



Fright Night

Deterred by rowdy crowds, Madison hopes to take the scare out of Halloween.

Halloween in Madison — a date that carries a haunting history of riots and recklessness — has arrived at a defining moment.

Mindful of the alcohol-fueled melees that have erupted on State Street the past two years, many Madison officials say that this is the year for the annual celebration to vanish like a ghost. But others want the traditional party to expand and evolve, encompassing family events and an early-morning performance by a high-profile band.

Students planning for the 2004 celebration have recommended a bigger, gentler festival that includes daytime children's entertainment, along with trick-or-treating at State Street stores and other family-themed events.

"Halloween is just like the Mifflin Street block party — it needs to adapt to survive," says **Dan Hudson x'05**, a member of the Associated Students of Madison Halloween Committee, which spent several months during spring coming up with its proposals. "Now, it's nothing but a giant college drunkfest. We need to embrace it, and make it part of the community."

But Hudson acknowledges that's a hard sell, given the event's often-frightening history.

The modern version of Halloween on State Street took root in the late 1970s, and in its

died from head injuries after falling off a State Street roof. In a twisted footnote, as emergency personnel tended to the man, someone reached into the ambulance and stole the ignition keys.

one number

15

Number of CEOs of Standard & Poor's 500 companies who earned their undergraduate degrees from UW-Madison, which ties Harvard University as the most common alma mater of top executives, according to data compiled by *Bloomberg Markets* magazine.



JOHN MANA/CWISCONSIN STATE JOURNAL VIA WWW.MERLIN.NET.COM

Costumed partiers flooded State Street during Halloween weekend last year, several hours before riots broke out among the crowd.

heyday, it attracted costumed partiers from all over the Midwest. In 1982, one hundred thousand revelers jammed State Street, which hosted two music stages.

The following year, however, a pall was cast over the event when a nineteen-year-old man

The somber memory and a string of rainy October 31s washed away the celebration for several years, but it reemerged in 1999, when crowds once again took to State Street for costumed revelry.

In 2002, a crowd of sixty-five thousand erupted in an

The Reilly Factor: UW's New President

A colleague once told **Kevin Reilly** that running a university system might seem like being "superintendent of a graveyard. You have a lot of people under you, but nobody's listening."

It was in that spirit of levity that Reilly, the former chancellor of UW-Extension, became the UW System's sixth president this fall. Noting the budgetary and political challenges facing the system, **Toby Marcovich**, president of the Board of Regents, says Reilly brings "a remarkable set of

experiences and skills to this new position" — including a valuable sense of humor.

Regents chose Reilly from a national field of candidates to replace **Katharine Lyall**, who retired after thirteen years leading the twenty-six-campus system. A former administrator for the State University of New York, Reilly



Kevin Reilly

came to Wisconsin eight years ago to work with UW-Extension, which manages several programs in distance and continuing education, including Wisconsin's public radio and television networks. He served four years as provost before becoming chancellor in 2000.

As leader of "Wisconsin's premier developer of human

potential," Reilly says he will focus on maintaining access and affordability, as well as enhancing the system's role in the state's economic development.

"My job as president will be to communicate the importance of that work and build lasting relationships with the people and organizations that make it possible," he says. "With strong partnerships and a clear vision, we can tackle any number of challenges."

— Michael Penn

early-morning riot, causing police to spray tear gas on State Street for the first time since the Vietnam era. Last year, another 406 people were arrested or cited, and the lower end of State Street was again seized by brawls that shattered windows and damaged property at several businesses.

City and campus officials have no desire to see a repeat performance. "We need a cooling-off period," says **LaMarr Billups**, special assistant to the chancellor for community relations. "We need a trouble-free couple of years to balance what's happened in the past couple of years."

In June, Madison police issued an eleven-page report that blamed the event's growing regional appeal for many of its problems. The report urged taking steps to make the celebration more local and low-key and argued against anything that would draw more out-of-towners to the city — including live music.

That puts the city at odds with students, who say a large, controlled concert would occupy and settle crowds.

"We need to keep kids active so they won't resort to violence," says **Matt Rink '06**, who served on the ASM committee. "Kids get bored, they're drunk, and they get involved in some stupid things."

The panel's suggestion of staging a concert at the UW Field House, however, has already been rebuffed by university officials, who say that campus will not host Halloween events. The celebration's checkered past and the potential liability problems of a large event are not the only concerns, says Billups, adding that the students' ideas clash with the university's campaign to stem high-risk drinking.

Nor is Madison mayor **Dave Cieslewicz '81** wild about the students' proposal. "The mayor doesn't have some crystal ball that says what bands will cause people to do," says spokeswoman **Melanie Conklin MA'93**, noting that riots broke out last year after a concert on Library Mall. "Halloween should be on a low-key level, and not [an event to which] we invite the entire Midwest, and beyond."

Conklin says the mayor's office is considering some of the other recommendations of the student panel, including adult costume contests and family-friendly events, as well as making food available after bar time.

But any new approach brings the worry that a third consecutive year of violence will brand the celebrations as an annual riot. "They can't let the same thing happen," says **Sandi Torkildson '75**, president of the Greater State Street Business Association. "They want to keep

it local, but how do you do that? You can't put a barricade around the city and keep people out."

While Torkildson admits she doesn't have any miracle solutions, she would like to see the city crack down on keg sales and stagger bar closing times to prevent a flood of people congregating on State Street.

After last year's damage led one State Street merchant to move to another location, the city is inclined to take those concerns seriously. But students argue that snuffing out Halloween entirely could hurt business in the long run.

"If the city squashes it, the business community is not going to like it, and the event could die," says Hudson. "But the event could get bigger and everyone could benefit. We're interested in making it a good event. This is my town, and I don't want to see people tearing it up."

— *Dennis Chaptman '80*

OVER
HEARD

"So politics: poli- is many; -tics are blood-sucking parasites."

— Author and linguist **Richard Lederer**, dissecting language during a July lecture in Memorial Union's Great Hall. Lederer, host of the popular radio program *A Way with Words*, had his way with bunches of them, to the delight of several hundred audience members.

Sandefur to Lead L&S

Sociology professor **Gary Sandefur** wasn't sure he wanted to be an administrator until he did a short stint as interim provost in 2001. "After I'd done the job for about four or five months, I realized that I really enjoyed it," he says. "[I thought] if the timing were better for some administrative position in the future, I would definitely be a candidate."

This fall, the timing was right for Sandefur to become dean of the College of Letters and Science. A twenty-year veteran of the L&S faculty, Sandefur will succeed **Phil Certain** in leading the college, which enrolls half of UW-Madison's student body.

"He's seen as a wise, thoughtful, knowledgeable, and

accessible resource by students, faculty, and staff alike," says Chancellor **John D. Wiley**.

As a demographer, Sandefur has done extensive analysis of race, families, and the causes of poverty — expertise that he hopes to bring to his new responsibilities. "I think that having a sociological background is actually useful at this point in time," says Sandefur, noting that diversity and a healthy climate remain important ingredients to the college's success.



Gary Sandefur

— *M.P.*

Partners for the Past

The UW lends help to the state historical library.

Q AND A

Bob Jeanne

One of those rare folks who welcome the sight of a yellow-jacket nest, entomologist **Bob Jeanne** studies the social behavior of wasp colonies in Wisconsin and Costa Rica:

Q: How does one go about observing wasp behavior?

A: In Wisconsin, we have worked both with nests in situ and with nests that we excavate and move into flat boxes in our lab. The nests in the lab have tubes that lead to the outside, so we can see a steady stream of foragers leaving and entering and gather data on how they respond to various kinds of cues we provide them.



Q: Sounds risky.

A: It is somewhat risky. When we're excavating nests, we wear full beekeepers' protective clothing. Occasionally, we get stung nevertheless.

Q: How many times have you been stung?

A: I've been working with wasps for nearly forty years, and I'd guess I've averaged ten stings per year, counting both yellowjackets and tropical wasps. Not a few scientists develop allergies, but I've managed to avoid this somehow. Just lucky, I guess.

Q: So is it worth it?

A: Basic curiosity and solving biological puzzles is what drives our work. We've learned a lot about how workers interact and accomplish their tasks — it's been most exciting in recent years.

Deep in the archives of the Wisconsin Historical Society Library reside precious national treasures that, in true Wisconsin fashion, go well beyond the boundaries of the state.

Among them are early American government papers, documentation of Lewis and Clark's journey across the continent, original records from the sinking of the *Titanic*, and the largest collection of American newspapers outside of the Library of Congress. It's an astonishing resource that one would expect to find in the nation's capital. But it's all housed in a magnificent building at the heart of campus — a treasure that UW-Madison researchers say should not be underestimated.

"Frankly, I could not have come home to Madison to join the UW-Madison faculty if this library had not been here," says **Bill Cronon '76**, professor of history, geography, and environmental studies. "I wouldn't have had the resources to do my work without it."

As the designated North American history library for the university, the library already gets plenty of use from UW students, faculty, and staff. But after enduring severe cuts in state funding during the last budget cycle, the library is looking to deepen its partnership with the university to ensure that it continues to serve as a valuable resource.

"The university has given us strong support for 130 years," says **Peter Gottlieb '71**, director of library and archives for the WHS. UW-Madison's relationship with the historical society solidified in 1900, when the historical



Professor Deborah Barnes (right) and research assistant Amanda Alexander recently traveled from Western Michigan University to view newspaper archives at the Wisconsin Historical Society library.

library's collections officially became part of the university. It served as the UW's primary library until 1952, when Memorial Library was constructed, and it remains one of the only state historical libraries that collects not just its own state history, but also the history of America.

"Those materials are a tremendous preservation challenge, because they may be the only ones in existence," says **Ken Frazier**, director of UW Libraries. "And once they're gone, they're gone. We can combine our strengths to create the kind of preservation program you'd want to have at a great historical research center."

Along those lines, UW library staff now support acquisitions and preservation efforts at the historical society, and recently, the UW Foundation agreed to begin raising funds on behalf of its collection. The hope is that such cooperative efforts will stabilize the budget picture and allow the library to continue some innovative programs designed to make it more useful to the public.

The library has a history of broad access, lending whole archival collections to professors across the state who may not be able to travel to Madison.

"When people hear about this program, they usually say, 'You do *that*?'" says Gottlieb. "Most people think of archival material as being under lock and key, and we do protect the collections adequately, but they're made available to people who wouldn't ordinarily have access."

And soon, many of the library's resources will be available not just statewide, but worldwide. Archivists have begun working with the university to digitize much of the collection for use on the Web.

"It's one of the truly great history libraries," says Frazier. "We think it's one of the best North American history libraries you can find anywhere. It's not only better, it's like no other, and it's a tremendous asset for research and teaching."

— Erin Hueffner '00

Working 9 to 9

More students are balancing school with jobs to pay the bills.

It's the start of a new school year at UW-Madison, and **Jen Butch '05** is already pulling more all-nighters. But that doesn't necessarily mean she's doing more studying. Like many students, Butch is finding that paid work is taking more time than homework.

Butch has to work nearly full time to afford going to school full time, and she's not alone. In the past five years, tuition at UW-Madison has risen by \$2,100 for in-state students — including two back-to-back increases of \$700. Nonresident students are paying \$6,800 more now than they did in the 1999–2000 academic year. While students have often taken a side job to make ends meet, many are now taking on second jobs while still juggling full course loads.

"Personally, I felt the tuition increase, because my Stafford loans barely cover my tuition for the fall and spring semesters," says Butch, a psychology student who works ten hours per week for the biomolecular chemistry department and twenty hours per week tending bar at the Nitty Gritty, a popular campus restaurant. "And since the money has to come from somewhere, a lot of my friends and I have had to work more. Unless you have financial support from home or the inclination to take out a bunch of loans, you have to work a lot."

Financial aid is helping with some of the extra burden. According to **Steve Van Ess '74**, director of Student Financial Services, nearly 44 percent of graduating seniors had some student loan debt in 2002–03. "The trend we've seen is the amount of aid students get is going up. But I suspect they're also borrowing from other sources that don't show up as loans, like credit cards," he says.

Tim Putzier '89, director of the UW Student Job Center, has

noticed the trend toward longer hours and multiple jobs. "I know a premed student who works two jobs. How do they do it?" he wonders. "We used to consider fifteen hours of work per week a heavy load, and this year we've seen students putting in twenty hours

because they need the money."

For some students who don't depend on work to pay the bills, a part-time job can provide a little extra spending money. **Stacy Vlachakis '07**, who plans to study secondary math education, began working ten hours per

week at the Elizabeth Waters cafeteria as a freshman. "If I have too much free time, I am tempted



MICHAEL FORSTER ROTHBART

Stacy Vlachakis took a job washing dishes at Elizabeth Waters residence hall to earn more spending money.

to neglect the most important things, like studying," she says. "But when I do have the free time, I can go out to dinner with a friend or buy something on State Street rather than just window shop."

— E.H.

Healthy Move

The new Health Sciences Learning Center — a \$55 million addition to the booming west end of campus — has created a family reunion of sorts. Staff and students in medicine, nursing, pharmacy, and other fields, long segregated in disparate facilities, are finally under one roof.

Adjacent to UW Hospital and Clinics and connected by an overpass to the School of Pharmacy's new digs at Rennebohm Hall, the center creates a single hub for students in the health sciences. It will host the administrative and educational units of the Medical School, which for nearly eighty years resided in the old Wisconsin General Hospital on University Avenue, as



GREG SUTTON

well as most nursing classes. Stocked with oodles of high-tech labs and facilities, the new building also houses the new Ebling Library, a three-floor space that brings together collections that used to require trips to three separate libraries.

— Staff

For the third time in four years, UW botanists coaxed into bloom a **titan arum**, an Indonesian flower

known for being very tall and hugely malodorous. Some say in full bloom the plant smells like a rotting corpse. Who wouldn't love that? Certainly not the hundreds of fans who turned out with nose-plugging curiosity to see the plant when it opened in August.



A **tornado** that swept through Madison's west side on the evening of June 23 made a temporary mess of UW-Madison's Charmany Instructional Facility, which is home to a herd of UW dairy cows and other livestock. Winds felled several mature trees, destroyed a hay barn, and lifted the roofs off other buildings at the facility, which is about two miles southwest of the main campus. No animals or employees were injured, but milk production fell off considerably due to stress, facility managers reported.

The **School of Education** announced a \$31 million donation that will allow for the renovation of its 104-year-old signature building. Part of the Bascom Hill Historic District, the Education building was actually never finished. An east wing envisioned by the original design will finally be built, thanks to a gift from John '55 and Tashia '55 Morgridge.

In a true Union reunion, two hundred not-so-newlyweds **repeated their wedding vows** on a picture-perfect June day at the Terrace. As part of its seventy-fifth anniversary, the Union staged the event to honor couples who found love — and kept it — at the campus's favorite mixing spot.



A Shot in the Leg Could UW research revitalize the promise of gene therapy?

Jon Wolff is usually cautious when it comes to showing enthusiasm about progress in gene therapy, the focus of his professional life for nearly two decades. But this summer, when he presented his team's latest research at the annual meeting of the American Society for Gene Therapy, he couldn't disguise his excitement.

Gene therapy — which holds the promise of correcting a host of diseases by replacing missing genes or disabling defective ones — has been the subject of intense scientific interest and exploration for twenty-five years. But its usefulness has been inhibited by a simple problem: there has been no safe,

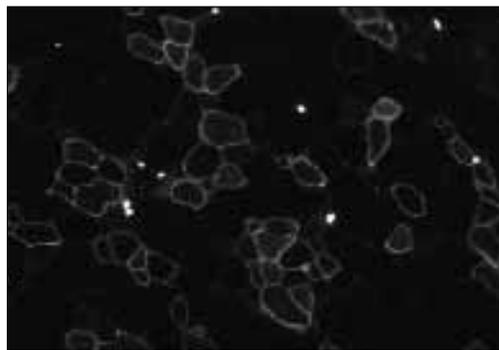
effective method for getting therapeutic DNA inside the cells that need it.

But Wolff, a professor of pediatrics and medical genetics, and colleagues Julia Hegge and James Hagstrom of Mirus Corpo-

Wolff says. "People pushed the technology too hard. We hadn't perfected a system to deliver genes into cells. There were some very unfortunate results."

The worst outcome was the 1999 death of Jesse Gelsinger, an

eighteen-year-old suffering from a genetic deficiency that put him in danger of acquiring toxic blood levels of ammonia. The tragedy stimulated the U.S. government to suspend many gene therapy trials and initiate several strategies to protect against



Therapeutic DNA produces brightly shining proteins in once-defective muscle cells that now function as they should. Wisconsin scientists devised a system that uses an injection into a vein in the leg to deliver DNA to the cells.

ration have found a solution. The group has developed a simple system, virtually the same as administering an IV, to inject genes and proteins into leg veins, which carry the genetic material to targeted muscle cells. Proven effective in tests with laboratory animals, the technique may soon be tested on humans.

Wolff's announcement brings guarded optimism to a field that has seen its share of ups and downs during its short history. The idea of gene therapy captured the imagination of many scientists, including Wolff, when it burst into the medical science community. The first official gene therapy treatment for humans came in 1990, and nearly four hundred clinical trials using gene therapy to combat a number of illnesses have been performed since then. Very few, however, have succeeded.

"Like almost everything else in our society, gene therapy was hyped a lot at the beginning,"

similar failures in the future.

In the past few years, the oversight efforts — and the regrouping many scientists have undertaken on their own — have paid off. Several new clinical trials have begun to yield promising results; French researchers, for example, are hopeful about studies involving a severe form of immune deficiency.

Wolff's belief in gene therapy's potential has never wavered. His team has refined its use of "naked" DNA — a pioneering approach that does not package genetic material with a virus that helps it travel — and its blood-vessel delivery system, which the scientists say now works better than they ever thought possible.

"There's been no eureka moment in our laboratory, just lots of hard work and patience," Wolff says. "But we've come to an important place. The whole field has."

— *Dian Land*

Schoolhouse Rocks

The Geology Museum picked up a piece of UW history — and of Wisconsin's prehistory — by negotiating a trade with the Madison public schools to acquire the **Arthur Vierthaler MS'48** rock collection.

Vierthaler was a professor of art education, but his hobby was lapidary work — collecting, carving, and polishing stones and making them into jewelry. His collection includes both precious and semi-precious stones in various stages of preparation, as well as a few fossils.

"A lot of the stones in the collection are beautiful," says **Rich Slaughter**, the Geology Museum's director, "but you've really got to be into geology to appreciate them. It's very much a collection for lapidaries and people who are into mineral studies."



Vierthaler had donated his collection to the Madison Lapidary Club, then under the direction of the public schools, when he died. But over the years, the club (now the Madison Gem and Mineral Club) ended its association with the schools and now holds monthly meetings in the Geology Museum.

In return for the Vierthaler rocks, members of the museum's support organization, the Friends of the Geology Museum, drew on their own private collections to put together a sampler that includes fossil trilobites, a small diamond, and galena, Wisconsin's state mineral. "It's a deluxe set for teaching geology," says Slaughter.

— *John Allen*

The Coffee House Campaign

Prof's book studies what we talk about when we talk about politics.

MICHAEL FORSTER ROTHBART



After sitting in on hours of political chatter, Katherine Cramer Walsh found that people are listening — but that doesn't mean they all hear the same thing.

