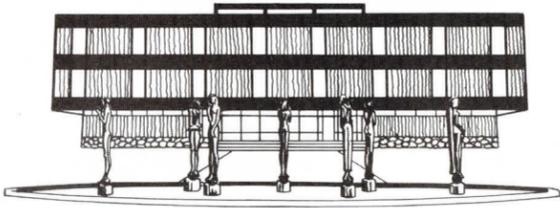


OAKLAND UNIVERSITY NEWS



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February 28, 1986

A publication for faculty, staff and friends

Nomination Deadlines Near for Major Awards

Members of the Oakland University community are being asked to submit their recommendations for the Matilda R. and Alfred G. Wilson Awards and for the Sidney Fink Memorial Award.

Deadlines are March 14 for the Fink Award and March 21 for the Wilson Awards. All nominations are to be sent to David Herman, dean of students, 144 Oakland Center.

The Sidney Fink Memorial Award is given annually to two students who have demonstrated a talent and ongoing commitment to improve race relations. The award is sponsored by Robert Fink, director of the counseling center, in memory of his father who worked as a business and community leader in the inner city for forty years.

The Wilson Awards are the most prestigious awards the university bestows each year on two members of the graduating class. Nominees must be seniors who have maintained a strong academic record, usually 3.3 or above. The nominees must also have demonstrated leadership qualities and responsible citizenship. The senior woman and man selected as winners will each receive a medallion and a cash award of \$500. In addition, their names will be engraved on a plaque in Wilson Hall.

The Wilson Awards were first made in

1965 with a format designed by Matilda R. Wilson and the university's first chancellor, D.B. "Woody" Varner. The goal remains the same — to recognize a senior woman and man who have achieved academically while demonstrating an interest in the problems of the university community and society in general. Nominees will be screened by a special university committee and the winners honored at the June 7 commencement.

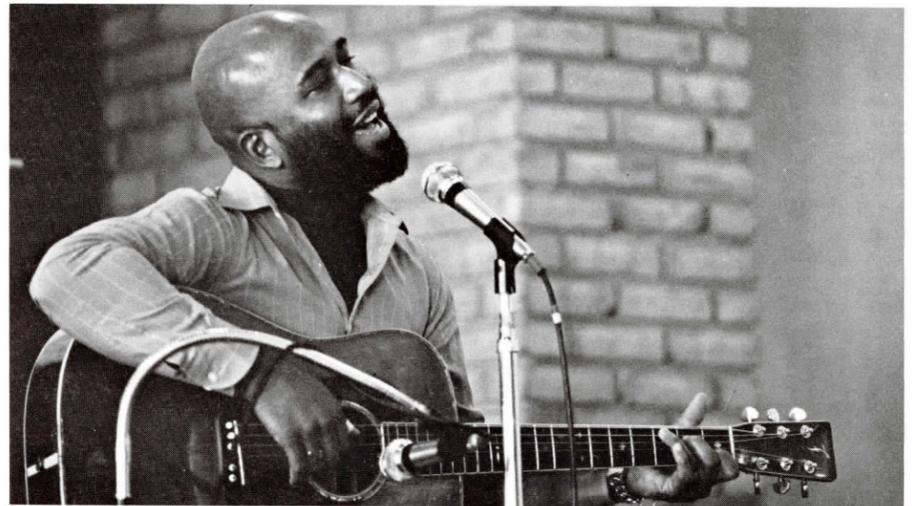
Nominees are sought for the following awards:

Marian P. Wilson Award

The award committee invites members of the College of Arts and Sciences faculty to submit scholarly books and articles published during calendar 1985. Entries are judged for readability, clarity and conformity to bibliographic conventions. Awards will be given at the June commencement. Entries should be submitted to Peter Evarts, 506 Wilson Hall, by March 15. The 1984 recipient was former Professor William C. Hoffman for his article, *Figural Synthesis by Vectorfields: Geometric Neuropsychology*.

Department of History scholarships

The department will award two scholarships to history students for use during the 1986-87 academic year. One scholarship is for half tuition over the academic year and



Musician Josh White, Jr., entertained on campus during an evening concert and conducted a workshop the following day. Aspiring song writers picked up some valuable advice from the gifted singer.

the other is a cash award of \$1,250.

Applicants must intend to major in history, or already be a major; have completed 48-100 credits, including the current semester's enrollment, both transfer and OU; and agree to enroll for a minimum of 16 credits in history courses during the two semesters of the scholarship. The application includes a personal statement and must include an official copy (transfer and OU) of college transcripts. The student must arrange to have two letters of recommendation

from faculty members (history department or otherwise) submitted directly to the department in care of the faculty scholarship. Applications are available from the history department or through history classes. The application deadline is March 15 and the award will be announced in April.

