

summer 2005

A Taste of World Peace

*Katrina Markoff's
truffles offer more than
beautifully prepared
chocolate. They reveal
a philosophy of life.*



also:

Greetings from Vanderbilt **Elvis Biographer Peter Guralnick** **The Future of Libraries**



“The puzzling or curious situations I develop appear much like a movie still with an implied story, but few clues are given about the final outcome,” says Professor of Art Marilyn Murphy of her work. “The viewer must determine what has happened to bring the characters or elements to this point and how the situation will resolve itself, often implying the work of an unseen hand just outside the frame.” Shown here: “The Lifesaver,” oils on canvas, 40” X 30”.

one **Big**

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Dore Ways

A forum for exchanging ideas

From the Editor

Blessed by Elvis

IF YOU LIKED MUSIC, MEMPHIS COULD BE A HEADY PLACE TO LIVE IN THE late '60s. Blues legends like Muddy Waters played regularly in the parks and small bars. Stax recording artists were changing music and the Memphis music scene. And, of course, there was Elvis. Whether you felt his genius died with his induction into the army, or that his work had simply evolved a little out of sync with mainstream rock, Memphis was his home. He was our boy.

That's why I was excited to read this issue's brief interview with biographer Peter Guralnick. I wanted to know why he wrote a book about Elvis. Turns out it wasn't the over-the-top fame, or even the fact that Elvis had defined rock music. It was an image Guralnick had of a young, pimply faced Memphis boy sitting at the soda counter drumming his fingers, waiting for his cousin, waiting for his life to unfold. That made the story worth telling.

Many of us who came of age in Memphis had our Elvis stories, and I was no exception. I grew up within sight of Graceland, and have memories of standing in the front yard with visiting relatives as my mom and dad pointed out Elvis' barn to our delighted guests. Later, when I picked up a guitar and dreamed of music fame myself, I joined a band with one of Elvis' stepbrothers. We practiced in a shed that bordered Graceland's stone wall, and joked about rehearsing in the shadow of one of rock's major figures. Then one afternoon, as the final chord to one rock standard or another echoed away, a voice spoke: "You boys are pretty good."

It was Elvis.

He stood in the doorway for a few seconds, then was gone. Of course, we weren't "pretty good." We weren't even average. We were 17 years old and uninspired musicians. But from that day, we had something few, if any, musicians (and I might add here, editors) could claim. We were blessed by Elvis.

I was "pretty good"; the King had spoken. I'm thinking that an Elvis pronouncement isn't time-limited, so I'm hoping some of what Elvis saw in me has rubbed off on *Vanderbilt Magazine*. Pull a chair into the shade, and spend some time with this issue. Take a look at "Greetings from Vanderbilt"; you might want to use it to plan that next vacation. Dip into "One Chocolate at a Time," and contemplate the meaning of your life without Katrina's truffles.

Go ahead. It's summer. The dog days. The season when Elvis left us, and a time when we all deserve to be blessed.

KEN SCHEXNAYDER



From the Reader

Tunneling

I ENJOYED READING THE TUNNEL ARTICLE in the recent *Vanderbilt Magazine* [Spring 2005 issue, "What Lies Beneath?" p. 32]. However, I would offer one additional step in the building process. Before the tunnel is built, it is important to select a contractor who is experienced in driving tunnels, understands the geology of this part of Nashville, and has the appropriate equipment to build the project.

In addition, there are a couple of technical matters I would like to correct. The "drilling equipment" you spoke of is known in the industry as a "tunnel boring machine," and the head on this machine is 8.5 feet in diameter, instead of 8.5 inches. The article was fun to read.

GEORGE DAVID WALLER III, BE'62
Nashville

Clear Channel

LOOK, I UNDERSTAND YOUR ARTICLE [SPRING 2005 issue, "Signal Strength," p. 38] focused on the accomplishments of [Mark] Mays, but the whitewash of the controversies of Clear Channel's influence peddling, screwing artists who don't toe the line, etc., was disappointing—not a single interview or comment from any of their adversaries. Making Clear Channel look like a white knight is truly disgusting. What's next? Let the theologians write about "Intelligent Design" without any comments from the scientists?

JIM HAYES
Via e-mail

I READ WITH INTEREST YOUR ARTICLE TITLED "Signal Strength" about Mark Mays and Clear Channel Communications in the March issue of *Vanderbilt Magazine*. I thought you would be interested to learn that there are two other Vanderbilt connections with Clear Channel—myself (Law '74) and Chris Robbins (Law '97). I have served as FCC regulatory counsel to the company since 1990. Robbins

assisted on the account for the last six or seven years, devoting most of his time to obtaining FCC approval for the radio acquisitions described in your article. He is now a member of the legal staff of the FCC's Audio Services Division, which oversees the radio industry. So all bases are covered!

RICHARD J. BODORFF, JD'74
Washington, D.C.

Fair and Balanced

IN OUR PREVIOUS LETTERS TO YOU, SEVERAL of us noted that your magazine presents a politically left bias in its articles and we urged you to present a more "fair and balanced" view. Now Mr. [Patrick] Feehan has urged you to stay where you are, citing a "freedom of speech" argument [Spring 2005 issue, "From the Reader," p. 5]. Sure, you are free to present any view that you like, just as we alumni are free to support any university that we like. It is not a matter of "freedom of speech"; it is a matter of the goals and objectives of

your magazine, which reflects the goals and objectives of Vanderbilt University. It is time for you, Mr. Editor, to speak up and tell us alumni what your intentions are for this magazine. Is it to keep presenting the far-left political bias, as Mr. Feehan calls for, or are you going to try to be "fair and balanced"?

CARL W. CONNER, BE'62, MS'64
Rockville, Md.

Confederate Hall

I AM INDEBTED TO MR. JACK D. WALKER, A'49, for suggesting a poll of Vandy alumni on the subject of [renaming] Confederate Memorial Hall on the campus of Peabody [Spring 2005 issue, "From the Reader," p. 6]. I am very happy to express my opinion.

I have sharply differed with the vice chancellor for public affairs in years past about attempting to rewrite history because some overly sensitive students were offended.

Every dog has his day, and I am having my day now. I have just received word that the steely-eyed Tennessee Court of Appeals has just handed the Vanderbilt lawyers and the Gee team a lesson in contract law. I now hope that this insane work to destroy the embedded Southern Heritage at Old Vandy will cease and the administration will get on with the work of making the University an even better place of higher learning.

I further recommend that if this attempt to suit the liberal mind-set continues, that those responsible hit the bricks on West End Avenue and turn Northeast. Write when you find work.

ROBERT B. WYNNE JR., BE'51
Dallas

WHAT I LOVED ABOUT VANDERBILT WAS ITS rich traditions. To change the name of Confederate Hall is political correctness gone awry and a slap in the face of those who contributed to Vanderbilt.

ERICA DORWART, BA'90, MED'92
Tulsa, Okla.

I WAS GRATIFIED TO SEE THAT YOU FEATURED the letter by Jack Walker as to polling the alumni for the disposition of renaming Confederate Hall. You published my letter in opposition to its "renaming" a year or so ago.

I hope the poll will reveal that graduates of Vanderbilt will rise above the political correctness mentality that seems to pervade our society so much and recognize that *history* is just that and is *not* the relabeling target of those wanting to "feel good"!

PAUL E. TANKSLEY, BE'54
Dallas, Ore.

I AM WRITING IN RESPECT TO YOUR FEATURED letter in the Spring 2005 magazine regarding Confederate Hall. I believe that building was donated in good faith by the Daughters of the Confederacy with the understanding it would be named "Confederate Hall" in remembrance of fathers, husbands, uncles, etc., who died during the Civil War. I believe the University should honor their past commitment unless they are willing to pay the Daughters of the Confederacy the original cost of the building plus compound interest.

I wish we could stop revisiting this era and accept it as an irreversible fact in our

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Laughter in Pain

Is the price of a Ph.D. necessarily the suspension of joy?

By VANESSA K. VALDÈS

A FEW YEARS AGO I WROTE in my journal a list of things I wanted to accomplish by the time I graduated with my doctorate. I wanted to continue to enjoy my teaching (check), present a paper at a professional conference (check), submit an article for publication in a refereed journal (not yet), and start some type of organization for women graduate students on campus (check). That last one may seem odd, given that it ostensibly has nothing to do with my professional development, as the others do. However, in my personal relationships and as a representative and alter vice president of the Graduate Student Council, I met and talked to graduate students from nearly all departments on this campus. The one thing that stayed with me was that whenever I spoke with women, I sensed a discontentedness that seemed consistent, regardless of race, sexual orientation, marital status, or number of years at Vanderbilt.

At first I found validation in knowing I wasn't the only one who felt unsettled and lost. Later, the certainty that others also had been blindsided by the unexpectedly emotional journey that is graduate school no longer comforted me.

I began to ask why this was considered the status quo—why we, the graduate students, were discussing our quality of life in whispers, oftentimes with people outside our departments. While some of the men in my life confessed to feelings of professional inadequacy in private conversation, I noted that in class, they did a fine job of projecting a

carefree attitude that conveyed nothing of the ambivalence about which we had spoken. For some reason my women friends could not wear the mask as easily. As I enjoyed the benefits of free therapy at the Psychological and Counseling Center, I wondered about those people who continue to believe that seeking treatment means an admission of craziness. Where did *they* go?

I was determined to end the bouts of crying, the naps that went on for too long, and the incompletes that accrued as I stared at my books not knowing where to begin a paper (but knowing it had to be perfect). Certainly, a lot of these symptoms stemmed from events in my family life, but grad school did not help. One administrator told me I should forget everything happening in my realm at home and just focus on my work. Another told me it was foolish to look for happiness in grad school. I wasn't aware that I had consented to a life without joy when I decided to pursue a Ph.D. A fellow student told me I would be shocked to know how many women sought help at the Counseling Center but never discussed it for fear of recrimination.

My desire to create a space in which women could talk honestly about their feelings stemmed from these experiences and more. A dear friend of mind pointed out to me that she had never thought about herself as much as when she was in grad school—which eventually caused her to leave her program. Many times this process is designed to be isolating. Each of us does her own original research, or helps a professor with his or hers. Often our lives are focused only on the happenings



NATALIE COX MEAD

of our own departments. Unless we are part of an interdisciplinary program, many of us have little interaction with people of other disciplines. We're too busy writing papers, teaching, taking classes and studying, all in the pursuit of a tenure-track job at a Research-One University. Anything less is failure. Never mind the failed relationships, the lack of sleep, the anxiety attacks. Forget the mounting debt from student loans that assist in your pursuit to live as your friends with "real" jobs do. This will all be worth it ... right?

Last summer I wrote to an acquaintance who worked in the Center for Teaching at Vanderbilt about the idea of establishing something that addressed the experiences of women in graduate school. She suggested I contact the Margaret Cuninggim Women's Center, and from that moment it was a go. With the full support of Linda Manning, director of the Women's Center, and Alison Pingree, director of the Center for Teaching, and working closely with Jennifer Hackett, Women's Center associate director, and Lisa

continued on page 86

1,000 Words

One image frozen in time



Hot Licks
Hula dancers, steel drums, and a fire-eating performance by Sideshow Benny were part of the festivities last fall at the grand opening of RoTiki, an island-themed restaurant in Branscomb Quadrangle. Photo by Peyton Hoge.

The Campus

“The Commons will go a long way in establishing



Construction Begins on College Halls

THE UNDERGRADUATE EXPERIENCE at Vanderbilt will undergo its most significant transformation in a generation as construction begins on College Halls, a residential college system with the ambitious goal of creating the most vibrant living and learning environment in higher education.

College Halls will bring together students, faculty and staff in smaller community settings within the larger University. Select faculty will live in apartments located in the college halls where students will live in a more intimate residential setting than the traditional college dormitory. Each college hall will feature student-driven programming designed to promote intellectual exchange and leadership development. Areas for dining, study and informal gathering will enhance the living-learning atmosphere.

The first phase of College Halls at Vanderbilt, which will be known as The Commons,

will bring together all first-year students in a community of 10 residence halls to be known as “houses” located on the Peabody College campus. Five existing residence halls will be converted to houses, and five new houses will be built. A tenured faculty member will serve as dean of The Commons, and each house will be managed by a faculty member or student life professional in residence.

Construction of The Commons began this spring. Renovations to the existing buildings are scheduled to be finished by fall 2007. The Commons is expected to be complete by fall 2008 and represents a \$150 million investment by the University.

Currently, Vanderbilt’s first-year students live in three areas across campus. “First-year students are trying to figure out where they fit in a university community,” says David Williams, vice chancellor for student life and university

affairs. “We believe the active engagement with peers, early informal interactions with faculty, partnerships with student life professionals, and social and academic programs offered at The Commons will go

a long way in establishing friendships and a foundation for learning that will last during their time here at Vanderbilt and throughout their lives.”

Once The Commons is complete, University officials will develop plans to build up to seven college halls for upper-classmen. Each college hall will

house approximately 400 students representing a cross-section from each of Vanderbilt’s four undergraduate schools—Blair School of Music, College of Arts and Science, School of Engineering, and Peabody College of Education and Human Development.

“Our students need and expect regular interaction with faculty and each other in order to build the community, character and leadership that we foster here at Vanderbilt,” says Nicholas S. Zeppos, provost and vice chancellor for academic affairs.

Or, as one student observed in a *Vanderbilt Hustler* piece about The Commons: “If it worked for Hogwarts, it can work for us.”



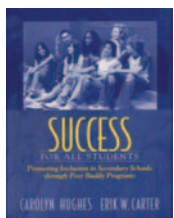
—Filmmaker Aishah Shahidah Simmons during a screening of “NO!” a documentary about rape in the African-American community

Summer 2005

friendships and a foundation for learning

—VICE CHANCELLOR DAVID WILLIAMS

Pioneering Peer Buddy Program Goes National



A PROGRAM for special-education students started 10 years ago by the Vanderbilt

Kennedy Center for Research on Human Development and the Metropolitan Nashville Public Schools system has gone nationwide through the publication of a book, *Success for All Students: Promoting Inclusion in Secondary Schools Through Peer Buddy Programs*.

Carolyn Hughes, Kennedy Center investigator and professor of special education and human and organizational development at Peabody College, and her former graduate student, Erik Carter, MEd'98, PhD'04, developed the Peer Buddy program with colleagues from Vanderbilt and Metro Schools. Hughes and Carter were spurred to write the book by the hundreds of e-mails they received asking for more information about the program.

In the Peer Buddy program, general-education high school students support, mentor and befriend special-education students, who often are not integrated into the social, academic or athletic life of schools. More than 1,000 special-education

students have participated in the program.

"We worked with the [Nashville] school board, the principals and the administration to establish Peer Buddies as a for-credit class," Hughes says. "That way, the students could devote at least one class period per day to interacting with students from the special-education classes." In addition to spending time in their buddies' classes, the pairs also eat together in the lunchroom and participate in activities outside school together.

General-education students say they benefit from the program as much as the special-education students. "It really touches your heart because of the things the general-education students say," Hughes observes. "They say, 'We are really the same; we have the same fears, the same dreams.'"

The program expanded this year to include Vanderbilt undergraduates, who are serving as mentors to general-education high school students in high-poverty schools as part of a service learning class.

The new book contains detailed instructions, checklists and worksheets that individual teachers and schools can use to kick off the Peer Buddies program at their own schools. >>



{Details}

Cat's Eye View

"Black Cat," a mosaic by Lynn Driver, basks in the sunlight of the Sculpture Garden adjacent to the terrace of Peabody Library. The garden was donated by Bernice Weingart Gordon, BS'56, and Joel C. Gordon.

Ooh! My Soul

Commencement festivities kicked off May 11 with a spirited performance by Little Richard. The wild man of rock 'n' roll headlined "The Party," an annual event for members of the Vanderbilt community, held on the Peabody campus.



You Say “Vanderbilt,” I Say “Virtuous Palace of Fan”

WHAT’S IN A NAME? UNTIL recently, it depended on whom you asked if you were talking about Vanderbilt University in a Chinese-speaking country. The University discovered there were at least a dozen variants of “Vanderbilt” in use across mainland China, Hong Kong, Singapore and Taiwan, so it set out to standardize its name.

The process of settling on a single name was initiated by Shih-Ping (Nancy) Wang, a second-year student at the Owen Graduate School of Management. The native of Taiwan alerted University administrators to the many versions of the Vanderbilt name in Mandarin Chinese. “When I applied to Vanderbilt University, I could not find a Chinese name for the school to tell friends where I’d be studying,” Wang explains. “After arriving in Nashville, I noticed Vanderbilt’s Chinese-speaking faculty and students use more than a dozen translations for ‘Vanderbilt University.’”

To help end this confusion, Wang spearheaded the effort to standardize the name, presenting all the versions and their meanings to a group of University administrators, faculty and students. “Fandebao” prevailed.

Mandarin is spoken by a billion people worldwide and is the main language of government, media and education in China. Finding a translation

that’s a phonetic match, has a positive meaning, and isn’t already in use in the language to represent something else can be quite a challenge. There is no “v” sound in Mandarin Chinese, so Harvard uses two characters, Ha-fu, which translates to “laughing Buddha.”

“Fandebao” translates to “the virtuous palace of Fan,” “the academic center of virtue,”

or “place of academic excellence.” Strictly speaking, “Fan” is a common surname like Van; “de” is virtue, excellence or quality; and “bao” means castle, fort or bastion.

The University actively recruits students from China, Hong Kong, Singapore and Taiwan and has about 265 students currently enrolled from those areas. “We are very interested in improving Vanderbilt’s scholarly visibility in East Asia, particularly in China,” explains Joel Harrington, assistant provost for international affairs. “That means building on numerous individual faculty collaborations with Chinese colleagues, expanding our study-abroad opportunities for undergraduates, profiting from our strong alumni base there—particularly in Hong Kong, and leveraging it for the recruitment of top Chinese students and scholars, and forming strong institutional partnerships with a few select universities.”



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First-year nursing students Lora Davis, left, and Erica Taylor check out the new interactive “BodyQuest” exhibit at Nashville’s Adventure Science Center.

Really Gross Anatomy

VANDERBILT UNIVERSITY School of Nursing students from a community health class have used their knowledge to help shape a new “BodyQuest” exhibit at the Adventure Science Center in Nashville. About 20 students wrote scripts for a program to guide visitors in each section of a new attraction that takes visitors on a journey through the human body and its functions. The exhibit displays six body systems in an interactive learning environment. The nursing students researched and wrote presentations to explain each system, including the immune, digestive, respiratory, circulatory, musculo-skeletal and nervous systems.

Children can check on “Pat,” the patient in the exhibit, learn how to take his blood pressure, give an injection and read his temperature while wearing a real hospital mask and shoe covers. The lifelike, oversized beating heart experiences a heart attack every hour, the floors of the exhibit light up with neon nerve pathways connecting each body system, and the digestive system even shows

kids how food travels through the body and beyond. Some of the students said they call it “really gross anatomy.”

The exhibit also includes a locker room with tips on staying safe, a giant brain in which kids can explore and learn about how the different parts of the brain control different body functions, and even an ambulance for kids to crawl inside.

VUSN student Mary Sanford Hay said working on the project wasn’t as easy as it sounds. “The hardest part was making the information understandable to children.”

Kelly Alsup, an educator at the Adventure Science Center, says the VUSN students “bring a different viewpoint. We also wanted to inspire kids to go into a medical career, and our hands-on mini Medical Center will hopefully inspire them.”

Making the World Cybersafe

IT’S THE KIND OF SCENARIO that keeps cybersecurity experts awake at night: A concerted attack by terrorists on the nation’s computer infrastructure could wreak havoc nationwide.

Vanderbilt researchers >>>

{Top Picks}

DANIEL DUBOIS

Spitz Receives Investment Award

William T. Spitz, vice chancellor for investments and treasurer, has been presented the 2005 Award for Investment Leadership by the investment firm Hirtle, Callaghan & Co. The award recognizes investment practitioners for investment-management performance and professional ethics. Spitz has directed that the \$50,000 cash prize go to the

Owen Graduate School of Management, where he teaches securities analysis. Since assuming responsibility for Vanderbilt's endowment in 1985, Spitz has increased its assets to \$2.5 billion from \$300 million. He is the author of numerous articles and several books, including *Get Rich Slowly: Building Your Financial Future Through Common Sense*.