At this point in an election season — when it seems even your grocery clerk wants to stump on the injustices of the Taft-Hartley Labor Act — it might prove reassuring to remember the words of philosopher George Santayana: “The primary use of conversation is to satisfy the impulse to talk.”

According to political science professor **Katherine Cramer Walsh '94**, that holds true for a lot of our political discourse. In her book *Talking About Politics*, she asserts that regular chat about appropriations and campaign horse races has its purpose, but it may not be to inform and advise. People use such conversations to figure out how they fit in with others politically, she says.

For her book, Walsh spent several years listening in on the daily conversations of several groups that frequented a coffee house in Ann Arbor, Michigan — including a social club called the “Old Timers,” comprising thirty-five white, middle-class males, and a group of African-American women. Interestingly, while those groups often discussed similar things in the same

setting, Walsh never saw them interact.

The point, she says, is that political discourse usually doesn't fit the image of a democracy full of quills and powdered wigs. What actually happens is less sweeping: a complicated, but insular, process of creating and affirming political identity.

Political identity, Walsh explains, is a function of personal circumstances or characteristics, like income level, race, or geography, which can act as a lens through which people see political news. In that light, Walsh's research argues, political discussion becomes more about building and reinforcing one's own community — or, as she puts it, a “conception of who constitutes our *we*.”

But in an election year, Walsh says it's wise to remember that candidates, special interest groups, and political parties will spend millions of dollars to try to push and pull someone's definition of *we* to include, well, *them*.

One of the most popular and common ways to do this is by presenting a version of history that people find attractive. “Presidential candidates continually

rewrite history, they tell us what's important and give us something to grab on to,” she says.

With ultra-specific databases that allow parties to target very narrow groups, it's increasingly easy to push those tailored messages right down to the coffee-shop level. This fall's candidates no doubt will use that technology to convince voters that they're one of the gang. Not surprisingly, Walsh says, most people find “reflections of themselves most attractive.”

— Josh Orton '04

COOL TOOL

Kernels of Ingenuity

Like a lot of moviegoers, Jesse Waldman can't get enough popcorn. But until recently, that was the problem. A quadriplegic, Jesse needed help from someone — usually his older brother, **John Waldman '03** — to eat the snack.

“When I took my brother to the movies, I would always feed him popcorn,” says John.

“But sometimes it was a hassle for me, and Jesse didn't like bothering me to ask for more.” So when John got an assignment in a mechanical engineering course to build something useful, he immediately thought of Jesse.

“We really wanted to make something to help my brother,” he says.

By the end of the semester, John and fellow students **Jon Filipa '03**, **Michael Frank '03**, and **Timothy Krull '03** had designed and built an accessory for Jesse's wheelchair that allows him to treat himself to his favorite snack. When Jesse presses a button with the back of his head, the machine dispenses popcorn from a storage hopper into a bowl in front of his mouth. “It works great,” Jesse says. “I can eat popcorn all the way through a movie without having to say to my brother, ‘Hey, feed me.’”

The Wisconsin Alumni Research Foundation has deemed the device patentable, and it is in the process of lining up companies to license the technology, which instructor **David Franchino '85** describes as “beautiful in its simplicity and utility.”

“This device will never make anyone rich, but it could provide a significant quality-of-life improvement for people,” he says.

— Madeline Fisher PhD '98



Jesse and John Waldman enjoy the freedom to munch.

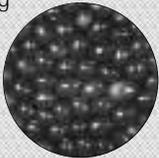
LEAH JONES/WISCONSIN STATE JOURNAL
VIA WWW.FORSTERNET.COM

Whale of a Problem

Rescue attempts lead UW vet to take new aim at saving whales.

Kiosks at the new **World War II Memorial** in Washington, D.C., have a Wisconsin connection. Touch-screen terminals at the memorial, which allow visitors to search the names and service records of sixteen million war veterans, use accessibility features created by UW-Madison's Trace Development and Research Center, enabling people who can't see, read, or manipulate the screens to hear voice instructions. Trace has helped install similar systems in public information kiosks, automated teller machines, and cell phones.

A **cranberry** variety developed by UW-Madison scientists, in cooperation with Wisconsin farmers, is giving the state's booming cranberry industry a new juice. HyRed, a newly bred type of the plant that sprouts from a decade of research, produces deep red berries two weeks earlier than the most commonly used cultivar, which helps Wisconsin growers compete with farmers on the coasts who benefit from longer growing seasons. Despite its meteorological challenges, Wisconsin produces nearly half of all cranberries grown in the United States.



Teaching a computer how to read has taught one UW-Madison researcher the significance of **phonics** in reading curricula. Mark Seidenberg, a professor of psychology, teamed with a colleague at Stanford University to design a computer model that mimics how children learn to read. After testing different instructional methods, the researchers concluded that phonics — the relationship between spelling and sounds — not only makes learning to read easier, but also facilitates the development of other skills that benefit early readers.

Several times during the summer of 2001, **David Brunson** joined a boatload of scientists in efforts to free a North Atlantic right whale they dubbed Churchill from a tangle of fishing lines. When the whale turned out to sea — still lassoed by ropes that would cut into his skin and likely kill him — it seemed like another frustrating failure in our ability to protect the vulnerable mammals from harm.

But Brunson, a veterinary anesthesiologist and a professor at the School of Veterinary Medicine, was not so discouraged. "Churchill was a learning experience for us," he says. "He provided so much information to us, and it's phenomenal how much more we know because of him."

Now, that knowledge may be paying off. Building on what they learned from that attempt, Brunson and others are developing tools that may improve the chances that rescuers can help whales that become entangled in ropes — an all-too-common fate when the animals feed in waters busy with human activity.

Last year, thirty-four large whales were seen entangled off the eastern seaboard of the United States. Although fishing gear often doesn't prevent a whale from swimming, it can cause life-threatening wounds and inhibit the ability to feed. Entanglements rank along with ship collisions as a leading cause of unnatural death among whales, and they pose particular danger to species such as the endangered right whale.

While there's considerable effort to prevent such entanglements in the first place, several groups also have devoted

energy to improving the success of open-water rescue, which usually involves navigating small rafts close to a whale in an

sailboat mast to inject drugs into the whale's back — the first time a large whale had ever been sedated in its own environment.

Although conditions didn't stay favorable long enough to free the animal, Brunson says the experience established ground rules for the amount and type of drugs to use, which will take the guesswork out of future attempts. It also motivated him to pursue better ways of administering the injections, which he thinks may hasten the process and allow more time for rescuers to work.

With the help of a Wisconsin machine shop, Brunson has designed a series of new tools — including a modified .22-caliber rifle that can fire a syringe into a whale's back from a distance of about twenty feet — to use in future

whale rescues. He is still working on a robotic device that would attach to a whale's skin and inject drugs by remote control.

Because sedation is risky, it's only attempted in the gravest cases, and Brunson has yet to put the new tools to use. In March, he flew off to North Carolina to try to help save a young whale named Kingfisher, but bad weather prevented a rescue attempt. Researchers hope that the whale will be spotted again this fall when he migrates south for the winter.

"I have my bag packed and ready to go, just in case," Brunson says.

— Michael Penn

MICHAEL FORSTER ROTHBART



Veterinary anesthesiologist David Brunson has developed a syringe-shooting modified rifle to supplement the cantilevered mast that was used to deliver drugs to Churchill (right), an entangled right whale whom scientists tried to rescue in 2001.



CENTER FOR COASTAL STUDIES, UNDER NOAA-FISHERIES PERMIT # 932-1489-05 UNDER THE AUTHORITY OF THE MARINE MAMMAL PROTECTION ACT AND/OR THE ENDANGERED SPECIES ACT

attempt to loosen or cut ropes from its body.

"Any time you approach an animal of that size, it can be very dangerous," says Brunson. "Right now, we're limited in what we can do because of that danger."

Four years ago, Brunson, who as an anesthesiologist has administered calming drugs to everything from parrots to wild walrus, was consulted about the possibility of sedating entangled whales, which experts believed might make it safer for rescuers to approach and assist the animals. In the effort to save Churchill, Brunson used a twelve-inch needle attached to a



Off the Map

Grad students trace the origins of the Aztecs.

It sounds like a formula for futility: trying to find a place that's probably mythical using maps that are largely inaccurate. Yet that's the task that graduate students **Roberto Rodriguez** and **Patricia Gonzales** have set before themselves. Ostensibly, they're seeking Aztlan, the legendary original home of the Aztec Indians. But they're actually involved in a larger search for the origins and migrations of indigenous Americans, and they believe they may have struck on the key to this mystery — follow the corn. By discovering the early spread of the grain, they hope to trace the pre-Columbian wanderings of Native Americans.

Rodriguez and Gonzales have been searching for the origins of Mesoamerican peoples for nearly a decade, a search that is as much personal as academic. Both are of Native American descent, and for the last ten years, they've written a syndicated newspaper column about issues relating to Native Americans and Latinos. "Sometimes we'd get a letter or an e-mail demanding, 'Why don't you go back where you came from?'" says Rodriguez. "We decided we should find out where to go back to."

The search began in earnest in the late 1990s, when the couple received an intriguing map fragment from a man named Frank Gutierrez, who'd received it from a Hopi elder. The map had been published more than a century and a half earlier and depicted parts of modern-day Arizona and Utah. Along the Colorado River, it showed a tributary, the Nabajo, which joined near a town called Concepción. There, the map read, "Antigua Residencia

de los Aztecas" — ancient home of the Aztecs.

Could this, they wondered, be the site of legendary Aztlan? According to myth, Aztlan was somewhere to the north of Mexico. But old maps are often unreliable. Today, no one knows the location of Concepción or the Nabajo River, and other charts from the sixteenth to the nineteenth centuries suggest the site of Aztlan may be anywhere from southern California to Florida to Salt Lake City. There's even an "Aztalan" near Lake Mills, Wisconsin, just to the east of Madison. Today, scholars tend to doubt that Aztlan ever existed. "They look on Aztlan the way they did Troy," says Rodriguez, referring to the Greek city that most academics considered a literary invention until Heinrich Schliemann discovered it in 1870.

But agriculture may hold the key to tracing the true wanderings of Native Americans. The corn plant is believed to have been first cultivated in the Tehuacan Valley in Mexico and to have spread outward until it became virtually ubiquitous across the Americas. "Corn needs human assistance to grow," says Rodriguez. "It needs to be cultivated. So if we can trace the spread of corn, we can trace lines of communication, migration, and cultural exchange."

Attracted by its agrarian connotations, Rodriguez and Gonzales enrolled in the life sciences communications program at the College of Agricultural and Life Sciences last year to expand their research, which centers on gathering Native stories relating to corn. They have created two documentaries, *Going Back Where We Came*

From and In Search of Aztlan, though they haven't nailed down a definitive Aztlan. Still, the effort has put them more in touch with their roots, and that, according to Rodriguez, is more important than discovering the original home of the Aztecs. "This is more about tracing the migrations and connections among our ancestors in North and South America," he says.

— John Allen

Reconstructing Lost Ages

Ancient peoples of Central and South America will spring to life this fall in the paintings of **Christiane Clados**, a visiting fellow in the anthropology department. Clados, a native of Germany, specializes in creating "hypothetical reconstructions." These archaeological illustrations show ancient objects as they looked when they were part of living human scenes.

"Reconstructions are a form of teaching, a very visual form of teaching," says Clados. "They help scientists imagine ancient society accurately, and they bring antiquity to life for the general public."

Clados will be exhibiting fourteen of her reconstructions at the Latino Arts Gallery in Milwaukee from September 17 through October 15, and then at Madison's Commonwealth Gallery on October 19, 21 and 25.

She says the scenes depict life among the Aztecs, Maya, and Moche, and show "rituals, human sacrifice, battles, buildings, ornaments, and costumes."

— J.A.



After a 22-pound gold and silver headdress was uncovered in a Sicán gravesite in Peru, Clados used her artistic and archaeological skills to imagine what someone would have looked like wearing such a migraine-maker.

Homeward Bound

Researching racism, Tyson returns to his roots.

Tim Tyson can trace the trajectory of his life to one day in May 1970, when as a ten-year-old growing up in Oxford, North Carolina, he stood in his driveway and heard his best friend say, "Daddy and Roger and 'em shot 'em a nigger."

That line — and the grisly murder it recounted — found a place in Tyson's formative psyche and dug in, creating an abiding desire to understand America's complicated racial history. Now a professor of Afro-American studies at UW-Madison, he has returned to that moment with a book of stunning introspection.

Published earlier this year by Crown, Tyson's *Blood Done Sign My Name* is a probing account of the murder of Henry "Dickie" Marrow, a twenty-three-year-old

African-American who was beaten and shot by three white men several blocks from Tyson's childhood home. True to his historian calling, Tyson painstakingly reconstructs the crime, the legal proceedings in which an all-white jury exonerated its perpetrators, and the resulting race riots that tore his town apart.

But for Tyson, this isn't just history. It's his story, sprouting, as William Faulkner said, from his own "little postage stamp of soil." Although he did much of the research for the book as a graduate student in North Carolina, it wasn't until recently that he turned a critical eye toward the ways his own family was connected to — and sometimes complicit in — the racial caste system that bred such violence.

"I think I just got old enough to understand how the story needed to be told," he says. "It had to come out of somewhere deeper."

And now that he's on such ground, he intends to stay awhile. This fall, he'll head back to North Carolina to spend a year writing two books. One



The lingering effects of the civil rights movement have been a focus of Tim Tyson's career. Here, Tyson (right) tours the Destrehan Plantation outside New Orleans, as part of Freedom Ride 2001, a course that took students on a bus ride through the Deep South. Tyson is with former staff member Danielle McGuire (center) and student Michelle Gordon (background).

Still on the upward slope to fifty, Tyson may seem young to start treading the path of his own past. But his aim is not gauzy nostalgia. In a genre overpopulated by tales of saints and sinners, *Blood Done Sign My Name* spares no one — not even Tyson's integration-minded parents. Like the recent attempts to reconcile the Mississippi murder of Emmett Till and countless other civil-rights era tinderboxes, the book argues that the past must be confronted fully, not brushed off with the delusion of stereotypes.

"Who we are is a function of who we have been," Tyson says. "If we want to change things in the future, I think the only way we can do that is by being honest about the past."

will be a traditional historical analysis of the civil-rights struggle in the South; the other will be a family memoir, involving "politics, sex, race, religion, Jesus, and murder," he says.

At the same time, he's going to enlist his thirteen-year-old daughter to help him rewrite *Blood Done Sign My Name* for younger audiences, an homage to his own coming-of-age experiences with books such as *To Kill a Mockingbird* and *Huckleberry Finn*.

"Those are the kind of books I want to write," he says, "the kind that matter. It's perhaps immodest to have such aspirations, but you have to throw long in life. You only get one chance."

— Michael Penn



All Wet

Water races down the sculpture in the Valencia Lofts rain garden in Middleton, Wisconsin. Two UW-Madison faculty, sculptor Gail Simpson and landscape architect Janet Silbernagel, collaborated on the design of what they call a "broken wetscape" — though perhaps wetscape would be more accurate.

Madison Masterpieces

It's no yolk — eggs illuminated the art of James Watrous.

For decades, UW students have both imbibed and studied for final exams in the Wisconsin Union's Paul Bunyan room, surrounded by murals depicting the adventures of the larger-than-life lumberjack. The paintings seem to glow from within, as vivid today as they were nearly seventy years ago, when an art history graduate student named **James Watrous '31, MA'33, PhD'39** painted them. The secret to the murals' eternal youth — egg tempera — dates back to the Middle Ages. And this year, one of Watrous's own art students will shed light on the ancient technique.

According to **Doug Safranek MFA'84**, tempera is a difficult thing to master, although the ingredients are simple: egg yolk, mixed with powdered pigment. Images are built upon multiple marks, brushed painstakingly one on top of the other, and they can crack if the paint is applied too heavily.

"It's not the romantic image people have of a painter standing there with a brush in hand, attacking the canvas," Safranek says. "It's a very medieval thing. Monks sitting at their desks for weeks on end, working on an illuminated text — that's egg tempera."

When Safranek was a student, he often made the trek up Bascom Hill to show his work to Watrous, then an emeritus professor of art. Because few other students were painting in egg tempera at the time, Safranek gained more than just insights from the professor.

"One day, Watrous said to me, 'Listen, I have all these materials here, left over from when I was teaching these techniques. Why don't I just give them to you? No one else is going to use them,'" says Safranek, a full-

time egg tempera artist who shows his work in New York City art galleries. "So I have all of these old bottles of pigment from the University of Wisconsin in my studio to this day."

In December, those old bottles will come back home to Madison. Safranek will demonstrate egg tempera painting in a short seminar called *Awaken the Artist Within* at the Watrous Gallery in Madison's new Overture Center. He'll also talk about

the influence Watrous had on art in Wisconsin.

"I didn't know what egg tempera was until I came to the University of Wisconsin," says Safranek. "Often in art history classes, they don't talk about the medium, they just talk about the painting. UW-Madison was one of the principal institutions teaching traditional, classic techniques, in great part thanks to James Watrous."

— Erin Hueffner '00

COLLECTION

The Signpost Up Ahead Says...

Television auteur Rod Serling may have had nothing to do with the UW, but the Center for Film and Theater Research has the largest collection of his papers anyway. Accessible on the fourth floor of the Wisconsin Historical Society, the collection consists of eighty boxes crammed with copies of Serling's personal correspondence, as well as scripts and revisions for many of his stories that appeared on television in the 1950s and 1960s, including episodes of *The Twilight Zone*. The collection provides a fascinating glimpse into the career and personal life of Rod Serling, who won six Emmys before dying in 1975 at age fifty.

Serling donated the items to UW-Madison because it was one of the few institutions collecting television material during his lifetime. Much of the collection is devoted to business correspondence, scripts, and rewrites pertaining to his many television productions. He wrote hundreds of letters to friends, business associates, submitters of scripts, fans, and enemies. Because he filed away carbon copies of everything he wrote, Serling left behind a thorough record that reveals his deep compassion for others, as well as his sometimes explosive temper and acerbic wit.

Serling had a profound impact on the quality of television programming in the 1960s. The best jewels in the collection are scores of Serling's scripts that were never published or produced for television — essentially undiscovered stories by one of America's most talented and prolific writers.

— Mark Crawford



MICHAEL FOSTER ROTHBART

Sandra "SaNa" Foster MS '79, PhD '84 has released her third CD, **Black Cat Blues**, a live album featuring blues tunes by Foster, Jimi Hendrix, Memphis Minnie, and others.

This month saw the publication of **Wisconsin Curiosities 2nd** by Michael Feldman '70. The book is a follow-up to *Wisconsin Curiosities: Quirky Characters, Roadside Oddities, and Other Offbeat Stuff*, published in 2000. Feldman hosts *Whad'Ya Know?* on Wisconsin Public Radio.

The third **Wisconsin Book Festival** will run in Madison from October 6 to 10. Dozens of local and nationally known authors are scheduled to participate. Last year, some fourteen thousand attended WBF events.

Nancy Oestrich Lurie, curator emerita of the Milwaukee Public Museum and an honorary UW alumna, received a special gift from the Ho-Chunk Nation. They gave her a blanket designed by Truman Lowe MFA '73, a UW art professor who's currently serving as curator of contemporary art at the Smithsonian Institution's National Museum of the American Indian. In many Native American cultures, the gift of a blanket is a high honor.