In awarding the scholarship, the department will take into account evidence of high academic achievement and commitment to the study of history. Evidence of financial need may be taken into account.



At the luncheon were, from left: Senator Rudy J. Nichols, President Joseph E. Champagne, Representative Gordon R. Sparks, senior Dave Marttila, Representative Judith R. Miller, senior Don Gemmell, and All-Midwest selection Paul Larkin.

Soccer Squad Honored

Three Oakland County legislators took time from their busy schedules to present a tribute to the Pioneer soccer squad during a recent luncheon in Meadow Brook Hall.

The Pioneer booters were honored for their outstanding record of 1985 and the previous three seasons by State Senator Rudy J. Nichols of the Eighth District (Pontiac, Waterford, Oxford, and Orion), and State Representatives Gordon Sparks of the Sixty-Third District (Troy and Rochester) and Judith Miller of the Sixty-Fifth District (Birmingham and Bloomfield).

The tribute, presented to Coach Gary Parsons' squad by the Eighty-Third State Legislature and read by Senator Nichols, reads in part:

"Let it be known that it is a distinct personal privilege to extend the highest praise and commendation to the members of Michigan's finest collegiate soccer team — the Oakland University Soccer Team — in recognition of their outstanding 1985 season..."

"Under the skilled and inspirational guidance of coach Gary Parsons, who has

led the team to seventy-six victories in his five years at the helm, the Pioneers have firmly established themselves as one of the premier teams in the country..."

"In special tribute, therefore, this document is signed and dedicated to extend the highest praise and commendation to the Oakland University Soccer Team in acknowledgment of its outstanding 1985 campaign..."

The document, dated January 13, 1986, is signed by Senator Nichols and Representatives Sparks and Miller.

"We are very proud of our soccer team, which has been very good for a number of years," Athletic Director Paul Hartman said. "Gary Parsons has done an outstanding job with the program."

The Pioneers were 14-3-2 in 1985, and concluded the season rated 12th nationally in Division II. The squad, which lost just one of its last 16 games and was 7-0-1 against Division I schools, had a pair of All-Americans in senior forward Meally Freeman and junior midfielder Gray Haizel, plus four All-Midwest honorees.

Tougher Regulations Set for Education Students

It's going to be tougher to earn a teaching certificate at OU.

Requirements just approved by the School of Human and Educational Services include special testing to enter the program, increased grade requirements, and a final test to be administered before the start of student teaching.

The requirements go into effect for undergraduates entering in the fall. They should help answer some of the criticisms leveled by state and federal agencies about the quality of K-12 education and teacher preparation, says Gerald J. Pine, dean of SHES.

Pine says his unit is also moving toward a five-year teacher training program that would have to be completed before a student could be certified to teach in a K-12 school.

Starting next fall, undergraduates interested in a teaching career will have to pass the Pre-Professional Skills Test, an examination administered by the Educational Testing Service. Once in the program, they will have to earn at least a 2.5 grade in every class, in and out of the major field. (Under current standards, a student must maintain

Before a candidate is allowed to teach,

another examination will be given by SHES faculty, Pine says.

The university had a record fall enrollment of 12,586 students and winter registration also set a record at . Undergraduate elementary education enrollment climbed from 284 to 427 students in the fall. Enrollments at the master's degree level also increased. Also last fall, a post-master's program in educational administration started last fall with 30 students enrolled.

Reception to Honor Visiting Scholar

A reception will be held March 5 to honor visiting Fulbright Scholar Chimako Tada. Professor Tada is an internationally known poet and translator. She has translated Antonin Artaud, Claude Levi-Strauss, St.-John Perse, and Marguerite Yourcenar. She won the award for best woman poet of the year in Japan in 1981. Professor Tada's reception from 4:30 to 6:15 p.m. will be in the Oakland Room of the Oakland Center and sponsored by the Department of English.

Farmhouse Remodeling Cost Capped at \$315,000

The historic Dodge Farmhouse will be converted into general offices at a cost not to exceed \$315,000.

The budget was approved by the Board of Trustees on February 12. Renovation of the interior will begin this spring. The farmhouse, located across from the Katke-Cousins Golf Course, will be used by Alumni Relations, External Affairs, the OU Foundation and Developmental Affairs.

The farmhouse has been used for a variety of university functions since Matilda R. and Alfred G. Wilson donated their land and money in 1957 for the establishment of OU. The building was first purchased in 1908 by

Matilda's first husband, automotive pioneer John F. Dodge. The farmhouse has been vacant since 1978 and various studies were authorized concerning its use and upkeep. The trustees had voted to maintain it until a suitable use could be found.

