

The cast of *Avenue Q* performs on stage at The American Theater Wing’s 58th Annual Tony Awards at Radio City Music Hall. *Avenue Q* was awarded the Tony for best musical later in the program.

An exterior view of the Palace Theatre at the opening night of *West Side Story* on Broadway, March 19, 2009, in New York City.





The Failed Academic



THE WOULD-BE PROFESSOR EXPRESSES A LOVE FOR TIME THROUGH HIS COLLECTION OF CLOCKS AND WATCHES

by Lara Zielin

BY DAY, JOHN KIRK ('62, PH.D. '66) works at Northrop Grumman in Santa Barbara, California, problem-solving high-tech issues for global positioning systems and satellites.

And on this particular day, Kirk has reserved a conference room and spread several objects all around him on the table, yet not a single one of them has a computer chip. They can't be synched with anything. They're not digital.

In fact, most of them are old. Like, really old.

The watches and marine chronometers he unwraps so lovingly from their packaging are veritable

antiques. Which raises the question: Why does this man, who spends his days surrounded by technology, delight in such old-fashioned collectibles?

Kirk's story begins in 1966 after he graduated from U-M with a Ph.D. in astronomy. "I was a failed academic," he says, "so I found a job in computer science in suburban Washington. Among other things, they did satellite orbit determination."

Kirk explains that this is the process of observing a satellite and using its present position to predict its past and future locations. "Turns out that timekeeping is important in that, and furthermore it's a rather complicated subject. It seemed that every two weeks my boss would march someone into my office and say, 'you gotta talk to them about time.'"

Kirk appreciates the challenges inherent in his work. "Nobody knows what time it is, but after a lot of really hard work you can figure out what time it was." And that's part of the reason he started his collection.

"There are better ways now to keep time, more accurate ways to keep time. But these clocks represent a struggle for a real purpose."

Take for example his marine chronometer, designed to solve the problem of longitude. "The chronometer tells you what time it is in Greenwich, and then you can figure out what time it is where you are using a sextant. Then you can figure out how far east or west from the Greenwich Meridian you are." Longitude was such a difficult problem that The British Parliament, in the Longitude Act of 1714, offered a fortune to anyone who could solve it. (English clockmaker John Harrison eventually won the prize.)

Other pieces are both efficient time tellers and works of art, like Kirk's pocket watch by Abraham-Louis Breguet. Originally sold to the Duchess of Newcastle around 1814, the watch is housed in a case of solid gold and wound with a key. Still, Kirk calls it modern because of how advanced the watch mechanics were for its day.

Kirk has approximately a dozen pieces in his collection and plans to acquire at least two more, one of which he designed himself. The mechanics of this watch will be precise enough to show the phases of the Moon to better than one second in four years.

If academia didn't suit him, time certainly does. ■

John Kirk at home in California with his prestigious collection of timepieces.

Historian, Carpenter, Entrepreneur

ALUMNUS **MICHAEL DULWORTH** COMBINES UNUSUAL INTERESTS AS HE RESTORES OLD HOMES TO THEIR ORIGINAL SPLENDOR

by Lara Zielin

BUY LOW, SELL HIGH.

We've all heard the advice, but Michael Dulworth ('83) has "buy low, sell high" down to a science. And maybe an art, too, since Dulworth's medium is houses, and he doesn't just flip them for profit, he restores them with loving care and attention, returning them to their original, splendid states.

Dulworth has been restoring homes since 1992, and one of his first projects was an old farmhouse nestled in the foothills near West Virginia's George Washington National Forest.

"The foundation of the house was a fort back in the 1740s and 1750s," Dulworth says, "and George Washington actually stayed there when he worked as a surveyor, before he was a general and president. There's a trout stream coming out of the hillside, and the structure itself is made of limestone with hand-hewn pine-plank floors and walls. I bought it on the spot."

While much of the home was charming, even more of it was in disrepair. "Over time, people had 'modernized' the home, so there were wires running all over the place. There were exposed pipes and a lot of clutter," Dulworth says the first step in bringing back the old farmhouse was demolition.

"Ripping things apart is kind of fun," he says.

An LSA history graduate, Dulworth also loves digging into the past and learning about each property he restores. "It's a discovery process. I feel like it's winning the lottery or finding buried treasure."

In the case of the farmhouse, he learned that the original owner had designed the home so that what was now the dining room and kitchen had originally been a room for livestock. "The livestock produced



heat, which rises, and helped keep the house warm. Of course, the smell probably wasn't great."