Cool Hand Ryan

Junior engineering student Ryan Demeter of Chesterfield, Mo., finished second out of more than 1,000 students in the World Poker Exchange Intercollegiate Poker Championship. Demeter competed against five other regional finalists in a March 14 tournament held in Cancun, Mexico. The tournament, which involved online and offline poker open to students from 120 universities throughout the United States, attracted more than 1,000 students. Demeter won a \$3,000 scholarship plus \$2,000 in cash.

Engineer Wins NSF Award for Work with Smart Devices

T. John Koo, assistant professor of computer engineering, has received a CAREER award from the National Science Foundation. The Faculty Early Career Development awards are considered NSF's most prestigious honor for junior faculty members. Koo will receive \$400,000 over five years to support efforts to help engineers do a better job of designing "smart devices," which contain microchips and are spreading rapidly throughout society. Not counting computers with their printers and peripherals, the average household already contains some 40 to 50 tiny smart devices, a number that experts predict could grow 10-fold in the next decade or two.



DANIEL DUBOIS

Gee Joins NCAA Presidential Task Force

Chancellor Gordon Gee has been named by NCAA President Myles Brand to a new presidential task force to study the future of college sports. NCAA officials characterize the goal of the task force over the next 18 to 24 months as shaping "the next phase in reform of intercollegiate athletics." Gee will serve on Presidential Leadership of Internal and External Constituencies, a committee that will examine the relationship that college sports has with boards of trust, booster organizations, foundations and other interested groups.

are helping develop new technologies to protect the country's critical infrastructure from attack. The Vanderbilt Institute for Software Integrated Systems (ISIS) is one of eight university collaborators on a National Science Foundation Team for Research and Ubiquitous Secure Technology (TRUST), a new science and technology center. The center's initial funding of \$19 million will be apportioned over five years with the possibility of a five-year, \$20-million extension at the end of the term. Vanderbilt's portion of the initial funding is \$3 million.

Researchers intend to transform the ability of organizations to design, build and operate trustworthy information systems that control critical infrastructure. TRUST will address a parallel and accelerating trend of the last decade—the integrating of computing and communication across critical infrastructures in such areas as finance, energy distribution, telecommunications and transportation.

The center will build cyber-system security through modeling and analysis, development of secure embedded ("smart") systems, and integration of reliable components and secure information-management software tools. It also will develop education and outreach programs geared to K-12 schools, undergraduate students, and institutions serving under-represented populations.

TRUST academic partners include Vanderbilt, the University of California-Berkeley, Carnegie Mellon University, Cornell University, Mills College, San Jose State University, Smith College and Stanford

University. The program also brings together industrial partners, including BellSouth, Cisco Systems, ESCHER (Boeing, General Motors, Raytheon), Hewlett Packard, IBM, Intel, Microsoft, Qualcomm, Sun and Symantec.

Living Wage Issue Debated

DURING THE PAST YEAR, voices not often heard at Vanderbilt have made headlines as the issue of a living wage became the focus of rallies, forums and *Vanderbilt Hustler* editorials.

The wage debate entered the forefront last November when a union representing about 570 of Vanderbilt's more than 18,000 employees rejected a wage agreement presented by the administration. Among groups the union represents are campus groundskeepers, dining-services workers, custodians and skilled craft workers including carpenters, electricians and mechanics.

Negotiations resumed in December, and on March 14 members of Local 386 of the Laborers' International Union of North America voted to accept a contract that raised wages for the three lowest pay grades, which encompass approximately 240 employees, by 16 to 18 percent. The new two-year contract took effect March 28.

Kevin Myatt, associate vice chancellor and chief human resources officer, says that while 21 of Vanderbilt's employees earn \$7.60 per hour—the lowest wage currently paid to full-time workers on campus—the University will spend more than \$100,000 in training those

21 employees. Myatt cites Vanderbilt's employee benefits such as English as a Second Language programs, GED programs, and the college tuition assistance program as incentives that make the University an attractive place to work, especially for low-wage earners.

"We try to provide people with the vehicles with which to elevate themselves," says Myatt. He admits that "wages are critically important," but adds that the longevity of many employees' work experience at Vanderbilt speaks for itself.

The current federal minimum wage, in place since 1997, is \$5.15 per hour, but proponents of a living wage say the value of the minimum wage in relevance to cost of living in the United States has steadily declined since 1968.

Vanderbilt is one among numerous universities that has struggled with the issue of compensation for lowest-paid workers in recent years. Some schools that have instituted living wages, including Harvard, outsource lower-paying positions so that those individuals are not on the university payroll.



A group of Vanderbilt students, faculty and staff gathered in front of Kirkland Hall last November to voice their concerns about wage issues on campus.

NEIL BRAVE

{Virtual Vanderbilt}

<http://www.soulincision.com/>

Soul Incision

By day, they're mostly mild-mannered Vanderbilt physicians, nurses and administrators. When the sun goes down, though, they get together to play Motown, Memphis soul, classic rock and pop. Performing about 30 times a year, the nine-member band has shared the stage with Charlie Daniels, Vince Gill, Joe Dee Messina, Billy Dean and Trick Pony, among others. Formed in 1998, they've just released their second CD. Hear their music and find out more on their Web site.



Appeals Court Rules on Memorial Hall Dispute

VANDERBILT WILL NOT APPEAL a state court decision regarding the inscription on the pediment of Memorial Hall, a residence hall on the Peabody campus, ending a lawsuit initiated by the United Daughters of the Confederacy.

The Tennessee chapter of the UDC filed the breach of contract suit in 2002 when the University announced it was

dropping the word "Confederate" from the official name of the building, which was constructed by Peabody College in 1933 with partial financial support from the UDC. The lawsuit was dismissed by a Davidson County chancery court in 2003, but the Tennessee Court of Appeals overturned that decision in May, ruling that the University could not remove the actual inscription unless it reimbursed the UDC an unspecified amount of money based on the current value of the organization's original \$50,000 payment.

The court decision only affects the actual inscription on the building; all publications, maps and housing assignments refer to "Memorial Hall."

Symbols of the Confederacy have been the subject of controversy in a number of cities recently. In Memphis, Tenn., city officials are weighing a proposal to rename Confederate Park, Nathan Bedford Forrest Park and Jefferson Davis Park, and to move statues of Forrest and

Davis to museums. In Augusta, Ga., and Montgomery, Ala., conflicts continue over displays of the Confederate flag.

Judging from the letters *Vanderbilt Magazine* continues to receive on the subject, alumni are far from united in their opinions regarding the issue. "Even today, issues around the symbols of the Civil War generate very, very intense feelings," says Michael Schoenfeld, vice chancellor for public affairs. "Vanderbilt continues to believe that we did the right thing for the right reasons to address a decades-long controversy by changing the name of 'Confederate Memorial Hall.' Nonetheless, the court has ruled and Vanderbilt will abide by the judgment regarding the inscription on the façade of the building."

The University plans to create an annual forum or lecture that will deal with issues of race, history, memory and the Civil War.



{Inquiring Minds}



KRT/PHIL SEARNS

Talk Therapy vs. Meds

Research at Vanderbilt and the University of Pennsylvania challenges the American Psychiatric Association's position that antidepressant medications are the only effective treatment for moderately to severely depressed patients. The research, published April 5 in the *Archives of General Psychiatry*, found cognitive therapy may be as effective at treating moderate to severe depression as antidepressants, and more effective at preventing relapses following treatment termination.

"Cognitive therapy teaches patients how to monitor their own reactions and helps them make sense of their own experiences," says Steve Hollon, an author of the study. "They walk out the door with those skills, which help protect them from falling prey to helpless feelings." Hollon is a professor of psychology and psychiatry at Vanderbilt and a member of the Vanderbilt Kennedy Center for Research on Human Development and the Center for Integrative and Cognitive Neuroscience.

No Joke: Laughing Helps Burn Calories

Laughter could help trim your waistline. Maciej Buchowski, director of bionutrition at Vanderbilt, has found laughing raises energy expenditure and increases heart rate 10 percent to 20 percent. Ten to 15 minutes of laughter could increase energy expenditure by 10 to 40 calories per day, which could translate into about four pounds a year. Buchowski and senior research specialist Karen Majchrzak put pairs of friends and couples in a metabolic chamber and showed them video clips. "People can't eat at McDonald's and then expect to laugh away their lunch," Buchowski warns. "You'd have to laugh for 15 minutes just to burn off two Hershey's Kisses."



KRT/STEVE DESLICH

Quantum Dots Faster, More Sensitive for Detecting Respiratory Viral Infections

In what may be one of the first medical uses of nanotechnology, a doctor who specializes in infectious childhood diseases and a chemist have joined forces to create an early detection method for a respiratory virus that is the most common cause of hospitalization among children under 5. Vanderbilt researchers report that not only can a quantum dot system detect the presence of respiratory syncytial virus (RSV) particles in a matter of hours rather than the two to five days required by current tests, but it is also more sensitive, allowing it to detect the virus earlier in the course of an infection. Professor of Pediatrics James E. Crowe Jr. collaborated with Associate Professor of Chemistry David W. Wright in the development.

Med Students Find Supply Remedy

EACH DAY IN BUSY MEDICAL centers across the country, countless leftover supplies are discarded not because they are used but because they are no longer considered sterile. At Vanderbilt a group of medical students is helping put those supplies to use overseas where they're really needed. Through the REMEDY program, students collect leftover materials from the operating rooms and send them to underdeveloped countries.

Medical students Ashleigh Hegedus, Himali Wijessoriya, Kimberly Ma and Renee Makowski, with the help of an Alpha Omega Alpha service grant and direction from Jeanette Norden, professor of cell and developmental biology and neuroscience, have put a collection bin in place and have made their first delivery, sending a 25-pound package to Sri Lanka.

"We were inspired by one of last year's World Health Week speakers, Dr. Khassan Baiev," Hegedus says. Baiev spoke about practicing medicine in the midst of the Chechen/Russian war, during which time physicians substituted household thread for suture thread, a hand saw for a surgical saw, and an ordinary drill for brain operations. Baiev said it pained him to walk through American hospitals and see unused supplies in the trash.

"A group of us got together to figure out how we could help," Hegedus says.

The remedy was REMEDY, a program piloted at Yale University, which allows unused materials to be put to use. While the

supplies are not sterile, they are more hygienic than many of the alternatives physicians have in underdeveloped countries, and they are eagerly accepted.

At Vanderbilt the REMEDY program has a bin located in the core room of the surgical suites, where they collect items such as gowns, drapes, gloves, sutures, medical equipment and tubing.

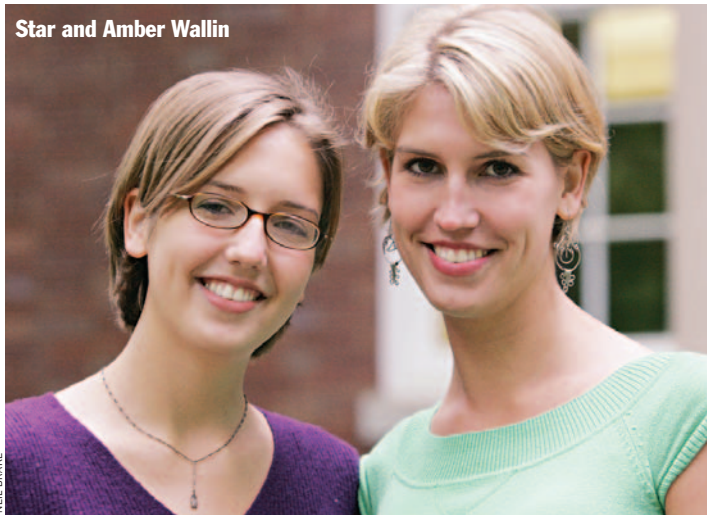
"Many materials are opened and prepped in the operating room, but either go unused or are mishandled," Hegedus says. The group hopes to expand the operation, placing more bins around the Medical Center.

Scholarship Winner Globetrots in Pursuit of Public Service

STAR WALLIN ISN'T TAKING a hard-earned break from studies this summer. She started her summer vacation in Liberty, Mo., taking part in a leadership-development conference as one of the nation's 2005 Harry S. Truman Scholars. From the end of May through mid-August, she is working in Tanzania as an outreach coordinator for the Jane Goodall Institute. Then in mid-August she'll attend a gathering of the 2005 Morris K. Udall Scholars in Tuscon, Ariz., before returning to Vanderbilt for her senior year. She even plans to climb Mount Kilimanjaro while in Africa—but just for fun and in her "spare time."

Wallin considers the opportunities invaluable training for a future career in public service. "Receiving both the Truman and Udall scholarships has served to strengthen my commitment to living a life of serv-

Star and Amber Wallin



ice,” says the Picayune, Miss., resident. She is the second in her family to receive the Truman Scholarship, which provides \$30,000 for graduate education. Her sister, Ashley Amber Wallin, was an elementary and deaf-education major at Vanderbilt and received the scholarship in 2003.

“My sister and I both came to Vanderbilt largely because of the Ingram Scholars Program at the University,” says Star. As an Ingram Scholar she receives full tuition and stipends for special summer projects in exchange for devoting around 20 hours each month during the academic year and at least one summer to performing community service. This summer the Ingram Scholarship will allow her to travel to Tanzania. Wallin also will receive \$5,000 from the Morris K. Udall Scholarship and the Excellence in National Environmental Policy Foundation, which awards merit-based scholarships to students who demonstrate outstanding potential and a commitment to pursuing careers related to the environment.

An environmental public policy and sociology major,

Wallin has been involved with Students Promoting Environmental Awareness and Recycling (SPEAR) and the Wilskills Outdoor Education Program. She plans to pursue a graduate degree in public policy as well as a law degree.

Foster Youth Hold Court System Accountable

A GROUP OF CURRENT AND former foster youth has issued a report they hope will give children in foster care and concerned community members the tools to hold juvenile judges and attorneys accountable for protecting the safety and rights of children who have been abused or neglected. The report, “Judging Your Juvenile Court: A Citizen’s Guide to Evaluating Judicial Performance in Child Neglect and Abuse Cases,” was published jointly by the Tennessee Youth Advisory Council, the Vanderbilt Legal Clinic, and the Vanderbilt Child and Family Policy Center. It was released May 11 at a foster-care forum at the Nashville Public Library with Tipper Gore, Nashville Mayor Bill Purcell, and the current

and former foster-youth group.

“We hope this publication will heighten public awareness about the role of the juvenile court in neglect and abuse cases and the tremendous difference that a good judge and a good guardian *ad litem* can make,” Michelle Crowley, a member of the Tennessee Youth Advisory Council, said.

“If judges and the attorneys involved in these cases do their jobs well, the system works better, children are safer and families are strengthened,” says Andy Shookhoff, associate director of the Vanderbilt Child and Family Policy Center and a former juvenile-court judge. “If they do not, the system falters, and children and families are in

harm’s way.”

The idea for the report came after Tennessee Supreme Court Justice Riley Anderson spoke to members of the council at a conference they co-hosted in Nashville in June 2004. “For too many of us, as we listened to Justice Anderson, we were struck by the difference between what he said was supposed to happen in juvenile court and what had happened to us,” says Crowley.

The report outlines key standards juvenile-court judges and attorneys should meet and provides detailed criteria by which the performances of judges and attorneys in meeting each of these standards should be judged.



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Sports

A look at Vanderbilt athletics

Sunday at Augusta

Luke List is mastering the game of golf.

By NELSON BRYAN

FOR GOLF ENTHUSIASTS, NOTHING compares to springtime in Georgia. As lemmings are inexorably drawn to the sea, so do the golfing faithful gather by the thousands to plunge into the spectacle and pageantry

that is the Masters Tournament at Augusta National Golf Club. In the midst of this year's annual April rite was Luke List, a sophomore on the Vanderbilt golf team, playing in his first Masters Tournament.

"It's a beautiful place," List recalls of the course noted for its towering pines and azaleas that cascade to water's edge. "To make the cut was just a bonus. I was just having a blast being there on Sunday. After the 18th green I took a deep breath and said, 'Wow, this is Sunday at Augusta. It just doesn't get any better than this.'"

At 20 years of age, the rising junior from Ringgold, Ga., was the youngest player in the Masters Tournament field. Not only did he make the cut, but he finished in a six-way tie for 33rd place. He attracted national attention when he scored a hole-in-one in the event's Par Three Tournament.

"Overall, it was just incredible," he says of the Masters experience. "I really did a great job and just enjoyed the whole experience. That was my goal going in. No matter what

I shot, or if I made the cut or missed the cut, who I got to play with, I just wanted to enjoy it. I wanted to make sure it was my first—and hopefully not last—memorable Masters. It was a dream week."

List's presence and play have been a dream come true for the Vanderbilt golf program. In his freshman season he became Vanderbilt's first freshman All-American when he was named to the third team. He was named first-team All-SEC and was one of five players named to the national All-Freshman honor squad.

He continued his success during his sophomore year, again being named first-team All-SEC by league officials and a vote of conference head coaches. He finished in the top 10 in 10 tournaments. Last February he was named the Male Amateur Athlete of the Year by the Tennessee Sports Hall of Fame.

List comes from an athletic family. His parents were both All-American swimmers at the University of North Carolina–Chapel Hill. "We've got a family background in competitiveness," he says. "Both my sisters swim as well. It's nice to have parents who know about competition. They were very supportive in every sport I played growing up."

List's love of golf can be traced back to Georgia, the town of Jasper and his grandfa-

ther, Robert Brown. "We moved to Jasper, Ga., when I was 8 years old to be close to my grandparents—my mom's father and mother," he says. "That's when I started playing golf with my grandfather. That's where it began for me. Most every afternoon, I would get out of school and go play golf with my grandfather."

Through middle school, List played golf, swam some, and played basketball and baseball. "But I liked golf the best," he says. With his interests focused on golf, List left home and became a boarding student at Baylor High School in Chattanooga, Tenn. "My mom and dad decided to move up to the Chattanooga area to be a little closer so my sisters could go there, and we could all be at home. I was at home for my last two years."

List was heavily recruited out of high school. He chose Vanderbilt over offers from Auburn, UNC, Georgia, Georgia Tech and Wake Forest. "It was a tough decision," he says. "I respected [Vanderbilt] Coach Press McPhaul and felt like he had a program that was on the way up. I liked everything he had to offer. I liked Nashville, and we have an amazing new, state-of-the-art practice facility. It's a great recruiting tool for us to have a practice facility at our own course."

During the season Vanderbilt golfers take mostly morning classes so they can hit the links first thing after lunch. The practice routine depends on the day. "If the day is long, we may play nine or 18. ... The short

continued on page 86





Luke List

2005 Football Captains Chosen

A pair of fifth-year seniors has been chosen by their teammates to serve as captains of the 2005 Vanderbilt football team. Quarterback Jay Cutler, a three-year starter from Santa Claus, Ind., and linebacker Moses Osemwegie, a two-year starter from Nashville, will take the helm of the Commodores this fall.

Cutler becomes only the second Commodore player in the team's 116-year history to serve as captain for three seasons. That honor is shared with Elliott H. Jones, captain and coach from 1890 through 1892. Cutler has started 34 games for the Commodores. Entering his final season, he ranks first or second among active SEC quarterbacks in virtually every career statistical category, including total offense, passing yardage, touchdown passes, completions, rushes by a quarterback, rushing touchdowns and combined touch-



Cutler



Osemwegie

"To get elected for a third time means a great deal to me," Cutler says. "Hopefully, in my last year, I can help guide this team to a greater success. Getting wins is the reason all of us are playing this game."

On the other side of the ball, Osemwegie is the SEC's leading active defender, starting his senior season with 273 career tackles, 40 more than his nearest competitor. He led SEC linebackers in the 2004 season with 9.4 tackles per game, earning first-team All-SEC honors from the league's coaches and Associated Press writers.