Joanne Cantor, a professor emerita of communication arts, recently authored **Teddy's TV Troubles**, a picture book that helps parents and young children deal with television-induced fears. The book tells the story of Teddy, a frightened bear, and shows the methods his mother and grandmother use to help him lay his fears to rest. "Parents are at a loss as to how to protect their children from [television's] barrage of negative images," she says. So she wrote *Teddy* "as a framework around which parents and children could perform fear-reducing activities together."



With the opening of the \$205 million Overture Center, downtown looks to stage a creative comeback.

By John Allen





EFT MULLER

MADISON'S

Madnum Opus

Aristotle once said something about creative genius being well mixed with madness. Actually, if he knew any artists at all, he probably said it a lot.

But like many people, Aristotle is dead. And it's a good thing, too, because he'd have a hard time understanding the latest trend in urban planning, which states that creative genius — more particularly artistic genius — is the key to a city's vitality.

At least that's the theory running through Madison this fall. Mad-town has gone absolutely mad over its arts community, anticipating what the new, \$205 million Overture Center for the Arts will mean.

Overture opens on September 18, with a weeklong festival featuring some 130 events and performances. When the center is up and running, it will be the State Street home of nine of the city's leading cultural organizations: The Madison Symphony Orchestra, the Wisconsin Chamber Orchestra, the Madison Opera, the Madison Ballet, Kanopy Dance, the CTM Madison Family Theatre Company, the Madison Repertory Theatre, the Wisconsin Academy of Sci-

ences, Arts, and Letters, and the Madison Museum of Contemporary Art. Overture is meant to be "a world-class facility worthy of this city's artistic community," says W. Jerome "Jerry" Frautschi '56, the man who started the frenzy. In 1998, he shocked Madisonians by offering an insane amount of money — \$50 million — to create a massive overhaul of downtown's largest arts facility. (By comparison, Herb Kohl '56 donated \$25 million for the eponymous Kohl Center, a third of that building's cost.) A year later, when Frautschi saw how much the project would require, he doubled his donation (surpassing the entire budget for the National Endowment of the Arts that year). In July, less than two months before opening, Frautschi announced that the costs (and thus the donation) had doubled again, rising to \$205 million. And the dollars are still flowing — the second phase of Overture's construction won't be complete until sometime in 2006.

"We [in Madison] are always reaching out and trying to think and act like a bigger city," says mayor Dave Cieslewicz '81. Overture, he believes, "will really put Madison on the map as a cultural arts venue."

And a city's artistic ambitions have never seemed more important. As a university town, Madison knows the value of a good theory, and one of the most popular current theories in urban economic development was spun out by Richard Florida, a professor at Carnegie Mellon University in Pittsburgh. In his

According to architect Cesar Pelli, the dome "will become a city icon, a glowing lantern beckoning people to the Overture Center."

2002 book *The Rise of the Creative Class*, Florida hypothesizes that a city's future depends not on attracting industry through conventional methods — tax breaks, cheap labor, and the like. Rather, it depends on attracting members of a "creative class," a group which he defines to include "scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers, and architects." Somewhere near the peak of this class is "the thought leadership of modern society: nonfiction writers [and] editors." This is a popular theory with the press.

And it's popular in Wisconsin's capital, particularly since Florida's "creativity index" ranks Madison as America's twentieth most creative city, and tops among cities its size. Bob D'Angelo, director of the Madison Cultural Arts District, the organization that will oversee Overture's operation, thinks one reason for that rank is clear: "I think what we're doing with Overture is a large part of why [Florida] grades Madison so highly."

However, many people are leery of Florida, as they should be of any theory that sets writers and editors at the pinnacle of a new economic paradigm. Nevertheless, *The Rise of the Creative Class* has "opened up a great discussion," according to Andrew Taylor MA'94. "Whether you buy all of [Florida's] theories or not, he's started a conversation about the economic importance to cities of attracting and retaining creativity, and that's been very good for us." Taylor is the director of UW-Madison's Bolz Center for Arts Administration, and so Madison's ability

to cultivate creative types is of professional as much as personal interest. His is one of the creative minds that are trying to figure out what the future for Madison's downtown and its arts community will look like — and what role Overture has to play in it.

From its 4,040-pipe German organ to its Brazilian cherry hardwood floors, the facility is global in its ambitions, and virtually everyone in Madison has an opinion about it — too many opinions, in fact, to represent in any one article. But what follows are the visions of a few people who each see Overture from a different perspective — as a legacy or a laboratory, an incongruity or an opportunity.

THE ANGEL

As Jerry Frautschi gazes out the window of his Capitol Square office, he has the satisfaction of seeing what he calls "the most beautiful building in the country."

By this, he does not mean the Overture Center, though certainly he is proud of the structure he's spent so many millions to build. Rather, he means the Wisconsin State Capitol. But if Overture isn't within his view, it's definitely part of his vision for the city's future. "I see our downtown revitalized by a cultural arts and entertainment district that stretches from the Monona Terrace, across Capitol Square, and down State Street to east campus. Think of it as a mighty mile," he says, "or maybe two."

Frautschi serves as the chair of the Overture Foundation, overseeing the disbursement of his donation and the construction of the center. He does not consider himself part of the creative class. "I'm not an artist or musician or performer of any sort," he admits, adding that he hasn't read Florida's book — though, he says, "from what I've heard, I

agree with much of what he expresses." Like Florida, he believes a city's vitality depends on its downtown, and he's spent some twenty years worrying about what it takes to make Madison more vibrant.

In the mid-1980s, while looking out over Capitol Square, Frautschi first became concerned with the city's urban life. "There was no one here after five o'clock," he says. And that meant there was virtually nobody to see downtown's attractions, including the Capitol, "an amazing legacy to the state."

Legacies were much on Frautschi's mind then, and he decided his should be restoring life to Capitol Square. It was, he says, a family requirement. "Due to our close ties to the UW and the city, we feel an obligation to give back."

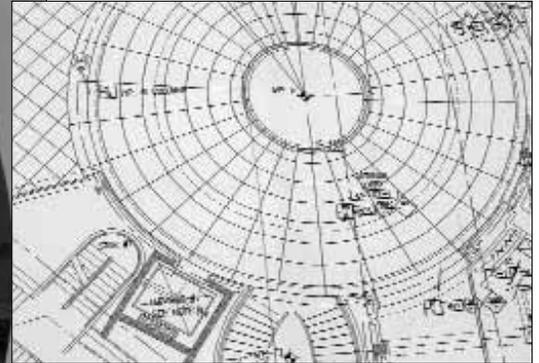
And the Frautschis have much to give. His ancestors first came to the Madison area in the middle of the nineteenth century, and in the middle of the twentieth, his father, Walter '24, acquired the city's Democrat Printing Company. Now called Webcrafters, the company manufactures books for some of the country's largest educational publishers. Further, Frautschi's spouse, Pleasant Rowland Frautschi, is the woman behind the Pleasant Company, creators of the American Girl line of dolls and books. The toymaker Mattel acquired that company in 1998 at a price of \$700 million.

For years, Frautschi has spent freely of both his money and his influence to bring about his vision of a revitalized downtown Madison based around cultural and arts activities. In 1984, Rowland sponsored the city's first Concerts on the Square, bringing large crowds down to the Capitol on summer evenings. In the 1990s, Frautschi helped lead efforts to build the Monona Terrace and to expand the Civic Center.

But Overture is by far the grandest of the family's works. When phase two of the center's construction is complete, it will include three theaters and an additional, informal stage, as well as a variety of rehearsal spaces, reception areas, eight galleries, a rooftop terrace and café, and



JEFF MILLER (2)



Overture's dome has been one of its more controversial design elements. Although the structure is dismissed as a giant Jell-O mold by detractors, its admirers point out that it will bring both daylight and starlight into the heart of the building.

thing that builds an audience for the arts is a benefit in the long term. But in the short term, a lot of people will want to see the new space."

Overture will also mean rising costs for the arts district's resident organizations, though the Frautschi family has added multimillion-dollar donations to such groups as the chamber orchestra and the Madison Children's Museum to make sure they can meet expenses. "I don't want to see these cultural groups disperse throughout Madison," says Frautschi. "That would leave a huge void downtown."

Overture's fans call the building "a striking addition to downtown Madison," preserving the French Renaissance façade of the old Yost's Department Store and the towering front of the Civic Center, while adding new touches, such as a glass dome that, according to architect Cesar Pelli, "will become a city icon, a glowing lantern beckoning people to the Overture Center."

Detractors compare Overture's glass dome to a giant Jell-O mold. Groups like the People's Art District have decried the project as elitist, and some warn that it threatens to put additional strain on downtown's homeless and hungry population.

"I've heard some criticism along the lines that this project is elitist," says Frautschi. "The last thing the arts are is elitist. I resent people who feel that way.

the world's largest movable pipe organ. The facility contains some four hundred thousand square feet of floorspace and takes up a full city block, stretching from State Street to Mifflin and from North Fairchild to Henry.

All that mass and splendor may be Frautschi's legacy, but it will not bear his name. He doesn't even drop hints about what sorts of art and culture the center should feature.

"Jerry hasn't told me what to book or even what he wants to see," says Bob D'Angelo. "I think all he really wants out of this is a more comfortable seat."

No matter what it's called, the center is changing downtown. The Madison

Civic Center has disappeared as an organization, morphing into the more ambitious Madison Cultural Arts District. Downtown rents will likely rise, and several businesses have been displaced, including Miller's Eats and Treats, the Radical Rye, and, most notably, Doty Dumpling's Dowry, whose owner, Jeff Stanley, fought a long and futile court battle to keep his location. The new facility may also pull audiences away from other downtown cultural venues.

"We're not exactly sure what effect Overture will have on us," says Ralph Russo, cultural arts director of the Wisconsin Union. "I tend to think that any-



Overture Hall's concert organ is the largest movable pipe organ in the world, weighing in at more than 30 tons. It has 4,040 pipes — the tallest is 32 feet high; the heaviest weighs 1,212 pounds; the smallest is 5 inches high and one-fourth inch wide. Built in Germany, it was shipped to Madison in five 40-foot containers. The organ is owned by the Madison Symphony Orchestra, whose artistic director, John De Main, is pictured below.

Overture will have public spaces and galleries, and almost all of its resident groups have outreach and children's programs. It isn't elitist in any way."

Instead, Overture is intended to spread its influence across downtown. Supporters claim the building will be the centerpiece of an arts district that, geographically, connects Capitol Square to campus and, economically, draws in crowds of arts and entertainment consumers, not just from Madison, but from as far away as Milwaukee, Chicago, and the Twin Cities. Once in the State Street area, they would spend money in nearby restaurants, bars, and shops, and perhaps explore the other cultural and arts experiences available nearby.

"Great cities seem to build themselves around districts," says D'Angelo. "Look at Dallas or Pittsburgh. Look at New York."

That aspiration, according to Bev Taylor, an associate professor of music

who directs the university choir and serves as the Madison Symphony Orchestra's assistant conductor, is what makes Overture vital to the UW as much as to Madison. It should not only capitalize on the city's current creative talent, but also attract more artists and performers to further increase the area's creative profile. "Overture can't but help us recruit better musicians, both for Madison and for the university," she says. "A commitment like this ups the ante for everyone, as people can see that Madison is a musical place."

If the Overture Center meets Frautschi's expectation, it won't be the culmination of Madison's artistic and urban revitalization, but the beginning. That's certainly the implication behind the building's name. "I've always loved the overture of a symphony," he

says. "It's what excites you and gives you an idea of what's to come." The Overture Center is a vision of — and engine for — an exciting future for downtown Madison.

That, at least, is the theory, and it's one that UW faculty and alumni helped mold.



THE ECOLOGIST

The view from Andrew Taylor's Grainger Hall office is uninspiring. He looks out on Johnson Street, at the base of several UW-Madison residence halls. The glass dome of the Overture Center is nearly a mile away and in the wrong direction, leaving it entirely out of his sight. But it's never out of his focus.

Taylor keeps his mind on Overture, not for the building itself, nor for its art, but for its ecology.

As director of the Bolz Center, Taylor's interest is in metaphorical ecology — in the interaction of people, culture, government, and business. "Right now, we like to look at the arts as part of the urban ecosystem," he says. "We see everything as being interconnected. Vital cities need a strong downtown, and the arts are part of what attracts and retains people to a downtown area. They generate economic and social benefit by creating the streetlife and creative experiences that grow energized citizens."

Created in 1969, the Bolz Center is the first business school program in the nation set up specifically for the study of how to run arts facilities, events, and organizations. "It's our role to prepare the people who can support anyone, anywhere, who makes or preserves art of any kind," he says. Taylor has consulted with Frautschi and others involved in Overture as the center has grown from concept toward completion. By following every aspect of the facility, he and his students have the best laboratory they could hope for. "It's a terrific case study," he says, "a wonderful puzzle for learning."

The Overture Center also presents Bolz students with the most salient problem in arts administration today — how to keep an arts community going. Jerry Frautschi, Taylor says, "is a great example of the philanthropic ideal," but arts administrators need to know that a gift, no matter how large, won't ensure their future.

This is something that Robert Sorge '90, director of the Wisconsin Chamber Orchestra, is well aware of. His organi-

zation currently plays at Madison Area Technical College's Mitby Theater, but will move to a much more expensive home in Overture when the second phase of construction is complete. The challenge of paying for this move is "something we're embracing," he says. "We believe the opportunities will outweigh the rent increase." Still, the chamber orchestra is trying to collect an endowment — with the assistance of the Frautschis — to ensure a stable future.

"A building is just a pipe," Taylor says. "It's a beautiful pipe, but it's what comes through that pipe that matters. It's the

The undulating pattern of the Overture Hall organ pipes, says Pleasant Frautschi, "evokes the rolling hills of Dane County."

whole experience, the connection with the arts, that keeps people coming back."

Thus Taylor's focus on ecology. For an arts establishment to thrive, he believes, it needs to show the ways it contributes to a community's overall health. This is a difficult problem for the arts, which are usually measured subjectively, and it's something that he's discussed at length with Bolz Center graduates whose experience can provide data for Taylor's theorizing.

One of these graduates, Mark Nerenhausen MA'88, is a member of the Bolz Center's advisory board and can offer a particularly useful perspective on Overture and the development of the Madison Cultural Arts District — from a point five years in their future.

Nerenhausen is the president and CEO of the Broward Center for the Performing Arts, a multiple-theater building that is the largest arts facility in Fort Lauderdale, Florida. When Nerenhausen arrived in Fort Lauderdale in 1998, the city was trying to shed its image as just a party town, America's spring break capital. The arts offered one way to change that perception, and Nerenhausen began organizing what's called the Riverwalk Arts and Entertainment District, a downtown area that comprises five

museums, four parks, nine historical sites, and some 180 restaurants and shops. All the while, he kept up one refrain: "Art isn't about the object," he says. "It's about engagement with a cultural experience." Experience was something businesspeople and marketers understood, something that could show the monetary value of the arts to the city.

This is the essence of the ecological model, which aims to see the arts not as a separate endeavor from industry, commerce, education, and the entire urban economic environment, but as interdependent with all of those elements.

"Looking at art as an end in itself, people have a hard time justifying why government or business should support it," says Nerenhausen. "After all, if supporting art is seen as a charity — well, charities are a drag on revenue. They're the first thing to be cut in hard times. But if the arts can be shown to be an asset, something to be exploited, then people and businesses will want to invest in them."

This is the effect that Taylor believes Overture may have in Madison. "Overture is a magnet," he says. "Like an anchor store in a mall, it draws people and interest and energy downtown. It has a residual effect, supporting extended activity around it, as well."

As Overture completes its preparations and Madison adapts around it, Taylor hopes to better understand the principles that govern the role of arts in the urban world. "City planning has become increasingly elegant and refined," he says, "and we need to see how that ecosystem operates, to see the big and small contributions."

But there are some who aren't thrilled with measuring the economic value of the arts — and not just in business and government, but in the arts themselves.

THE IMPRESARIO

In a former radiator shop at 1119 Williamson Street, the final performances of *Audrey Seiler, Where Are You?* have just wrapped up. The play, which recounts (after a fashion) the tale of the UW student who became a national celebrity by faking her own abduction earlier this year, is a Madison original — and so is the company that's putting it on.

The Broom Street Theater (BST) is located about fifteen blocks from where logic says it should be. But those who keep it going bear the name with pride. BST is Madison's oldest established anti-establishment drama company.

BST is a part of Madison's creative community, but it hardly seems to fit in the same class as *Overture's* resident organizations. BST doesn't do Broadway shows or revivals of any sort — it virtually never repeats its own work. Each play runs about six weeks, and then BST moves on. Almost all its plays are original works, usually directed by the playwrights, acted out by a volunteer troupe before audiences that pay only \$7 per ticket. It does not anticipate great returns from the opening of the *Overture Center*.

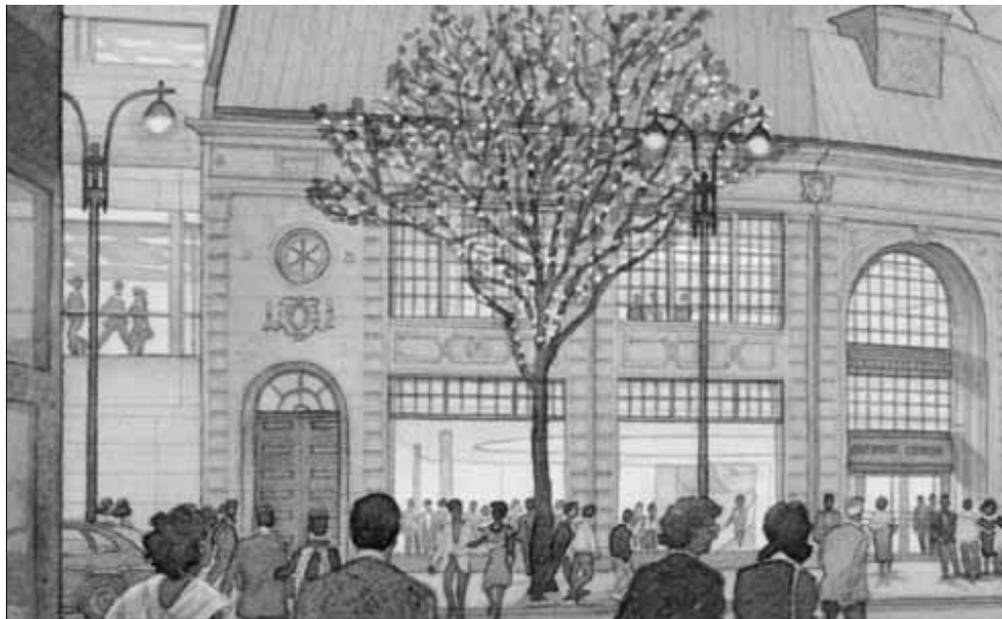
BST isn't entertainment for the masses, but that, according to its artistic director, Joel Gersmann PhD'73, is by

“Madison used to have the reputation of a city that couldn't put two bricks together,” says D'Angelo. But that's beginning to change.

design. “To be honest,” he says, “audience never really enters the conversation when we talk about what plays we'll do.”

If this sounds like the antithesis of Bolz Center ecology, that's fine with Gersmann. “The people who are supporting *Overture* don't really care about us,” he says. “And what we do has nothing to do with them.”