In 1984, the university received a \$200,000 special maintenance allocation from the state to save the building. In 1985, architects estimated that it would take \$275,000 to renovate the building and the board authorized that amount. The board has now raised that cap to \$315,000. The university will seek additional funds from the state to cover the increased costs.

Our People

News about your accomplishments is welcomed by the News Service, 109 NFH. Publication is on a space-available basis.

- Thomas Fitzsimmons, English, has ties with the musician who composed the music for the acclaimed Japanese film, *Ran*, which played in Detroit. Toru Takemitsu also set to music four poems from a book Fitzgerald and Makoto Ooka wrote at OU. Ooka was a poet-in-residence at OU under a program supported by the Department of English, the dean of the College of Arts and Sciences and the Council for International Exchange of Scholars (Fulbright). Fitzsimmons and Ooka's book, *Rocking Mirror Daybreak*, is a sequence of 20 linked poems in English and Japanese. Takemitsu wrote a violin duo with the same title, which was first performed at Carnegie Hall in November 1983. Three more violin duos from the book are planned.

- William C. Bryant, modern languages and literatures, has been asked to serve on a committee of the Instituto Internacional de Literatura Iberoamericana. His committee will evaluate all proposals and suggestions

for the August meeting of the organization, to be held in Bonn, West Germany.

- Rose Cooper, rhetoric, communications and journalism, sponsored a winning student speech in the 1985 Challenge Award contest. The speech, entitled *Life, Pass it On*, was written and delivered by Lisa Jesswein, a student in Cooper's public speaking course. Jesswein was one of two winners from a pool of approximately 200 entries in the four-year college, Central region. As winner, Jesswein received a merit citation and a prize of \$50.00

- Keith Stanovich, psychology, was recently appointed Associate Editor of the journal *Merrill-Palmer Quarterly*. The *Quarterly* is one of the leading journals in developmental psychology. A recent international survey of scholars found *Merrill-Palmer Quarterly* to be one of the most influential journals among European developmental psychologists. Stanovich will serve as action editor on manuscripts in the areas of reading, language, cognitive processes, and exceptional children.

News Notes Homes for Sale

Information about either of these homes that are listed for sale is available by calling 370-4196. Short-term leasing is available for either home.

One home is a contemporary on a wooded hillside with four bedrooms, two baths, two fireplaces, a large deck, a screened porch and a two-car garage.

The second home is a colonial with four bedrooms, 2½ baths, a family room with a

fireplace, dining room, central air-conditioning and a two-car garage.

Trustee Meetings

The Board of Trustees voted February 12 to begin its regularly scheduled meetings at 5 p.m. instead of 7 for the rest of the fiscal year. All meetings are held in the Oakland Center Lounge II. The remaining meeting dates are March 12, April 9, May 14 and June 11.

For Your Benefit

Pamela S. Beemer, manager, Staff Benefits, has important reminders for employees who tax-defer a portion of wages.

- If you have not adjusted your tax-deferred retirement contributions for 1986, now is the time to consider whether or not to make a change. The amount an employee can tax-defer into a retirement account (in addition to any University required amount) is subject to the IRS Code. The Code specifies that the amount of tax-deferred savings being invested can be changed only once in a calendar year.

- If you are not sure if you are contributing an extra amount toward your retirement, check your paycheck stub or contact the Staff Benefits Office. You may be able to begin saving on a tax-deferred basis or increase the amount you are currently investing.

- Employees who tax-defer retirement contributions at the maximum allowed under the IRS Code should annually request the Staff Benefits Office to recalculate their maximum amount because it changes each year as their salary, years of service and prior tax-deferred contributions change.

- Do not let your retirement be a forgotten benefit. Look into it now before you need it to be sure you are doing all you can to

prepare for a secure retirement in the future. For more information, contact the Staff Benefits Office at 142 NFH, 370-3483.

Staff Benefits has released the 1985 report from the College Retirement Equities Fund, the variable annuity component of the TIAA-CREF pension system for higher education, showing strong earnings and record asset growth over the past year.

CREF's net rate of total investment return for calendar 1985 was 32.9 percent, compared with 31.7 percent for the S&P 500 Stock Average. Fund officials noted that CREF's annualized total net investment return for the five years ending December 31, 1985 was 16.0 percent, compared to 14.6 percent for the S&P 500 Stock Average. Over the last five years, CREF annuity income benefits for retired participants rose 89.3 percent.

CREF assets, invested in some 2,300 companies traded on domestic and foreign stock exchanges, totaled \$20.9 billion at year-end 1985, up from \$15.9 billion at year-end 1984.