"I'm honored my teammates voted for me as their captain," he says. "I plan on working as hard as possible to be the best I can be and make them proud of my selection."

Head Coach Bobby Johnson was pleased with both selections. "The team did a very fine job in electing Jay and Moses as their captains," he says. "Both have excelled on the field, but more important, both have been leaders by example."

2005 VU Football Schedule

- Sept. 1 at Wake Forest
- Sept. 10 at Arkansas
- Sept. 17 Ole Miss
- Sept. 24 Richmond (Parents' Day)
- Oct. 1 MTSU
- Oct. 8 LSU
- Oct. 15 Georgia (Homecoming/Reunion)
- Oct. 22 at South Carolina
- Nov. 5 at Florida
- Nov. 12 Kentucky
- Nov. 19 at Tennessee

Price Named to Freshman All-America Team

Left-handed pitcher David Price has been selected to the 2005 Louisville Slugger Freshman All-America Team, chosen by *Collegiate Baseball* newspaper.



Price

The 6-foot-6-inch freshman from Murfreesboro, Tenn., worked his way into the starting rotation, playing in 16 games and starting 10 with a 2.73 ERA. He struck out 92 batters, with a career-high 11 against Tennessee and Florida.

He accepted an invitation to participate in the 2005 USA Baseball National Team Trials held in late June. He is the ninth Commodore to be named to a *Collegiate Baseball* Freshman All-SEC team.

He's often on the road, but **Toby S. Wilt, BE'67**, is always at home in Nashville and at Vanderbilt. A three-year letterman in football from 1963 through 1965, he also played on the Vanderbilt golf team in 1966. These days he keeps busy as president of TSW Investment Co., chairman of the board of Christie Cookie Co., and as a board member of other organizations around the country. He maintains his passion for the game of golf and is a founder of the Golf Club of Tennessee. He also maintains his passion for Vanderbilt athletics and has established the Toby S. Wilt Athletic Scholarship "to provide men's golf scholarships based on academic merit and athletic achievement." The current recipient of that scholarship is Luke List, a rising junior from Ringgold, Ga. (see Luke's story on page 18). "Brandt Snedeker also held that scholarship and handed it to Luke when he left," says Wilt. "They both played in the Masters, one year apart. Both not only made the cut in the Masters, but they distinguished themselves and Vanderbilt by being such great gentlemen at the tournament."

{ Where Are They Now? }

BLACK AND WHITE PHOTOS BY LAUGHEAD PHOTOGRAPHERS

{Sports Roundup}

Baseball: Lewis Named All-SEC, Players Drafted

Right-handed pitcher Jensen Lewis, a junior from Cincinnati, was named to the All-Southeastern Conference Second Team by a vote of the league's 12 coaches. Vanderbilt led the SEC in team pitching with a 3.38 ERA, and Lewis led the Commodores with an 8-3 record and 2.62 ERA.

Major League Baseball showed great interest in the Vanderbilt program and drafted 13 players—eight current players and five signees—in the 2005 draft. Leading the list



Lewis

were Lewis and junior left-handed pitcher Ryan Mullins, chosen in the third round; junior first baseman Mike Baxter, picked in the fourth; and senior pitchers Jeff Sues and Ryan Rote, taken in the fifth.

Vanderbilt finished the regular season with a 34-21 overall record, 13-17 in the SEC.

Men's Tennis: Brown Named All-SEC

Vanderbilt senior Scott Brown was named to the All-Southeastern Conference First Team at the end of the regular season, posting a record of 16-5, 6-4 SEC, at the No. 1 singles position. Combined with his record at No.

1 doubles, he became the "winningest" player in the history of Vanderbilt men's tennis.



Brown

Lacrosse: Women Earn Postseason Honors

Four Commodores have been honored for their performances during the 2005 lacrosse season.



Junior Kate Hickman, sophomore Molly Frew, and freshmen Sasha Cielak and Margie Curran were named to the American Lacrosse Conference's All-League Team: Hickman to the first

team and Cielak, Curran and Frew to the second team. Cielak and Hickman were both named to the Intercollegiate Women's Lacrosse Coaches Association South All-Region Second Team. Cielak also was named to the *Inside Lacrosse* All-Americans Third Team. Hickman led the Commodores with 41 goals, and Curran was second on the team with 30 goals and 28 draw controls. Cielak and Frew were the team's defensive leaders, combining for 50 caused turnovers and 76 ground balls. Vanderbilt finished with a 6-9 record, 3-3 in conference play.

Women's Tennis: Falk Named All-American

Vanderbilt senior Audra Falk advanced to the Sweet Sixteen round of the NCAA Individual Championships and was named an All-American for the second consecutive year. She finished the season with a 20-9 record, having won at least 20 matches in each of her four years as a Commodore.



Falk

Pole-vaulter Paige Roberts, a senior from Atascadero, Calif., cleared a personal-best 12 feet outdoors at the 2004 SEC championships.

Vanderbilt Holdings

Collections and collectibles



Serendipitous and Sublime

Vanderbilt's East Asian Art Collection came into existence largely by chance to become one of the finest in the Southeast.

By PAUL DEAKIN

IN 1956, ANNA C. HOYT DONATED 105 Old Master and modern prints to Vanderbilt University. Among these were three Japanese wood-block prints in the evocative *ukiyo-e* style, sometimes called “pictures of the floating world.” In the late 1960s, four further donations took the total number of Asian pieces at Vanderbilt to a modest seven. Today the collection contains more than 2,000 pieces from Bhutan, Burma, China, India, Japan, Korea, Tibet, Thailand and Vietnam, making it one of the finest collections of its type in the Southeast.

So how has Vanderbilt come to possess such a treasure-house of Asian art in a few short decades? The faculty and staff members responsible for shaping and growing the collection have had a remarkable knack for being in the right place at the right time. Their story is one of chance encounters, delightful coincidences and serendipitous acquisitions: An unplanned meeting after a lecture led to the donation of more than 1,000 pieces of high-quality Asian art. A valuable piece was acquired at a Nashville flea market for \$24. A speculative road trip to view a world-class collection due for public auction resulted in a once-in-a-lifetime opportunity to cherry-pick several dozen pieces. A set of Japanese wood-block prints was pulled from the smoking rubble of Berlin by a Vanderbilt faculty member at the end of World War II and found its way into the collection many years later.

Whether destiny or synchronicity, there

has definitely been more than simple good fortune guiding the expansion of the Asian Art Collection.

The Stern Collection, acquired in the late 1970s, was a huge coup for Vanderbilt. The collection, which includes 25 pieces of East Asian art and many rare books, belonged to Harold P. Stern, former director of the Freer Gallery of Art in Washington, D.C. After Stern died a large number of major museums and private collectors attempted to acquire Stern's world-class Asian art collection. Vanderbilt's emeritus professor of fine arts, Milan Mihal, knew a close friend of Stern's brother and was permitted to have first pick of the estate before the public auction. This was how Mihal came to be driving back to Vanderbilt from Washington with many delicate ceramic pieces, Japanese hanging scrolls, and “no small amount of fear and trepidation.”

Acquiring the Herman D. Doochin Collection was another key acquisition. “Again, it was pure chance,” recalls Mihal. A mutual

friend of Doochin and Mihal introduced the Asian art aficionados. Doochin was a native Nashvillian who had moved out to San Francisco but was back in town visiting friends and family. At the time, Doochin was looking for an institution to which he could donate his large Asian art library. Mihal quickly suggest-

ed Vanderbilt and made the necessary arrangements to bring the books to Nashville. Doochin then invited Mihal out to California to see his collection. “I couldn't believe it,” says Mihal. “His home was floor-to-ceiling with Asian art. It was pouring out of closets.” Mihal describes himself as a kid in a candy shop when Doochin invited him to “take what you want.” Mihal did just that and returned to California a second time with Joseph



Mella, director of the Vanderbilt University Fine Arts Gallery, to pack dozens of boxes. To date, Doochin has donated more than 1,000 pieces, including Japanese and Chinese paintings, Japanese wood-block prints, stencils, textiles and bronzes.

Another fortuitous encounter brought Mihal into the orbit of Chauncey Lowe, a Chinese art collector who has since contributed many outstanding pieces to the Vanderbilt Asian Art Collection. Mihal was lecturing in Florida and was introduced to Lowe after one of his lectures. “Chauncey invited me to his home, and I almost fell through the floor when I saw his collection,” says Mihal. This chance meeting has led to many significant donations of Chinese art to Vanderbilt, including one of the most important pieces in the collection—a magnificent Ding ware vase from the Northern Song dynasty (960–1126).

Because of limited exhibition space, the Vanderbilt Asian Art Collection functions primarily as a student learning resource. “Students need to be able to handle the objects they are studying,” says Mihal. He provides a useful analogy: “Let’s say you’re a music student, and you’re studying a piece of music but all you have is the score. You never *encounter* the piece firsthand. You need to *hear* it. Students need to have a confrontation with the original work of art—a one-to-one experience with something that has been created by another human being.”

Tracy Miller, assistant professor of art history at Vanderbilt, agrees. “Photographs of art used in class necessarily flatten objects from 3-D to 2-D and distort scale. Seeing original objects is essential to understanding how an object was made and used. When students are writing research papers, we frequently walk over to the gallery and look at the object together. We take out a magnifying glass and examine the brushwork or the marks left from carving. This is impossible to do with reproductions.” Accordingly, a por-

tion of the Vanderbilt University Fine Arts Gallery is permanently dedicated to the needs of students. Every semester, Mella coordinates exhibits with professors to ensure that syllabuses and exhibits are closely integrated.

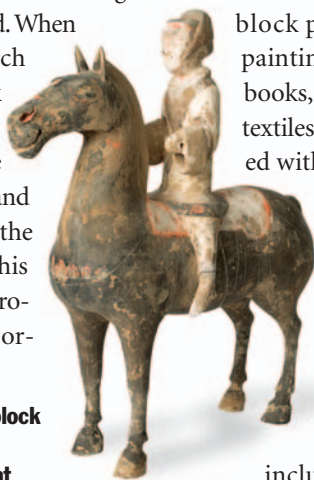
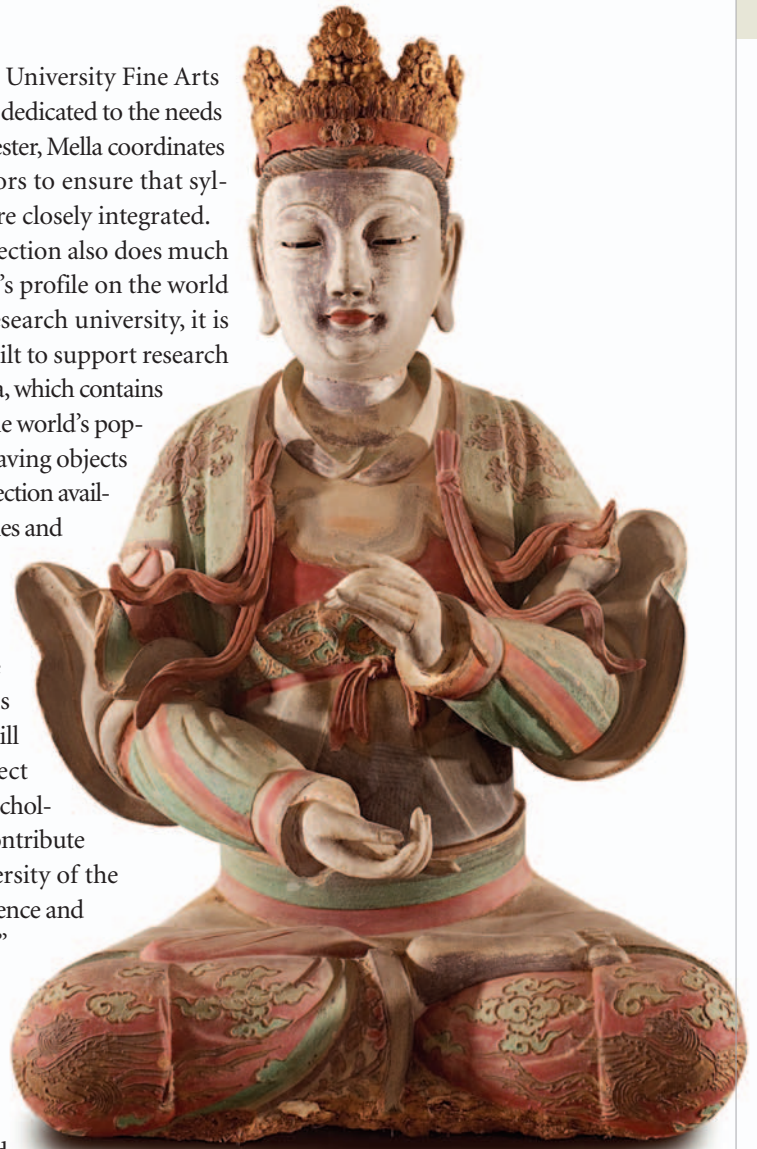
The Asian Art Collection also does much to enhance Vanderbilt’s profile on the world stage. “As a top-tier research university, it is beneficial for Vanderbilt to support research and teaching about Asia, which contains almost two-thirds of the world’s population,” says Miller. Having objects from the Asian Art Collection available for viewing “enriches and broadens the perspectives of students as well as public viewers,” she continues. “As the collection grows, its original works of art will also become the subject of research by outside scholars, who will further contribute to the intellectual diversity of the College of Arts and Science and Vanderbilt as a whole.”

Singling out other highlights from a collection of this quality and size is no easy task; the collection is broad and deep and includes ceramics, wood-

block prints, lacquer-ware, sculpture, paintings, calligraphy scrolls, illustrated books, artists’ notebooks, jades, bronzes, textiles, textile stencils (tough paper coated with persimmon juice—works of art

in themselves), and many other Asian artifacts. One of the most striking pieces in the Asian Art Collection is a Ming dynasty-era (1368–1644), painted terra-cotta statue of a Bodhisattva, which dominates the rear of the Fine Arts Gallery. Other notable pieces

include an Indian statue of Vishnu, a remarkable six-panel screen from the Japanese Tosa School depicting the 10th-century *Tale of Genji* (purportedly the first novel ever written), a rare Tang dynasty-era (618–907) head of Buddha, an exquisite Japanese portable writing set (which Mella describes



Left: Horoshige’s color wood-block print “A Pilgrims’ Association Procession at Kanasugibashi at Shibaura,” from the Anna C. Hoyt Collection; upper left: the 18th-century Japanese Suzuribako (writing case) is made of lacquer with gold and silver; above: the Western Han dynasty (206 BCE–9 CE) “Horse with Rider” was a gift from Chauncey P. Lowe; upper right: a Ming dynasty (1368–1644) Bodhisattva

as “the laptop of its day”), and color wood-block prints by Munakata Shiko (1903–1975), who is generally considered to be one of the most significant Japanese artists of the 20th century.

The collection, highlights of which are regularly shown in the Vanderbilt University Fine Arts Gallery as part of larger thematic exhibitions, offers fascinating perspectives into Asian history, religious beliefs and society. In doing so it forms an important cultural bridge between Vanderbilt and the wider world, and an artistic bridge between traditional Western aesthetic sensibilities and the sublimities and economical beauties of Asian art making.

Paul Deakin writes about the visual arts and music for numerous publications. He is a lecturer in music theory at the Blair School of Music.

Bright Ideas

“Privatized companies where the government was

Privatization Doesn't Translate to Increased Profits

1. CONVENTIONAL wisdom holds that companies in which governments relinquish some level of control through privatization will out-shine companies in which government retains a controlling interest or has substantial veto powers. But a study from the Vanderbilt Owen Graduate School of Management finds publicly traded companies remaining under government control actually do better in terms of performance and market value.

Many governments embarked on privatizations starting in the 1980s to enhance performance of lack-

luster protected industries in increasingly competitive global markets. In addition to achieving competitive gains, privatizations were undertaken to generate revenue for strained national treasuries, to open monopolistic markets in response to pressures from international trade organizations, and to answer concerns of lending agencies seeking to have major state-owned borrowers broaden their risk exposure by issuing shares in public markets.

“The assumption among many economists, academics and financial-market participants has been that government-owned companies transferring ownership to public investors should have better financial performance and a higher market value. This is

because they don't have to deal with political interference and bureaucratic red tape, and overall can be more innovative, nimble and competitive,” says Owen Professor Mara Faccio, one of the authors of the study *Reluctant Privatization*.

When a sample of government-controlled companies was matched against a sample of companies of the same size and in the same industry and country, the study



found the opposite to be true. “In the year 2000, for example, privatized companies where the government was still the largest shareholder traded on average at a price that was 26 percent higher than their peers,” says Faccio. “For fully privatized companies, this represented an average 13-percent trading discount relative to their [privately held but publicly traded] peers.”

The study analyzed 141 publicly traded companies privatized from the early 1980s

through 2000 that are headquartered in countries belonging to the Organization for Economic Cooperation and Development (OECD)—Australia, France, Germany and Italy among them. Governments retained a controlling interest or had substantial veto powers in some 62 percent of those companies.

In Italy the government retained influential stakes in major companies like Alitalia and Finmeccanica, which have seen significant improvements



Mara Faccio

DANIEL DUROIS

still the largest shareholder traded on average at a price that was 26 percent higher than their peers. ” —MARA FACCIO

in performance and market value. While the study does not identify specific factors contributing to better performance for these and other partially privatized companies, Faccio speculates they likely include strong national credit ratings, which enable governments to provide subsidized loans at favorable rates, as well as guaranteed government contracts and a favorable regulatory climate.

Industries in which governments were most apt to retain control in privatizations included petroleum (78 percent), utilities (77 percent) and transportation (71 percent). The OECD countries where governments were more likely to maintain ownership included Belgium, Finland, Greece, Ireland and Mexico. France, Netherlands and Sweden were among the countries least reluctant to relinquish control.

In privatizations where governments retained control, they did so either through direct share ownership or through “golden shares,” which are special powers limited to governments, such as the right to appoint board members, approve or veto acquisitions, or make other significant strategic management decisions.

“In the end, governments that undertook major privatizations but were reluctant to

give up control of key industries, achieved more than they anticipated,” says Faccio. “In addition to generating much-needed revenue and spreading risk, they gave large companies a competitive boost.”

Researchers Literally Cut Belly Fat to Treat Diabetes

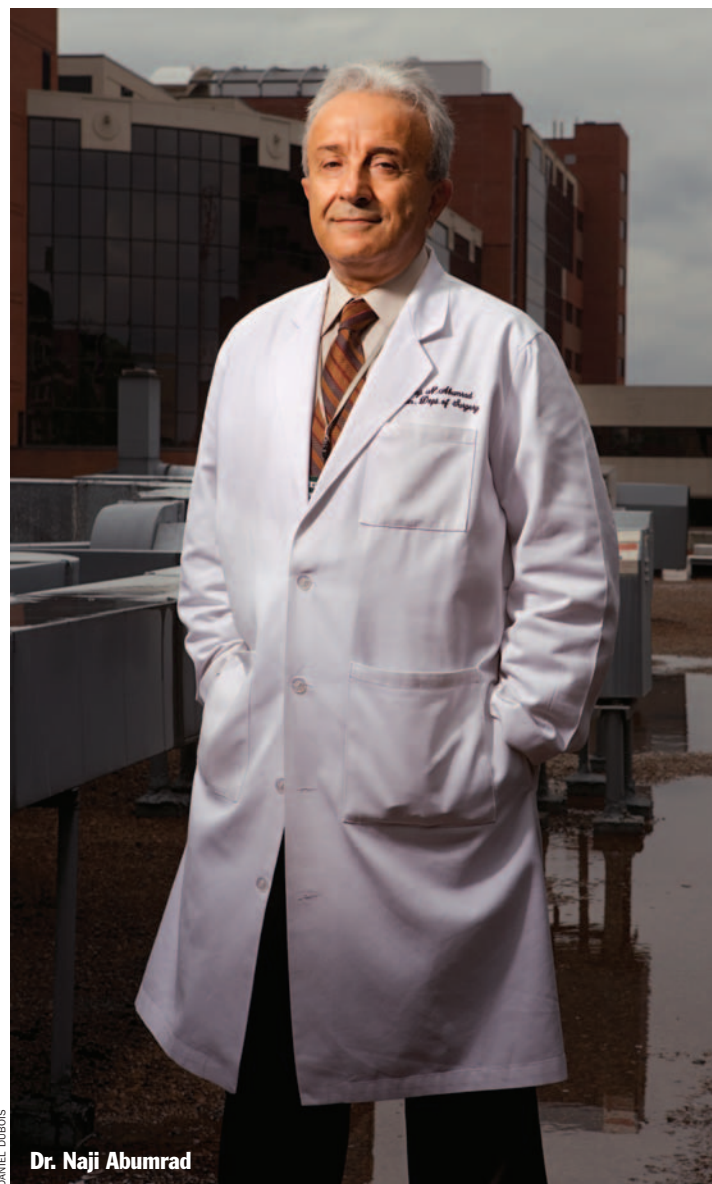
2 ONE OF EVERY 10 health-care dollars spent in the United States goes to diabetes care—an estimated \$132 billion in 2002. There are 18.2 million people in the U.S. who have diabetes, according to the American Diabetes Association, which estimates that type 2 diabetes accounts for at least 90 percent of all cases. The link between excess weight and type 2 diabetes is well established: 80 percent of type 2 diabetes patients are overweight.