That attitude troubles some arts supporters. “The stereotype of the lonely artist working in isolation has to go away,” says Anne Katz, executive director of the Wisconsin Assembly for Local Arts. Her organization serves as a



statewide advocate for local artists and arts groups. She says that the arts contribute some \$289 million to the state's economy, and more than ten thousand jobs. She believes that a public commitment to the arts could add even more. “People are hungry for authentic, unique experiences,” she says, and that's what local art should provide.

But for the arts to realize their proper place, Katz believes that local artists must see themselves as part of the larger economic community — and that communities must see the value in all of their creative people, no matter how conventional or offbeat. Wisconsin, she notes, has an important number of “outsider art” sites, such as the Dickeyville Grotto and

the Concrete Park in Phillips, which, though not thought of as conventionally artistic, are now viable attractions. “At the time this stuff was created, people thought it was nuts,” she says. “But it's creative, and it's vital to these communities.”

While she supports *Overture* as a magnet for “world-class” talent, she warns that it mustn't distract from the genuine local experience. “We can't take local artists for granted,” she says. “Just because the *Overture Center* is attracting a lot of attention [for the arts community] right now doesn't mean it will always be that way. We have to take care of it.”

Madison's mayor, Dave Cieslewicz, may be a fan of *Overture*, but he doesn't want to see it hurt Madison's less-conventional arts community, either. He's concerned that the attention surrounding Florida's Creative Class has put undue emphasis on judging the arts by economics. “That approach is good for the bottom line,” he says, “but it can be bad, too. What about artistic endeavors that aren't so popular — ones that challenge people or make fun of the city or of the mayor? We have to make sure that there's a place for them, too, even if they don't have a clear economic benefit.”

Such groups include the Broom Street Theater, but Gersmann sees more danger in the future for *Overture* and its residents than for BST. “When arts groups get a lot of money, they tend to waste it,” he says. He's spent years insulating his theater from the unstable economics of Madison's creative community. Though BST is radical in its dramatic tastes, it may be the most fiscally conservative artistic group in town.

BST began its life in 1968 at the Union's Play Circle under the name Screw Theater. The group had a knack for putting on shows that involved drug use and nudity, and it was quickly chased off campus by the UW administration. Over the next eight years, it moved to several locations (including, briefly, Broom Street). When Gersmann became artistic director, he forced BST to economize. Today, it's debt free and owns its own space. Beholden to no one, he's confident that the company has a stable



ARCHITECTURAL ILLUSTRATION BY F. M. COSTANTINO, ASAI

In this artist's rendering, a completed Overture Center serves as a magnet, drawing crowds to State Street.

future. Unlike the arts districts envisioned by urban ecologists, which parlay interconnection into growth, Gersmann has founded BST on financial stability and independence. But, he says, “the way we’ve succeeded isn’t possible anymore.”

As for “the Florida stuff,” he scorns it. “Once money is the only measure of success,” he says, “it’s impossible to do anything of value.”

Still, that doesn’t stop others from hoping to capitalize on Overture.

THE ENTREPRENEUR

On the corner of State and Fairchild stands a tiny shop (advertised as State Street’s smallest) with a sign on the wall, almost hidden by a blue awning: “Welcome,” it says above a silhouette of the isthmus skyline, “Madison’s Museum Mile.”

On first glance, it appears to refer to the vast Overture Center (State Street’s largest structural resident), which rises just across Fairchild. But the sign is too old. It is, rather, evidence that the vision of a downtown thriving on cultural experience isn’t confined to Jerry Frautschi.

The shop, called Game Haven, is the property of Dennis De Nure. Like Frautschi, De Nure traces his family’s Madison connection back more than a century. De Nure, too, is an entrepreneur, though his ventures aren’t on Webcrafters’ scale — he’s sold T-shirts on State and at the World Dairy Expo, and at Game Haven he now sells trading cards and role-playing games. And like Frautschi, a percentage of his personal

fortune has come from dolls — not American Girls, but Beanie Babies.

De Nure first conceived of the Museum Mile in 1984, around the same time that Jerry and Pleasant Frautschi were sponsoring the first Concerts on the Square. “It just seemed obvious, really,” he says. “The consciousness of Madison, of its non-ordinary reality, is culture. I figured if we could surround [Capitol] Square with first-class museums, we’d create educational and heritage tourism.”

At the time, he was running a shop called De Nure’s T-Shirt Factory and Sixties Museum. Then, the cultural geography of the State Street corridor was just beginning to take shape. The Madison Civic Center, with its Museum of Contemporary Art, was just four years old, and the Wisconsin Historical Museum, Wisconsin Veterans Museum, and Madison Children’s Museum did not yet have locations on State and the Square. Still, De Nure saw the potential in creating a cultural district.

“Look at junk food places,” he says. “Do they market themselves by going out on their own? No, they locate themselves right next to other junk food places. The same thing can work for family-oriented entertainment. By surrounding an area with museums, we’d enhance the visibility and viability of each individual museum as well as the area as a whole.”

The concept might increase traffic to De Nure’s store — and offer more direct rewards as well. “I have to admit, there was a bit of self-interest involved,” he says. “I’ve always been a creative person, especially with trademarks. So I came up

with the line, Madison’s Museum Mile, and trademarked it.” De Nure hoped that, once he convinced the city of the merits of his plan, it would buy the rights to the slogan from him.

But Madison was not then of a mind to create cultural corridors.

“Madison used to have the reputation of a city that couldn’t put two bricks together,” says Bob D’Angelo, who directed the Civic Center from 1990 to its end and would have retired if it hadn’t been for Overture and the chance to run the Madison Cultural Arts District. “But that perception began to change with the introduction of private money, and with people like Jerry Frautschi.”

While Frautschi saw the realization of one piece of his downtown vision after another — the concerts, the Monona Terrace, Overture — De Nure kept his idea of the Museum Mile alive. Though the T-Shirt Factory went under in 1987, he ran for mayor, promoting the Museum Mile from the campaign stump.

He lost and returned to State Street in 1993 with the opening of Game Haven. Though the property is small, the shop has hosted several more cultural concepts: the National Onion Museum, the Pokemon Museum, the Beanie Baby Museum, and, most recently, the Dolliseum. “That was my worst idea,” admits De Nure. “I lost more than \$100,000 on that one.”

But he refuses to give up, as the Museum Mile sign attests. And if his idea has been overshadowed (as thoroughly as his store is literally, in late afternoons) by Overture, he still believes that creating a cultural district is the key to downtown’s economic future. He’s even postponed Game Haven’s tenth anniversary celebration by a year to coincide with the opening of Overture.

“This is a great idea,” he says, “no matter who makes money off of it.” 

As associate editor of *On Wisconsin*, John Allen qualifies as a “thought leader.” Seriously.

green and? growing?

the green party will not win this fall's race for president. but ben manski '99, one of the party's main architects, says it can still come out ahead.



by graeme zielinski

photography by
brent nicastro

AT ABOUT THE MOMENT RONALD REAGAN IS SAID TO HAVE DIED, BEN MANSKI '99 WAS ON HIS HAUNCHES NEAR A CERAMIC COW, working methodically through a crowd of thousands on a radiant fifth of June that spread like a caress over this dairy town in northern Illinois.

"Excuse me, ma'am, do you have a second?" he asked a woman of significant heft. She was baking in the sun in her lawn chair, watching the Harvard Milk Days parade go by. "If you sign this, it does not mean you have to vote for the candidate," he implored. She declined, sipping from her soda.

Manski, clipboard in hand and a Green Party button pinned to his breast, proceeded on to a young Hispanic couple.

"Excuse me, folks, do you have a second?"

Spring had matured into early summer. Manski did not seem to notice the creeping heat, though he was wearing the uniform — a workshirt, workboots, and jeans — that allows him to fade easily in and out of the many worlds that he occupies as an activist, from picket lines to press conferences, from public hearings to coffee shops. Neither did he seem to notice the disorienting dazzle and spectacle unfolding around him: Shriners from nearby Rockford, in their fezzes, whirring in the street, doing maneuvers atop mopeds made to look like jet fighters. The Jesse White Tumblers, kids from inner-city Chicago, jumping to outrageous heights and landing on mats. Wafted smells of roasting meat. Cymbals crashing, bass drums booming.

In this concentrated patch of Americana, Manski was laser-focused on the crowds, working them, plying to get a local lawyer, Scott Summers, on the Illinois ballot as a Green Party candidate for U.S. Senate (an effort that ultimately failed).



In June, more than one thousand Green Party delegates assembled in Milwaukee to choose someone to run for president. As the party's co-chair, Ben Manski (facing page) embodies the party's youthful spirit — as well as its desire to be a major player in the country's politics.

Manski, who turned thirty in July, was heading a flight of a half dozen Green Party activists who came down to Harvard from Madison in his sticker-swathed minivan. Though he spent time chatting with a reporter, he outpaced all his charges in collecting signatures. He relented only when the rest gathered, exhausted and desiccated, and opted instead to watch a milk-drinking contest.

Manski's success was not surprising. He is served well by an easy and intent manner, coupled with youthful looks — fair skin, a wide face, copper-colored hair — that suggest he is campaigning to be an Eagle Scout, or soliciting money for the Lutheran Home. In his view, the Green Party of the United States, of which Man-

in recent years has undergone something of a national coalescence, as various regional and state Greens come together to forge a national agenda.

A veteran activist who has invested sweat equity in the name of peace, electoral reform, ecological responsibility, and social justice, Manski supported Nader and the Greens in 1996 and 2000, coordinating his Wisconsin campaign even as liberal voters inculpated the Greens for siphoning votes away from Democrat Al Gore. In the hard reality of the political horse race, those campaigns were losers. Neither earned Nader more than 3 percent of the popular vote, and to date the Greens have yet to win election to any national office.

Nader, despite being blamed by many on the left for costing Gore the presidency, remains the Greens' most recognizable name. Yet for much of the spring and summer of this year, he played a bewildering footsie with the Greens in search of their support, first declining to seek their nomination, but then adding that he would accept the party's endorsement — and, significantly, access to ballots in twenty-two states and the District of Columbia. Heading into the party's nominating convention in Milwaukee in late June, Greens were locked in internal struggle about whether to back Nader or select one of several homegrown names seeking the nomination — led by little-known California lawyer David Cobb, who pledged to build the party while trying to avoid inadvertently aiding George Bush's re-election in the process.

Initially, Manski supported Nader, but in the months before the convention, he began to question the candidate's commitment to the cause. "We don't know what Ralph wants," Manski told me. "We have to decide where we want to go as a party and what's best for the party. The goal should be continuing the growth of the Green Party."

manski is after the long gain, the slow process of building the greens into a legitimate alternative choice in an american system that, throughout its history, has been unkind to alternatives.

ski has been national co-chair for the past several years, is no less pure a cause.

Best known as the party that backed Ralph Nader's presidential bids in 1996 and 2000, the Greens have emerged as a minor party that can periodically create major havoc for the two dominant political factions. Emerging from disparate groups of left-leaning activists that formed in the 1970s and '80s, the party

But Manski uses a different measuring stick. "You don't have to win elections to win," he says.

He is after the long gain, the slow process of building the Greens into a legitimate alternative choice in an American system that, throughout its history, has been unkind to alternatives.

In this election year, Manski's vision put him at odds with his former boss.

THE FIRST TIME I MET MANSKI WAS ON A CHILL SPRING DAY in Madison at the Steep & Brew coffee shop on State Street. There he conducts much business.

Now entering his third year at the UW Law School, Manski has split time

between the books and Green work. This summer, when he wasn't supplicating to parade watchers at Harvard Milk Days, he was working at a clinic that provides legal aid to the indigent.

Manski came to Madison in 1982, after living in Boston, Berkeley, Pittsburgh, and Israel. His mother was a teacher and his father a professor of economics, and he acquired a sense of political theater at an early age. "There's a picture of me from when I was six or seven years old holding up a sign with bulldozers in flames," he says. "It was part of an action against expansion of a highway in Jerusalem."

He was active in a student-rights movement at Madison West High School and had volunteered for Ed Garvey '61, JD'63's unsuccessful 1986 bid for the U.S. Senate. At the time, he identified himself as a Democrat, but a moment that took him out of the range of that party was its reaction to Iraq's invasion of Kuwait in 1991, when the major-party establishment joined in support of a war against Iraq.

As an undergraduate at UW-Madison in the 1990s, studying rural sociology, he cultivated a reputation as an activist who organized a string of highly visible campus protests. In 1996, he ran, and lost narrowly, in a runoff race for a seat on the Dane County Board of Supervisors. But his big moment came three years later, when he spearheaded a campaign against the use of sweatshop labor in the production of university paraphernalia. The protest culminated in a four-day sit-in at the chancellor's office, which got fifty-four students arrested, but also succeeded in convincing the university to monitor the conditions in which its licensed apparel is made. Off campus, he joined the staff of Wisconsin's Environmental Decade and lent his voice to several causes, including the fight against development of a copper and zinc mine near Crandon, Wisconsin.

"He never feels intimidated or threatened," says Bill Keys MA'70, his former English teacher at West High School and now president of the local school board.



The Greens' convention had the kind of political intrigue rarely seen in the major parties' nominating events, with delegates torn among choices that could dramatically affect the party's future.

"And if you don't feel that yourself, you're not going to project that onto other people."

By the mid-1990s, Manski had turned that energy to reviving the Wisconsin Green Party. When Nader ran in 1996, Manski was already painting a picture of noble underdogs. "Sure, we have no money," he wrote in a *Capital Times* column praising Nader. "We don't have a

Wisconsin, where Nader won 94,070 votes. (Gore beat Bush in the state by just 5,708 of 2,598,607 votes cast.)

To many liberals still rueful about Gore's narrow loss in the electoral college, the hoo-ha Nader caused in 2000 is a sign of the Greens' youthful naiveté. But Greens see it as proof the party is gaining power. According to a history written by John Rensenbrink, one of the

"we don't have a political party headquarters," manski wrote during nader's 1996 campaign. "what we do have is a lot more important, a lot more honest, and a lot more powerful."

political party headquarters. We don't even have a real political party. What we do have is a lot more important, a lot more honest, and a lot more powerful."

Whatever the power, Nader was not a significant factor in the 1996 contest, winning 28,723 out of 2,196,169 votes cast in Wisconsin, and 685,128 of 96,400,634 votes cast nationally. Manski kept the faith and in 2000 signed on as Nader's only paid campaign worker in

Greens' fathers, the party is approaching a new plateau akin to its counterparts in Europe, where the Greens are a much more viable political force. So far, the party has elected more than two hundred local representatives and officers, up from thirty-one in 1998, and managed to win higher minimum wages and tenants' rights in several cities.

"We're finally getting to the point where we're sustainable," says

Rensenbrink, an emeritus professor at Bowdoin College in Maine. But he believes that the focus of the party in the near term should remain on the local candidates, who number more than one thousand in this election cycle.

As the convention neared, Manski, too, began doubting the power of Nader's big name. He saw the Milwaukee event as a precipitous moment in the party's political coming-of-age. But the Greens are a different animal. Fiercely committed to the supreme ideals of debate and deliberation, the party has a reputation for upholding a Democracy of Everything, where consensus on matters big and small is hard to build. Many Greens still stood behind Nader, and Manski's growing coolness toward him struck some as a power play. "[Manski] is absolutely a fraud," Lorna Salzman, a tetchy New York Green who made a bid for the nomination, told me before the convention. "He is rigging the election, pure and simple. We owe Ralph Nader."

But such criticism didn't seem to faze Manski. "It's actually going to be a contest," he said during our first meeting. As we stood on the incline of Bascom Hill near the law school, where he was about to rush off to class, he talked excitedly about a paper he was preparing about the arrest of the abolitionist editor Sherman M. Booth, which inflamed anti-slavery passions in Wisconsin in the 1850s.

Manski later e-mailed me a draft of the paper, "States Rights for Civil Rights: Wisconsin's War on Slavery," a tract that displayed traits that inform his activism, and which seep frequently into his speeches. Namely, he selects the choicest cuts of Wisconsin and national history to serve up in support of his progressive world view.

Manski's apotheosized Badger State is conjured from the loamy soil worked by its farmers and the sooty depths of its factories and sanctified by the blood of Wisconsin's sons and daughters spilled fighting the calumny of the bondsman and the lash and the greed of the industrial capitalists. (I'll admit, it's hard not to get caught up in his earnest fire, ain'ta?)



The Greens' candidate for president, David Cobb (walking with Manski at an anti-war protest), wants to advance the party's agenda without inadvertently delivering swing states to George Bush — something Ralph Nader's 2000 campaign is often accused of doing.

In this world appears Wisconsin's original insurgent party, the Republicans, born in the Little White Schoolhouse in Ripon and fired by a radicalism imported by Yankee and German immigrants. The Progressives are there, too, embodied by Robert M. "Fighting Bob" La Follette BA1879 and the third-party movement he helped launch. And there are also the Socialists, who controlled Milwaukee municipal government for several decades at the front end of the twentieth century, and who gained national fame in the person of Victor Berger, barred from seating in Congress in 1919 and again in 1920 because of his pacifist statements.

Manski invoked all of these traditions when advocating for Milwaukee as the site for the Green Party convention — the most significant third-party gathering in Wisconsin in ages. The bad news is that, by some measures, the Greens' predecessors didn't fare well. The Socialists also chose Milwaukee to host their

1932 national nominating convention, but the party disbanded not long afterward, the force of their arguments blunted by the New Deal. And in 1938, Fighting Bob's son, Phil La Follette, gathered the Progressives in Madison but ingloriously failed to keep alive the party's momentum. That meeting is remembered more for the X that La Follette tried to adopt as a party symbol, which was labeled a "neutered swastika."

The endings were forgettable, but Manski is quick to point out the victories of these movements, such as, well, the weekend, the direct election of the U.S. Senate, suffrage for women, child labor laws, and worker's compensation. The very sense that government can guard the least against the concentrated power of the mighty, he says, grew from third parties' demands for reform.

STANDING IN THE ATRIUM OF THE HYATT IN MILWAUKEE on the first day of the Greens' convention,

that idealism seemed pretty remote. I heard a middle-aged California delegate exalt, "Oh, my God, I just met Ben Manski at the coffee shop. He's such a hottie." She was wearing a Nader button.

Bankers and mutual-fund managers were also in town for their own conference, but delegates were not hard to pick out of the crowd milling about at the hotel. They announced their fealties in a bewildering array of buttons, T-shirts, and signs. Some of the presidential aspirants themselves stood in the atrium, handing out their own literature.

Flanked by Wisconsin Greens, Manski wore a suit with no tie, looking more frazzled than I had seen him. "No one knows what's going to happen," he said.

There was an unreality to this convention, owing to its inchoate nature. It had elements of a serious political party gathering, yet frequently veered toward the adolescent posing of a teen leadership symposium. Virtually everyone I talked to framed the choice the same way: nominate Cobb as a homegrown candidate, or vote for "no nominee," conferring instead an endorsement on Nader.

Nader skipped the convention, claiming not to want to influence what he saw as an internal party matter, though he made an awkward phone call to a rally the night before the vote. He was represented by his campaign field director, Kevin Zeese, who, like most of the Nader supporters, struck a combative tone, telling me that the Greens would become "irrelevant" if they spurned Nader. When I told Manski about this, he only smiled.