Approximately 90 percent of the total CREF portfolio is invested in 1,400 companies whose shares are included on domestic stock exchanges. About one-third are S&P 500 holdings, with the balance representing non-S&P stocks traded on the NYSE, AMEX and OTC. The remaining 10 percent of the CREF portfolio is invested in some 800 issues traded on foreign stock exchanges in 13 countries, making CREF one of the largest U.S.-based equity investors in the international arena.

Staff Benefits notes that TIAA-CREF pension plans cover employees of approximately 3,700 colleges, universities, independent schools and related non-profit educational organizations. There are now 850,000 participants accumulating future retirement annuity benefits in the nationwide TIAA-CREF pension system, including 830 at OU.

Job Listings

Details about the following job opportunities are available from the Employee Relations Department, 140 NFH, or by calling 370-3480.

- Museum attendant I, miscellaneous, Meadow Brook Hall.
- Associate director, AP-11, Office of Financial Aid.
- Electron microscopy technician, C-9, Department of Biological Sciences.
- Program administrator, AP-6, Meadow Brook Hall.



David Douglass, Lyle Nordstrom, Patricia Adams Nordstrom, Christel Thielmann, Paul O'Dette and Emily Van Evera.

Swanne Alley a Hit in Europe

Lyle and Pat Nordstrom of the music faculty and OU graduate David Douglass, all members of the professional group Swanne Alley, have just returned from a successful European tour.

But the musicians had little time to rest here, as they prepared to perform February 28 as part of the Detroit Symphony "Images" Festival at the Community Arts Auditorium of Wayne State University.

Highlights of their tour include:

- Denmark: A concert broadcast over national radio and recording a television documentary that will be broadcast on National Danish Television later this year.
- Holland: Concerts in Utrecht (at the Musiek Centrum) and Amersfoort.

- England: 9 concerts throughout England. The tour was sponsored by the Early Music Network, an agency which only promotes the best in England and Europe. It was Swanne Alley's second tour for the Network and the group was the first U.S. ensemble to be asked to participate in a tour under their auspices (1981) and the only ensemble to be asked to do a second. The Wigmore Hall concert in London was recorded for broadcast by the BBC. Nordstrom also gave a paper (with musical examples performed by Swanne Alley) for the combined meeting of the Lute Society and the Viola da Gamba Society (the biggest scholarly event of the year for these two societies).

Band Presents Musical Heroes

Heroic representations in musical form will be presented by the OU Concert Band in its annual Children's Concert. The event is scheduled for 3 p.m. March 9 in Varner Recital Hall as part of the Center Stage Series sponsored by the Center for the Arts.

Musical Heroes will have such heroic themes as Morton Gould's *Yankee Doodle* and Tchaikovsky's *1812 Overture*. Also heard will be fictional figures through the music of the films *Superman* and *Return of the Jedi*, both of which have been scored by John Williams.

James B. Underwood will be the guest soloist. He will perform Walter Rogers' *Land of the Free* for cornet soloist and concert band. Underwood is known in the Detroit area where he was a soloist with the Detroit Concert Band. Previously, he was cornet and trumpet soloist with the United States Marine Band in Washington, D.C. He is now on the applied music faculty of OU and Macomb County Community College.

Rounding out the program will be a performance of *Rushmore* by Alfred Reed, conducted by Daniel Iannuci. Embedded within this symphonic tribute to Mt. Rushmore, with all of its historical significance, is the moving melody, *America the Beautiful*.

Tickets are \$2 general admission and \$1

for students and senior citizens. Children under 12 will be admitted free if accompanied by an adult. For details, call the Center for the Arts box office at 370-3013 from 11 a.m.-5 p.m. weekdays.

President to Move

The Meadow Brook Valley subdivision in Rochester Hills will be the new residence of President Joseph E. Champagne.

The Board of Trustees has approved the purchase of the property at 2509 Munster. The Champagne family is expected to move into the home sometime in March.

Sunset Terrace, the presidential residence on campus, will be converted into a conference center annex for Meadow Brook Hall. Sunset Terrace, with 13,000 square-feet, could bring in outside revenue and be used for smaller conferences, group meetings and receptions.

The annual operating cost of Sunset Terrace is \$60,000. The annual operating cost of the new home is expected to be considerably less. The \$195,000 home has two stories, four bedrooms and a rough-sawn wood and brick exterior.

Funding Opportunities

Additional information about the following sources of external funds is available from the Office of Research and Academic Development, 370 SFH, or by calling 370-3222. Unless noted, proposal due dates are unknown.

National Institutes of Health

Research in nutrition and cardiovascular diseases, April 18; model systems for blood cholesterol screening, April 16; inherited retinal degenerations in animal mutants, March 15; asthma and allergic diseases centers, September 15; and program projects on mechanisms of immunologic diseases, June 15.