Dulworth and his wife, Teresa Goodwin, have written a book about their house projects titled *Renovate to Riches*. In it they chronicle their restoration initiatives—a historic townhouse in Washington, D.C., the farmhouse, and a home in Sonoma, California—and use them as real-life examples of financing renovations, choosing what to fix and what to leave as-is, selling the property once the renovations are complete, and more.

"The idea behind the book is that you can buy a property and renovate it and make a significant return. This works so well because there's a tax law that says you can buy a house, sell it after two years and, if it's your principal residence, pay no capital gains taxes."

Dulworth says that even in a down economy, the formula still works. "Home prices have dropped so much and you can pick up foreclosed properties so easily. Ideally, home prices will be appreciating as you do the renovations."

Certainly it's ideal work for a historian who also likes to get his hands dirty. "It's a way of making history come alive." ■

Michael Dulworth at home in California where he is making history come alive through his restoration work.

ANSWERS

1



HATCHER GRADUATE LIBRARY

When U-M Regents declared its aging predecessor unsafe, the Buildings and Grounds Department erected this 1920 replacement structure on the same site. Reinforced concrete and isolated floors made the new building nearly fireproof, and a University seal marked the north entryway. Later, in 1970, an eight-story addition to the structure's south side became the first "high rise" on the Diag, and the building, looming over central campus, was renamed for Michigan's eighth president.

2



NATURAL SCIENCES

Built on the site of the old Homeopathic Medical School and completed in 1915, this factory-style building boasted many state-of-the-art resources, including an aquarium, a botanical conservatory, a herbarium, a maze room, and a darkroom. Many of the departments originally housed here ultimately relocated to new facilities, but the building, an almost-perfect square on the north end of the Diag, remains a hallmark to Michigan's early years of expansion.

3



LSA BUILDING

A product of the 1948-49 postwar building boom, this \$2.45-million structure housed Michigan's new radio station, WUOM, in addition to numerous offices and student services. The building would take on new significance in the following decades, however, as the site of student demonstrations, from a 1967 occupation that protested Michigan's collaboration with the Department of Defense to a 1969 takeover by Students for a Democratic Society in support of a student-run bookstore.

4



BURTON TOWER

This 192-foot memorial to Michigan's fifth president, constructed of rubbed Indiana limestone and raised during the height of the Great Depression, contains the third-largest carillon in the world. In its first decades, it also housed a music library and functioned as a practice hall for the Girls' Glee Club. Though the building stands near Hill Auditorium, a similar structure had originally been part of the plans for Angell Hall.

5



UMMA

Designed by Donaldson and Meier of Detroit and completed in 1910, this grand stone hall initially served several functions: a memorial to alumni who had fallen in the Civil War, a headquarters for the Alumni Association, a site for the University Club, and a gallery space for the University's art collection. Though its use varied over the years, by 2009, a long-awaited, 53,000-square-foot modern addition reestablished this space as a cultural center of the University.

(This page, inset images) Evan Hansen; (full building photos; top to bottom) Lin Jones, U-M Photo Services; Evan Hansen; Evan Hansen; Lin Jones, U-M Photo Services; Scott C. Soderberg, U-M Photo Services; (opposite page) Robert Ramey



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CAMPUS

A Town Square for the Arts



THE BRILLIANT TRANSFORMATION OF A CAMPUS LANDMARK PUTS NEW WAYS OF EXPERIENCING ART FRONT AND CENTER ON U-M'S CAMPUS

by Sheryl James

IT'S NOT EASY TO CREATE EXCITEMENT in the worst economy since the Great Depression. But the University of Michigan Museum of Art (UMMA) has done exactly that—and a great deal more. Ample proof of this was the 24-hour-long grand opening in March of the reincarnated museum, which drew

24,000 people. “There were still 500 people here at 5:00 A.M.,” says Interim Co-Director Ruth Slavin. By June, another 70,000 had safaried through a new adventure of light, space, and art.

“People have told me, ‘This is my fifth visit,’” Slavin says. “Young people, older people, families. It’s so rewarding that people feel this way.”

But visitors weren’t the only ones praising the museum building project, which began in fall 2006 and employed hundreds in the building trades, engineering firms, and construction companies. “We had dozens of different crews of skilled tradesmen, and they repeatedly thanked us for the opportunity to work on the building,” Slavin says. “Although they don’t actually say it, I’m personally convinced they’re saying, ‘Thank you for doing this now.’”