I met David Cobb at the hotel café. Looking youthful despite going bald, the Texas-born lawyer, now of Eureka, California, exuded an infectious and sunny attitude that I couldn't help but contrast with what I'd seen of Nader, whom Cobb helped get on the Texas ballot in 2000. "I am who I am today because of Atticus Finch and Ralph Nader," Cobb told me.

The night before the nomination, Peter Camejo, who had already agreed to be Nader's running mate with or without the Greens, accused Cobb of supporting

the invasion of Iraq — a heresy among Greens, who proudly wear the badge of being the first party to campaign against the war. Cobb ratcheted up the intensity of his ever-present grin, but I wondered about the tensile stress underneath. This was political drama, the kind so rarely found at the orchestrated coronations put on by the major parties.

The first ballot the next day was a muddle, as predicted. But in the second round of voting, neutral votes began to sway toward Cobb, and a buzz filled the crowded room. From his watchful post near the stage, Manski prepared for the culminating moment. "This could be it," he said as the Texas delegation prepared to vote.

It was. The Nader/Camejo supporters, many of them sensing defeat well before, had slunk out of the convention hall, leaving behind several hundred Cobb supporters to holler their approval. Manski exchanged hugs with a handful of Wisconsin Greens in the darkened expanse behind the stage.

Though he denies trying to push Cobb's nomination, he was clearly pleased by the outcome. When Cobb gave his acceptance speech, I saw Manski, watching from the shadows, smiling.

I CAUGHT UP WITH MANSKI ON ANOTHER SUN-SPLASHED DAY after the convention. His term as co-chair ended with the event, and, although there is still a presidential election to come, he saw his chief responsibility as getting someone nominated. The months of conference calls and rallies, meetings and Milk Days have taken their toll on some of his other priorities — his relationship with his girlfriend, Green activist Juscha Robinson being one of them. "I'm glad it's over," he told me, saying he was eager to "get back to my life."

Of course, he is not completely out of the fray. A few weeks later, he called to tell me about a new initiative. In the next few months, he will begin pushing for electoral reform by organizing the Web site www.Nov3.us, and he says he

will figure out some way to help the Cobb campaign.

The Greens' convention was wrapping up, fittingly, with a rally against the war. Manski joined the several dozen protesters as they marched, banging drums and blowing shofars, up Wells Street to MacArthur Square. There, they gathered for speeches framed by the Milwaukee County Building, which is engraved with the statement, *Vox populi, vox Dei*, or, "the voice of the people is the voice of God."

It is still uncertain what effect the Greens will have on this or future elections, or whether the party's gamble to part ways with Nader will improve or diminish its standing with voters. While Nader is still trying to secure a place on ballots in several states (assisted, in some cases, by gleeful Republicans who anticipate he will siphon votes away from John Kerry), Cobb has been largely absent from the mainstream reporting on the election. Even in states with strong Green support, such as Wisconsin, he has yet to garner much name recognition, and he has said publicly he has no desire to be a spoiler.

But on this day, Manski feels assured the Greens will write a new ending to the third-party story, which so often has ended with movements subsumed or marginalized by larger forces. In the drama of the convention, he saw a maturing party. "I'm a lot more sure now than I was six months ago," he says.

Seeing Manski walk arm-in-arm with Cobb, it was not hard to imagine him in such a position of influence. He had been a candidate once, in Madison, in a local election that came down to a half dozen votes. But if Manski's vision turns out to be right, there may yet be a national stage for the Greens — one that he helped build, and one onto which he may some day rise.

Graeme Zielinski, who studied journalism and political science at UW-Madison from 1991 to 1996, covered the Greens as a reporter for the *Milwaukee Journal Sentinel*.

How to Get Ahead in Advertising

When nineteen UW students joined a national competition to sell the public on Florida tourism, they discovered this was no Mickey Mouse business.

By Lindsay Renick Mayer '04

Lauren Volcheff '04 and her teammates pitched a lot of ideas before settling on the right one to pitch to judges in the National Student Advertising Competition.

A

boy, about five, looked up at the disheveled bunch of students who quietly ate their breakfast in the lobby of the Duluth, Minnesota, hotel.

He was just the age when children start imagining what they want to be when they grow up, but the students were in no mood to be role models. When one of them saw the boy staring at them, she returned the gaze and said, dryly, **“Whatever you do, don’t go into advertising.”**

Ironically, that’s exactly what the students were trying to do. Only this was no daydream. They’d just gotten a taste for how hard and disappointing a path it can be.

For the past eight months, the students had dedicated themselves to the American Advertising Federation’s National Student Advertising Competition, a grueling, real-world experience in which teams from more than 150 colleges and universities research, create, and pitch communications campaigns that are judged by industry professionals. The students form mock advertising agencies, working for a real client to market a real product. Only the budget is hypothetical.

Since 1973, thousands of students have entered the event, known as NSAC, creating campaigns for clients such as the *New York Times*, Bank of America, and DaimlerChrysler. UW-Madison’s team, which draws students in business, marketing, and journalism, won the prestigious national title in 2001, and twice since 2000, its teams have earned first place at one of the regional competitions.

NSAC forms the core mission of a four-credit course offered by the School of Journalism and Mass Communication,

which has taught advertising since the 1920s. Though generations of students have learned advertising at the school, the experience is much different today. The field has become as much science as art, and classes now are as likely to cover sophisticated research methods and psychological analyses of target markets as they are the more traditional, creative aspects of writing and designing ads. Far more than catchy slogans and jingles, modern advertising uses research and market analysis to create highly organized campaigns designed to appeal to specific target audiences.

“An ad in any form has to reach out to you,” says Roger Rathke ’59, MA’82, an instructor in the journalism school who coached the NSAC team for two years. “We used to say in television that you’ve got three seconds. I don’t think you’ve got three seconds anymore. I think it’s got to be measured in microseconds.”

The increasing sophistication of the industry makes NSAC an important component for preparing students for careers in the field. With the exception of an internship, the two-semester-long competition is the only experience that brings together all of the marketing and strategic communication lessons the students have had.

“I think they’ve received all of the training on the pieces,” says Chris Schell, a journalism instructor and advertising professional who has coached UW-Madison’s team for the past five years. “What I think NSAC does for them, probably uniquely, is put it all together. And it truly is a capstone experience in that sense.”

The story of the 2003–04 NSAC team — and how it ended up dejected in Duluth — begins with Florida. In fall of 2003, NSAC teams around the country opened their case-assignment packets to learn that they would be working for Visit Florida, the state’s official destination marketing board. Their assignment was to come up with a research-based, advertising-centered campaign that capitalized on public relations and promo-

tions and recommended a target market. A successful campaign, as the challenge statement outlined, would demonstrate that it could increase domestic leisure tourism in Florida, resulting in an increase in paid lodging and car rentals.

The less traditional product presented a challenge unlike toothpaste or clothing. “I think that this year’s client is much more difficult than past clients because it is not a tangible product,” said team member Lisa Johnson ’04 after receiving the assignment. “Florida and a Florida vacation are completely different for everyone. Florida is not cohesive. You can’t say ‘Florida’ and know that everyone is thinking of the same thing.”

Selling a state was an overwhelming task even without an additional restraint: according to the rules, all research, media placement, advertising, and promotions had to fit within a hypothetical budget of \$7 million, far less than the \$75 million allowed in 2002–03. With such a scant budget, targeting audiences and tailoring messages would become more crucial.

Being extremely specific about market and message has become essential in modern advertising. Years ago, advertisers may have been able to hit most of their target markets by buying time on major television networks or placing ads in general readership publications, but today, cable stations and niche magazines cater to narrower audiences. That’s both a problem and an opportunity for advertisers. They can now reach smaller groups who may be more inclined to like their products — but which one to specifically target? And what message will get its attention?

Michelle Nelson ’89, MA’91, an assistant professor in the journalism school, notes that the power of technology cuts both ways. “The role of technology has changed the relationship between the strategic communicator and the consumer,” she says. “Consumers may have more power to ignore the message or to communicate their needs and desires to advertisers.”

“What it’s meant is that marketing communication people have to get much smarter about understanding their target

market and about being truly relevant,” Schell says.

Trying to understand the minds of Florida tourists took the NSAC team no less than five frustrating months. But after hundreds of hours of focus groups, surveys, interviews, and content analyses, they believed they had discovered a unique insight. They identified two separate groups who might be convinced to see Florida in a new light. One group comprised just-graduated college students, who had disposable income and time to travel. The other was made up of empty-nesters, who had sent their last kid off to college and were free to travel.

A breakthrough came when the team realized that the two groups were linked. Both thought they had “done Florida,” either as spring-breaking college students or parents who had taken traditional family vacations at places like Disney World. Though different demographically, the team argued that the groups were the same attitudinally, both having come to transitional points and perhaps unaware of what else Florida offers. The team

“An ad in any form has to reach out to you. We used to say in television that you’ve got three seconds. I don’t think you’ve got three seconds anymore. I think it’s got to be measured in microseconds.”

started calling the groups the Breakaways — indicating that both groups were ready to break free from previous obligations and live life their own way.

Identifying a group, though, is merely the first step in communicating with its members. The harder part is reaching them with a message they would find attractive — and that requires understanding, says Rathke. “If you’re going to attempt to persuade somebody to buy into whatever idea or thing it is you’re communicating about, you really have to be able to put yourself in their mind, not just in their shoes, but their mind,” he says.

That meant understanding the Breakaways — who they are, where they go, and what they do. With more research, the students were able to piece together an exhaustive portrait of their target, determining that they were the kind of people who “wake up early with a workout” and “buy that chocolate-dipped croissant to accompany their coffee.” They play softball, write Christmas cards, and order their latte with skim milk.

Through fall and winter and into spring, the NSAC team honed its work into a campaign. The nineteen students broke into research, marketing, and creative teams, turning numbers into analysis and analysis into hard-copy ads and promotions.

Students became so consumed by Florida that they forfeited sleep and social lives. One student saw someone at the gym reading an issue of *Budget Travel* and started quizzing her about her travel habits. Another kept typing *Florida* instead of *floral* when writing a paper for

a different class. They plotted agendas for marathon meetings, to which they brought thick binders of notes and giant bags of M&Ms for sustenance.

During spring break, as their friends headed off for the real thing, they only dreamed about Florida vacations, spreading out in the offices of the *Badger Herald* to begin working on their final campaign presentation. Even the fortunes tucked inside their Chinese food seemed NSAC-specific: “Take advantage of an unusual opportunity to advance”; “You will succeed in anything you put your mind to”; and “Be mindful of what your competition is doing.”

After an interview with Peter Greenberg ’72, chief correspondent for the Travel Channel and travel editor for NBC’s *Today Show*, the team developed its creative message around the idea that experience is more important than destination. The students had chosen a tagline — “Your Florida vacation is changing” — to reflect the thrust of their campaign, that Florida has more to offer than sunshine and Mickey Mouse. That mantra would appear in media placements, including television commercials, print ads in magazines like *Business Week*, billboards, and — conscious of the latte-sipping Breakaways — on coffee sleeves.

All of it was culled into a thirty-two page, spiral-bound book, which would become the centerpiece of their team presentation at regional competitions in May. By the end of spring break, the students had synthesized the various aspects of the assignment, including research results, target market, positioning statement, and print advertising, into the report.

Pulling together all those pieces took so much thought and care that team member Lauren Volcheff ’04 brought to the office a vase of yellow tulips, because she was never home to care for them. But it also showed her how multidisciplinary an advertising campaign can be.

“I would much rather guide the process,” says Volcheff, one of three business students on the team. “And I just find the ad world so interesting. It combines so many fields — strategic communication, marketing, advertising, psychology, et cetera. It is complex, and that fascinates me.”

In fact, it was the hard-edged, scientific side of advertising that led the team to give itself the name Litmus Communications. Everything, the team promised, would be put to the “acid test.”

According to Mary Ann Stutts, a representative of the American Advertising Federation and professor of marketing at Texas State University-San Marcos, that shift toward more complexity in advertising can be seen in how NSAC assignments have evolved in recent years. “Clients require much more today in the case

assignment,” she says. “In the early years, it was simply traditional advertising in traditional media with very little of the other functions. The changes follow closely to changes in the advertising world.”

This evolution in sophistication means that the “acid test” is much tougher for NSAC students, as well. The pressure is on to impress judges with campaigns that are not only well supported by research, but have a flavor of ingenuity and originality that makes them stand out from the competition.

With that in mind, the UW team knew that combining the two target markets into one — the Breakaways — was a calculated risk. Reaching both groups had forced them to recommend a slightly higher budget than the one assigned, and, although the decision had been the focus of several tense meetings, the team went into regionals confident of its approach.

“I got the impression that if we came to [the judges] with a really good campaign, even if it’s not in the budget, they’re really looking for the big idea,” said Ellen Houlihan ’04 before the presentation. “And we’ve got the big idea.”

At the regional competition in Duluth, the students put their best effort into selling their big idea. Their relentless practice paid off when the team’s presentation before the panel of judges went off without a hitch. The Flash software worked, and the five students who spoke hit the script to the letter. By the end, every member of the team was on their feet, applauding.

“That moment was for everyone,” says Lisa Johnson, one of the presenters.

But in real-world advertising, even good campaigns sometimes fail to win over particular clients, and that was the lesson for the team that day. The judges awarded UW-Madison third among the thirteen universities competing at regionals — good, but not good enough to advance the team to the national finals. Later, when the students received the judges’ comments, they learned they had been critiqued for not taking advantage



Just hours before their presentation, Bridget O’Malley (left), Lauren Volcheff (standing by the ironing board), and John Goetter run through their lines a few more times and work on calming their nerves.

of potential relationships with co-op partners, such as restaurants and hotels that might participate in promotions, as a way to maximize the limited budget.

“As in a real pitch, you never know what exactly the client is looking for,” says Schell, adding that he thought the winning team from the University of Minnesota had put together a professional, if perhaps safer, strategy. “So you just have to go in with your best thinking, which I believe we did.”

Not winning left the students sad and angry. “When they announced we lost, I was so devastated, I started crying in front of the whole room of NSACers,” says Volcheff. “This wasn’t a weak time for me. Instead, I felt I was showing all those NSACers that I had truly put my whole heart into the campaign.”

With the bitterness still fresh, some of the students began questioning whether all the hours they’d poured into their campaign had amounted to anything more than third place. On the morning after the competition, their disillusionment was obvious. When one of them told the young boy not to go into advertising, the rest of the group had to agree.

But with a few months to reflect, the comment might be different now. Many of the students didn’t even follow their own advice, but instead are back on paths leading toward careers in the field. And that’s when their NSAC experience will pay off, says Schell.

“They are going to walk into an agency with a much more realistic under-

standing of how to work with their agency team — account, creative, PR, media, et cetera,” he says. “They will go in better team players and with a better understanding of the business than non-NSACers.”

Volcheff used her NSAC portfolio to land a job with the biotech company Alltech, where she now does marketing and advertising for customers in Wisconsin. Ultimately, she wants to specialize in cultural aspects of advertising. Houlihan is not sure what she would like to do, but wants to apply the things she learned through NSAC to other areas of communication. Johnson has a job with the Chicago-based Starcom Worldwide as a media buyer and planner and is convinced that the year-long ordeal was worth it.

“I’m a girl who will go out to the bar and tell people to do NSAC,” she says. “I don’t even know you, and I’m telling you to do it.”

It’s probably only natural that, in the heat of the moment, NSAC seemed like the end of the world, or at least an end to itself. But students grew to appreciate that, just as their campaign predicted, their NSAC experience was changing.

“It isn’t that I was looking for a specific destination,” says Volcheff. “I was looking for an experience. And that is just what I got.” 🍷

Lindsay Renick Mayer, a 2004 graduate of the School of Journalism and Mass Communication, was editor in chief of *Curb*, the school’s student-published magazine.



DAVE O'BRIEN

***Badger ultramarathoners
get hooked on the
rush of running
distances approaching
100 miles and more.***

BY GRACE LIM
PHOTOS BY BOB RASHID



GOING THE

6 p.m., May 8, 2004: Twelve hours before the start of the twenty-third Ice Age Trail 50-Mile Run, the darkening skies open up. Rain falls, accompanied by jarring booms of thunder and flashes of lightning that light up the Kettle Moraine State Forest in La Grange, Wisconsin.

Runners are gathered in a barn for the pre-race dinner, and no one seems particularly bothered by the deteriorating weather conditions. Steve Szydlak MA'91, PhD'97, a math professor at UW-Oshkosh who won last year's race, shows off his two young sons to race volunteers. Defending women's champion Ann Heaslett MD'91, fellow fifty-miler Jason Dorgan '89, MS'92, and fifty-kilometer-racer Ragan Petrie MA'99, PhD'02 make multiple trips to the pasta buffet line.

When an Ice Age newcomer mentions the possibility of the race being canceled, they chuckle at her naiveté. "Oh, they wouldn't call it off for this," says Dorgan, an engineering manager in Madison. "Rain is good."

"But it's pouring, and there's lightning," says the apprehensive first-timer. "You'll be okay," reassures Petrie, an assistant professor of economics at Georgia State University. "You'll be surrounded by trees." As the newcomer persists, Heaslett, a Madison psychiatrist, grins and says, "It wouldn't be much of a trail run if the weather was perfect."

The others agree and cheerfully exchange their worst racing-weather stories about treacherous, torrential rains, hypothermic conditions, and the always-welcome race report that ends with, "Well, no one died."

Just as F. Scott Fitzgerald points out the huge difference between the very rich and the rest of us, it would be safe to say there is a huge difference between the ultramarathoner and the occasional 5K participant.

D I S T A N C E



Steve Szydlik (left) is known at UW-Oshkosh as “the Running Professor” for sprinting to classes. He doesn’t enter races for the medals, although he did keep the first-place award from the FBI when he mistakenly signed up for a 5K reserved for federal agents. Szydlik, who is not a short-distance runner, kept wondering why he was blowing away the competition. Far left, Szydlik pulls out all the stops after author Grace Lim hands off the baton in the relay.

Ultramarathoners are those who run distances greater than the 26.2-mile marathon. Typical races span 50 kilometers (roughly 31 miles), 50 miles; 100 kilometers, and 100 miles. Then, there’s the twenty-four-hour run, during which participants see how far they can go in a day and a night. There are even events such as the six-day, 145-mile Marathon des Sables, which crosses the Sahara Desert in southern Morocco and is billed as the world’s toughest footrace.

Despite the grueling challenge of running such distances — or perhaps because of it — the popularity of ultramarathons has grown in the last few decades. According to Don Allison, the publisher of *UltraRunning* magazine, there are about ten thousand to twelve thousand ultramarathoners in the United States.

These extreme athletes cover incredible distances willingly and often with childlike joy. Unlike high-profile races such as the Boston and the New York marathons, which attract topflight

runners from around the world with cash prizes and lucrative endorsement deals, ultramarathons rarely give out monetary rewards. “I can’t even get a free pair of shoes,” jokes Heaslett, a top female ultrarunner and a four-time member of the U.S. national 100K team.

Still, they run. And run. And run.

Their mind-boggling feats raise the question, “Why?”

According to the dean of running, Sir Roger Bannister, “The more restricted our society and work become, the more necessary it will be to find some outlet for this craving for freedom. No one can say, ‘You cannot run faster than this, or jump higher than that.’ The human spirit is indomitable.”