The *Oakland University News* is published every other Friday during the fall and winter semesters and monthly from June-August. Editorial offices are at the News Service, 109 North Foundation Hall, Oakland University, Rochester, MI 48063. The telephone is 370-3180. Copy deadline is noon Friday of the week preceding the publication date.

- James Llewellyn, senior editor and news director.
- Jay Jackson, staff writer.
- Ann Straky, photographer.

RoIm Phone Rates are Reduced

Robert J. McGarry, vice president for finance and administration, announces a drop in ROLM rates.

McGarry explains that the ROLM Telephone System schedule of charges was established to enable a pay back sufficient to retire the capital costs within a four year period.

The internal charges, along with institutional savings to date, are ahead of schedule and it has been decided that the charges for

long distance and toll calls will hereafter be at the "least cost" dialing rate rather than the Bell rates which were in the original schedule. McGarry says users will now be realizing the full savings of the system on these calls.

This change was effective in February and should generally result in lower telephone costs.

If you have any questions call Judy Wharry, 370-4590.

Alice Baker Returns:

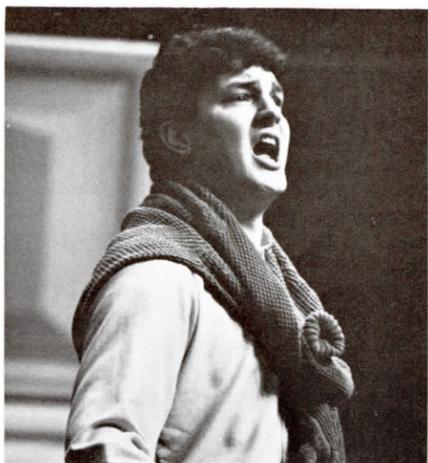
Gifted Mezzo Offers Lessons, Survival Tips

There are never-ending pressures, to complete your classes, then to survive the grueling auditions, and there is the need to market yourself, to persevere.

These tips were as important as the voice lessons passed on to music students in February 18-19 master classes by Alice Baker, a 1978 graduate who is performing to growing acclaim across the United States.

The celebrated young mezzo-soprano made her Michigan Opera Theatre debut last November in *Martha* and her performance prompted Free Press music critic John Guinn to write "Baker's mezzo is one of those rare seamless instruments that can go flawlessly from dusky low notes to ringing high ones, and she uses it with the confidence that comes from sheer talent."

But good reviews and a blossoming career don't end the pressures an artist has to face, they intensify them, Baker warned. Addressing voice students, faculty, and guests in a Varner Recital Hall class, she explained. "The better you get, the more the



Baritone Scott Jussila sang a Mozart selection and received a friendly critique in the master class. A second student who performed was Beatrice Garshott.

pressure builds as you keep trying to outdo yourself." She said singers were vocal athletes and not unlike Olympic competitors. "You can be so close in ability and so finely trained that the difference between first and second is minute. You work so hard and the

competition is so intense, and then there are some days you just cannot rise to the level of your own expectations, and that is frustrating."

So singers, like gifted athletes, need to believe in themselves and to persevere, Baker said.

How can a young artist prepare to handle the challenges of competition, of having to perform or audition under adverse circumstances? "Your best bet is to always be prepared, look your best, be professional in your attitude, and don't give up. Develop such a high level of proficiency and such a polished technique that even on a bad day, you are good. You need to develop this consistency," she said. "This is what careering is all about, learning to perform at your best possible level often under less than ideal circumstances."

She offered her current itinerary as an example: a February 28 performance of Verdi's *Requiem* in Detroit with the Rackham Symphony Choir in Orchestra Hall; a 9 a.m. March 1 flight to Los Angeles for a mid-morning rehearsal for an afternoon performance the next day, another offering of the *Requiem*.

"I will be zonked out at that rehearsal," she admitted. Then it would be a matter of rest and focusing her efforts for the Sunday performance. "This is another part of what careering is all about, pacing yourself, understanding your limitations, and setting priorities," she said.

"Singing is not just making pretty tones."

Baker's voice training at OU was given by Richard Conrad, Jan Albright, and Alice Engram. She was also active in John Doherty's choral groups and Lyle Nordstrom's Renaissance Ensemble.

Her diverse appearances reflect early interests in classical guitar and jazz. But in 1979, while a graduate student at California State University, Los Angeles, she won the role of Angelina in the Pacific West Coast Opera Company's production of *La Cenerentola* and an opera career was launched.

In the 1984-1985 season she won the G. B. Dealey Awards in Dallas, the Baltimore Opera International Vocal Competition, the MacAllister Competition for Opera Singers, and she was invited by Elizabeth Schwarzkopf to participate in master classes which

were filmed for Public Broadcasting Service television. In 1985-1986 her busy schedule includes a performance of Emilia in *Otello* with Placido Domingo and the Page in *Salome*, both with the newly formed Los Angeles Music Center Opera Association, and a concert appearance as soloist with Roger Wagner and the Los Angeles Master Chorale in Beethoven's *Missa Solemnis*.