Vanderbilt researchers are now looking beyond waistlines and into the role visceral fat plays in type 2 diabetes. A new study will test how the removal of the omentum, a large source of internal belly fat, affects insulin sensitivity. The omentum is a blanket of internal abdominal fat that rests on top of the intestines and is attached to both the stomach and the

small bowel. The study, led by Dr. Naji Abumrad, professor and chair of general surgery, will combine the removal of the omentum with gastric bypass surgery.

The investigation is a novel

approach to treating type 2 diabetes, but has its basis in years of obesity and diabetes-related research. “The world community has spent a tremendous amount of time looking at the relationship of weight and



Dr. Naji Abumrad

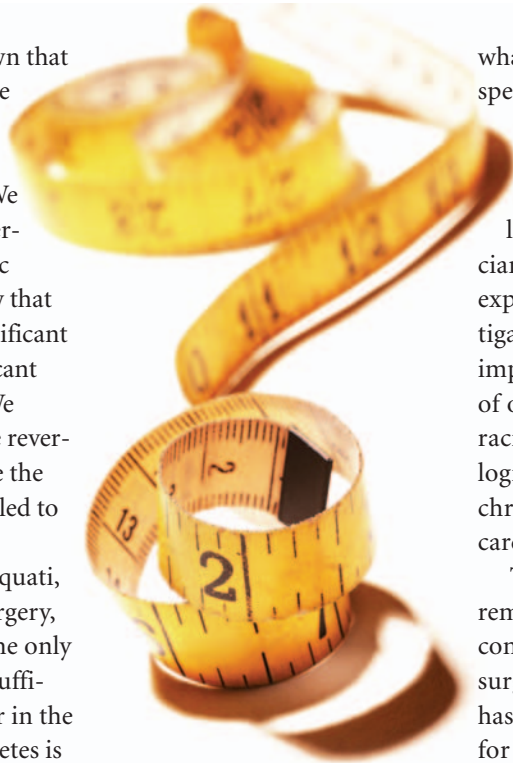
“ Removing the omentum is as effective in shutting down liver

type 2 diabetes. It's known that the higher the weight, the higher the chance of developing type 2 diabetes," Abumrad says. "We also have shown the reversal of this through gastric bypass surgery. We know that this surgery leads to significant weight loss and a significant resolution of diabetes. We wanted to know how the reversal occurred—what were the predictive variables that led to resolution of diabetes."

With Dr. Alfonso Torquati, assistant professor of surgery, Abumrad learned that the only weight-loss variable of sufficient determining power in the reduction of type 2 diabetes is waist circumference. "The larger the waist circumference, the higher the incidence of type 2 diabetes," Abumrad says. "So we started asking—what is it about waist circumference that is so predictive?"

The answer could be the internal, or visceral, fat padding the waistline. Studies have shown that removing large amounts of abdominal fat on the periphery through liposuction does not affect insulin sensitivity. Vanderbilt researchers are looking at the fat inside the belly, most of which is located in the omentum.

In animal studies, they tested insulin sensitivity and how the liver and muscle metabolize sugar both before and after removing the visceral fat. They found that after removing the omentum, the liver cut down production of sugar by nearly 40 percent.



"The effect of the omentum on the liver is quite powerful," Abumrad says. "This is as effective in shutting down the liver's production of insulin as insulin is, or as many of the drugs being used to treat type 2 diabetes. We also observed one additional surprising finding. Removing the omentum increased the consumption of sugar by the peripheral tissues, primarily skeletal muscle."

Abumrad and his team will test omentum removal in morbidly obese adults. Participants will be randomized either to a Roux-en-Y gastric bypass surgery with omentum removal or a Roux-en-Y gastric bypass surgery alone. The researchers will compare the participants' insulin sensitivity before and after the surgery, as well as compare the participants to one another to understand

what variables might affect the speed of response to the surgery and to a reversal in type 2 diabetes.

The collaboration of a large team of VUMC physicians and researchers will expand the focus of the investigation to include metabolic implications—genetic aspects of obesity and diabetes such as racial differences, pharmacological concerns including chronic inflammation, and cardiovascular elements.

There are no known risks to removing the omentum. It is commonly removed during surgery for ovarian cancer but has not been removed solely for the purpose of treating type 2 diabetes.

The five-year study is funded by a grant from the National Institutes of Health and will include 120 to 160 patients. Half will have their omentum removed along with gastric bypass surgery, half will not. In an effort to compare racial differences in type 2 diabetes, the study is seeking an equal number of African-American participants to Caucasian participants.

Home HIV-AIDS Test Could Become Reality Within Two Years

3. A PORTABLE DEVICE similar to a home pregnancy test that can quickly detect the presence of infectious diseases, including HIV-AIDS and measles as well as

biological agents such as Ricin and anthrax, is the goal of a new joint research project between Vanderbilt Institute for Integrative Biosystems Research and Education (VIIBRE) and Pria Diagnostics LLC, a California company that specializes in miniaturized medical diagnostics.

VIIBRE has spent three years developing the ability to measure metabolism of small groups of cells and studying how they respond to drugs, toxins and pollutants. To do this the interdisciplinary team has developed two basic technologies: special electrodes that can measure the concentrations of the chemicals that cells consume and excrete in extremely small volumes, and the use of fluids flowing through microscopic channels to move and manipulate small numbers of cells reliably. In the process the group has applied for more than a dozen patents.

Meanwhile, Pria has developed a micro-optical fluorescence spectroscopy system and used it as the basis for an inexpensive male fertility detector that can be used in the home to measure sperm motility with an accuracy comparable to laboratory analyses.

"I'm thrilled at how well the VIIBRE and Pria technologies mesh," says John P. Wikswa, professor of biomedical engineering, physiology and physics and director of VIIBRE. "We are already making rapid progress on prototyping portable instruments for clinical diagnosis and biodefense."

production of insulin as many drugs used to treat type 2 diabetes.



—DR. NAJI ABUMRAD

The collaboration's goal is to produce its first portable HIV monitor within two years.

"Today the treatment for AIDS is very expensive, and there is always a question about when to start and stop anti-retroviral therapy," says Pria's

ty. But putting microscopic arrays of channels, pumps and valves that can move around tiny amounts of liquid on silicon chips proved to be considerably more difficult than expected, and the products these companies have created

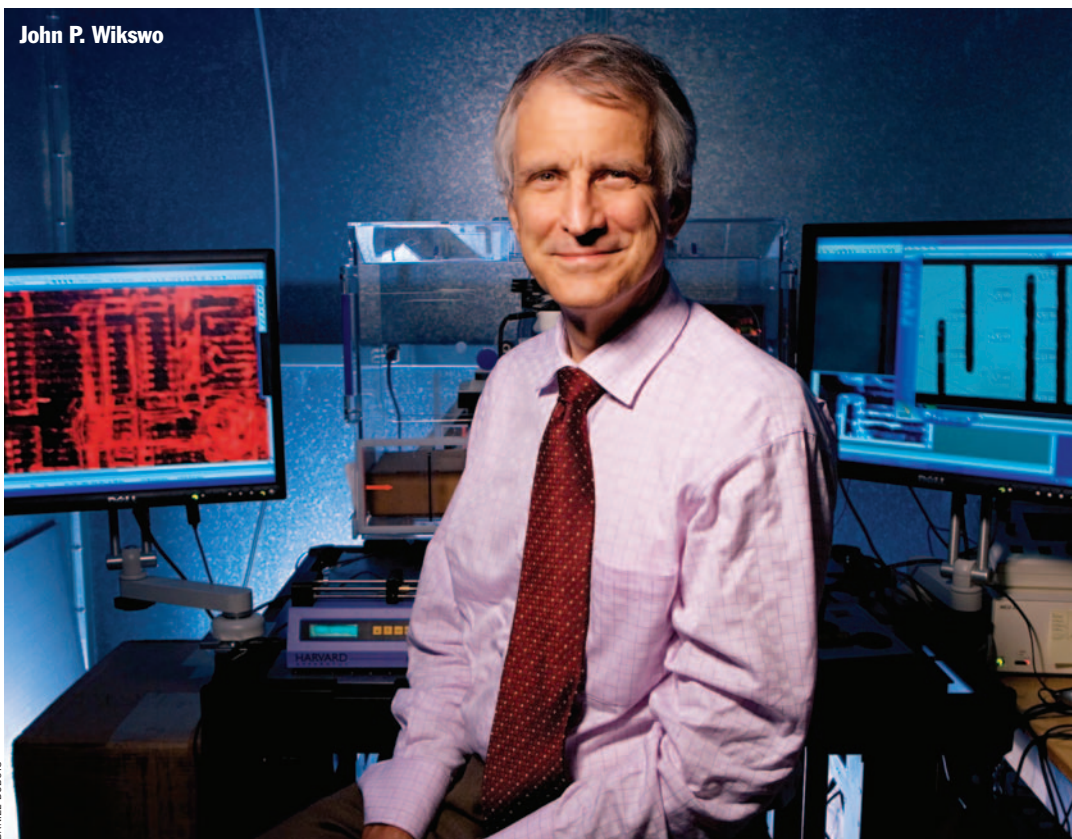
components separate from the microelectronics. The resulting device is considerably larger than comparable lab-on-a-chip systems but much less expensive.

One of the key VIIBRE capabilities, developed by a

professor of biomedical engineering and physics, Vanderbilt researchers further miniaturized this sensor technology to record rapid changes in the metabolism and signaling of individual cells. To handle such small numbers of cells, they adapted a method for molding micro-channels and valves into a material similar to that used in soft contact lenses. This has given them the capability to capture, manipulate, grow and study single living cells in extraordinarily small containers—volumes that are barely larger than the cells themselves.

Most sensors that have been developed to identify toxic agents are single-purpose. That is, they can identify the presence of a single toxin or a limited number of closely related toxins. The ability to monitor the health of small groups of cells, however, makes it possible to detect the presence of unknown poisons as long as they affect cell metabolism. By examining the impact that an unknown agent has on different cell types, this approach can rapidly provide critical insights into its mode of action.

"Pria has an outstanding understanding of the clinical and diagnostic device market and the ability to rapidly prototype optical and microfluidics devices," says Wikswo, "but it is difficult for the company to survey large numbers of possible applications. Yet, here at the University, searching for new applications is one of the things we do best."



John P. Wikswo

DANIEL DUBOIS

chief technology officer, Jason Pyle. "We are developing a device we hope will allow medical professionals and HIV patients to manage their disease in a way that is similar to how diabetes patients can monitor their condition since the introduction of home blood-glucose detectors."

Fifteen years ago a number of startup companies were created to accomplish the goal of making "lab-on-a-chip" a reali-

ty. But putting microscopic arrays of channels, pumps and valves that can move around tiny amounts of liquid on silicon chips proved to be considerably more difficult than expected, and the products these companies have created

thus far have been too expensive for the point-of-care diagnostics market. For their home fertility tester, Pria kept costs down by making their system as simple as possible. Instead of trying to squeeze everything onto a single chip, designers started with a desktop diagnostic system and shrank it into a device about the size of a coffee cup. One cost-saving aspect was the keeping of fluid-handling

research team headed by Assistant Professor of Chemistry David Cliffel, is a sensor suite capable of simultaneously measuring concentrations of the key chemicals that cells consume and excrete—oxygen, glucose and lactic acid—with enough sensitivity to monitor the health of a few thousand cells confined in a small volume.

Under the leadership of Franz Baudenbacher, assistant

InClass

A spotlight on faculty and their work

Jagged Edge

Michael Aurbach's art is large, complex, and rife with wry humor and outrage.

By KAY WEST

THAT MICHAEL AURBACH, sculptor and professor of fine arts, avows a life-long fascination with boxes is ironic when contemplating the folly of trying to contain the man. His towering frame fills rooms of every size; his exuberant personality captures audiences of 100 as easily as one. His humor careens unrestrained from sly to slapstick, and his bold, often radical, opinions on everything from art to academia are brashly expressed, without self-censure or edit.

And then there's his work, so large and complex that by his own admission, it is neither saleable nor storable. So, what's an artist to do?

For one piece, the solution deftly joined Aurbach's interest in funerary tradition with his compulsion to defy the conventional practice of preserving art: He dug a grave and buried the sculpture, but not before sending it off in grand style. The concept for the performance piece, the first he had done in a nearly 25-year span of showing his work, so intrigued the Museum of Contemporary Art of Georgia that he was invited to stage "The Burial" as part of the museum's winter 2005 show "Accelerating Sequence: Artists

Consider Time and Aging." The very nature of the work meant that its debut performance was also its last, except in its replaying through still photos and video.

The sculpture that was sent off to its final resting place was one of a series of "Final Portraits" Aurbach created in the 1980s—large constructions using casket-like structure to compose a portrait of professional and personal identity incorporating architectural elements, objects, and artifacts associated

with that vocation. Among the portraits were an electrician, a banker, a mail carrier, a truck driver—and the artist himself.

"Final Self-Portrait: Artist" was a simulated museum crate towing a U-Haul trailer, both outfitted with tail-lights. The U-Haul's contents were hidden, but inside the crate was a gallery space with white walls, on which

were hung reproductions of well known masterpieces including "Mona Lisa," "The Gleaners," "Arrangements in Gray and Black," "The Scream" and "American Gothic"; rather than their original colors, the paintings were reproduced in black and white. Contem-

plating the self-portrait, the viewer understood that the empty floor of the gallery was Aurbach's coffin.

Sitting in a small, barren room in the Old Gym/Fine Arts Building one bleak January afternoon, before the debut of "The Burial," the very much alive Michael Aurbach becomes even more animated as he explains the performance, leaping up several times to sketch the concept on a small dry-erase board mounted incongruously on one pea-green painted wall, waving his arms about to mimic the participants' roles.

"Whereas sculpture is typically static, this is real time. I have a band, a Jesuit priest, who is also a sculptor at Notre Dame, and three women who will be professional wailers," he says. "I had gang jackets made up for them that say 'Poppy & the Wailers.' They will pull their hair and wail. A Dobro player will perform 'Amazing Grace' and 'Man of Constant Sorrow.' Once the piece is declared officially dead, we will nail the coffin shut, and the pallbearers will carry it to the front of the museum to my truck and trailer, which will be converted to a hearse. Motorcycle police will escort our motorcade seven miles through Atlanta to a friend's house where we have designated a place on a hill as the cemetery. While the priest is reading over the coffin, an accordion player will perform 'Memories' from 'The Way We Were.' Doesn't that sound awful?"

So awful that Aurbach is clearly thrilled with the concept.

In his graduating class at Wichita High School Southeast were two schoolmates who



Aurbach literally buried this sculpture, "Final Self-Portrait," on a hillside in Atlanta.



The use of surveillance and the loss of privacy through technology are recurring themes throughout Michael Aurbach's "Secrecy Series": At left is "Witness: Conspiracy No. 3," and at right is the room-sized, Vanderbilt-inspired "The Institution."



went on to be very successful artists: contemporary painter David Salle and sculptor Tim Otterness. “They knew early on that they were artists,” he says. “I didn’t take an art class until my seventh year of college.”

Aurbach’s somewhat delayed development has been alternatively or simultaneously precipitous, circuitous and fortuitous. Poker and ping-pong were preoccupations that led to his flunking out of the University of Kansas his freshman year, which subsequently caused him to lose his military deferment. However, a high number in the draft lottery kept him out of Vietnam, and the stroke of good luck led him to decide to give school another try. He began as a biology major—specifically entomology—but when *Washington Post* sleuth reporters Woodward and Bernstein uncovered the Watergate shenanigans, his attention was diverted to investigative journalism. After receiving his B.A. in biology in 1974, he enrolled in the William Allen White School of Journalism back at the University of Kansas, which is where he discovered “I was a really average writer.” With a nod to the Yiddish language commonly spoken in his home—“In Yiddish, one word can communicate complex ideas”—he focused on advertising. “Advertising is great!” he exclaims. “They ask you to use no more than 10 words. I can do that.” Although he received his bachelor’s degree in journalism in 1976, an art history course sparked his interest, which ignited the ambition to obtain his master’s degree in art history.

It was in a line drawing class where the proverbial light bulb went off over his head. “It was nirvana for me,” he says. “It’s only you, the pencil and the paper.” While in the master’s program, he worked a part-time job as an assistant for the man running the wood shop, learning the skills that would eventually facilitate his chosen medium and earn him acclaim for the craftsmanship of his constructions. “My ideas don’t make sense as drawings. They are sort of in a fantasy realm, so I figured why draw them, just make them.”

After 11 years and three different courses of study at the University of Kansas, Aurbach went on to Southern Methodist University in Dallas, working as a teaching assistant while obtaining his master of fine arts degree in sculpture.

Determined not to be regionalized, he vault-

ed the Mason-Dixon line, spending a year as a visiting assistant professor of art at Hamilton College in Clinton, N.Y., then two years as assistant professor of art at Eastern Illinois University in Charleston.

It was a position as assistant professor of fine arts at Vanderbilt University that brought him back to the South, where he has remained since, now approaching 20 years, teaching drawing and sculpture. Yet, he insists his goal is not to “turn out artists. I believe that art is a vehicle for a great education. I do not teach ‘how-to’ classes. My first assignment for a class is to invent a culture, and then make a shrine

*I’m a social irritant.
I get to be like
‘60 Minutes’ used to be:
nagging, relentless,
irritating... I am not
against authority,
though; I am against
stupidity.*

or altar to some part of that culture. Another assignment is ‘personal baggage.’ Everyone has it.”

Aurbach should know. He frequently has been at odds—on campus and in his work—with the University, and he is clearly conflicted. “Academia insulates me, and that’s the beauty of it,” he says. “I don’t have to worry about deadlines, I don’t have to make the same thing over and over to satisfy the demands of the marketplace.”

The demands of the marketplace have been of little concern to Aurbach. Most of his work is too large for private homes, and not practical for galleries. “Big pieces like mine cannot stay in galleries, particularly New York galleries, which are so limited in space.”

Solo exhibitions are daunting: “As a sculp-

tor, you can’t physically provide enough product to do a solo show,” he explains. Transporting the pieces is a challenge as well. Finally, there are the complex messages inherent in his work, rife with metaphor, puns, double entendre, satire, wry humor and, most important, art history. In an interview in the spring 2000 issue of *Chicago Art Journal*, he said, “My work is very elitist. I probably exclude 95 percent of the population anyway because I’m relying on art historical precedents to make my message. So I know most people right off the bat are not going to get it.” That assertion should not be mistaken for an apology; those who know him would recognize it as boast, though certainly one supported by fact.