Other runners aren’t as specific in their motivations. Their primary response could be summarized by a Dr. Seuss verse: “Here are some who like to run. They run for fun in the hot, hot sun.”

Or in freezing rain or against blustery winds. It doesn’t matter to these

extreme athletes, who have learned the secret to life: they don’t live to work. They work to live. And they live to run.

5:50 a.m. Ten minutes before they are to begin their exercise in endurance, the racers are told to head toward the start area. There is no jostling for elbowroom — just several hundred runners getting together for a fun, fifty-mile gambol through the woods, up and down hills, and over rocky terrain. There is none of the blaring rock music that typifies many road races. Last night’s rain is just a memory. The air is crisp, with the temperature hovering in the mid-forties. As in each of the past fifteen years, Steve Szydlik is at the front of the starting line for the Ice Age 50-Mile Run, an event in which he has won seven times and come in second four times.

This year, however, is different. He's at the starting line only so he can cheer on his friends.

Szydluk, who is nursing a nagging case of sciatica, is running only eighteen miles — the second leg of the 50K relay, with a friend who is a back-of-the-pack marathoner. The relay doesn't start until 8:00 a.m., and Szydluk won't be able to set foot on the course until about 11:00.

For this consummate competitor, it's odd to go into an Ice Age race knowing that winning is not even a remote possibility. "Steve owns Ice Age," says ultrarunner Kevin Setnes, one of Szydluk's perennial competitors. "It will be a noteworthy day when someone comes along and takes his title away from him." Szydluk half-jokingly wonders if he will be able to stop himself from taking off at the fifty-milers' official start. After wishing a few racers well, Szydluk sees Ann Heaslett, last year's women's winner, sporting the coveted number one, the number he's worn the past three years. He says under his breath, "That's just fine with me."

Steve Szydluk is trying to articulate the mentality of the ultrarunner. He finally settles on a common saying among long-distance enthusiasts: "If the bone ain't showin', you keep on goin'."

In 1996, Szydluk, who was defending his Ice Age title, did exactly that. He broke his wrist on mile thirty-one, but went on to a seventh-place finish. "I wasn't having a particularly good day," he recalls. The on-site physician fashioned a makeshift splint out of a cardboard box and wrapped the fractured wrist in bandages. Although in pain, Szydluk didn't deem the injury a race-ender.

Back home at the University of Wisconsin-Oshkosh, Szydluk is known as the Running Professor. Colleagues say it is a rare sight to see him walk anywhere. "If he needs something from the hardware store downtown, he'll just stick his wallet in his pocket and run there," says fellow math professor Ken Price. "Steve is a physical freak. He'll run ten miles every day and then come to class and teach."



Next year, Jason Dorgan hopes to get into the Badwater Marathon, a 135-mile run through Death Valley.

Ronnie Carda PhD'90, an exercise physiologist at UW-Madison, remembers running the six-mile loop that goes through the UW Arboretum with Szydluk. "On certain days, Steve would run that loop four to six times," Carda says. "Those of us who ran with Steve now call running around the Arboretum 'doing a Szyd.'"

Carda says Szydluk kept a low profile about his running prowess. "When asked how he did in events, he would always say, 'Okay.' Later on, you would find out that he had won the race."

Szydluk, thirty-seven, is the quintessential trail runner. Although he loves competition, he doesn't run for the trophies or medals, many of which he has left on the awards table. He simply runs for the joy that running gives him.

In 2002, Szydluk ran every single day except one. He endured the sweltering August heat and the raw winter days, logging at least three miles each day. He purposely abstained from running on New Year's Eve. "I didn't want to start being obsessed," he says without irony.

Not like fellow Ice Ager Michael McAvoy '72, who once ran five miles in business shoes because he forgot his running shoes on a trip. McAvoy, who is vice president of operations at All Saints Healthcare in Franksville, Wisconsin, is a stalker, which in running terms is

someone who runs daily, rain or shine. He has not missed a day of running at least two miles in twenty-three years.

But such dedication pays off for these elite athletes. Szydluk, a three-time member of the U.S. Track and Field 100K team, has run more than twenty-five ultras. In the 1998 100K World Challenge in Nakamura, Japan, Szydluk finished first among American men and sixteenth overall, clocking in at seven hours, twenty-five minutes. He averaged about seven minutes, ten seconds per mile for sixty-two miles.

In all his races, Szydluk has logged only one DNF — a Did Not Finish in runner's parlance. He wasn't humbled by the remote and rugged territory of the Western States 100-Mile Run (a route from Squaw Valley to Auburn, California, that includes a vertical climb of 2,550 feet in the first four miles). Rather, Szydluk's lone DNF took place in the heart of Madison at a four-mile race. The reason? He got lost. "I was out in front," he says. "I thought I knew where to turn, but I was wrong. By the time I realized what was going on, I was too embarrassed to go back, so I just left and went home."

Quitting big races, however, would be too easy and potentially habit-forming, Szydluk says. "During a race, I'll say, 'When I finish this, I will never ever, ever do another one.' [But] I have this stubbornness that doesn't allow me to quit."

6:00 a.m. Defending women's champ Ann Heaslett doesn't let the excitement of the start get to her. She knows better than to rip off a couple of blistering miles in the beginning, only to pay for them at the end. She thinks very methodically about how fast she's going to start out, how fast she wants to complete the first loop. "You have to use your head," she says. "You have to be patient."

Patience may have its time and place, but ultimately, there comes a time to forsake it in the heat of

competition. In April, Ann Heaslett competed in the National 100K Championship in Eagle, Wisconsin — a race in which the top three finishers go on to represent the United States at the 100K World Cup in Winschoten, Netherlands.

Heaslett, a staff psychiatrist at the Mendota Mental Health Institute in Madison, is not one to indulge in self-doubt. But before that race, she had to face down some confidence issues. “I started thinking, ‘These gals are younger than me,’” says Heaslett, who is forty. “‘They are faster than me. What am I doing out here?’”

That’s what happens when one has too much time between training and the race, she says. At the race, those doubts fell by the wayside as Heaslett tore through the field and secured a silver medal, finished with a personal best time of 8:29:49, and set a new record among American women between the ages of forty and forty-five.

Despite suffering intestinal woes during two of eight laps that would have taken out lesser competitors, Heaslett cranked it up a notch and ran the last five miles of the sixty-two-mile race faster than any other contestant — either male or female. “There was a woman right on my tail,” Heaslett recalls. “Coming out of the last aid station, she was only thirty seconds behind. I heard people yelling for her as I was leaving. I just ran as hard as I could,” she says. “It’s called running scared.”

Quitting, for Heaslett, is an option only if she feels she would jeopardize her running future if she didn’t. “I never think about quitting,” she says. “You put a lot of emotional energy into deciding to quit or not to quit.”

Heaslett’s fiancé, Tim Yanacheck, is a mid-pack ultrarunner who crews for her — providing extra clothing, food, drink, words of encouragement, and support in every form. Yanacheck says he knows better than to suggest dropping out of a race to Heaslett, because “she’d never let me crew for her again.”

Yanacheck stopped running with Heaslett about two years ago. “I couldn’t

keep up with her, but that’s all right,” he says with a laugh. “I know she’s not going to fall in love with some other guy on the trail, because he wouldn’t be able to keep up, either.”

Heaslett goes into races knowing she will feel bad at some point. But she also knows that the bad feelings ebb and flow. “You never know what it’s going to be — maybe your foot hurts, you have blisters, your stomach’s acting up. Right away, I’m always problem solving. I’m thinking, ‘Okay, my stomach is acting up. Do I need to slow down? Do I need to switch from Gatorade to GU [energy gel] and water? Do I need to pull over and use the bathroom?’ I’m always thinking, ‘What can I do to keep going?’”

Heaslett’s profession can sometimes make her the victim of bad jokes. “Have you heard the one about the psychiatrist who runs and runs ...” Heaslett takes the ribbing in stride. “I just laugh along,” she says, adding, “I don’t think I’m crazy in a psychotic way or anything like that — maybe a little too compulsive.”

8:40 a.m. It is raining. Not like the pelting rain of the night before, but more of a gentle shower. The race terrain is a mixed bag — pine-needle-covered trails, some steep valleys and sharp inclines, some roots, some rocks. Jason Dorgan welcomes the rain. He has been running for two hours and forty minutes and has covered about seventeen of the fifty miles. His spirits lift with the falling rain. “This is perfect,” he says.

Jason Dorgan, thirty-eight, has one goal every time he competes in an ultramarathon. He wants to finish. “I’m not competing against anybody else,” he says.

Dorgan, who started running ultras in 1996, knows that if he upped his training and intensity level, he could trim his times. But he doesn’t really want to. He’d much rather enjoy the process — the running itself — at his own speed.

Continued on page 60



Ragan Petrie (left) and Ann Heaslett relax after running, respectively, 31 and 50 miles in the Ice Ace Trail race. Heaslett has been the first woman finisher for two years in a row. For many ultrarunners, motivation revolves around a spiritual quest. For instance, David Blaikie is quoted on Stan Jensen’s Web site saying, “The doors of the spirit will swing open with physical effort.” See uwalumni.com/onwisconsin for more running quotes.

Besides, Dorgan says he runs mainly to hang out with other runners. “The camaraderie of the ultrarunning community is spectacular,” he says.

Dorgan also plays pick-up basketball in the winter because he likes to socialize with the other players. But he is considering giving up shooting hoops, because he says his body can’t handle the twisting and turning much longer. “It’s taking me longer and longer to recover from basketball,” says the man who has run more than half a dozen hundred-mile races.

If that sounds contradictory, you’re not an ultrarunner. MIT scientist Kurt Kelly PhD’01 claims that “most people have the energy to run one hundred miles (or more), but they just can’t mentally tap the energy that is required to keep going. Every ultramarathon is an exercise in getting at that energy.” Being able to do that helps in a lot of aspects of everyday life, he adds. “No goal seems out of reach — either physically or mentally — when you know you can make it that far.”

Before he left Madison, Kelly belonged to a loosely knit ultrarunning group dubbed FTT, for Fat Thighs Thursday. Dorgan and Heaslett currently run with the group, which consists of a couple dozen members who gather every week to run for an hour. Then they find a restaurant and chow down.

The workouts are more social than serious training. As they pound the pavement, the long-distance devotees chat about work, family, and politics. Invariably, the topic degenerates to what kind of meal someone is craving, causing much good-humored distress among the other runners. Now the group has a new rule: food can be brought up in conversation only after they’ve completed at least half the run.

Next year, Dorgan hopes to get into the Badwater Ultramarathon, a 135-mile run through Death Valley, from the lowest, hottest spot in the Western Hemisphere to Mt. Whitney, the highest point in the continental U.S.

He’s already pulled off the ultrarunning Grand Slam: in 2001, he ran four one-hundred-mile races in the same calendar year, within a fourteen-week span. He was one of only nine ultrarunners who accomplished the feat that year.

But why Badwater, where temperatures are well over one hundred in the shade? Dorgan laughs and says, “Some of my friends asked me if I wanted to do it because they want to crew it. They are looking at it as a big party. It’s 135 miles of being in an RV with all the food and drink they want.”

Dorgan says he needs to write a compelling letter to Badwater’s organizers, because the race is by invitation only. If he gets in, he plans to share some of the joys of the event with his friends. “I’m going to have them run with me,” he says. “They won’t be able to party in the RV the entire time. I’m going to make sure they have a little abuse.”

9:50 a.m. Ragan Petrie is feeling out of sorts. Just under halfway into her 50K, she’s mentally tired. She felt great during the first thirteen miles, an out-and-back course that included two big hills. She whiled that time away catching up with an old running buddy. “The best kind of races for me are races where you can actually chat,” says Petrie, thirty-eight. “This makes the time pass, and it makes it more fun.” But as she begins the first of two nine-mile loops, she has to fight off a sense of sluggishness, on top of aching legs.

If not for the smell of chlorine, Ragan Petrie would be in a swimming pool and not out in the woods, pounding out mile after mile. “I started grad school swimming, and after a while, I couldn’t stand the smell of chlorine and started running,” she says.

Petrie, who has a joint PhD in economics and agricultural and applied economics, credits her love of ultrarunning to the stress of graduate school. When she enrolled, she ran 10Ks. By the time she left, she was running fifty-mile races.

“That’s what grad school does to you,” she says. “Through the course of my dissertation, I was running longer and longer.”

Her colleagues at Georgia State University know little about her extracurricular activities. “My experience is that it’s hard for people to understand, because the first thing out of their mouths is, ‘I don’t even like to drive one hundred miles,’” she says. “So you don’t talk about it to people who don’t run the distance.”

Petrie completed her first hundred-mile race in Vermont in 2003, placing fourth among women and twelfth overall. Heaslett came to the race to pace her during the last forty miles. “Ann was great,” Petrie recalls. “She did a lot of talking — she picked me up.”

In June, Petrie won the Kettle Moraine 100K outright and set a new course record of 9:50:22. She says she likes putting herself through these physically and mentally challenging tests. “It’s not something a lot of people can do.”

Finish: Steve Szydluk’s relay partner finally shows up at the handoff nearly three hours after the start. Szydluk later says he had a goal for the pair to finish in under five hours. That meant that he had to run the last eighteen miles averaging 7:16 per mile. He did better than that, averaging 6:52 per mile.

Ragan Petrie is the fifth woman finisher in the 50K, with a time of 4:19:39. She worked through her sluggish stretch and aching legs by taking an aspirin and telling herself, “This is okay. I can do this. The next aid station is not far away. I am not finished.” She is pleased with her first race effort of the year — she had broken her collarbone in January while running with her black lab. After crossing the finish line and cooling down for a bit, she runs back out to the trail so she can cheer Heaslett on to the finish.

Jason Dorgan finishes the fifty-miler four minutes under his self-imposed goal of eight hours. “I had tight calves and hamstrings,” he says. “I stopped and stretched every hour or so from twenty miles in.” Despite the slight setback, Dorgan finished strong. “Finishing is

always my first goal. Doing it under eight is just icing on the cake.”

Ann Heaslett successfully defends her title with a time of 7:30:46. She came in seventh overall. “There is a bench on the trail that Tim (her fiancé) calls the four-minute bench, because then I know I’m four minutes away from the finish. I’m always looking for that bench.”

When someone mentions that she pretty much ran what would have been a full workday without a lunch or coffee break or even a normal bathroom break, she shrugs her shoulders. “I think it’s a lot less stressful than work for eight hours,” she says. “I’m outdoors. It’s a beautiful day.” Then she pauses and concedes, “It might be a little crazy, though.” 

Back-of-the-pack marathoner Grace Lim ran her first Ice Age Trail Run wearing a sign that read, “Grace’s Relay Strategy: Partner Steve Szydlak.”



Pedal to the Medal

UW cycling club rides away with national championship titles.

TEAM PLAYER

Marian Weidner

Five things to know about **Marian Weidner**, a senior outside hitter for the UW volleyball team:



- College sports are in her genes: her grandfather Fred (football), and uncle Mike (basketball) both played at the University of Notre Dame, and her aunt Mary was a volleyballer at Mundelein University.
- A rural sociology major with a keen interest in the environment, she spent the summer of 2003 volunteering at the Dane County Humane Society.
- She was even busier this summer, joining the USA Select team for five games in the European Spring Cup in Brno, Czech Republic.
- Just about the time she learned to pronounce "Brno" she was off again to Nankai University in China, where she spent ten weeks practicing with a local volleyball team and studying Mandarin Chinese.
- Although she loved most things about China, the Dairy State was never far from her mind. At one point, she e-mailed her teammates, "I could kill for some Babcock ice cream."

— M.P.

Before the National Collegiate Cycling Association's championship races hit the streets of Madison in May, **Bryan Smith '05** gathered his UW-Madison cycling teammates for a quick reminder. Hosting collegiate cycling's biggest event was pretty cool, he told them — but not nearly as cool as winning it.

"I wanted to impress upon the guys a certain attitude," says Smith, runner-up in the championship road race in 2003. "You can't [win] if you don't really believe in it, and I didn't want anyone to feel like second place was okay."

It was a bold note of confidence for a club sport that has spent most of the last decade climbing out of obscurity — but not an unwarranted one.

During a weekend of racing featuring some of the nation's top young cyclists, UW riders won two of the three main races in the men's Division I bracket and dotted the leaderboards of several others, a clear announcement that Wisconsin cycling is pedaling its way to national prominence.

Gloves Off: UW's Boxing History

In the grainy footage of a forty-four-year-old fight, **Doug Moe '79** says he saw it: the blow that killed **Charlie Mohr**, and with him, college boxing.

Moments after that punch landed to his head, Mohr, the last in a long line of Badger champion boxers, fell into a coma. His death eight days later sparked a movement among faculty and administrators to abolish the UW program, which won eight national titles between 1939 and 1956. For collegiate boxing, already shouldering a reputation for brutality, it was literally the



MIKE STAAB

Wisconsin riders (from left) Garrett Peltonen, Bryan Smith, and Nicholas Reistad scream across the finish line during the National Collegiate Cycling Association's team time trial in May.

Smith set the stage with a win in the criterium, a multi-lap sprint that opened the championships on State Street. Finishing in darkness because of a two-hour rain delay, the Madison native outdueled UCLA rider Bernard Van Ulden in a photo finish that delighted the hometown crowd who lined the course.

"I think I won by about the width of a tire," Smith says, "and I have no doubt that I would have been second in any other city. I have lived in Madison my whole life, and winning a big race at home, on State Street ... it was really special."

Later that weekend, he placed fifth in the eighty-mile

final blow, and the NCAA soon dropped the sport entirely.

Moe's new book, *Lords of the Ring: The Triumph and Tragedy of Boxing's Greatest Team*, published by the UW Press this fall, is the story of what happened on that fateful night in April 1960, as well as before and after, that hastened the demise of the highly decorated program. A columnist for *The Capital Times*, Moe brings to life the visceral, *mano-a-mano* appeal that made college boxing one of the UW's hottest tickets. One Field House bout in 1940 drew 16,500

spectators — an all-time record for the collegiate sport.

"When you show people those photographs, they can't believe it," Moe says. "They're stunned that this era ever existed, and really, it only existed for a very short period of time."

But did it deserve its end? Moe argues that, while the sport was likely on its way out anyway, Mohr's death caused a political piling-on that smacked of hypocrisy, with administrators rushing to disavow the sport. The champ, he says, was done in by a sucker punch. — M.P.

road race and joined teammates **Nicholas Reistad x'05**, **Bret Glembocki x'05**, and **Garrett Peltonen x'06** to win the team time trial. The UW women's team placed twelfth in the time trial and put two riders in the top twenty-five finishers in the road race. Those performances, says Smith, "were just a validation of how well we worked together as a team."

But cooperation hasn't just paid dividends on the road. Most members of the UW's cycling club don't actually race in these events, but they are no less critical to the club's success.

"We have a very good racing program, but we also have a lot of people who are just stoked to get out on their bikes and ride," says **Jeff Rose '03**, a former president of the cycling club who helped Madison land the national championship races. "It's a very laid-back and supportive group of people."

The club traces its roots to the 1970s, but participation has ebbed and flowed. In 1992, it was essentially declared dead when the university dropped it from the roster of official club sports sanctioned by the Division of Recreational Sports. A coterie of enthusiasts managed to resuscitate the club in the late nineties, just in time to catch the wave of cyclemania induced by Lance Armstrong's successes in the Tour de France.