She has appeared with the Lyric Opera of

Chicago, the Los Angeles Philharmonic, the Sacramento and Long Beach Operas, among others.

Her performances have brought praise from critics ranging from Los Angeles to Detroit and the East Coast and in such prestigious publications as *Opera Guide* and *Opera News*.

She is on her way and those pressures will grow, but she will persevere.



Alice Baker goes over a point with Scott Jussila following his performance in the master class.



'Odyssey' Welcomes Subscribers, Manuscripts

Odyssey, A Journal of the Humanities, Volume 8, Numbers 1 and 2 is now available through the Honors College, room 212 Varner Hall.

Brian Murphy is the new editor, replacing Robert C. Howes who has retired from the university and who served as editor from 1981-1985.

In the words of its sponsors, *Odyssey* offers a look at the world of art and politics through a wide range of analytical essays, poems and stories. The stated intent is that "should the reader not find a home at the end of the voyage, the editors hope that, at the least, the wandering or quest is filled with illumination and interest — and with tugs toward the home — places of the mind. Substance with style, breadth and depth, serious and comic, earnest and cynical: they all have a place."

Murphy notes that checks and inquiries, be they of interest or indignation, along with manuscripts, can all be directed to him at the Honors College.

The *OU News* thought that the new editor's introductory essay, *Forty Years Ago: Today*, and other observations about this issue might be of interest.

Forty Years Ago: Today

A New Editor's Essay Introductory

The world has observed, since the last issue of *Odyssey*, celebrations of the several ends of the Second World War. The European and Asian wars have become two astonishingly different stories.

We have observed the end of the war in Japan by a world-wide culture-drama in which Japanese tour the United States as victims, like Verdi's Ethiopians praying for clemency before the victorious Egyptians, and representing, thereby, the innocent victims of all wars.

What do we see? A negative: *No More Hiroshimas*. And what do we believe?

Among ourselves, many Americans discuss degrees of guilt for the atomic bombs which incinerated many thousands in Hiroshima and Nagasaki.

Far from feeling any guilt in Europe, President Reagan was pleased to accept an invitation from the German Chancellor to lay a wreath in a German military cemetery in a gesture of "reconciliation." This is an odd word (how should these two countries be brought together *again*?) until one recalls that, as in the Catholic Church, "reconciliation" is the current locution for forgiveness.

As drama, the role of being (admittedly, rather publicly and conspicuously)

Lab Theatre Presents its 'Gorey Stories'

The droll and often macabre writing of Edward Gorey provides the background for the musical revue, *Gorey Stories*, to be presented at the Center for the Arts.

The Department of Music, Theatre and Dance is continuing its Lab Theatre Series with the program of scenes, vignettes, limericks and songs taken from Gorey's works. The revue was conceived and adapted by Stephen Currans with music by David Aldrich.

Performers will be Rebecca Haney, Walter Mark Hill, Stephen A. Lucchi, William J. O'Connor, Christopher Olszty, Jerry Rathberg, Mary E. Rychlewski, Mary Ellen Shindel, Missy Wolff, John Worful and Miriam Yezbick. William P. Ward will direct the revue and Patrick Kuhl is providing musical direction. Patricia Sutherland and Valerie Kyriakopoulos are assistant directors and stage managers.

This is the first year of the Lab Theatre Series. It is devoted to staging original, non-mainstream and experimental works. In addition to providing unique performing opportunities to aspiring theatre artists, the series supplements the regular mainstage productions in a laboratory setting. Productions in the 1985-86 series have included *New Faces* of talent new to OU and two One-act Play Festivals showcasing student-adapted and -directed projects.

Performances of *Gorey Stories* will be at 8 p.m. March 14-15 and 21-22, and at 2 p.m. March 16 and 23 in the Studio Theatre. Tickets are \$2 general admission and \$1 for students and senior citizens. For details, call the Center for the Arts box office at 370-3013 from 11 a.m.-5 p.m. weekdays.

conscience-stricken toward the Japanese certainly plays better than the dangerous, boomerang-prone role of confessor. Even while the Second World War was *in progress* C. S. Lewis's friends, the Inklings, as they sat in Oxford rooms lined with black-out curtains against the raids of the *Luftwaffe*, wondered about the presumption of "forgiving" the Germans — precisely because this group of Englishmen, who were willing to "fight them in the streets" and who would never surrender, felt, even so, they had so much less sense of personal injury than did the Poles and the Jews.