“Michigan has been in a recession for the past seven years,” U-M President Mary Sue Coleman remarked when the museum re-opened. But the \$41.9 million privately funded project raised no controversy—quite the opposite, she added. “It’s given people hope. Art is so important to the way

people experience the world. We need these things in tough times.”

It's difficult not to feel hope, given the enormity and beauty of the museum's renovation and expansion. To begin with, exhibition space was doubled, no small consideration for UMMA's 18,000 collections. The original 41,000-square-foot Alumni Memorial Hall now links with the 53,000-square-foot Maxine and Stuart Frankel and Frankel Family Wing, designed by renowned architect Brad Cloepfil of Allied Works Architecture in Portland, Oregon. For the first time, UMMA has separate galleries to display African, Chinese, Korean, Buddhist, Japanese, and South and Southeast Asian art.

The Woon-Hyung Lee and Korean Foundation Gallery of Korean Art “is to our knowledge the first stand-alone Korean art gallery in an American university art museum,” says Stephanie Rieke Miller, UMMA's External Relations Manager.

The new wing is a thing of beauty. As Bloomberg.com architecture critic James Russell described it, the design “expertly choreographs daylight, liberating art in the new galleries from the tyranny of the antiseptic box.” By designing “just eight modestly proportioned galleries, architect Brad Cloepfil has made peace in the clash between curators and architect.”

Wall-to-wall polished oak floors and white walls flooded with natural light give the space a fresh feel. Art is placed sparingly on main and free-standing walls that separate galleries without segregating them. Visitors flow from gallery to gallery seamlessly, neither rushed nor overwhelmed by too much art too closely placed in too many dark corners. Cloepfil called his design one that creates a “set of spaces that prepare you for looking at art.”

Slavin witnesses the results. “You see people getting in reflective states in some areas of the building and in other areas, you see them chatting. Art experiences are intellectual and reflective, but also social experiences.”

At least they are here.

The three-story-high “Vertical Gallery” is designed as the “visual core” of the new wing. It offers a kind of bird's-eye view of the other galleries below and helps visitors get their bearings. Another much-celebrated feature is the placement of several windowed corners that visually connect the museum



to the campus it sits upon. Finally, an all-glass, ground-level Project Gallery faces South State Street—an overt invitation to passers-by.

All of this feeds into UMMA's revolutionary mission to be a “town square for the 21st century.” A portion of the museum is open from 8 A.M. to midnight, hours adept for student schedules and sleeping habits. UMMA has partnered with other U-M arts communities, such as the University Musical Society, which will use the new wing's 225-seat Helmud Stern Auditorium. Other groups are using classrooms. All of this, says Miller, means that UMMA “is not just a staid museum of dead objects.”

Says Slavin, “We used to joke that we could host a class, a concert, a symposium, and a tour, but we couldn't do them all at the same time. Now, we can have all of these activities simultaneously.” ■

The UMMA has doubled its exhibition space through a recent renovation and expansion. Eight new galleries in the Maxine and Stuart Frankel and Frankel Family Wing showcase a wealth of art, including contemporary and international pieces.



EVERY BODY'S
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How We Used to Eat

> LESSONS FROM AN OLDER AMERICAN DIET ABOUND IN A HOST OF OLD COOKBOOKS FOUND IN THE LONGONE CULINARY ARCHIVE

by James Tobin

THE JOURNALIST MICHAEL POLLAN, author of the bestseller *In Defense of Food* (Penguin 2008), has become famous for this advice on how to reduce your risk of heart disease, cancer, diabetes, and obesity: “Eat food. Not too much. Mostly plants.”

That’s it. Fifty years of fighting over the American diet reduced to seven words.

The trick is in the word “food.” Pollan does not mean Gogurt or Cheese Whiz or tetrasodium pyrophosphate. He means things our great-grandparents would have recognized as food. Like an apple. Or a potato. Or a pork chop.

But go into the supermarket and you can hardly see food like that behind the highly processed, brightly packaged food-like substances that have taken over American culinary culture. Most Americans under 50 can hardly remember, if they ever knew, that we didn’t used to eat this way.

But there’s no better proof of what diets used to consist of than the Janice Bluestein Longone

Culinary Archive, donated to U-M’s William L. Clements Library by Jan and Daniel T. Longone of Ann Arbor. Jan is the leading U.S. dealer in antiquarian cookbooks and U-M’s Curator of American Culinary History. Her husband, Daniel, is a professor emeritus of chemistry at U-M and an authority on the history of wine.