The aura of Armstrong netted athletes like Smith, a former all-city hockey goalie in high school who didn't sit in the saddle until three years ago. Initially, he rode to stay fit, but he was soon taken by the mental and physical challenges of competitive racing. "You can't just bury your head and ride fast," he explained in an e-mail from Belgium, where he spent the summer measuring

himself against Europe's top young riders. "You really have to think about what's happening in the present and what will happen later in the race."

At its highest levels, competitive cycling can be like a "high-speed chess game," says Reistad, where strategy and positioning are as important as momentum. It's also less solitary a pursuit than it would appear, and many who take up the sport find one of its chief benefits is the camaraderie of team members on a long ride.

"It's a great way to meet new people," says **Stephanie Birkenstock x'06**, who, like Smith, played high-school sports but had no cycling experience before college. She joined the club before she even owned a bike, but soon found herself drawn to racing. "I wasn't sure if I had the strength and endurance to race, but [club members] just said, 'Give it a try

and see what happens.' I entered two races, and I ended up having a great time."

With the excitement surrounding nationals, club membership ballooned to ninety students in the spring, and Reistad, its president, says there's room for more. He notes that most weekly rides and activities are social in nature and accommodate pedal-pushers of all levels. The club's annual harvest-time trek to an apple orchard outside Madison is particularly popular.

And while the chess game may move a bit more slowly on those rides, Smith says it's one time when there's a goal more important than winning — and that's winning over new riders.

"Cycling needs athletes," he says. "I think there are many great bike racers in America — they are just doing other things, like playing baseball or basketball."

— *Michael Penn*

In Season

Football

Good seats are not available. For the first time in program history, the entire Badger home slate is sold out — including a record 68,830 public and student season tickets. Call it optimism for a team that returns fifteen starters; call it enthusiasm for the ongoing renovation of Camp Randall. Just don't call us for tickets.

Circle the dates: September 25, Big Ten opener versus Penn State; October 9, at Ohio State; October 23, Homecoming, versus Northwestern.

Keep an eye on: A trio of seniors — defensive lineman **Anttaj Hawthorne**, safety **Jim Leonhard** (who needs only four interceptions to set the UW career record), and running back **Anthony Davis**.

Think about this: EA Sports's popular NCAA Football 2005 video game ranks Camp Randall as the eighth toughest venue in the game — yet the Badgers won only four of seven games at home last year.



Running back Anthony Davis is one of fifteen returning starters for the Badgers.

SPORTS INFORMATION (3)

Two Badger athletes won gold at the **2004 Olympic Games** in Athens, Greece. Rower Beau Hoopman '03 struck gold with the U.S. eight-man crew, which



Beau Hoopman

won for the first time since 1964. Carly Piper x'05, the first female Badger swimmer to compete in the Olympics, earned her medal as a member of the U.S. 800-meter freestyle relay team, which set a world record in the finals.

The **women's lightweight rowing** team dominated the competition at the Intercollegiate Rowing Association's national championship race in June, earning the UW's first team national championship since 1995. The Badgers' eight-oared boat — including seniors Eileen Storm and Ali Endress, juniors Eva Payne, Katie Sweet, and Lindsey Rongstad, sophomores Mary Higgins, Anaya Drew, and Andrea Ryan, and sophomore coxswain Erin Specht — won the finale by twelve seconds, the largest margin ever in the event.

Badger sprinter **Demi Omole** won two medals at the World Junior Championships in Italy — a silver for the 100 meters and

a gold for being a part of the U.S. 400-meter relay team.

Omole also ran the fastest 100 meters in UW history during the NCAA championships, finishing fifth and helping the Badgers tie for tenth overall.



Demi Omole



Restacking the Odds

Carnes earns Cabinet 99 honor for advancing women's roles.



She was the first married woman to receive tenure in the UW's Department of Medicine. She has helped stack the odds for women and minority Medical School graduates by inviting them into her lab as high school students. And she spearheaded an innovative "cluster hire" that's created enduring contributions to UW-Madison.

For **Molly Carnes MS'01**, professor and director of the UW Center for Women's Health Research, transformation has become more than a mantra.



Molly Carnes MS'01

nity leaders, including doctors **Jeffrey Glassroth**, UW Department of Medicine chair, and **Paul DeLuca**, vice dean at the UW Medical School. They wrote that she "has provided a career 'roadmap' to women in academic health sciences at [the] UW and throughout the nation."

Former Wisconsin First Lady **Sue Ann Thompson**, president of the Wisconsin Women's Health Foundation (WWHF), notes that Carnes donates a great deal of time to teaching women to become advocates for their own health. "She is a passionate, intelligent, and expressive speaker whose message resonates with audiences wherever she goes," says Thompson.

On November 4, Carnes will pause to share her inspiration for transformation as the keynote speaker at the Cabinet 99 symposium luncheon. The upcoming symposium is entitled *The Transforming Power of the Arts*. For more information or reservations, visit uwalumni.com/cabinet99.

— *Christine Lampe '92*

Her contributions to the campus and global community earned her the \$10,000 Cabinet 99 Faculty Recognition Award, which will be presented at the organization's biennial symposium in November. Cabinet 99, a Wisconsin Alumni Association initiative, sponsors programs that support leadership development for women at the university.

Carnes' nomination was overwhelmingly supported by influential campus and commu-



ALYSKA BAILEY

Incoming freshmen **Maria Castano** (left) and **Victoria Mora** enjoy a tasty treat and a Terrace breeze during a WAA ice cream social in July. WAA hosted the event for students in the Summer Collegiate Experience (SCE) and Engineering Summer PIPEline (ESP) programs. SCE is designed specifically for students of color and enables them to attend two classes during summer session to ease the adjustment between high school and university life. ESP is aimed at high school sophomores and juniors and offers college prep courses in math, science, and engineering.

Call for Distinguished Alumni Award Nominations

WAA is looking for nominees for its highest honor: the Distinguished Alumni Award, which is granted for achievement in professional and volunteer service. Past recipients include former Wisconsin Governor and US Senator **Gaylord Nelson LLB'42**, actress **Jane Kaczmarek '79**, and former U.S. secretary of State **Lawrence Eagleburger '52, MS'57**. WAA is also seeking nominations for its Distinguished Young Alumni Award for graduates under forty. The criteria are similar to those for the Distinguished Alumni Award, but special consideration will be given to young alumni who have demonstrated unusual initiative through starting a service project, business, or some other original endeavor. For nomination guidelines, visit uwalumni.com/daa. Send nominations by October 15 to the Wisconsin Alumni Association, Attention: Nominations, 650 North Lake Street, Madison, WI 53706-1410.

Coming on Board

Hudson-Winfield takes top spot on WAA's board of directors.

The Wisconsin Alumni Association's board of directors named a new chair at its meeting last April. Chicago-area attorney **Gilda Hudson-Winfield '77** takes over the top spot, replacing **Chuck McDowell '77**, whose term ended June 30.

"Gilda brings WAA strong leadership, as well as a thorough understanding of one of our most important geographic areas," says **Paula Bonner MS'78**, WAA's president and CEO. "She'll help the association strengthen the ties among many different alumni groups."

"Our engagement goals for the near future are huge," says Hudson-Winfield. WAA has stated its intention to involve some two hundred thousand UW-Madison alumni in the life of the university over the next four years. That would be a little more than half of the UW's approximately 345,000 living graduates. "I'd like to get the clubs more involved, since they're the grass-roots component of our organization," says Hudson-Winfield. "I think we need to get them more energized."

Hudson-Winfield specializes in family law and is a managing partner in the firm Gilda Hudson-Winfield and Associates. Not only has she been active with UW-Madison's Alumni Club of Chicago, but she's made her mark on WAA's central organization as well. She was the first vice chair in 2003-04, served on the strategic planning committee, and was active in Cabinet 99, WAA's women's initiative. As chair of the board, she will serve on WAA's executive and nominating committees and will have an ex-officio seat on the UW Foundation board of directors.



Gilda Hudson-Winfield '77

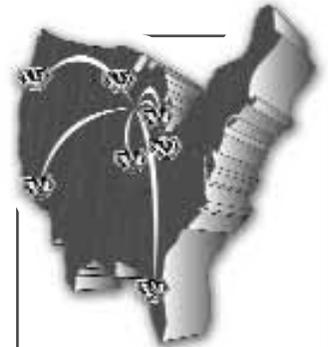
Hudson-Winfield came to the UW as one of the university's first female scholarship athletes. She ran for the track team from 1973 to 1977, and she says she hopes to do more to involve former athletes in WAA's work. "Whether track or football or any sport," she says, "these are potentially some very valuable alumni."

Hudson-Winfield is also a member of the Illinois State Bar

Association board of governors and is co-chair of the Cook County Committee on Judicial Evaluations. She and her spouse, **Michael '77, MS'81**, live in Evanston, Illinois.

The WAA board will also welcome several other new members. At the April meeting, the following directors were added: **Valarie King-Bailey '82**, president of OnShore Technology Group in Chicago; **Bill Chapman '82**, director of investor relations for W. W. Grainger in Lake Forest, Illinois; **Brian Christensen '84**, managing director of the Phoenix, Arizona, office of the risk consulting firm Protiviti; **Reed Hall '70**, executive director of the Marshfield Clinic in Marshfield, Wisconsin; **Laurie Fetzer Shults '83**, a former travel director who lives in Northbrook, Illinois; and **Casey Nagy MA'89**, who will represent the chancellor's office in an ex-officio capacity.

— John Allen



Follow the Badgers

Sitting in a sea of red and white is only half the fun of being a fan. The other half is in getting there. Any athletic-tour provider can take you on a road trip to Ohio State or round trip to Hawaii. But WAA travel combines camaraderie with comfort, offering everything from charter air to air-conditioned pre-game parties. To get the latest scoop on upcoming trips, get on WAA's mailing list at uwalumni.com/athletics.



SARAH SCHUTT

Jean Lee (second from right) walks the grounds of Mt. Vernon with **Steve Stern**, **Philip Levy '68**, and **Stephen Kantrowitz**. Lee, Stern, and Kantrowitz served as faculty at Alumni University in Washington, D.C., an Alumni Lifelong Learning event in July. The event took participants not only to George Washington's home, but also to sites that highlighted the Civil War and the civil rights movement of the 1960s. See more photos at uwalumni.com/alumniu.

With Honors

Last July, WAA's Gay, Lesbian, Bisexual, Transgender (GLBT) Alumni Council bestowed the GLBT Distinguished Alumni Award on two individuals. It singled out **Howard Sweet '67**, a tireless philanthropist, and **Brenda Marston MA'85, MA'88**, a leader in the academic field of human sexuality.

Sweet, a past co-chair of the GLBT Alumni Council, is an attorney who practices in Madison, and *Madison Magazine* has listed him as one of Dane County's top lawyers in trust and estate planning. In 1984, he helped create the New Harvest Foundation, which was established to channel contributions exclusively to organizations that promote GLBT rights, services, culture, and community. He also serves as legal counsel to

the Madison Community Foundation.

"Howard is a stellar role model for all GLBT persons," said **Allan Beatty '76, JD'83** when nominating Sweet. "He is also a very wise counselor, in legal matters and in the broader matters of life."

Marston is the curator of the human sexuality collection at the Cornell University library in Ithaca, New York. The collection was created in 1988 to preserve and make accessible primary sources that document historical shifts in the social construction of sexuality, with a focus on U.S. lesbian and gay history.

"By virtue of her efforts at Cornell, I would argue that



ANYSKA BAILEY (2)

Brenda Marston, below left, accepts her GLBT Distinguished Alumni Award, while Howard Sweet (above center) talks with Allan Beatty (right) and GLBTAC co-chair Jerilyn Goodman.



[Brenda] has created space in the public sphere for a series of historical voices that were heretofore suppressed in a largely homophobic culture," says **Wayne Wiegand**, a UW professor of library science.

During the same event, the GLBTAC awarded its 2004-05 scholarships. This year's recipients included **Emma Bailey x'07**, **Lorenzo Edwards, Jr. x'07**, **Adam Kelley x'06**, and **Selamawit Zewdie x'07**.



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Compiled by Paula Wagner
Apfelbach '83

early years

Former Delaware Governor **Russell Peterson '38, PhD'42** — a Republican who became a Democrat in 1996 — “chronicles the damning evidence of deceit and damage inflicted by the Bush administration” in his new book, *Patriots, Stand Up!* (Cedar Tree Publishing). The eighty-seven-year-old author is counting on the credibility he's built throughout a diverse career to reach the nation through a speaking tour and telephone brigade. “You have to decide what you think is right,” he explains, “then do your homework and work to further your cause, regardless of the opposition.” Peterson resides in Wilmington, Delaware.

40s–50s

It's hard *not* to feel inspired when you hear from **Alvie Smith '47, MA'48**, who writes, “Even though I am eighty, legally blind, and crippled with arthritis, I have maintained a busy schedule with charities and writing books. My fourth book, *The Joys of Growing Old* (PublishAmerica), is an upbeat book about how to successfully meet the tough challenges of growing old and doing it with a smile.” Smith lives and writes in Birmingham, Michigan.

Hearty congratulations to **Marvin Fishman '49, MBA'50** on his March appointment to the Artistic Endowment Foundation by Wisconsin Governor **Jim Doyle '67**.

Henry Fribourg '49, an emeritus professor of crop ecology at the University of Tennessee in Knoxville, shared word

of his new autobiography. Titled *I Gave You Life Twice: A Story of Survival, Dreams, Betrayals, and Accomplishments* (Authorhouse), it chronicles Fribourg's life and times, from his childhood in France, to his “escape from the Nazi machine, to all the good he has spread since.”

He's done it again: **Roger Fritz MS'52, PhD'56** has written another book — his forty-fourth — to help people become the best they can be. In *After You: Can Humble People Prevail?* (Inside Advantage Publications), he contends that the humble, who care about and understand others, are among the strongest leaders. Fritz is the 1972 founder and president of Organization Development Consultants in Naperville, Illinois.

Bijoy Bhuyan MS'54, PhD'56 writes that he came from a “non-tourist part of India (Orissa province)” to study biochemistry at the UW, and here, he met and married **Janet Bastian Bhuyan '57**. Bijoy worked in cancer research at Upjohn, later earned an MA in counseling psychology, and has been a volunteer counselor for patients with anxiety disorders. Janet developed — and continues — a YMCA yoga program. They live in Portage, Michigan.

There's a \$50,000 gift awaiting the Minnesota Zoo (www.mnzoo.org) in Apple Valley, thanks to JoAnn and **Gary '57 Fink** of Minneapolis. Through their Conservation Challenge, the Finks will match donations to the zoo's conservation program, up to \$50,000. “Conservation is the biggest challenge for the next one hundred years,” says Gary, who supports such efforts worldwide.

Barney (Bernard) Easterday MS'58, PhD'61 has earned the XII International Veterinary Congress Prize for “outstanding service by a member of the

American Veterinary Medical Association who has contributed to international understanding of veterinary medicine.” As both a professor emeritus and dean emeritus of the UW's School of Veterinary Medicine, who better to serve as a frequent host of WAA's safari trips to Africa?

We received greetings from **Eugene Jaberg MA'59, PhD'68** of Fridley, Minnesota. An emeritus professor of communication at the United Theological Seminary of the Twin Cities, he's also recently retired from CTV15 in Roseville, Minnesota. Perhaps some readers remember Jaberg from his UW days as a WKOW-TV announcer or his morning show on WHA Radio.

R. (Royce) Roger Remington MS'59's third book about graphic design — *American Modernism 1920–1950* — has been published by Yale University Press. His earlier works were *Nine Pioneers in American Graphic Design* and *Lester Beall: Trailblazer of American Graphic Design*. Remington is a professor of — yes! — graphic design at the Rochester [New York] Institute of Technology.

60s

Sauci Schwartz Churchill '61 had a chance to relive her memories of growing up in Chicago to create *Running Down Division Street* (Finishing Line Press), a new collection of poems. And post-childhood? Churchill writes that “after teaching high school and working for three decades as a law librarian in the windowless inner core of a government building in Washington, D.C., she has retired to work at Hillwood Museum and Garden [in D.C.], where she asked only to be put into the light.”

When he began his career as a high school agribusiness

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Most obituary listings of WAA

members and friends appear in

WAA's semiannual member

publication, the Insider.

Art Is Life

Vivian Grebler Eveloff '37 creates works of art that are as multidimensional as she is, and they're never planned or sketched. Rather, one writer said, "Each individual creation seems to bypass the conscious mind completely and flow directly from the soul of the artist onto the paper or canvas." This sense of free flow echoes in Eveloff's biography as well: "She is a work in progress, never limiting herself in terms of imagination and originality."

So, who *is* this amazing woman behind the praise?

Vivian Eveloff put herself through school during the Depression and earned her 1937 UW degree in art education. She taught art in Wisconsin schools until she married and moved to Springfield, Illinois, where the list of exhibits to her credit grew. A lifelong learner, Eveloff earned a master's in art and psychosocial clinical care in 1977 at the University of Illinois at Springfield (UIS). This led to a career as a licensed art therapist, working with psychiatric patients through the medical school at Southern Illinois University.

Woven through it all, Eveloff has been a champion of social causes, working in support of civil rights, advocating quality care in nursing homes, assisting the terminally ill through a pastoral-care program, or nurturing children as a foster parent.

It is, perhaps, all of these interactions with the world that have come to life in her art — a vast and broad body of work in which she demonstrates an outstanding sense of design and reflects the bright colors, shadows, details, and complex patterns that she sees around her. And Eveloff does it all not for the fame or recognition — in fact, few outside of central Illinois have had the pleasure of getting to know her work — but rather, simply because she *needs* to create art.

There was a time, however — during the prolonged illness of her spouse, a pediatrician and a co-founder of the Springfield Clinic — when she set aside her need to create art to care for her husband. After his death in 2002, she returned to it with a passion. Eveloff's daughter, Gail Elbeck, says that since then, her mother has been "painting and drawing day and night," and "constantly creating new [art] cards, which she sells at three Illinois State Museum branches."

The UIS alumni association hosted a large exhibit of Eveloff's work during its Night with the Arts in April. Elbeck notes, "The WPA project that [Eveloff] did as a UW undergraduate was highlighted, and people were excited by it."

Elbeck adds, "My mother's years at Wisconsin gave her a love of learning that has never diminished. Her art education at the UW provided her with the solid foundation, the enthusiasm, and the inspiration to be a productive artist to this day."

— P.A.



instructor and FFA adviser, **Bernie Staller '65, MS'66** may not have foreseen the heights he would attain. With the National FFA Foundation since 1977, he became the chief operating officer for both the foundation and the National FFA Organization in 1991. Now the National Agri-Marketing Association has given him its Agribusiness Leader of the Year award. On that high note, Staller is retiring and returning to southern Wisconsin.

With more than seven hundred published compositions and arrangements to her name, it's no wonder that **Linda Steen Spevacek '67** of Tempe, Arizona, is hailed as "one of the most successful composers in modern choral music." She also conducts, judges choral competitions, and teaches. In her presentations, Spevacek "always mentions the UW and the important part the institution played in her skills."

After the Madison-based Wisconsin Academy of Sciences, Arts, and Letters completed Waters of Wisconsin (WOW), its initiative on water use, a book was created to present the findings. Titled *Wisconsin's Waters: A Confluence of Perspectives*, it tapped the talents of WOW co-chair **Steve Born MS'68, PhD'70; Paul Kent '76, MA'77, JD'81; and Glenn Reynolds JD'77, MS'82. Curt Meine MS'83, PhD'88**, WOW's director, edited the work, which is available through the academy.