In this issue of *Odyssey*, President Reagan's journey of a thousand stumbles to Bitburg is recalled for us by the unlikely of eyewitnesses — the powerfully radical editor of the *Michigan Voice*, Michael Moore, a journalist of Flint, Michigan, who is sometimes summoned to the microphones of National Public Radio's *All Things Considered*. Mr. Moore's treatment of President Reagan is suggested (and incurably sane readers are forewarned) by his title: *Bonzo Goes To Bitburg*.

Moby Dick: The Definitive Essay is a piece almost as *gonzo* in its way, *genus* literary critical-scholarship, as Michael Moore's. William Meyer asks us to consider profoundly, and perhaps ultimately optimistically, the conception of altering what we see. He asks us to re-see *Moby Dick*, and through it American culture and history, and, in meditating on sea, to re-think the word *see* itself.

Colby Kullman's and Alexander Gonzalez's analyses of those disturbing American novels, so associated with the tremors and re-visions of the Sixties, *Sometimes a Great Notion* and *Catch-22*, are more rational and sensibly communicative. But these rational analyses of the irrational show, too, how the most important of our experiences, particularly wars, are the results of what we see.

The "theme" of this issue is the inversion of the cliché "seeing is believing." As all the articles in this issue show, in fascinatingly different ways, it is the Blakean inversion of the cliché that the American experience has identified as its real truth:

Believing is Seeing.

As we celebrated the War's alleged end, so too did the Soviets. What is remarkable is that they ignored us as completely as we ignored them: in Russia, there was no mention of the fact that the Germans had fought another war on their western front. President Reagan, concerned only with that front, not only forgave the Germans, he assured us that they were victims of the Nazis too. He believes the Russians have been, all along, our real enemies: he believes this; he sees this; and so they are enemies.

In 1945, I am told, the Russians were our allies. Unless one knew this from a study of the plainer facts of history, one would hardly have gleaned it from the thousands of hours devoted to discussions of the War. At worst, President Reagan has fallen on his face forgiving, and forgetting with, the Germans; at best, this is the only solution to the War, to any war: love your enemies. And the Russians? In 1945, should we not have fallen into each other's arms in the streets of Berlin — comrades who had squeezed the Germans into defeat? Perhaps this is no more than a geo-political extension of a private truth: we can love our enemies; it is our friends we have trouble with.

Why?

Perhaps the very euphoria of 1945 is to blame. We have been living in a rather tormented, anxiety-ridden anti-climax for the last 40 years. (I allude, of course, to the winners; things have gone nowhere but up for the losers.) But all who remember 1945 claim it was the greatest of times. So, like President Reagan himself, we feel we must preserve those times; we must be true to them; we must be strong; we must be vigilant; we must preserve and display the very qualities that were needed in order to fight and win the War.

GCSA Plans Meeting

The Graduate Counseling Student Association is presenting its annual spring conference March 14 with John Vriend of Wayne State as keynote speaker.

Eleven different sessions will be held during the program in the Oakland Center.

A \$20 pre-registration includes lunch for students, \$25 for non-students. For more information, please contact Lee Ann Wilson-Bury at 286-4972.

*Now, these qualities are hard to keep up — indeed, they seem rather pointless — without an enemy. The nearest available enemy? Germans and Japanese (formerly krauts and nips) became noble, because vanquished, enemies: so we propped them up and made them our friends. In much less time, our noble Russian brothers and sisters — such as, say, those who appeared in the 1943 film *Song of Russia*, became the Russkies.*

In one sense, the Second World War was fought, very simply, because the Germans refused to believe that they had lost the First War: they were merely putting things right; they saw themselves as a superior people betrayed; and, in Nazi "philosophy," they equipped themselves with a completely satisfying vision of history.

At *Odyssey*, we want to consider ways of thinking, ways of seeing. This is the most important thing in the world because of the deafening truth in Hamlet's line: 'There's nothing good or bad, but thinking makes it so.'

In this issue, we include Associate Editor Anne Lalas's tribute to Professor Robert C. Howes, much beloved former editor; poetry by Lisa Firke; and what we hope will become a permanent feature — brief Book Notes about particularly interesting, but overlooked, or even interestingly dreadful books: the editors provide inaugural samples.

Like Joseph Conrad, like all writers, all of us associated with this journal want to make our readers see, see something new, see anew.

Of course, there is hearing as well as seeing. And what we hear can be a check on what we see. We all know of the dangerous tendency to rewrite the past: but, alas, what else is history — that agreed upon fable — except a continual rewriting of the past? History is what we rewrite the past for.