From the start, Aurbach made wordplay visual while addressing the subjects of identity and death. “Archis Barkis,” his 1985 reliquary for the bones of culturally famous canines—identified as Lassius Maximus, Benji Minunus and Rintintinius—was in the form of a miniature Roman triumphal arch, measuring just 20 by 5 by 20 inches.

“Final Portraits,” which he began while in graduate school at SMU, were much larger in size than the reliquaries but explored the same concept. As noted in a review of the series published in 1988 in *Art Papers*, written by Dorothy Joiner, rather than delineating the dead person’s appearance, “Aurbach’s ‘Portraits’ juxtapose telling objects associated with that life.” “Final Portrait: Electrician” is a metal toolbox-shaped coffin, lined with black rubber (to prevent shock) with plugs, sockets, copper wire and other materials for adornment. “Final Portrait: Banker” is an interpretation of a bank’s drive-through window, with the plastic vacuum canister acting as casket. Where else would a homosexual’s body be laid to rest, but in the small closet of “Final Portrait: Gay Person”?

Aurbach’s contemplation of the loss of personal privacy through technology, methods of control, institutional power, secrecy, silence and surveillance began with a piece he made in 1993 with the support of the National Endowment for the Arts and commemorating the 25th anniversary of Martin Luther King Jr.’s assassination. “Untitled” includes wooden/stylized surveillance cameras, representing the U.S. government watching King.

That was the first, though it was not so titled at the time, of the “Secrecy Series,” for which

he unexpectedly found inspiration right on campus. “A series of events at Vanderbilt led me to the Secrecy Series,” he says, going on to recount the well known and lengthy contretemps around that time between the University and Don Evans, then associate professor of fine arts. In one of his photography classes, Evans invited students to choose, explore and present the work of a photographer whose work interested them. One student chose controversial Robert Mapplethorpe. Prior to the students’ presentation, Evans warned the class some of the images might be offensive, and invited anyone who thought they might feel uncomfortable to leave the class. No one did; yet, later a female student in the room reported to the dean that she had, in fact, been offended by the photos. That, according to Aurbach, set in motion a surveillance-type operation that included students observing, monitoring and reporting on Evans to the administration. While that was taking place, a student asked Evans to show some of his work, which focused on breast fetishism. Following more complaints, the University charged him with unintentional sexual harassment. That accusation so enraged fellow faculty, staff and some students that 300 people protested the action on the steps of Kirkland Hall and, later, more than 800 attended an event sponsored by the Freedom Forum to discuss the incident.

“Everyone *survived* it,” Aurbach says sarcastically. “But I, and many others, never really recovered from it. I have always wondered since that time if there might be a student in my class writing a report on me, monitoring me for the administration.”

“The Confessional,” another piece in the Secrecy Series, is a procession of buttressed sheet-metal arches, each armed with motion-detector beeping alarms that are activated as visitors walk toward the priest’s door. On either side of them is a confessional booth, inside of which are closed-circuit televisions projecting back one’s own image.

Next came the 1998 triptych of relief sculptures titled “Witness: Conspiracy No. 1,” “Witness: Conspiracy No. 2,” and “Witness: Conspiracy No. 3.” They all contain the tools of surveillance: headphones, cameras, recorders and microphones.

“The Institution” (1997), a room-sized interactive installation, not only is a shot at institutional secrecy, but a direct hit on Vanderbilt. Sheathed in galvanized steel, the triangular entryway (an upside-down V) is a reproduction of Vanderbilt’s administration building, Kirkland Hall. A closer look reveals that it is also the inseam of a man’s pants, the patterning on the door a zipper, and the metal flap at the top the zipper pull. Message boards proclaim: “We regret any hardships created by this



“The Administrator,” another huge Aurbach sculpture, measures 8 by 18 by 12 feet.

situation.” “We have no comments at this time.” “Never reveal your sources.” “Alter personal files.” “Avoid direct contact with employees.”

If “The Institution” indicted the whole, then “The Administrator” goes after the parts, mocking the individuals who hold the reins of power over the University. Entry to the galvanized steel-encased office is prohibited by barred openings and needle-like projections along the top. As always, the piece brims with visual wordplay so plentiful the viewer always feels he is missing something. Kneepads are provided for addressing the boss, hoops are available for jumping through, vacuum cleaners allow for sucking up, and a lineup of rubber stamps offers the options to tag something “confidential,” “delay” or “terminate.”

Asked about his relationship with Vander-

bilt, Aurbach responds quickly: “Terrible!” he laughs. “I’m a social irritant. I get to be like ‘60 Minutes’ used to be: nagging, relentless, irritating. I’m one of the only people in my family since the Bolshevik Revolution to work for someone else. So it is difficult. I am not against authority, though; I am against stupidity.”

There is little in the academic world that Aurbach finds more stupid or more irritating than the notion of critical theory, and that is driving his new work. “The ‘Secrecy Series’ is morphing into ‘The Critical Theorist.’ Critical theory is a form of scholarship that has grabbed hold of academia, that contends you don’t have to *prove* anything. It’s all theory. I have done three pieces; the first used kitchen equipment because [critical theory] is all cooked up.”

In order to affect the system, Aurbach is capable of working within the system, as long as it suits him. For many years he was deeply involved with the College Art Association, with the intention of making sure new teachers understood expectations, the tenure process for art instructors, how to obtain full professorship, and how to define national recognition. From 2002 to 2004 he served as president of the CAA, the first person from a Southern institution to do so since Lamar Dodd from the University of Georgia served from 1956 to 1958. “It’s a big deal,” he says proudly. “In 2006 the CAA will host a forum here at Vander-

bilt titled ‘How Far Can You Let Your Students Go Before You Impinge on the First Amendment?’ Considering some of the things going on in Nashville lately, it should be of great interest.”

Though he believes “Vanderbilt still hasn’t figured out the art thing,” promising developments are on the horizon. Studio art classes, previously required only for art history majors, will count for the first time as part of the core curriculum. The decrepit Cohen Art Building will be closed, and by early summer a new, \$13 million, 45,000-square-foot Studio Art Center will open.

“It will be the first time I’ve had an office in 18 years, and I will have a studio that is easily accessible and can accommodate my work. That new building will add years to my career.”



Vosges
Haut-Chocolat

exotic truffles

one
CHOCOLATE
at a time

*Katrina Markoff thinks she can change the world through her chocolate.
Take a bite; she may be right.*



By RACHEL MORTON



This could be a rare-antiquities museum installation, except for the fact that it's in a busy Chicago mall. Fifty-two individual chocolate truffles are on display in a glass case. Printed plaques accompany them, explaining origin, provenance and history. Are they art or confection? Well, there's only one way to tell. But before you even think about sinking your teeth into one of these beauties, first contemplate the philosophy behind this exhibit of edible art.



"One thing, beautifully prepared, eaten with awareness." That's how Katrina Markoff, BA'95, chocolatier and businesswoman, wants people to approach Vosges Chocolates. This is not candy to be bought in bulk (though if you did, you'd be paying around \$69/pound). This is a one-at-a-time experience.

First you'll notice the dusting of colorful spices on the top: fiery red paprika, golden curry, black sesame seeds. One truffle is infused with saffron and covered with a mosaic of multicolored sugar chips. Another rears up like a craggy chocolate mountain with, shockingly, a heart of cheese. One sports a candied violet. Another has tiny, edible pearls on top.

Each of these chocolates has a name and a story. The *naga* is named for a tribe in north-east India, the *woolloomooloo* for the aboriginals in Australia. One tells the story of a notorious exhibitionist from the early 1900s; another is in tribute to the Gatsbys. One evokes Japan, another Bob Marley.

Go ahead, splurge. Buy one. It's only about \$2. Take a bite. Your teeth will snap through the chocolate to the soft surprise inside. The taste is subtle, haunting, aromatic. Chew very slowly; you'll want to prolong this experience.

Feel free to moan. Markoff, founder of Vosges, would like that. She has traveled around the world and spent months in her kitchen combining flavors and textures to astound you with each mouthful of delight.

Unconventional chocolate pairings are only the beginning of the novel approach Markoff has taken with her seven-year-old "haut chocolate" company, Vosges (named after the French mountain range). It's been a highly successful beginning—last year Vosges sold \$4.5 million worth of truffles and chocolate bars, exotic cocoa and rococo cakes. In addition to choco-

late, Markoff is also selling a philosophy of life through yoga retreats and chocolate, social causes and chocolate, through lingerie and leather jackets ... and *chocolate*.

Spend a day with Markoff and you'll begin to see, just as she does, the amazing connections one can make between chocolate and life—what we eat, what we wear, the causes we support, the cultures we know. You'll begin to understand how she can say, without a hint of irony, that she wants to bring peace to the world through chocolate. And by the end of the day, you'll begin to believe that if anyone can pull it off, Markoff can.

Flavors of the World

Katrina Markoff doesn't look like your typical hard-driving entrepreneur. Her long, wavy, dark hair is just this side of disheveled, and over her jeans she's wearing an untucked, Western-style shirt embroidered with red roses. Markoff looks younger than her 31 years and seems sweeter than a company president should. She has a natural beauty and warmth that seem to captivate everyone she meets, from journalists to celebrities to the young, hip staffers (who are outdressing their boss by a mile, with their sharp outfits and high heels). But it's clear that Markoff's drive, intelligence and charisma are the emotional as well as the creative hub around which Vosges and its staff revolve.

For a woman who describes herself as a loner and "pretty introverted," Markoff certainly has embarked on a professional life demanding that she be "on" nearly all her waking hours. She presides over the two professional kitchens, creating the recipes and personally cooking the ganaches (the creamy interiors). She leads the marketing and sales



team with her vision for the company's exclusive status in the marketplace. She chooses the artists who create the Vosges look in fashion and packaging. She oversees the minutia of event planning, new store layouts and staff training. She personally writes the somewhat breathless catalog copy, and they are her heroes and cultural causes that adorn Vosges t-shirts and define the company's social mission.

Markoff invented a character named Sophie to help embody and market the Vosges ideals. "Sophie is cosmopolitan, but into political action," says the cosmopolitan, politically aware Markoff. "She can lay down in the dirt and go camping, but she knows fashion. She's a little granola, a little fancy." Looking at Markoff (still stunning after a long day of work, though her wrinkled shirt is riding up her tummy and her mascara is descending below her long lashes), one sees a woman who has tramped around the world from market to market, who loves to ride horses, who knows fine cuisine, who looks equal parts *Vogue* and *Mother Jones*—and the obvious question is, Where does marketing end and Markoff begin?

Well, for Markoff the real beginning was her love of cooking. From her childhood EZ-Bake oven, she graduated to a high-school cake business, and at Vanderbilt she cooked for her sorority, Kappa Kappa Gamma. She majored in chemistry and talks about the "potions" she concocted, both in the kitchen and the chemistry lab. Markoff loved science and chemistry, but after graduation she wondered what to do next. She turned to her mother for advice.

Markoff had a powerful role model in her mother, who had taken over her husband's janitorial-supply business when he became ill, and built it into a major hazardous waste-removal business. She was a pioneer in that male-dominated industry, and her success allowed the family to move from their old life (which Markoff describes as "living on the side of the highway in Indiana") to a more comfortable existence that allowed her to attend private schools, take horseback-riding lessons, travel and, yes, go to Vanderbilt—something she says she had wanted "since I was 12."

Markoff's mother encouraged her to follow her heart to the Cordon Bleu in Paris, where she received a diploma and an educa-

tion in fine French cuisine. Although Markoff loved her nine months in Paris, she felt out of synch with the rigid Cordon Bleu doctrine of cooking "the French way because it's the *right* way." After graduation, instead of apprenticing herself to a French chef, she set out for Spain to meet a famous "crazy-genius" Catalan cook, Ferran Adria.

Adria, who has been called "possibly the world's most experimental chef," opened her eyes to new ways of combining ingredients. "It was all about experiencing texture," she says about his *espumas*, or foams—whipped versions of foie gras or seaweed. "He did basil savory gelato, chicken stock and curry ice cream."

Adria told Markoff to get a ticket and travel, advising her to "use your palate as your guide." So Katrina journeyed throughout Asia and Europe, studying the indigenous cuisines of France, Spain, Italy, Thailand, Korea, Vietnam, Singapore, China and Australia. Returning to the States, she took a temporary job with her uncle in Dallas who had a mail-order company. At a trade show she wandered into the gourmet food section and saw the chocolates.

There they were, looking as they had looked for decades. They were waxy and unattractive. Many were loaded with additives. The flavors were dull and predictable—the runny cherry, the cloyingly sweet ganaches. And those corny red boxes, the doilies, the hearts!

"Chocolate hadn't had a facelift since its European origins," she observed. "And there was a revolution going on in food. Farmstead cheeses and breads, artisan smoked meats, *Wine Spectator*, cigars and scotch, foie gras. People were going back to the old European style of fresh ingredients and impeccable, individual products."

The sad state of contemporary gourmet chocolate was especially dispiriting to a trained chef like Markoff, who appreciated chocolate's earthy and authentic beginnings. In about 250 A.D., the Mayans drank a frothy chocolate drink made from roasted cacao seeds, chili peppers, cornmeal, vanilla beans and other ingredients. As chocolate made its way into Europe, sugar was added and the spices were dropped. More than 2,000 years later, the result was apparent on the trade-show floor that day.

For a woman drunk on the flavors and



In the gourmet food section, the chocolates were dull and predictable, waxy and loaded with additives. For a woman drunk on the flavors of the world, it was obvious that chocolate needed a wake-up call.

spices of the world, it was obvious to her that gourmet chocolate was in need of a wake-up call. She went home to her kitchen and began cooking, determined to lead chocolate into the 21st century.

One Love, One Chocolate

Vosges has come a long way since those early days in Markoff's kitchen. After opening her first store in November 1998, she now has stores in Chicago and New York. Markoff recently was invited to open shop in what has been described as the highest-grossing mall in America—the Forum Shops at Caesar's Palace in Las Vegas. Vosges products are carried by Neiman Marcus in several cities, Bergdorf Goodman in New York, Holt Renfrew in Canada, and Selfridges in London. The Vosges press packet contains press clippings an inch deep, including mentions in *Bon Appetit*,

Vogue, *Time*, *Town and Country*, *O*, and other fashion and style magazines. In *Touch Weekly* pictured Jennifer Garner holding a purple Vosges box and quoted Kelly Ripa testifying to her love for the exotic truffle collection.

That Vosges has grown into a \$4.5 million company is something that doesn't really surprise Joyce Polise, the vice president for sales. Polise, a youthful-looking middle-aged woman, is probably the oldest person in the Vosges Chicago office, and as a veteran small business owner, she brings a certain experience and perspective to the company.

"She's a genius," Polise says of Markoff. "Her instincts are so good. She's right 99 percent of the time. Plus she has a wonderful mix of creativity and business and marketing." Polise looks around the Chicago office where young professionals with headphones take orders; where half a dozen hairnet-clad women pack and ensure the perfection of each purple box; where the boxes are shipped and chocolate is received; where visitors are welcomed; where food is cooked—the whole place is stamped with Markoff's vision for Vosges.

The floor is painted, appropriately, chocolate brown. Vosges' philosophy flows in purple script across the lavender walls: "Purple Goddess," "One love, one chocolate" and "Free yourself" greet visitors in the reception area, along with "One ray of light from the goddess of wisdom stuns a thousand scholars." There's a yoga loft (Markoff encourages her staff to practice yoga and has regular on-site sessions) and a neon-green lunch area. A big carton of caramel marshmallows ("puffy, gooey comfort food") is open on the factory floor for anyone who needs a quick hit of energy. A vintage motorcycle leans against a wall (it's for sale through the catalog and Web site).

"These girls don't know what they have," Polise says about the staff, many fresh out of college or on internships for whom Vosges might be their first work experience. She jokes that the only problem working at Vosges is "the freshman 15"; putting on weight the first year seems to be a rite of passage.

The attractions of Vosges seem obvious. The product is gorgeous, delicious and novel. Markoff is charismatic and a media magnet. From a sales perspective, Polise should be welcoming new accounts right and left. But that's not Markoff's strategy. Polise's job is to *turn*

away stores who want to carry the product. "I tell them, 'We're flattered, but your customers are not our market.'" She laughs that her motto is, "We *won't* be coming to a store near you." But that is half of the Vosges appeal—its exclusivity.

Markoff's approach to marketing came out of the fashion industry, and she cites Calvin Klein as a model: "He has a big store on Fifth Avenue that defines his brand. Then he makes volume in perfumes. We create brand in truffles. Volume is in candy bars and cocoas." But even the candy bars are available only at Vosges stores, through the catalog, and at Whole Foods Markets.

Defining the Brand

The truffles collections Markoff has created have established her brand beyond a doubt and taken her where no chocolatier has gone before. The Vosges truffles are imbued not only with unique spices and flavors, but with culture and cachet from countries around the world.

The Aztec Collection offers Latin American-inspired flavors of Mexican vanilla bean and ancho chili. Collection Italiano brings Taleggio cheese, olive oil, balsamic vinegar, and wild Tuscan fennel pollen to bear on chocolate. Her latest, the Zion Collection, is an homage to the Rastafarians; the five different truffles contain variations of allspice, pumpkin, red-stripe beer, hempseed, coffee and coconut. The *black pearl* unites the flavors of ginger, wasabi and sesame seed with dark chocolate for a taste of Japan. The *budapest* is sprinkled with paprika, the *poivre* with Telicherry peppercorns.

All the collections offer an opportunity for education. Markoff uses her packaging and catalog copy to talk about the countries and cultures that inspire her collections and often are home to the spices. Sometimes the collections offer an opportunity for social action or increasing social awareness. The Aztec Collection carries the message "Save Women in Juarez," referring to the epidemic of murdered or missing young women in that city. Twenty-five percent of the profits from La Grande Hatbox—a \$200 collection of chocolate products—goes to support V-Day, the global movement to stop violence against women and girls.

If luxury chocolate, indigenous peoples and civil rights sound like an odd combina-



*One day after yoga
Markoff popped a naga
truffle in her mouth—
the best she'd ever had.
From then on, yoga
became an important
part of her life and food.*

tion, Markoff has no problem seeing the connection. Nor does she think just because it is expensive, Vosges chocolate is only for the wealthy.

"This is an affordable luxury," she says. "People can afford a \$6 candy bar, but they can't afford to go to India. It's definitely not snobby and it's not elitist. Chocolate brings everyone together."

But chocolate is just the beginning of the Vosges brand. "We're selling a box of chocolate plus some. We are selling an experience, an energy. It's about women's issues, rock stars and tattoos, clothes and aboriginal people in Australia," she explains. "It's about art and fashion and community and chocolate."

The catalogs that Katrina writes and produces several times a year present a multitude of chocolate-inspired items—from lingerie to biker jackets described as an "interpretation of chocolate through the medium of leather."

As the company grows in popularity and its "hip factor" increases, Markoff herself has an increasingly high profile. Her circle of celebrity friends has widened due to her active support of women's philanthropy like V-Day,



PHOTO PROVIDED BY VOSGES

but rather than stand alone in the spotlight, she pulls in friends and relatives to share the glory with her.

In the Vosges catalogs, which offer a distinctly personal voice and a forum for Markoff's views, she makes a point of showcasing her staff and associates. There are pictures of her fiancé, Jay Scher, modeling the leather jacket (Scher, a building contractor, designed the new Vosges stores in Las Vegas); there's a flouncy purple dress for sale, designed by her sister, Natalie, who keeps the PR and marketing end of Vosges New York afloat. Her staff is thanked, effusively, by name and photo. She writes glowingly about friends who create extraordinary honey or marvelous red wine and tells the stories of her collaborations with them to create new and wonderful truffles.

But despite the glamour and glitz that Vosges offers its founder, Markoff still prefers the kitchen to the red carpet. In the home-office kitchen, she watches as several women cut the rind off the Taleggio cheese in preparation for tomorrow's making of the "rooster," an especially delicate operation that involves melting cheese and chocolate together.