The Longone collection—some 10,000 cookbooks plus reams of menus, advertisements, and other food-related memorabilia—shows that before the food-processing revolution, we had our own culture of real food.

The cookbooks assume a deep familiarity with food in the Pollan-esque sense. The recipes are full of real-food staples—milk, flour, rice, butter, eggs—combined and cooked in myriad ways.

They also reveal the regionalism of American eating a century ago. The talkative title alone makes the point in *Every Body’s Cook and Receipt Book (But More Particularly Designed For Buckeyes, Hoosiers, Wolverines, Corncrackers, Suckers, and All Epicures Who Wish to Live With the Present Times)* (1842), by Mrs. Philomelia Ann Maria Antoinette Hardin. Mrs. Hardin included dozens of recipes proudly associated with particular states and places—Wolverine Junkets, Hoosier Pickles, Buckeye Rusk, Rhode Island Slump, South Carolina Johnny Cakes, Virginia Quinimies.

This wasn’t low-fat cookery by any means. In some books, recipes for cakes alone outnumber all other recipes. Yet as Pollan points out in *In Defense of Food*, Americans of the 19th and early 20th century did not suffer in large numbers from the modern epidemics of obesity and heart disease. No one knows why, for sure, but it’s obvious that heavy eating in a farm-based society was accompanied by far more physical exercise than most of us get today.

“Remember how hard these people worked,” Jan Longone says. “They needed a lot of calories. But they probably never snacked. The mother would make eggs and bacon and whatever they had on the farm. They’d have heavy cream and they had a lot of butter. But then they went out and they worked in the fields all day. So I think they were healthier because of the expenditure of energy. And they were healthier simply because the earth

Mrs. Hardin included dozens of recipes proudly associated with particular states and places—Wolverine Junkets, Hoosier Pickles, Buckeye Rusk, Rhode Island Slump, South Carolina Johnny Cakes, Virginia Quinimies.

was healthier.”

Obviously, the national cuisine borrowed from many traditions, starting with the cookery of Native Americans. But the Longone Archive also demonstrates that American cooks took a fierce pride in the American-ness of their home kitchens, as distinguished from the storied cuisines of Europe. The committees of women who solicited recipes from all over the United States in honor of

the nation’s centennial summed up the point in the preface to their *National Cookery Book* (1876):

“Have you no National Dishes?” is a question that has been asked by foreigners travelling in this country. The Committees believe that the answer to this question may be found in their unpretending book. Hotels, with their French cooks and gregarious customs, are not the true exponents of the inner life of a people! ■

Samples From Your Great-grandmother’s Kitchen

In the pre-processed era, American cooks made good use of animal parts seldom seen in today’s supermarket display cases. In A Domestic Cook Book (1866), the earliest cookbook known to have been written by an African American, Mrs. Malinda Russell offered this:

CALF HEAD SOUP

Dress the head and boil until done, remove the bones from the meat, take all the meat from the upper part of the head and chop fine, and put it into the soup, with chopped potatoes and carrots, chives, pepper, salt, parsley, sweet margery, and a little butter. Stir a little flour and milk together to thicken the soup. Make a hash of the meat from the under jaw. Take the brains from the head, beat up eggs as for an omelet, turn this over the brains after seasoning with salt and pepper. Melt some butter and turn on. Set it in the oven to cook slowly. Skin and slice the tongue; put into a saucepan, with butter, pepper, and salt. Stew dry.

Hard times forced cooks to be ingenious with the most basic ingredients. The National Cookery Book (1876) offered this recipe:

A KANSAS POOR MAN’S PUDDING IN GRASSHOPPER TIMES

Two quarts of milk, one cupful of rice, uncooked, half a cup full of sugar, butter the size of a walnut, two teaspoonfuls of salt and spice to taste. Bake for three hours, stirring several times during the first hour.