In *Animal Farm*, as everyone knows, George Orwell created a fable of Russian rewritings of history — what Orwell would call, more plainly, political lying — as well as the tendency of political leaders to name enemies and thereby find scapegoats. It is instructive to recall that, in February of 1944, T.S. Eliot, a publisher as well as poet, recommended against publishing the novel on the grounds that it would offend our Russian allies. The novel was not published until August, 1945, by which time it had become an example of its own satire.

I re-read *Animal Farm* recently, with some students of modern literature, at about the

same time of President Reagan's Bitburg public relations crises: the novel, 40 years later, suddenly had the tang of topicality.

To give the students some sense of the mood of the Forties war years, I had, long before, scheduled a showing of a propaganda film made by the U.S. Office of War Information in 1943 called *The Hymn of the Nations*.

In preparation, I played a recording (obtainable in any large-ish record store) clearly marked as the soundtrack of this "O.W.I." film. The score consists of Arturo Toscanini's updating of Verdi's powerful potpourri of national anthems. Verdi wrote the work for an international exhibition in London in 1862, and he concluded with *God Save the King*. Maestro Toscanini, in 1943, naturally enough, added the Russian and American anthems — the most skin-crawlingly powerful performances *anyone* has ever heard of *The Internationale* and *The Star Spangled Banner*. In class, several students commented on how this blazing performance seemed to reflect the heat, the commitment to the ideal of brotherhood and sisterhood, the particular passion of those times forty years ago.

Then we watched the film. We were fairly staggered by seeing the film take us, by means of an irritatingly adroit cut, directly from *God Save the King* to *The Star Spangled Banner*.

A student asked at once: "What happened to *The Internationale*?"

It took a moment to figure it out; then it was obvious: some functionary — in whatever bureau succeeded to the Office of War Information — decided that the Russians had *not*, after all, fought with us; and, anticipating the bizarre silences on both sides of Germany forty years later, this anonymous loyalist simply cut the Russians out.

When, later, we turned to discuss *Animal Farm*, it was altogether, most uncomfortable: the Communists were supposed to be the ones who rewrote history. Readers will recall that at the end of *Animal Farm* there is no difference between the communist animals and the capitalist humans: enemies have a terrifying way of turning into each other.

Perhaps William Meyer will one day give us a meditative essay on *hear* and *here*. What we hear is here. And what we don't...or can't...or aren't allowed to...? "The rest is silence."

— Brian Murphy

'Roots of Jazz' at Varner

The Roots of Jazz, a musical celebration that culminates the observance of Black Awareness Month at OU, will be presented at 8 p.m. March 8 in Varner Recital Hall.

The program will be a combined project of the Vocal Jazz Ensemble, directed by Michael Naylor; the Afram Jazz Ensemble, directed by Marvin "Doc" Holladay; and the Gospel Choir and the African Drum Ensemble. Music that depicts the various stages in the progression of jazz from African work

songs to the modern jazz of today will be presented, including gospel blues, Dixieland, be-bop and Big Band jazz.

The concert is presented by the Department of Music, Theatre and Dance in cooperation with the Center for the Arts. Tickets are \$2 general admission and \$1 for students and senior citizens. For details, call the Center for the Arts box office at 370-3013 from 11 a.m.-5 p.m. weekdays.

Winter Enrollment a Record

Winter enrollment at Oakland University is a record 11,967 students in headcount, up 871 students over last winter and ahead of the previous record of 11,519 set in the winter of 1981.

The increase includes 217 more undergraduates than last winter, 651 more master's degree students (most of this increase is in education), and an increase of three students (from 56 to 59) in the Ph.D. and specialist field.

Credit production or fiscal year equated student count (FYES) went from 3,737 last

winter to 3,919 this winter, also a record. (FYES is determined by taking the total number of undergraduate and graduate credits delivered and dividing by an average credit load as determined by the state for reporting purposes.)

The university has recorded 8,611 FYES for fiscal 1985-1986 and if spring credit production just equals last year, the year-end total will be 9,414. The university built its budget on an estimated FYES count of 9,275.

Women's History Week at OU

OU and Michigan State University faculty members will make presentations March 4 and March 5 as highlights of Women's History Week on campus.

Dorothy McMeekin of the MSU Department of Natural Science, will speak March 4 on *Women/Technology in the Mexican Artist Diego Rivera's Images*. The lecture is at noon in rooms 128-130 of the Oakland Center (OC).

On March 5, Virginia Blankenship, Department of Psychology, will speak on *Women*

and *Computers*. Her address is presented by the Women of Oakland University and will be at noon in Gold Rooms B and C of the OC.

The film *With Babies and Banners* will be presented March 7 at noon in rooms 128-130 of the OC. The film traces the role of women in the formation of the United Auto Workers and focuses on the contributions of the Women's Emergency Brigade to the labor movement of the 1930s. Whitney Walton, Department of History, will head the introduction and a discussion of the film.