"*Toda, toda*" ("All, all"), she says to the mostly Spanish-speaking women as she observes some remaining pieces of rind. She takes a knife and begins cutting off the rind to show them how clean it needs to be. If even a little is left on, it could get stuck in the extruder.

Markoff herself does all the cooking of these complicated truffles, as well as preparing most of the ganache centers. "You shock the cheese if you melt it too fast," she explains. "The emulsion can break; it must be cooked very slowly."

Slow Food

Slowing things down is a priority on many fronts for Markoff—getting people to think about their food, eat it slowly, savor it. "People don't take time to smell, see, to taste food," she says. "It's all about focusing on one piece versus piles of chocolate."

Her newest store in Las Vegas will include interactive displays for awakening the senses to different chocolate sensations—hanging muslin bags for smells; headphones to hear chanting; films depicting the area, the culture or the people evoked by the product.

Markoff's experience with yoga confirmed the rightness of this approach and is very much in keeping with the "Slow Foods" mentality now prevalent among foodies and restaurateurs. David Romanelli, BA'95, a good friend from Vanderbilt, introduced her to yoga, and she says that one day after yoga she popped a *naga* truffle in her mouth: "Oh my god, it was the best I ever had. I was so in the now. Being present when you eat is so powerful."

From then on, yoga became an important part of her life, and it increasingly entered her philosophy about food, especially chocolate. She and Romanelli have recently offered a "Yoga-Chocolate Retreat" to Oaxaca, Mexico, where they guide a group through the spice markets and kitchens of a city known for its cuisine, including its hot chocolate and its *mole*, a chocolate-based savory sauce used in chicken and meat dishes. Romanelli, co-founder of At One Yoga, has three yoga studios in Arizona (one of his partners is another Vanderbilt alum, Ian Lopatin, BA'95).

This will be the first of what they hope will be many such chocolate-inspired yoga retreats. Markoff says of Romanelli: "He's my best friend. He brought me to yoga." Romanelli seems equally as delighted that they've found a way to work together. "We saw this intersection, saw space where our careers could intersect," he says.

How these two forces—chocolate and yoga—play out as partners could be seen at the end of one day at the Vosges headquarters. Several potential Oaxaca travelers were invited after the work day ended to have a yoga session with Romanelli and Markoff.

Markoff sets a beautiful stage for the event, arranging chocolates on a tray and sprinkling fresh rose petals on the floor of the yoga loft. Just before the session begins, she arranges the purple yoga mats and lights votive candles.

She and Romanelli decide to do a root chakra with the group. A chakra signifies one of the seven basic energy centers in the body, Markoff says. "It is a sensory focus—from color, smell, taste and feel." The root chakra is identified with the color red, hence rose petals and rose water for a visual and aural stimulus. As for the taste, Markoff says a root chakra calls for "something hot." She decides on a truffle from the Aztec Collection that

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THE Infinite

When for-profit interests start driving access to information, what happens to libraries and the people who use them?

“WILL LIBRARIES EXIST AT THE TURN OF THE NEXT CENTURY?” wonders University Librarian Paul Gherman one morning in his office on the sixth floor of Vanderbilt’s Jean and Alexander Heard Library. “I don’t know. Libraries as we *know* them certainly won’t exist.” The forces defining the future of libraries, and particularly research libraries like those at Vanderbilt, are not completely in a librarian’s control. “It’s a very scary world for libraries with huge dynamics,” explains Gherman, “and now there are big-money players that have never been involved before.”

The player Gherman is primarily worried about is Google. “They are either the greatest blessing or the greatest curse,” says Gherman. “They are such a juggernaut. They have money, and they’re brilliant people. The world already says, If I want to find something, I’ll go to Google. They no longer think to go to a library database.”

By LABAN CARRICK HILL



TYSON

In fact, the verb “to search” has now been replaced with “to google.” People *google* the Web. That kind of “branding” is extremely hard to compete against. “Google’s mission,” says Larry Page, co-founder of the company, “is to organize the world’s information.”

“What worries me as a librarian,” continues Gherman, “is the idea that they could drive out all other avenues of access to information and become the *only* access to information. They’re a for-profit company. What does this mean to libraries?”

Google already has made tremendous pathways into the areas that traditionally have been the domain of academic research libraries. Recently, the company launched Google Scholar and Google Video. Each of these search engines promises to find information and images that will be of use to consumers. More important, Google is changing the way we think about libraries, books and information.

For thousands of years, libraries have been grand repositories for printed matter. Each library building typically was a solid, regal piece of architecture that alerted its visitors right away to its essential importance. In the past the librarian’s job in these palaces was to catalog and collect printed material so that readers, researchers and students could journey inside to find a particular book or magazine or paper. Over the last decade, as we all know, that has changed considerably, but not completely. Librarians still catalog and collect information, but the kinds of information and the pathways to access it are dramatically different. Information is no longer stored simply in print.

“A library is now multilayered,” explains Marshall Breeding, library technology officer at the Heard Library. “There has never been a time when libraries have stopped doing what they had been doing before, but it has always

been adding more layers on top of it.” The stacks in a library no longer refer simply to linear feet of shelving, but to terabytes of electronic storage as well.

When researchers step into the library, the threshold is no longer an oak or mahogany door. They can enter through a virtual portal on their computer as they sit drinking a mocha latte just about anywhere in the world. A student in the middle of a class discussion about a poem written by Robert Penn War-

ren dreamed of more than 60 years ago: the infinite library. “I declare that the library is endless,” asserted Borges.

Matthew Battles, editor of the *Harvard Library Bulletin*, muses that “we have entered a final phase in the long-sought-after emergence of the universal library—a compendium of knowledge at once comprehensive, densely cross-referenced and instantly accessible.” The digitizing of major research libraries,

however, is beginning modestly. Google will scan a mere few million volumes from elite institutions. Harvard will make available 40,000 volumes chosen randomly from the stock of the Harvard Depository—a facility outside Cambridge, Mass., where the overflow of the university’s libraries is stored. Consumers will then be able to search the text of every one of these books down to the line, word and letter. (Yes, now that Google and other commercial organizations have a greater role in providing access to knowledge, researchers, scholars and students are thought of as *consumers*.)

“The Google library ultimately is not 40,000 or 4 million discrete books, but one book: a seamless singularity of text, ramified and interconnected,” says Battles.

From this perspective books will eventually cease to exist. Instead there would be a continuous text that would definitely test the limits of what we call books. What this means for the future of libraries is unclear, but their fate seems to lie in several factors. First, digital data are so unlike books that it becomes almost impossible to compare them. Instead of a simple advancement of technology, digital data require a completely new way of interacting and understanding information. Until now, the most important information technology was the bound volume. Between its covers readers



ren can pick up her BlackBerry and access the Heard Library’s Special Collections Web site. There she can call up an earlier draft of the poem and examine handwritten revisions by the poet.

Google has taken all of this a step further by entering into an agreement with major research libraries (including such distinguished institutions as Harvard and the University of California–Berkeley) to digitize their collections and make them available on the Internet outside their particular community. It appears that we are finally at the doorstep

could experience a book both as a historical artifact and a container of images and ideas. The Gutenberg Bible or even a mass-produced pulp novel from the 1940s carries within its bindings archaeological evidence of its creation, which is something a digital document will have stripped away. Philosopher Walter Benjamin called this the “aura.” In his now-classic essay “The Work of Art in the Age of Mechanical Reproduction,” Benjamin writes:

“Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence. This includes the changes which it may have suffered in physical condition over the years as well as the various changes in its ownership. . . . The presence of the original is the prerequisite to the concept of authenticity.”

In more practical terms, a digitized book is bled of everything but its bytes. Its physical presence on the shelf or in one’s hand is gone. “Because the physical document is a disk or tape, it doesn’t become as important anymore,” suggests Kathleen Smith, assistant director of special collections at the Heard Library. She goes on to explain how that idea changes the way we interact with a piece of writing. “If you think of how many transactions occur via e-mail today, a system will have to be created that can harvest that data and keep it in its original digital format because it is virtual born. It has never seen paper. If it is going to continue to be there, you’re going to have to upgrade the data as every succeeding generation creates new computer technology. Trouble arises, however, each time you migrate something. Small pieces of information are lost. What could be read in the year 2090 is going to be different from what was created in 2002. The same gist will be there, but it will not be in the same format. It will not look like what you e-mailed a hundred years ago. It will be stripped of its personality and will be just pure data rather than what we would consider correspondence. And that is scary because then you lose that context.”

Without context, the meaning of a piece

of communication can be potentially misconstrued. The obvious example is sarcasm, where the actual meaning of what is said is exactly the opposite of what the chosen words mean. Parents of teenagers are well schooled in decoding sarcasm. Once the context is removed, however, the words revert to their dictionary meaning. The intent and meaning of the words is reversed. Digitizing documents peels away ever-more subtle and complex contexts.

The only solution is for Special Collections to become a museum of technology. Smith describes how Special Collections is being transformed. “When word processing first

ware and stored in long-obsolete hardware will be lost.” More troubling, Murray cites, is what is happening to CIA reports from the Vietnam War. These documents were stored on computer tape reels. Because the tapes are losing their magnetization, the data is disintegrating faster than the government can transfer it to more stable digital-storage hardware. This means that future generations of historians will have less original material upon which to understand and interpret important historical events, such as the Vietnam War.

As our culture moves further and further away from pen on paper, from printed pages bound into books, questions emerge about

The verb “to search” has now been replaced with “to google.” “What worries me as a librarian,” says Gherman, “is the idea that Google could drive out all other avenues of access.”

began, everyone was using Wordstar,” she says. “You can’t find anyone who has that program anymore. Anyone who has anything on a Wordstar disk right now, unless you’re going to the Library of Congress, is not going to find a machine that can read it. The software is gone. So all the things that had been stored—whatever it was—are gone if they were never printed out. If you did print it or reformat it, you changed the integrity of the document. In a sense, it’s sort of like putting something on the Web; you’re publishing it in a different format.” The same is the case with hardware, such as information stored on 5-and-a-quarter-inch floppy disks or on tape.

There are, however, even more dire ramifications. “Most likely, we are going to lose a huge swath of our cultural history,” says Juanita Murray, director of Special Collections. “Much of the information created with archaic soft-

control of the information. A library no longer simply purchases a book and puts it on the shelf for everyone to use. Who controls access to the information now that the choices available have broadened so greatly and access to those choices has become so easy? It’s a critical issue. Libraries traditionally are open to everyone because these institutions are founded on the premise that information is free. Corporations, however, are structured to profit from content. Consequently, the more involved corporations like Google become not only in production of the content but also in the access to it, the less likely it will be freely available in a timely fashion. For those who are affluent, this is not a problem. For Third-World countries desperate for the latest tests and studies on issues like AIDS, the dilemma is very real.

By the end of the next century, the question of who controls content will be answered.

“Long before the end of the century, information will be either public or private,” says Gherman. That is why libraries like Vanderbilt’s Heard Library are at the forefront of making sure information is accessible to all. According to Gherman, the Heard Library is taking proactive steps to ensure this happens. Now that information is digitized, observes Gherman, libraries no longer own the information. Instead, they lease it or subscribe to a database controlled by information providers. Vanderbilt has come up with several responses to this situation.

“Increasingly, universities are starting to say to their faculty that we should produce our own information and put it out there,” explains Gherman. “Traditionally, our faculty would write an article—in a sense, creating intellectual property—and then sign over ownership to the publisher. Then we would buy it back at whatever the publisher’s price.” In the past this has not been a problem because the library then owned the printed material in its bound form. With digital information, libraries must subscribe to databases that hold the intellectual property. As long as the library subscribes, the content is available. Once the subscription ends, it no longer is.

Vanderbilt is trying to find ways to address this limitation as the University sees its payments to these databases increasing dramatically. At present, approximately 40 percent of the Heard Library’s budget goes to digital information providers. That cost certainly will rise. As a result, Gherman has come up with several strategies to counteract this trend. “Now we pay the publishers up front to publish the information,” says Gherman. “Then we don’t have to buy it back, and it’s available at no cost. This means Third-World nations can access information that they normally never would have been able to afford.” Vanderbilt also has begun archiving the articles and syllabuses of fac-

ulty members. “We want to archive the intellectual property of our University community. By doing this we build a whole model of how the future can go digitally.”

Perhaps more interesting is the way in which Vanderbilt is working to change the traditional role of the librarian to gain access to information before it comes under the control of private corporations. Librarians now are actively making themselves much more essential to researchers, scholars and students. The intended result is to increase the need for research libraries and decrease the value of search



engines like Google. According to Dr. Nunzia Bettinsoli Giuse, director of Vanderbilt’s Eskin Biomedical Library, the only way for the library to remain legitimate is for the role of the librarian to change. Just as the wall of the library has disappeared, the role of the librarian must break its traditional boundaries. Giuse has coined a term straight out of one of Umberto Eco’s postmodern treatises to describe the librarian’s new role. She calls herself and her colleagues *informationists*.

“The role of the librarian is changing from

being a collector [of information] to being a facilitator in a much more proactive way,” says Guise about how she is reshaping the relationship of the medical librarian to physicians. She has placed her librarians on the hospital’s clinical teams. Now the librarian goes on rounds with physicians, pharmacists and nutritionists. “Rather than waiting for the question to come, they can anticipate questions. Ultimately a great librarian on a clinical team needs to become the best-read member of the team. Then they are more likely to feel confident in suggesting things as they hear the discussion while a patient is being evaluated, because the librarian might have read a paper that the others on the clinical team have not read.”

In addition to being actively part of a clinical team, Vanderbilt’s medical librarians also are training physicians and medical personnel in rural areas to become their own informationists. Although these medical professionals cannot be as well versed in the latest research strategies, they can become triage informationists, or “EMFs”—Emergency Medical Informationists.

Johns Hopkins University President William R. Brody echoes Dr. Guise’s sense of this important change in the librarian’s job: “Massive information overload is

placing librarians in an ever more important role as human search engines. They are trained and gifted at ferreting out and vetting the key resource material when it’s needed. Today’s technology is spectacular—but it can’t always trump a skilled human. Have you hugged your librarian today?”

At the Heard Library, librarians are stepping outside to become more responsive to users. No longer can they expect their users to come to them. Instead, they must anticipate how users might need the library’s

resources and then show them how it can be done. One challenge for librarians is the changing way in which people think. Content is no longer linear as it appears in a traditional book. Instead, content is more relational.

“If you think about how a 14-year-old approaches information today, you can imagine how the next generation of scholars will take and use information,” says Library Technology Officer Marshall Breeding. “You hear a lot of conversation today about ‘learning through gaming’ because that’s how the high school and college students today have already shaped the way they think and approach knowledge.” How gaming is changing the landscape of research and analysis is not completely understood at this point. What is acknowledged is that people who play video games are more likely to think associatively rather than linearly. They think in terms of webs of information rather than books. Web sites like “Game Culture: Thinking About Computer Games” (www.game-culture.com/about.html) are on the cutting edge of this field of study, publishing articles about gaming culture and organizing conferences.

“It’s pretty nontraditional when you think about the differences among teaching, learning, and approaches to information five years ago and today,” Breeding continues. “We have graduate students and faculty who think in very traditional kinds of ways who have learned to approach information and do research before this sea of change. What will it be like when almost everybody we deal with—faculty, students and graduate students—have experienced this new way of dealing with things? It’s hard to imagine, other than the fact that it will be largely different. We’ve got to be able to react to those kinds of changes.” Perhaps organizing principles will begin to fall more in line with gaming. Certainly, the relational nature of hyperlinks makes information more spatial than linear.

One project under way at the Heard Library highlights how Vanderbilt not only is trying to be ready, but is changing the landscape upon which these issues are contested. A project called “Etana,” which was begun nearly two years ago, arose out of a realization that the skills of a librarian could be applied to help

small societies who are unable to make it into the digital world. First, librarians approached small journals in the Middle East that publish research on archaeology in the region. Surprisingly, these journals were not really interested in getting their publications online. Instead, they were more concerned about making available a few thousand books that had been published between 1880 and 1910. These volumes represented the seminal excavation reports of what was found at the time.

“The German, the French and, to a small extent, the British were out there digging up all this stuff and writing these reports,” explains Gherman. “At the time they maybe

databases is like building virtual cities of information.

By reaching out to this small community, Vanderbilt discovered that their librarians’ skills could be of even more value in the field on archaeological digs. This would not have become evident if not for the Heard Library’s initial contact with professionals in Near-Eastern archaeology. “What we discovered was that when dig directors today go out and work in the field, they face certain difficulties,” says Gherman. “Many countries prohibit archaeologists from hauling off what they dig up. They’ve got to bury it again. What archaeologists do is take photographs and

Libraries are poised to enter either a Dark Age or a Renaissance. If it’s an age of darkness, libraries will probably become private. If it’s a Renaissance, libraries will keep the doors of knowledge open for all.

only published 150 to 200 copies of the report. These were scattered around the world at various libraries, but the majority of scholars couldn’t access them.” Those were the books archaeologists needed to be digitized and put on the Web.

“Interestingly, these are not things that are easily scanned because they’re in hieroglyphics and contain drawings of items they discovered,” adds Gherman. “They can’t be scanned with OCR [optical character recognition software]. Still, we went out and did it. We’ve only done about 200 of those 2,000 volumes, and they’re freely available on the Web on the Etana site.” “Etana” is an acronym for Electronic Tools and Ancient Near East Archives, but the word also refers to an ancient Babylonian myth about building a great city. For librarians at Vanderbilt, this myth resonates because the creation of their new

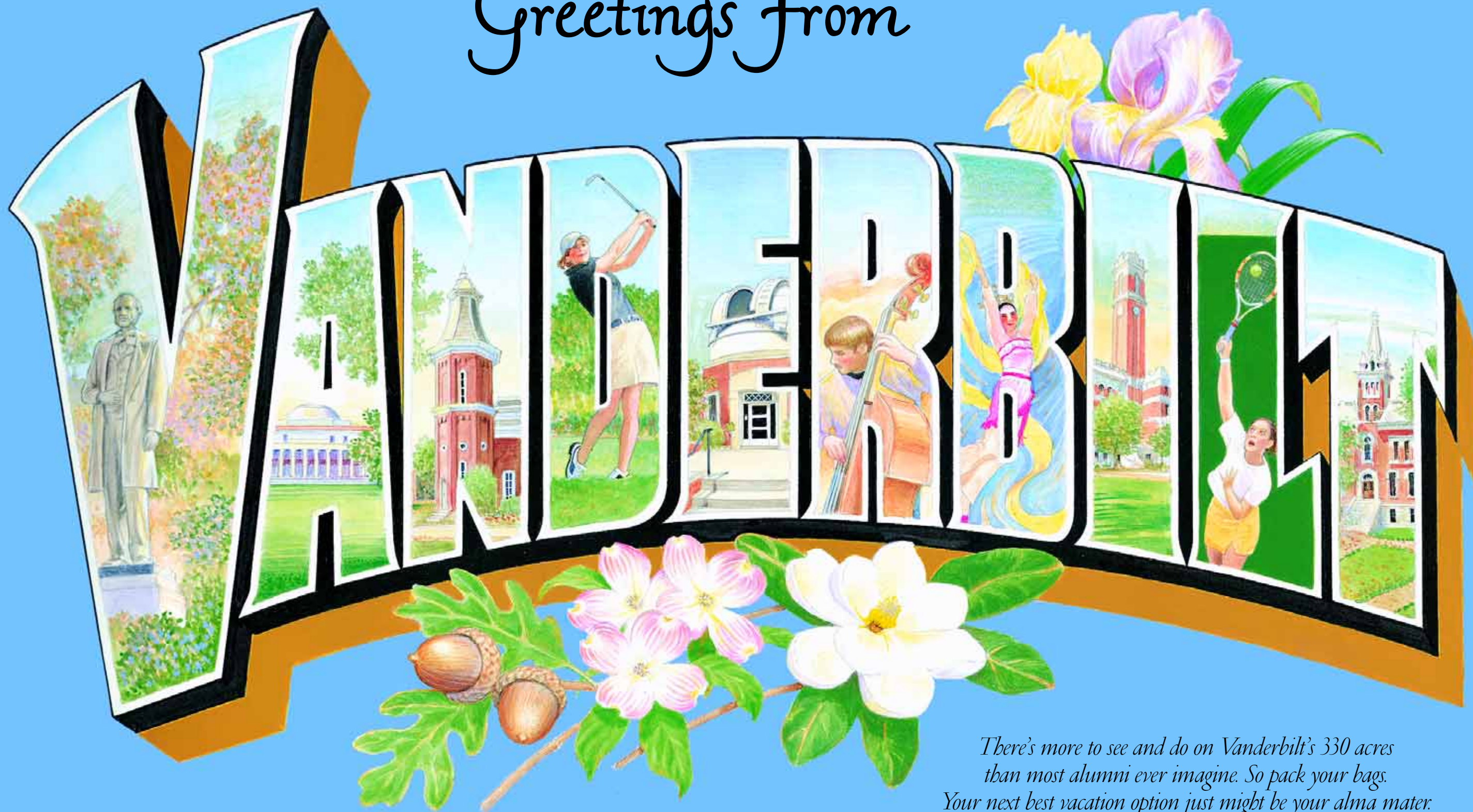
collect their data. After re-interning the objects, they return to their labs with their digital photos and their data. Then, if they get around to it 10 years down the road, they’ll write a report about what they found. Eventually, 150 to 200 copies will be published and will go to selected libraries around the world. There’s a 10-year delay between what is found and what is accessible to the world. And even then it’s not very accessible, and the whole process is very expensive as well.” In the case of Etana, Vanderbilt stepped in and published these reports more efficiently and affordably on the Web, just as librarians were doing with the older reports.