Theron Morris '68 writes that he's just retired after thirty-three years as the chief tally clerk for the U.S. House of Representatives. In that role, he took the votes on the floor and held responsibility for maintaining the voting records of all 435 congressional members. Morris, of Falls Church, Virginia, writes that he's looking forward to visiting old friends in Madison.

Associate Professor **Lewis Shelton MA'68, PhD'71** closed the curtain on thirty-one years of teaching in Kansas State University's theater program when he retired in May. Heading the program from 1984 until 1993, he staged fifty-two productions as lead director. "I am ever grateful," Shelton says, "for the training and education I received at Wisconsin from **Esther Jackson, Ed Amor, Ronald Mitchell, Jonathan Curvin, Bob Skloot**, and others." He lives in Manhattan, Kansas.

Lee Reich '69, MS'76, MS'77 wasn't kidding when he named his new book *Uncommon Fruits for Every Garden* (Timber Press). In it, he shows how to grow such exotic — yet cold-hardy — edibles as pawpaw, gumi, maypop, che, jostaberry, jujube, shipova, and medlar. (You'll be the talk of the garden club.) Reich is a former USDA and Cornell University researcher who writes, lectures, consults — and gardens — in New Paltz, New York.

Consultant **Stuart Welsh PhD'69** has published *Managing and Leading: 52 Lessons Learned for Engineers* (ASCE Press), which he describes as "a handbook for the many problems and opportunities that arise on the 'soft side' of engineering practice." Welsh lives and works in Englewood, Florida.

70s

It's been a year of rewards for **Wilhelmina Roux Weaver Sarai-Clark PhD'70**. A professor emerita at Washington State University, as well as a clergy member and multicultural resource for the Episcopal Diocese of Spokane, she's received two major community-service awards and was named both Woman of Distinction and

Woman of the Year at Washington State. The holder of a UW doctorate in dance, Sarai-Clark asks, "Are there any more of you/us out there? Let's get in touch: 503 East D Street, Moscow, ID 83843."

The George Pocock Rowing Foundation, a Seattle-based nonprofit that supports the sport of rowing, has added **Timothy Mickelson '71** to its board. He was a six-time member of the U.S. National Rowing Team, and his eight-oared crew won the silver medal at the 1972 Olympic Games. These days, the Woodinville, Washington, resident is an executive VP for Philips Medical Systems and the CEO of its global customer-services business.

Ernest Moore, Jr. PhD'71 is a research professor in the Drug Discovery Program at Northwestern University's Feinberg School of Medicine. He and his colleagues at the Karolinska-Nobel Institute in Stockholm are studying the damage to the inner-ear "hair cells" of children who have been exposed to high levels of lead. Their research findings appeared this spring in *Neurotoxicology & Teratology*.

Double the felicitations are due attorney **John Daniels, Jr. MS'72**: both the International Organization of 100 Black Men and the Wisconsin Leaders' Forum have honored his civic involvement and leadership in the legal community. Daniels, a partner in the Milwaukee office of the Quarles & Brady law firm, is the only African American ever elected as the national president of the American College of Real Estate Lawyers.

Six of One — an April art exhibit held at Madison's Enterprise Center — showcased the creations of UW Professor **Leslee Nelson** and five alumnae: Madisonians **Ann Schaffer '72, MS'75, MFA'93**; **Suzanne Harp '80, MFA'88**; **Sara**

Conley Killian '85, MFA'91; **Helen Klebesadel '86, MFA'89**; and **Rae Atira-Soncea MS'91, MFA'94**. The common thread? They have been cross-pollinating their diverse art work through sharing it with each other over the last fifteen years.

Best wishes to two new rabbis with UW roots. In June, Reconstructionist Rabbinical College in Wyncote, Pennsylvania, ordained **Steve Kirschner '73, MA'76, JD'80**, who arrived there after eighteen years of practicing law in Madison. And in May, **Shoshanah Wolf '98** was ordained by the Hebrew Union College-Jewish Institute of Religion in New York City. Her new religious home will be in Tampa, at Congregation Schaarai Zedek.

Madisonians, can you name your new city attorney? If not, the answer is **Michael May '75, JD'79**, who's practiced with the Boardman Law Firm since 1979 and was the chair of its executive committee before Madison mayor **Dave Cieslewicz '81** tapped him for his new post.

Already a history professor, filmmaker, and author, **Kenneth Greenberg PhD'76** can now add another accomplishment: he's the new dean of the College of Arts and Sciences at Boston's Suffolk University.

The University of St. Thomas in Houston has a new president in **Robert Ivany MA'76, PhD'80**, the recently retired commandant of the U.S. Army War College in Carlisle, Pennsylvania, as well as a Columbia University adjunct professor. Ivany's background also includes teaching history and coaching football at West Point, and living and working around the world as an armored cavalry officer.

Steve Katz '76, MA'77 blended his expertise in advising leaders in diverse fields with techniques used by real lion-tamers to write *Lion Taming*:

Working Successfully with Leaders, Bosses, and Other Tough Customers (Sourcebooks). (Visit www.liontaming.com to hear it roar!) The Potomac, Maryland, author is donating a portion of the book's proceeds to the Serengeti Lion Project and Project Life Lion.

Elene Demos PhD'77 is the new provost and vice president for academic affairs at Central Connecticut State University in New Britain. She's served in several positions since joining the institution in 1991 — most recently as senior vice president.

We heard about the good works of **Robert Kovar '77** from his mother, **Nadine Joseph Kovar '48** of Wilmette, Illinois. Following a career in the cranberry industry of Manitowish Waters, Wisconsin, Robert co-founded the North Lakeland Discovery Center, an outdoor-education facility. The center began hosting the Intercultural Leadership Initiative (ILI, www.ilileadership.org), a program that brings together Native American and non-Native students to promote cultural tolerance and understanding. Kovar is now ILI's project coordinator.

"Hello from California!" writes **Allen Dusault '78, '80** of Berkeley. He's working to improve the economic performance and reduce the environmental impact of that state's dairy industry (which he says is now number one in milk production — sorry, Dairy Staters) through the programs he oversees as a senior project manager at Sustainable Conservation (www.suscon.org).

Who's one of the Most Influential Women (MIW) in Radio? *Radio Ink* magazine says it's **Kristine Foate (Pirri) JD'78**, the president and CEO of the six-station Summit City Radio Group in Fort Wayne, Indiana. The MIWs are dedicated to "paying it forward" through a

Bookmark



The *New York Times* praised *Tanuki's Gift: A Japanese Tale* (Marshall Cavendish) — retold in children's-book form by **Tim Myers MA'76** — as "adroitly told . . . lovely and entertaining." It's the story of a Buddhist monk who's visited by a tanuki, or raccoon-dog — often a magical, mischievous, and occasionally even malicious character in Japanese folktales. In this one, however, the tanuki teaches the monk (and readers alike) a great lesson about desire and the true gift that is friendship. Myers currently teaches in Santa Clara [California] University's Graduate Studies in Education Program, but during the mid-eighties, he and his spouse, Priscilla, taught at the American School in Tokyo. There, Tim Myers began learning about Japanese folklore, and as a professional storyteller for more than twenty years, was thrilled to discover a rich folktale tradition that was entirely new to him — one that inspired *Tanuki's Gift*. Myers has also published poetry, as well as the children's books *Basbo and the Fox*, *Basbo and the River Stones* (which has been chosen as a Junior Library Guild selection), and *Let's Call Him Lau-Wilwili-Humubumu-Nukunuku-Nukunuku-Apua'AOi'Oi*.



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mentoring program; Foate was one of its first mentees.

Deformable Bodies and Their Material Behavior (Wiley) is a new textbook co-authored by **Henry Haslach, Jr. MS'79, PhD'79** of the mechanical engineering department at the University of Maryland in College Park. It introduces tools to help the designers of devices involving many kinds of deformable bodies — whose shapes change under pressure or stress — to avoid such material failures as plastic deformation, fracture, fatigue, and creep. And that's good for everyone.

Drug smuggling is not something that most of us know much about — but then again, we're not **Terrance Lichtenwald '79**, whose two-part article "Drug-Smuggling Behavior: A Developmental Model" appeared recently in the *Forensic Examiner*. Lichtenwald is a clinical psychologist and a certified school psychologist who lives in Loves Park, Illinois.

History has been made — in two ways — at the Wisconsin Medical Society in Madison: **Susan Lee Turney MD'79, MS'99** is both the first physician and the first woman in the society's 163-year history to take the helm as its CEO and executive vice president. Turney, an internist, has been the medical director of patient and financial services at Marshfield [Wisconsin] Clinic since 1995.

80s

Rick Hauser '80, the owner of Relocation Advisors Group in Palatine, Illinois, runs a "different type of real-estate company" that's part of a new trend: exclusive buyers brokerages. Using his background in defense and competitive intelligence, Hauser works to enhance

the negotiating positions of his home-buying clients, the only ones he represents.

Few people have a cousin who became the president of Guyana, but **Suzanne Wasserman '80** does — and she's created a documentary about it as well. Called *Thunder in Guyana*, the film chronicles her cousin Janet Jagan's rise to the post in 1997 and earned both the Cine Golden Eagle Award and Best Documentary honors at the Boston Jewish Film Festival. Wasserman, the associate director of the Gotham Center for NYC History at the CUNY Graduate Center, was a historical consultant on Ron Howard's film *Cinderella Man*.

"Cool!" was our response to two Badgers who became TV celebrities this spring: Eau Claire, Wisconsin, attorney **Michael Koehn '81, JD'84** won \$100,000 on *Super Millionaire* in February, and Chicagoan **Elizabeth Griggs '03** appeared on *Average Joe: Adam Returns*.

As an agriculture officer with the U.S. Agency for International Development (USAID) in Kabul, Afghanistan, **Daniel Miller '81** says his biggest challenge is "trying to convince Afghan farmers to grow something other than poppies." He's also worked on pastoral-development projects with nomads in Asia, and a grass that Miller collected on Mount Everest has been determined to be a new species. It's now named after him: *Stipa milleri*.

It's a long way from meteorology — the field in which **Monique Gamache Venne MS'81** has her master's — to theology, but in May, she received a master of divinity degree from the United Theological Seminary of the Twin Cities and earned two awards for the best scholastic records. The Burnsville, Minnesota, resident

now plans to study languages and pursue a PhD in theology.

Death Row was both the subject and title of a recent documentary series by **Steve Stadelman '82**. Following former Illinois Governor George Ryan's decision to clear the state's death row, Stadelman interviewed a prisoner whose life was spared, as well as family members of the man the inmate was convicted of killing. *Death Row* earned Stadelman — an anchor and reporter for WTVO-TV in Rockford — a first-place Journalism Excellence Award from the Illinois Associated Press Broadcasters Association.

A co-founder and the former CEO of AlfaLight, a high-power diode laser manufacturer, has become the new president and CEO of Madison's Virent Energy Systems. He's **Eric Apfelbach '84**, who says that the hydrogen-energy start-up has developed "very compelling technology to efficiently convert sugars and other biomass into hydrogen" — technology that was discovered in the UW's chemical engineering labs by Professor **James Dumesic '71**. Other Badgers on the Virent staff include **Chuck Johnson '85, MS'89**; **Nick Vollendorf PhD'82**; UW Associate Scientist **Randy Cortright PhD'94**; and **Chuck Hornemann '01**.

Christine Buss '84 heads Creative Project Consulting in Grand Marais, Minnesota, and stopped by our office to share the first issue of her publication, *Transforming Boundaries: An International Journal of Creativity and Connection*. In it, Buss has captured the passion, vision, beauty, and work of the joint arts community of Grand Marais and Thunder Bay, Ontario.

"I thought I'd share one of the publishing world's stranger decisions," began **Craig Friedemann '84** of Burbank,

California, about his profile in this year's "Oscar Power" Hollywood Daily edition of *People* magazine. "I might very well be the *least*-known individual ever to grace their pages," he adds, but there he is on page 3 anyway. Just what does Friedemann *do*? As the special-events director of Music Express, a top limousine service, he and his fleet "ferry the A-list — and stay as discreet as possible."

When a group of plucky graphic designers from the Menasha Corporation's in-house studio were downsized on a December Friday in 2003, they didn't get mad — they got busy. The following Monday, former Creative Director **Ric (Richard) Hartman MFA'84** and most of that crew opened Hartman Design and welcomed many of their former clients, including the Menasha Corporation. Hartman is president of the new firm in Menomonee Falls, Wisconsin.

"In the rough and tumble political world, there are probably fewer than a half-dozen female producer/directors, and I am one of them," began a message from **Carey Lundin '84** of Chicago. This year her firm, Lundin Media, won three national Pollie Awards, and their organ-donor campaign has helped to increase donations in Illinois by 54 percent. She's also co-producing — and raising money for — *Sweet Home Chicago*, a feature film whose script has been accepted into Indiefest Chicago.

Senior VP/Creative Director **Sean Burns '88** has lots of variety in his work at New York's Grey Advertising. "I handle Starburst and work on Pringles," he says, "and a PSA I completed just won a film contest for PETA, the animal-rights folks."

Congratulations to **Darren Bush '88**, who was recently appointed to the board of the

for candidates who support Great Schools

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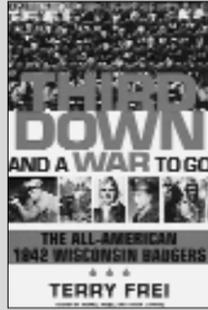
A recent statewide survey of school superintendents shows that 69% have increased class sizes in their districts in the last year and 70% have increased teachers' workloads. Another 52% of districts have decreased course offerings, 51% have reduced programs for at-risk students and 54% have cut arts, music, drama and vocational programs.

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Bookmark



Although victory on the field was sweet for the Badger football stars of the 1942 season, life would soon turn deadly serious: many joined the fighting forces of World War II, but not all found their way back home. A new book by Terry Frei — a *Denver Post* and ESPN.com sports reporter and columnist who's also the son of the late 1942 Badger guard **Jerry (Gerald) Frei '48, MS'50** — tells the story of these gridiron giants and their wartime service. It's called *Third Down and a War to Go: The All-American 1942 Wisconsin Badgers* (Wisconsin Historical Society Press). Among those to whom Frei pays tribute are the late two-time All-American **Dave Schreiner '43**, the late **Pat "Hit 'em Again" Harder x'44**, the late **Elroy "Crazylegs" Hirsch x'45**, and their coach, the late **Harry Stuhldreher**, one of Notre Dame's legendary "Four Horsemen." Jerry Frei became a P-38 fighter pilot and later a college and NFL coach. Neal Rubin, of the *Detroit News*, said of the book, "Terry Frei set out to learn more about his father. He wound up bringing to life a team, a cause, and an era."

American Canoe Association. He's a co-owner of Rutabaga, a Madison canoe and kayak shop, which, "you might note, seems to have little to do with psychology or Italian [his UW majors]. I disagree, but that's for another conversation."

In *Our Mothers' War: American Women at Home and at the Front during World War II* (Free Press), journalist **Emily Yellin '84** gives a "fresh and uncommon view" of the roles women played as the "other American soldiers." Yellin, of Memphis, is a longtime contributor to the *New York Times*.

What's **Eric Cott '89** been up to? He lived in Florence, Italy, for a year after a semester abroad as a UW senior. Returning to Manhattan, he worked at a large litigation firm, for the district attorney, and in the rackets/frauds bureau — "same time as JFK, Jr." Pursuing an interest in finance, Cott recently became the director of Merrill Lynch's associate office in Connecticut. He lives in Ridgefield.

Patricia Kaeding '89, a former associate chief counsel for the U.S. Food and Drug Administration, has joined the LaFollette, Godfrey & Kahn law office in Madison.

90s

Directing his first Super-8 mm short film at UW-Madison probably gave **Nikhil (Nikhylesh) Kamkolkar '91** an inkling about his future career path. Blending computer science, acting, and film direction, he first worked on *Stuart Little*, *Titanic*, and *Shrek* at Softimage in L.A. Now he runs Kamkol Productions, a North Brunswick, New Jersey, start-up that's produced its first feature film, *Indian Cowboy*.

It's been an exciting time for **Jay (Joseph) Hatheway Jr. PhD'92**, an associate professor

and the chair of the history department at Madison's Edgewood College. He's written a new book — *The Gilded Age Construction of Modern American Homophobia* (Macmillan/Palgrave) — and earned the 2004 James R. Underkofler Excellence in Undergraduate Teaching Award from the Alliant Energy Foundation and the Wisconsin Foundation for Independent Colleges. Hatheway also received a 2002 Distinguished Alumni Award from WAA's GLBT Alumni Council.

What if your dog took a bite out of someone? Then you just might need a pet-law specialist, and that just might be **Peter Honigmann, Jr. '92** or his spouse, **Molly Foley '93**. They've recently opened their own practice in Oak Brook, Illinois, focusing on consumer bankruptcy and, yes, pet law.

"Just a note to let you know that my first book of poetry came out in 2003," writes **James Wagner '92** of Syracuse, New York. Called *The False Sun Recordings* (3rd Bed), one reviewer called it a collection of "tight, compressed poems with a big heart behind them."

Danielle McGuire '97, MA'99 has earned the Organization of American Historians' Louis Pelzer Memorial Award for the best essay in American history by a graduate student. Her work, " 'It Was Like All of Us Had Been Raped': Black Womanhood, White Violence, and the Civil Rights Movement," was a haunting account of the 1959 rape of an African-American college student by four white men in Tallahassee, Florida. McGuire is studying at Rutgers University.

We just have to brag a little: *On Wisconsin* Magazine's co-editor **Michael Penn MA'97** won first prize for magazine writing in the Milwaukee Press Club's statewide journalism

competition. The article, "Will Power," appeared in the Winter 2003 issue of the *Wisconsin Academy Review*.

If you have some free time in Chicago, check out the gallery of contemporary art that **Scott Speh MFA'97** opened in June. Western Exhibitions represents artists in all media, and from September 25 until October 30, it will play host to a solo show by Chicagoan **John Neff '98**.

Steve Kaminski MBA'99 has been promoted to general manager of Ryerson Tull Plastics. That means that he's moving his spouse and son from Fishers, Indiana, to Chicago, "which will get them much closer to Camp Randall." Welcome back — almost!

2000s

"It's a classic first job out of college, and I'm having the time of my life!" writes **Elizabeth Ries '03** from Duluth, Minnesota. After three months as a field reporter for CBS affiliate KDLH, she became the morning news anchor. This entails not only delivering news and interviews, but also writing and producing the one-hour program — and, Ries adds, occasionally baking oatmeal cookies for the crew.

The proud family of **Elly (Elenore) Patterson '04** sent us this "echo": "Elly, varsity soccer, graduated Phi Beta Kappa in May and is on her way to medical school at Emory University [in Atlanta]. Her great-grandfather, **Henry Helmholtz**, varsity basketball (and track and tennis), graduated Phi Beta Kappa in **1902** and went on to medical school at Johns Hopkins [in Baltimore]."

Paula Wagner Apfelbach '83 is relieved to have reached age forty-three with no cavities or fillings in her teeth. She'd even be glad to open her mouth to show you.