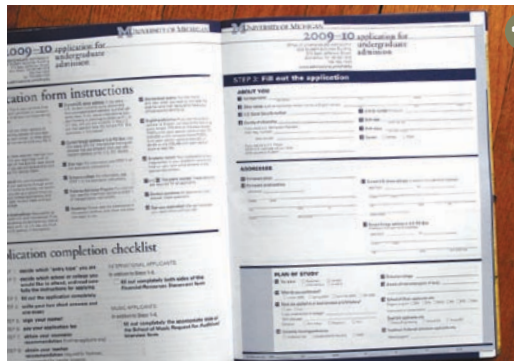
The process of curing foreshadowed modern meat-processing—but without synthetic chemicals. Senator Harry Flood Byrd of Virginia contributed these instructions to The Congressional Cook Book (1933):

RECIPE FOR CURING HAMS

Kill your hogs when the wind is from the northwest. Take a string of red peppers and make a strong tea the night before the meat is salted; into every two gallons of tea put two heaping tablespoons full of saltpeter; pour this strong tea onto the salt; salt the meat lightly the first time to run off the blood; let the meat lie packed three days; overhaul and put one teaspoonful of pulverized saltpeter to the flesh side of each ham and rub in thoroughly; then rub with molasses mixed with salt; pack close for 10 days; again overhaul, rub each piece and pack close again; within three weeks from the time the hogs were killed the meat should be hung. Before hanging, wash each piece in warm water and, while wet, roll in hickory ashes; smoke with green hickory wood. In February tie in good strong cotton sacks and hang up with the hock down; the hams will be ready to use in 10 months.

(campusnews)

Applications Reach Historic Levels



For the third consecutive year, U-M received a record number of applications from prospective freshmen: 29,939 for the 2009–2010 school year, compared to 29,806 last year. The projected size of the entering class is approximately 5,900, an increase of about 200 over last year.



A DEVICE TO DETECT SUICIDE BOMBERS

U-M engineering students have developed a way to detect improvised explosive devices (IEDs), the weapons of suicide bombers, which are a major cause of soldier casualties in Iraq and Afghanistan. The students invented portable, palm-sized metal detectors that could be hidden in trash cans, under tables, or in flower pots, for example. The detectors are designed to be part of a wireless sensor network that conveys to a base station where suspicious objects are located and who might be carrying them. Compared with existing technology, the sensors are cheaper, lower powered, and have a longer range.

“Their invention outperforms everything that exists in the market today,” said Nilton Renno, a professor in the U-M Department of Atmospheric, Oceanic, and Space Sciences. The students undertook this project in Renno’s Engineering 450 senior-level design class, and the project was sponsored by the U.S. Air Force Research Laboratory at Wright-Patterson Air Force Base.

Are Chemicals Causing Pre-Term Births?

A new study of expectant mothers suggests that a group of common environmental contaminants, called phthalates, may contribute to the country’s alarming rise in premature births. Researchers at U-M’s School of Public Health found that women who deliver prematurely have, on average, up to three times the phthalate level in their urine compared to women who carry to term. Phthalates are commonly used compounds in plastics, personal care products, home furnishings (vinyl flooring, carpeting, paints, etc.), and many other consumer and industrial products. Past studies have shown phthalates to cause reproductive and developmental toxicity in animals, and U-M researchers say more detailed studies are needed to examine the connection between phthalates and premature births.



CAUSE MARKETING: ALTRUISM OR GREED?

Companies that join with social causes to sell products not only enhance their image but also improve their bottom line, say U-M researchers. In a new study, business professors Aradhna Krishna and Uday Rajan found that cause marketing can increase sales, but it can also raise prices of the cause-related product as well as of other products that the company sells.

A DEADLY DRIVING MONTH

While many believe summer is a dangerous time on the roads, a new U-M report shows fatality crash rates are highest in the fall. October topped the list with 10.2 deaths per billion kilometers, according to a study published in *Traffic Injury Prevention*. The study found that October, November, and December have the highest fatality rates and March the lowest with 8.8 deaths per billion kilometers. So why is fall the most dangerous driving season? One possible reason could be the duration of darkness, which increases in the fall, but researchers say there is no single cause.

estevan rael-galvez

Who owns the past? How do you preserve changing cultures? These are questions Estevan Rael-Galvez (M.A. '95, Ph.D. '02) asked during the past eight years while he served as the State Historian of New Mexico, and he continues to ask them in his current position as the Executive Director of the National Hispanic Cultural Center (NHCC). Fortunately for Rael-Galvez, a love of historical reflection and preservation is “how I’m wired,” he says. He earned a bachelor’s in literature and ethnic studies from the University of California at Berkeley, before coming to U-M for both a master’s and a doctorate in American Culture. From his office in New Mexico, Rael-Galvez spoke to *LSA magazine* about how the past still influences our present, and how culture is often a complex commodity with many owners.