Vanderbilt’s involvement with this community did not end there. During ensuing discussions with these archaeologists, Vanderbilt librarians were able to develop an

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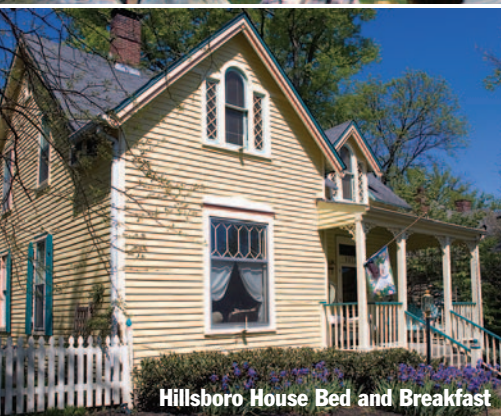
By ANGELA FOX and
GAYNELLE DOLL

Greetings from



*There's more to see and do on Vanderbilt's 330 acres
than most alumni ever imagine. So pack your bags.
Your next best vacation option just might be your alma mater.*

Concert on the Peabody Wyatt Center Lawn



Hillsboro House Bed and Breakfast



Your teenager has informed you that Disney World is for babies. Your wife has put you on notice that if she has to spend another vacation with your parents on Martha's Vineyard, she won't be responsible for her actions. That Mediterranean cruise you dreamed about as a 10-year anniversary celebration? Now your partner says there's no way he's getting that close to the Middle East.

Here's a thought: Picture a lush, 330-acre resort in the middle of one of the South's top tourist destinations. This resort has it all—recreational facilities, restaurants, art galleries, live theater and renowned musical ensembles. There are championship sports, art and dance classes, lectures and shopping. The resort is so well situated in the heart of a great city that visitors are just steps away from the city's top attractions. And many of the resort's amenities are free.

If you think no such resort exists, it's time you headed back to Vanderbilt. Even alumni who think they know Vanderbilt may not be aware of how much there is to see and do here. The University, like the city around it, is growing and changing. Today there are dozens of international eateries nearby offer-

ing everything from kosher to Caribbean. You can stay at bed-and-breakfast inns or luxury hotels. Shopping areas have blossomed, and there's more entertainment than ever. Theater and live music of every kind is a nightly event. Parks and gardens beckon nature lovers and provide venues for outdoor art fairs, Shakespeare performances and concerts.

If it's predictability that you or your brand-name-brainwashed kiddies crave, never fear—you'll have no trouble locating the same chain restaurants and hotels and bookstores and caffeine purveyors that have sprouted like kudzu in every American city. But you won't find them in our travel guide. We aim to show you how to have an experience that's uniquely Vanderbilt.

ILLUSTRATION ON PAGES 44-45 BY JIM HSIEH. PHOTOGRAPHS BY NEIL BRAKE, DANIEL DUBOIS, VIRGIL FOX AND GERALD HOLLY

The Performing Arts

You're in Music City, so we'll start with music. Vanderbilt is right next door to Nashville's famed Music Row, and you know folks back home are going to ask if you went to the Grand Ole Opry and tell you about the time they saw Little Jimmy Dickens at Kroger. But if you're the type who never quite got Hank Williams, and bluegrass music just reminds you of the "Beverly Hillbillies," Vanderbilt has its own music scene. Besides the clubs around Elliston Place and Hillsboro Village, there's plenty of music for your ears right on campus.



Quintets, quartets, solo instrumentalists and vocalists, large group ensembles, lectures by famous composers—whenever you're in town, chances are good that something worth hearing is happening at the **Blair School of Music**. Once an academy that was part of Peabody College, Blair became the University's 10th school in 1981. Blair counts a stellar lineup of performing artists among its own faculty, or you may have a chance to hear Blair students at the collegiate or pre-college level. Performances take place in either Martha Rivers Ingram Performance Hall, a soaring 618-seat acoustic marvel completed in 2001, or the Steve and Judy Turner Recital Hall, which provides an intimate space for solo and chamber music. Besides the Blair Concert Series, which annually showcases classical and contemporary music, there is the Blair Conversations Series, where music giants such as Amy Grant, Marty Stuart, Joshua Bell, Awadagin Pratt and Randy Newman have talked about their work. And there are collaborations with local arts groups, as when Blair and Nashville Ballet join forces to present new dance works by rising choreographers created with Blair composers. Vanderbilt University Opera Theatre also presents two productions annually.

Music on the Mountain

Perched atop Nashville's highest hill, Vanderbilt's Dyer Observatory draws school groups, stargazers and music lovers.

During the Blair School's "Music on the Mountain" series of free outdoor concerts, you might hear Appalachian music, jazz, big band, Caribbean or classical. Concerts usually begin in early evening—the better to catch amazing sunsets. Catch the shuttle from the parking area near the intersection of Granny White Pike and Old Hickory Boulevard. Pack a picnic, and bring your own blankets or lawn chairs. Weather permitting, the observatory's Seyfert Telescope is open following performances.

Thanks to Amy Kurland, owner of the famed Bluebird Café in Green Hills, musical offerings at Dyer Observatory also include "Bluebird on the Mountain," a series featuring top Nashville songwriters. The series debuted in May with rocker Marshall Chapman, BA'71, with Danny Flowers and Tom Kimmel, whose songs



have been covered by the likes of Emmylou Harris, John Hiatt and Jimmy Buffett. Tickets for Bluebird on the Mountain, which continues monthly through October, are sold through Ticketmaster. A special car-load ticket is available for those traveling in one vehicle (no RVs).

*Dyer Observatory,
1000 Oman Drive, Nashville
615/373-4897
www.dyer.vanderbilt.edu*

2400 Blakemore Ave.
615/322-6042
www.vanderbilt.edu/Blair

The Performing Arts

For more than three decades, **Great Performances at Vanderbilt** has brought dance, music and theatre from around the globe to Nashville. From dance legend Merce Cunningham and the Academy of St. Martin in the Fields Chamber Ensemble to hip-hop artist Will Power and the documentary theatre group The Civilians, the lineup is always diverse. Shows take place at the Ingram Center for the Performing Arts or Langford Auditorium.

615/322-2471

www.vanderbilt.edu/sarratt/great

Mention Neely Auditorium, and watch how alumni of a certain age gingerly pat their posteriors, recalling the wooden pews on which they sat through chapel, Western Civilization classes and commencement exercises. Thankfully, the torturous pews have been long banished, and nowadays Neely is home to **Vanderbilt University Theatre**. Recent productions with talented student casts included Stephen Sondheim's classic musical "Company," Noel Coward's "Hay Fever," and Henrik Ibsen's "A Doll's House." Works by contemporary writers like Tony Kushner, Paula Vogel, David Mamet and David Hare also are presented each season. Curtain is at 8 p.m., with Sunday matinees at 2 p.m. for the main-stage shows. Throughout the academic year, you can catch a Noontime Theatre show: one-act plays staged by student directors, actors and designers.

Neely Auditorium

615/322-2404

www.vanderbilt.edu/vut

Countless Vanderbilt students have taken in their first foreign or art film at **Sarratt Cinema**, where a student committee still selects all the films and handles special programs. You can catch nearly first-run films like "Life Aquatic with Steve Zissou," blockbusters like "The Passion of the Christ," documentaries like "Supersize Me," or action fests like "Jackie Chan's First Strike." The tickets



Vanderbilt Dance Program



The Little Film Festival That Grew

Remember the old Sinking Creek Film Celebration, born at Vanderbilt in 1969? One of the longest-running film festivals in the country, it's now known as the Nashville Film Festival — the largest and most international film festival in the mid-South. Held at the Regal Green Hills Cinemas, NFF last April attracted some 13,000 people to screenings of more than 200 films from more than 40 countries. The festival provides workshops and panels with participants in the film and music industries. A short list of recent attendees includes Patrick Swayze, Oprah Winfrey, Diane Ladd, Michael Moore, John Waters, Alison Kraus, Natalie Cole and Tracy Nelson. Buy individual tickets to the films of your choice, or purchase a pass to all festival screenings and events.

800/965-4827

www.nashvillefilmfestival.org

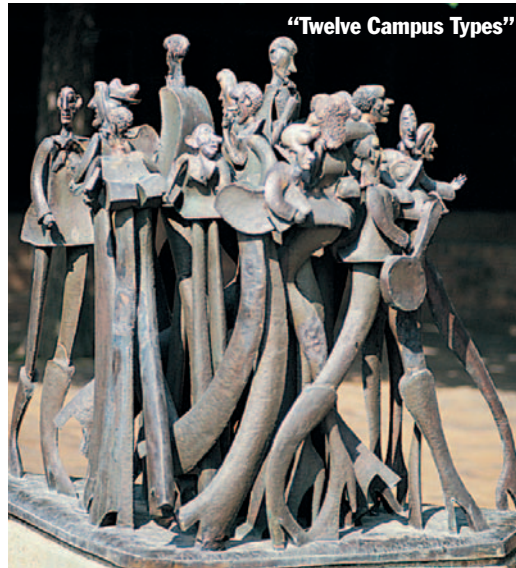
Art, Indoors and Out

are still cheaper than at the local multiplex—general admission is \$5. Ticket sales begin 30 minutes before screening time. Titles, dates and times are subject to change, so call first.

Sarratt Student Center
615/322-2425
www.vanderbilt.edu/sarratt/cinema

What happens during your vacation at Vanderbilt stays at Vanderbilt. You can learn belly dancing, or take one of more than 40 other classes scheduled weekly, in **Vanderbilt Dance Program** classes at Memorial Gym. Offerings include ballet, tap, jazz, funk, modern, hip-hop, Irish, Spanish, Bharatanatyam (classical dance of India), ballroom, swing and Latin, plus Pilates, yoga and t'ai chi. A single class costs \$10, or you can buy a series. Registration is open to students and the general public aged 14 and older. If you don't want to risk returning home with a slipped disc, sit back and enjoy student performances by Momentum or Rhythm & Roots, two dance companies that showcase student choreography and their original works.

Sarratt Student Center
615/322-2471
www.vanderbilt.edu/sarratt/dance



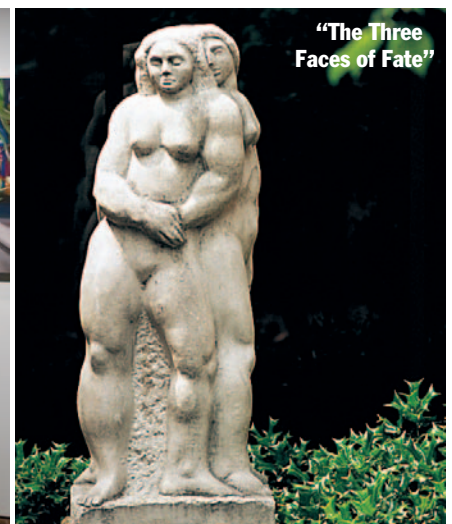
Vanderbilt possesses a stellar collection of art, ranging from European Old Master paintings and modern American prints to African, Oceanic and pre-Columbian works. Totalling more than 5,000 works, selections from the collection often are showcased in exhibits inside the **Vanderbilt Fine Arts Gallery**. Housed in a red-brick building known as the Old Gym—imagine playing basketball in this tiny space—the gallery presents six exhibitions each year. The gallery is closed during academic breaks.

23rd and West End avenues
615/322-0605
www.vanderbilt.edu/gallery

For a contemporary spin on art, duck into the main lobby of the Sarratt Student Center. The **Sarratt Gallery** presents eight to 10 shows annually with an emphasis on works by emerging regional and national artists. Annual events include the Student Art Show, a juried exhibit held in April in conjunction with Parents Weekend, and the Holiday Arts Festival in December, which features contemporary crafts for sale by Tennessee artists.

Sarratt Student Center
615/322-2471
www.vanderbilt.edu/sarratt/gallery

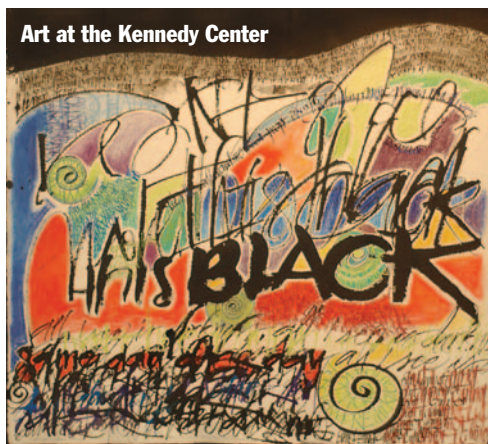
For a blast from the past, check out “Twelve Campus Types” on Rand Terrace, a piece commissioned in the early 1970s. The bronze sculpture depicts a dozen human figures ranging from a man with a briefcase to students in bell-bottoms. There's also a Puryear Mims sculpture in the Sarratt courtyard nearby. The stone sculpture of three nude females is called “The Three Faces of Fate” and was commissioned from the late Mims, a Nashville artist and Vanderbilt art professor, also in the early 1970s. Two more works by Mims can be found in Benton Chapel on the John Frederick Oberlin Divinity Quadrangle.



Art, Indoors and Out

The **Vanderbilt Kennedy Center for Research on Human Development** presents four excellent exhibits annually that celebrate the artistic skill and diversity of people with disabilities. The Center also has a permanent collection of 18 or more works by persons with disabilities. One of the annual exhibits is “Creative Expressions,” which runs mid-October through December and is co-sponsored by the Vanderbilt Kennedy Center and the Nashville Mayor’s Advisory Committee for People with Disabilities.

*Peabody campus, MRL Building
21st Avenue South and Edgemoor Avenue
615/322-8240*



You’ll find another art gem in the foyer of the **Hobbs Laboratory of Human Development** (also part of the Kennedy Center). Titled simply “Peabody, 1968,” the commissioned work by the late American artist Ben Shahn interprets the human condition in a scene depicting two human figures on either side of a large sun-like face. One figure rises as if in triumph over the challenges of life; the other figure plummets downward in despair. Just outside the main entrance of the Hobbs Laboratory is “Come Play,” a metal sculpture by the late Katherine Haven depicting stylized human figures dancing in a circle. Four children at play beckon an isolated fifth child to join them. The work was inspired by the late Nicholas Hobbs, psychologist and Peabody professor, and his pioneering philosophy for treating emotionally disturbed children.

Learning Vacations Combine your Vanderbilt visit with an art class or workshop. Classes at Sarratt Art Studios are open to all Vanderbilt students, staff, faculty, alumni, and other members of the Nashville community. Choose pottery, watercolor, stained glass, darkroom techniques, jewelry, drawing, bookmaking or mosaics, to name a few. You can also master the fundamentals of making glass beads on a torch or learn principles of interior design. Other classes teach batik fabric-making and hand-tinting of black-and-white photographs. There are weekend sessions during the year, as well as summer adult studio-art classes and workshops that run mid-June through July. Summer class fees are \$110 for alumni and family members and \$120 for the Nashville community. Classes also require a lab fee that varies according to the class.

*Sarratt Student Center
615/343-0491 or 615/322-2471
www.vanderbilt.edu/sarratt/art*



Elsewhere on campus, **Vanderbilt Law School** has a collection of 11 pieces of outsider art on display. The collection includes two pieces by the late Homer Green, a Nashville-area artist whose painted wood animal sculptures are included in collections around the world, as well as works by wood-carver Alvin Jarrett and painter Robert E. Smith.

There’s also plenty of art on the **Vanderbilt University Medical Center** campus, ranging from “The Sea Garden,” an interactive mural by Nashville artist Lanie Gannon in Vanderbilt Children’s Hospital, to an enormous glass bowl by Dale Chihuly, the father of contem-

porary glass art, in the lobby of the Eskind Medical Library. Don’t miss sculptures in the Chapman Quadrangle, a secluded park-like area with works by Maurice Blik, Joe Sorci, Lin Swenson, Buddy Jackson and Bill Doak.

Other notable works of art include “Flying Torso” by Alan LeQuire, BA’78, located behind the Eskind Library. Another LeQuire is “Portrait of Margaret Branscomb,” a fetching life-size bronze of the wife of Chancellor Harvie Branscomb, open book in hand, beneath a magnolia tree behind Neely Auditorium. The Sculpture Garden adjacent to the terrace of **Peabody Library** also features beautiful landscaping around three sculptures.

Green Spaces

Filled with centuries-old magnolias and dozens of other species of trees, the Vanderbilt campus was certified by the Association of Botanical Gardens and Arboreta as a national arboretum in 1988. Vanderbilt's arboretum specializes in native species, although students affixing flyers to some of the specimens probably don't notice whether they're stapling into a shagbark hickory or a sassafras tree. The trees—6,000 of them by one estimate—form a leafy canopy over a living mosaic of grassy lawns and flowering plants, offering quiet spots to walk or pause and reflect. Nature lovers should stop by the Vanderbilt bookstore and pick up a copy of a small paperback, *The Trees of Vanderbilt*, which suggests several campus walking routes and tells more information about the trees.

One of the most notable trees on campus is the Bicentennial Oak. Near Rand, the tree dates to the Revolutionary War and was designated a Bicentennial tree during the country's 200th birthday celebration in 1976. You'll also find some very old Osage orange trees, catalpas, pawpaws and princess trees that sport showy purple blooms in the spring.



The iris garden next to the Divinity School includes numerous Dykes Medal-awarded hybrids. You can see much more exotic species of plants at the Vanderbilt **Greenhouses** (*Stevenson Center, Building 2, Seventh Floor, 615/322-4654*), where Jonathan Ertelt, greenhouses manager, is happy to show off the orchids, African violets, lipstick plants, bromeliads, aroids, cacti, succulents and other plants that flourish under his care.



For more greenery, head across West End Avenue to **Centennial Park**, Nashville's version of New York's Central Park. Centennial Park is a popular destination for Vanderbilt students, with plenty of paved paths and roads for running, inline skating and biking. The park's centerpiece is the Parthenon, the world's only full-scale replica of the original Greek temple in Athens. It's also the city of Nashville's art museum. Inside, sculptor Alan LeQuire, BA'78, spent years on his rendition of the "Colossus of Athena Parthenons," goddess of war and patron of Athens. LeQuire's giant, gold-leafed statue of Athena is the best estimate of what the original in ancient Greece looked like and, standing 42 feet, is the largest indoor statue in the Western world.