How did your upbringing influence your interest in New Mexico’s history and culture?

My grandmother’s storytelling encouraged my own imagination and interest in learning about where I came from. Her families were from the Native American Taos Pueblo and village of Arroyo Seco. Her stories helped me to understand a connection to people who have been in the same landscape for many thousands of years. They were, and are still, the stewards of the land. My father, a farmer, also taught me about the importance of sustainability and taking care of land, animals, and people. I was raised herding sheep and irrigating the land in the village of Costilla, right on the state line of Colorado.

New Mexico’s first official state historian was charged in 1945 to “interview old timers, catalogue and identify old-time cattle brands, and otherwise collect data pertaining to folk lore of New Mexico . . .” Does that description describe some of the same duties you performed as the 7th State Historian?

It does, although we catalyzed that vision to a greater degree. I have been fortunate to interview old timers, and now you can listen to them online through New Mexico’s Digital History Project. When we interview people and capture their experiences, what we hope will happen is that rather than understanding these individuals as static portraits of a community or as numbers of people migrating, we get human portrayals and a fuller sense of who we are as a community.

Tell me more about the Digital History Project (newmexicohistory.org).

My goal through the project was to provide access to our patrimony and to encourage a deeper understanding of New Mexico’s history through meaningful online navigation. New Mexico was settled by the Spanish in 1598, but the history is much older than that. It’s the oldest European continuous settlement in the United States, yet New Mexico also has 22 sovereign nations with their indigenous cultures. These histories and more are explored on the website.

Do you feel the Internet is an effective medium for preserving history?

The Internet allows us to explore history as a series of continuous stories, where we hope to invite visitors to ask harder questions about the world we live in. While we get a singular perspective in textbooks, online you can keep clicking hyperlinks and get layers of information. You can see a document that gives context to a story, you can view images of a person, and you can hear recorded interviews.



(Above) The Taos Pueblo in Northern New Mexico, the oldest continuously inhabited community in the United States, is one site where Native Americans are working to preserve ancient culture and traditions; (right) Rael-Galvez, currently the Executive Director of the National Hispanic Cultural Center.



That sort of experience shows us how complicated but interesting history can be. The 1680 Pueblo Revolt, for instance, was for some a tragic event, but for others it was about survival, when Native American communities rose up and successfully overthrew the Spanish government. It essentially rewrote Indian-Spanish policy and led to a deeper connection and better treatment. It was about preservation.

How are people's cultural identities changing in this country?

Native American communities have both maintained and survived, but also adapted to cultural changes. The same is true of Hispanic identity and culture. It is a story that, here in New Mexico, is as old as 1598 or as new as a migrant worker whose dreams and economic situation draws him or her to this place. It is an identity that is drawn from Spain, Mexico, Latin America as well as countless other cultures, including African American, Native American, and so many others. My own ancestors were both Indigenous and Latino, and the complexity of those experiences and identities and the depth of those stories, including the ones that have been most obscured, are all worth telling.

While serving as the State Historian, you were also Chairman of the Cultural Properties Review Committee. What was a preservation challenge the board faced during your tenure?

Five years ago, the city of Santa Fe wanted to build a new civic center on a site that sat on top of what was really an 11th-century pueblo. At that meeting, I asked the question, "Have you engaged in tribal consultation?" Their answer was no. What evolved from this question was a complicated process, underlined by the question of who owns the past. While the answer should be all of us, largely in history, when money and politics have been involved, the people with power have made the decisions. In this case, by involving the descendants of the pueblo, we were able to create a whole new discussion about who gets to decide and participate in a conversation like this. We had to think about how we could

preserve the story and integrity, if not the actual location, as the city moved forward with construction. After a year and a half of tribal consultation followed by meaningful dialogue, the tribe and the city actually came to an agreement. It was precedent setting.

As the new Executive Director of the NHCC, what are your long-term goals for the organization?

We want to take up the challenge made recently by President Barack Obama of "perfecting our Union" through sharing stories about what it means to be an American. The NHCC is already an amazingly dynamic environment where Hispanic culture, creativity, consciousness, and community are sustained in order to illuminate, inform, and inspire, and I hope only to foster this all the more.

LSA reporting by Rebekah K. Murray.



the super issue

The supernatural. Super colliders. Super humans. Supernomics. Super foods. Is the world becoming more streamlined and powerful... or more bloated and confusing? Keep an eye out for these topics and more in the Spring 2010 issue of *LSAmagazine*.