The park also features a mile-long road for running or walking, plus a band shell and models of a steam locomotive and an Air Force fighter jet. You can relax and feed the ducks at Lake Watauga, a large pond with paddleboats for rent. In the summertime, huge crowds gather at the park for craft fairs, free film showings, symphony performances, big-band dances, and annual events such as the **Nashville Shakespeare Festival**.

Feel the Burn

If you haven't been back to campus since Vanderbilt had a winning football season (for the record, it was 1982), the proliferation of sports facilities will amaze you. Besides the "big" sports, students are also into Aussie football, club Thai boxing, fencing, field hockey, ice hockey, paintball, squash, scuba diving and much more. Even Ultimate Frisbee lives on.

The good news for you, the alumnus and fitness buff, is that you too can enjoy Vanderbilt's state-of-the-art facilities for tennis, running, weight training, rock climbing and more.



See for yourself why climbing is such a craze at the **Student Recreation Center**. The Center's 25-foot climbing wall is the best place in Nashville for beginner climbing instruction as well as for more seasoned climbers. Staff members will show you the ups and downs, and climbing shoes are available free of charge. If your fitness interests are more ground level, the center also features a large fitness center with cardio and weight equipment, a swimming pool, plus basketball, volleyball and rac-



Vanderbilt Legends Club

quetball courts and an indoor running track. The facility is free to alumni and spouses visiting during Homecoming, Reunion, Commencement and other special occasions. Alumni and their spouses and dependents also may purchase a membership and enjoy the facilities year 'round.

Childrens Way, between 25th Avenue South and Natchez Trace
615/343-6627
www.vanderbilt.edu/CampusRecreation

Get in a round of golf at the **Vanderbilt Legends Club**. In 2001, aided by donor gifts, the University acquired the Legends Golf Club in Franklin, approximately 20 minutes from Vanderbilt. Now called the Vanderbilt Legends Club, it is the beautiful home course for the men's and women's varsity golf teams.

1500 Legends Club Lane, Franklin, Tenn.
615/791-8100
www.legendclub.com

Also at the Student Recreation Center, **CampVandy** is now in its 16th year of providing a summer day-camp experience to children from 5 to 12 years of age. Campers enjoy sport activities and games with an emphasis on fun, learning and participation. CampVandy also offers various dates throughout the December school break.

615/343-8186
www.vanderbilt.edu/CampusRecreation/youth



One of the University's newest sports venues, **Vanderbilt Soccer Stadium** offers a place for 2,400 fans to cheer on the Commodore men's soccer, women's soccer and women's lacrosse teams. The \$2-million facility was completed in 2002. • If your only experience with Commodore baseball was at McGugin Field, which served as baseball's home field for 76 years, you're in for a treat. **Hawkins Field**, now in its second season, is one of the finest college baseball parks in the country. Hawkins Field offers a classic baseball-park atmosphere coupled with a modern design that includes 1,500 chair-back seats. • **Vanderbilt Stadium**, the Commodores' football home since 1981, has undergone a recent renovation, including a new \$1-million natural-grass field. • Crowds still go wild at **Memorial Gymnasium**, home of Vanderbilt's top-ranked men's and women's basketball teams. In 2002 a \$25-million renovation was completed. • The **Vanderbilt Track and Field Complex**, which opened last April, features one of only two Mondo track surfaces in the Southeastern Conference. The com-

plex debuted with the Vanderbilt Invitational, where a number of NCAA-qualifying marks and team records were set. • For varsity tennis, the **Brownlee O. Currey Jr. Tennis Center** is one of the finest college tennis facilities in the country and was host to the women's NCAA Regional Tournament in 1997, 1999, 2000, 2001 and 2002.

For information about events and schedules, call the Vanderbilt Athletic Department at 615/322-4727 or visit www.vucommadores.com.



Hawkins Field

Where to Eat

Nashville's first and only fully kosher vegetarian restaurant is **Grins Vegetarian Café**, a popular on-campus student hangout in the Schulman Center for Jewish Life. Grins (Yiddish for “vegetables” and pronounced “greens”) is a great spot for a healthy lunch or light dinner. Chef Michele Watkins Knaus takes a global approach to kosher, mixing diverse styles and cuisines with fresh local and regional produce to create a menu that changes daily. Sandwich choices range from the Curried Tofu Wrap to the Veggie Sandwich on Maple-Wheat Bread. Soups, salads and a hot entrée or two round out the menu. Like everything else on the Grins menu, the vegan brownies and chocolate-chip cookies are sure to make you smile.

25th Avenue South
and Vanderbilt Place
615/322-8571
www.vanderbilt.edu/dining/restaurant_detail.php?location=cafes&restaurant=grins



Grins,
Nashville's
only kosher
restaurant



Steaming lattes, bread bowls filled with shrimp and andouille gumbo—what more could you want in your neighborhood café? The **Iris Café**, on the Peabody Library ground floor, is managed by Provence Breads, a popular Hillsboro Road bakery. Also on the Peabody campus, at the **Hill Center** you can satisfy your appetite at the Hillacious Grill (burgers, chicken sandwiches and fries) and the Chef's Table (changing daily menus offering barbecue, fried chicken, pasta and quesadillas). Made-to-order sandwiches, hot breakfasts and a salad bar round out the options at the Hill.

For information about any Vanderbilt eatery, call Vanderbilt Dining at 615/322-2999 or visit www.vanderbilt.edu/dining.



The Iris Café at Peabody

The **Divinity School Refectory** was remodeled a few years ago to accommodate dining, reading and social space. A full-service kitchen offers breakfast, soup and salads, and meat-and-three fare. Organized to serve as a social space as well as a dining hall, the large room features wood paneling, high ceilings, and a large Oriental rug in the Reading Room.

Other on-campus options include the venerable **University Club**, where you can eavesdrop on administrative power lunches and academic tête-à-têtes, and the cozy **Overcup Oak** on the top floor of the Sarratt Student Center, where you can dine on the balcony and get a birds-eye view of Alumni Lawn or settle in next to the fireside in winter. Also in Sarratt is **Rand Dining Center**, where many students still take most meals. Nowadays it features numerous food stations with Mediterranean and Mexican fare, an extensive salad bar, deli-style sandwiches and more.



Daughter Margaret serves her parents' famous burgers at Rotier's



Of course, you'll want to return to the off-campus scenes of your misspent college years. **Rotier's**, popular with students since 1945, still serves a mean meat-and-three plate, cheeseburgers on French bread, spicy fried pickles, chicken gizzards, and the thickest milkshake in Nashville.

2413 Elliston Place, Nashville
615/327-9892
www.rotiers.net

Now 21 years old, **San Antonio Taco Co.** was started by two Vanderbilt students, Richard Patton, BS'84, and Robin Delmer, BA'85, who were hungry for the tastes of their native Texas. With its homemade tortillas, great salsa, and a large deck for outdoor dining and drinking (all year 'round), SatCo is still a campus hot spot.

416 21st Ave. S., Nashville
615/327-4322

Pancake Pantry is still pulling in huge crowds in Hillsboro Village, though it was expanded in recent years and now has a foyer where you can wait your turn in comfort. A Nashville institution for 40 years, Pancake Pantry serves up stacks of golden flapjacks in varieties ranging from buttermilk to "raspberry delight" and hearty platters of eggs, grits, biscuits and sausage.

1796 21st Ave. S., Nashville
615/383-9333

Pie and Remembrance

Even today, I don't know her name, but she was a good-looking woman who didn't seem to think about it a lot. She had sandy-blond hair chopped casually just above her shoulders, and there was a flash to her eyes and something in her smile that seemed to be both sexy and wise.

All in all, she was a favorite waitress of us Vanderbilt boys—my crowd at least—and we made the two-block journey as often as we could, down to the Elliston Place Soda Shop. The waitress was only one part of the lure. There was also the food—a meat and three vegetables for \$1.25, or a plate of spaghetti for 85 cents, which seemed to be exactly what a dinner ought to cost.

Most of us could afford such a price, with a little spare change for a piece of lemon pie. And this was not just any lemon pie. There was a graham-cracker crust and whipped cream on the top, and a condensed-milk filling that was slathered in between. The filling especially was as rich and sweet as any concoction I had ever

tasted, and the only flaw in the Soda Shop formula was that they never seemed to make enough pies.

It was a heart-stopping moment when the waitress had to tell us they were out, so we started doing the only thing we could do. We ordered our pie before anything else—sometimes even before we took our seats—and our favorite waitress seemed to catch on quickly.

After the first few times, she would bring us the pie before we even asked, then pull out her pad to take the rest of our order.

"Well," she would say, deadpan, with just the hint of a smile. "What's it gonna be this time?"

I left Vanderbilt in 1968, having limped my way to a history degree, and I didn't eat at the Soda Shop again for 20 years. But I came back for a reunion in 1988 and decided the nostalgia would not be complete without another visit to Elliston Place.

The prices were a little bit higher, though still a bargain, but the most remarkable part of it was this:



My sexy waitress-friend was still at her post, and I swear to God this is what she did. She walked straight to my table with a piece of lemon pie, smiled that same little smile that I remembered, and said, deadpan, "Well, what's it gonna be this time?"

—Frye Gaillard, BA'68

Where to Eat

Enjoy classic soda-fountain fare at **Vandyland**. Once called “Candyland,” Vandyland has been featured on the NPR Radio Show “The Splendid Table.” Try the chocolate drift: chocolate ice cream, marshmallow topping and chocolate sprinkles.

2916 West End Ave., Nashville
615/327-3868

Alektor Café, the only new off-campus restaurant we’ve listed, is an unorthodox restaurant run by an Eastern Orthodox priest, Father Parthenios, and his wife, Marion, who does most of the cooking with assistance from her husband. The Greek word *alektor* means “rooster,” and the Alektor Café does offer a delicious chicken salad, but the real reason behind the name is the Christian tradition of the rooster crowing as the disciple Peter denied Jesus for the third time. The menu includes spinach lasagna, pesto goat cheese and portabella mushroom sandwiches, potato onion soup, spiced Russian tea and homemade brownies. The couple also operates Door to Paradise Books in the café, so Orthodox Christian icons, ethereal music, inspirational books, and gift items imported from Russia and Greece surround you as you dine.

1807 Grand Ave., Nashville
615/340-0098



A Clean, Well-Lighted Place

Three hotels adjacent to campus offer rooms that give you a view of Vanderbilt: **Nashville Marriott at Vanderbilt University** (2555 West End Ave.; 615/321-1300), **Loews Vanderbilt Hotel** (2100 West End Ave.; 615/320-1700), and **Holiday Inn Select Nashville-Vanderbilt** (2613 West End Ave.; 615/327-4707).

Recent years have seen the rise of a handful of small inns near Vanderbilt. **Daisy Hill Bed & Breakfast** (2816 Blair Blvd.; 615/297-9795 or 800/239-1135) is in a classic Tudor Revival Style home built in 1925. **Linden House Bed & Breakfast** (1501 Linden Ave.; 615/298-2701 or 800/226-0317) is in a renovated 1893 Victorian yellow brick house with a welcoming wraparound porch. **Hillsboro House Bed and Breakfast** (1933 20th Ave. S.; 615/292-5501) is a 1904 Victorian frame house featuring gardens and a wide front porch with a swing.

Starting in the summer of 2006, alumni also will be able to stay in a **Vanderbilt residential hall**.

Rooms will be available only during the summer months. The Office of Conferences, which coordinates arrangements for outside groups holding camps, meetings, workshops and seminars on campus, will determine rates and room availability.

615/343-8699
www.vanderbilt.edu/conferences/

A personal retreat at **Scarritt-Bennett Center** is another option. Near the Peabody campus, this quiet Gothic-style enclave is the site of the former Scarritt College and Scarritt Graduate School, which trained laypersons for church vocations for nearly 100 years. Choose from a deluxe room in historic Gibson Hall or a standard room in the center’s other residence halls.

During your stay you can enjoy the peace and beauty of the center’s 10-acre campus,



Gibson Hall at Scarritt-Bennett

Southern cuisine in the Gothic dining hall, two chapels open for meditation, a library, shopping at The Tattered Map, and a cultural museum. Therapeutic massage and sessions with the center’s trained spiritual directors are also available. You can work or play in the retreat-house art studio, either with your own art materials or with the simple art materials that are provided.

Scarritt-Bennett’s small garden offers guests the chance to meditate upon the large circular arrangement of gray slate fragments in its center. The configuration is a replica of the 11-circuit Chartres Labyrinth, laid in the floor of Chartres Cathedral around 1220, and reflects a mystical tradition common to many religious traditions of the world.

1008 19th Ave. S.
615/340-7500
www.scarrittbennett.org

Trinkets and Treasures



Specialty shop in Hillsboro Village

A traveler should never forget those left behind. What about a little something for the neighbor who walked Rex and watered your rex begonias? Your kids' babysitter, who's college-bound next year but still on the fence about Vanderbilt or Duke, could use a little Commodore persuasion. And a peace offering to your brother-in-law for that political discussion that got out of hand over Thanksgiving dinner wouldn't hurt, either.

If you've not yet been in the new Monroe Carell Jr. Children's Hospital, which opened last year to great acclaim for its innovative design, **The Friends Shop** is a good excuse to have a look. Children will love checking out the big selection of stuffed animals and quality toys at the shop, which is operated by the Friends of Children's Hospital. The shop attracts Vanderbilt students for its extensive selection of women's accessories, including purses, belts, scarves and jewelry. Down the hall from the Friends Shop, don't miss the toy train that runs overhead around the pharmacy. As an alumnus you'll be proud to see how Vanderbilt is giving sick kids the most positive hospital experience possible.

*Monroe Carell Jr. Children's Hospital
Second Floor
615/322-2379
www.vanderbiltchildrens.com*



Vanderbilt Bookstore

In Vanderbilt's main hospital, your purchases at the **Vanderbilt University Medical Center Auxiliary Gift Shop** benefit the Medical Center. Besides the flowers and balloons you'd expect, you'll find lots of children's books, best-selling paperbacks, magazines, stuffed animals by top makers, gift items, and an extensive greeting-card selection.

*Vanderbilt Hospital, Second Floor
615/322-3422
www.mc.vanderbilt.edu*

On the University campus there's **Vanderbilt Bookstore**, where generations of students have purchased their *Cliffs Notes*, bluebooks, and fancy binders to put the best face on lackluster class assignments. Find out what kind of music today's students are listening to and what kind of fiction they're reading—it's a good place to shop for any

high-school to college-age person on your Christmas list. Vanderbilt logo merchandise includes Commodore dolls, golf balls, sweat-shirts, watches, clocks and fine crystal. There's also a section of books by faculty authors and a good selection of current best-sellers, greeting cards, magazines, bath products and more.

*Rand Hall
615/322-2994
www.bookstore.vanderbilt.edu*

You'll want to visit the Sarratt Center for old times' sake, so check out the changing array of original art on display—and for sale—at the **Sarratt Gallery**. If you plan a December trip, Sarratt's annual Holiday Arts Festival is one of Nashville's top shopping experiences, with handcrafted works by glass-blowers, potters, weavers and photographers for sale at reasonable prices.

*Sarratt Student Center
615/322-2471
www.vanderbilt.edu/sarratt/gallery*

Just south of the Medical Center on 21st Avenue South is **Hillsboro Village**. Although it isn't officially part of the University, the two have enjoyed a symbiotic relationship for so long that it's hard to see how Vanderbilt and the Village could survive without each other. One of Nashville's oldest shopping districts, Hillsboro Village has welcomed quite a few new merchants in recent years. Most continue the Village tradition of small, eclectic shops with friendly owners who may function as buyer, salesclerk, stock boy and cashier. While in the Village you can also dine, do your banking, gas up your car, have your shoes repaired or your clothing altered, buy a bottle of wine, and get a Mohawk or a blue rinse. The whole village is only a few blocks long, but allow plenty of time if you need to be somewhere. Parking presents your biggest challenge in Hillsboro Village, except for driving *through* the Village, which can present an even bigger challenge thanks to on-street parking.

www.hillsborovillage.org/



*A conversation
with visiting professor
Peter Guralnick*

History from the inside out

fOR 40 YEARS NOW, PETER GURALNICK has been turning out beautifully written, impeccably researched magazine profiles and books about key figures in blues, country, and early rock 'n' roll. His books include a celebrated trilogy on America's roots music—*Feel Like Goin' Home: Portraits in Blues and Rock 'n' Roll* (1971), *Lost Highway: Journeys and Arrivals of American Musicians* (1979), and *Sweet Soul Music: Rhythm & Blues and the Southern Dream of Freedom* (1986)—and a definitive, two-volume biography of Elvis Presley, *Last Train to Memphis* (1994) and *Careless Love* (1999), each volume of which won a Ralph Gleason Music Book Award. During the spring semester he made a temporary home at Vanderbilt as a visiting professor of creative non-fiction writing.

Despite the considerable acclaim his work has received, Guralnick is an exceedingly modest and friendly man, quick to treat any visi-

tor as a potential colleague and peer. On a chilly afternoon in March, he welcomed me into his sparsely furnished third-floor Benson Hall office, with a view of the Kirkland tower behind the magnolias. Though his curly hair is gray and thinning, with his compact frame and youthful energy he certainly doesn't look like someone who has passed the 60-year mark. Wearing jeans, white tennis shoes, and a green V-neck sweater, he comes across as casual and relaxed. Yet, when he speaks about writing and American music, he reveals an intense desire to be rigorously honest and to express himself as clearly as he possibly can. As he does so,

names of monumental music personalities—Sun Records founder and producer Sam Phillips, bluesmen Howlin' Wolf and Skip James, soul singers Ray Charles and Solomon Burke, some of whom became close friends of his—pop up as naturally in his conversation as co-workers and neighbors do for most of us.

In the following interview, edited for length, Guralnick talks about how he approaches the craft of writing biography and explains how his twin passions for American music and for writing came together to create a literary career quite different from what he initially imagined possible.



DAVID GAHR

How did you get into writing about music?

It was purely to tell people about the performers. The underground press started up probably around '65, '66; it was really under way by '67. Everybody knew how much I loved the blues, and I knew this kid, Paul Williams, who started *Crawdaddy*. He said, "Go interview Howlin' Wolf." So I did an interview with Howlin' Wolf. Then he said, "It'd really be great if you could write about more music that you like." So I said I'd rather write about Robert Pete Williams or Skip James than Moby Grape or Jefferson Airplane. But essentially it was a very simple thing. I simply couldn't turn down the opportunity to tell people about this music that I thought was so great.

At that time, in the '60s and '70s, there was a large gulf between popular culture and high culture, wasn't there?

Yes, and I'd say that gulf persisted. The first couple of books I published—in '71 and '79—didn't have the slightest possibility of getting reviewed in the above-ground press. They were very well reviewed in the underground press. (I don't mean to boast about it.) That wasn't a problem. But the idea of a book like *Feel Like Goin' Home* being reviewed in the *New York Times Book Review*—it was never going to happen.

And in fact, even as late as 1986, when *Sweet Soul Music* came out, the only way the book got mainstream reviews was through the back door because by that point, a number of people who had started out with the underground press were in positions at newspapers and mainstream magazines. I think only in very recent years has it been generally recognized that America's greatest cultural contribution to the world is in its vernacular music—whether it's Duke Ellington or Merle Haggard or Bobby Blue Bland.

Many readers will recognize you as the biographer of Elvis Presley. Why did you decide to write a book about Elvis?

The first thing I wrote about Elvis was in '67 because he had put out three singles in a row: "Big Boss Man," "U.S. Male" and "Guitar Man." I may be mixing up the order, but basically they were three blues singles. And I wrote something like, "Elvis is going back to his roots." Which was purely theoretical. But that's how it felt.

Then I reviewed Elvis' '68 TV special in the *Boston Phoenix*. And then the first or sec-

ond thing I wrote for *Rolling Stone* was about "From Elvis to Memphis," the album. But again it was, in a sense, placing Elvis in the same cultural context as Solomon Burke, James Brown, Bobby Blue Bland. Taking his music seriously.

Then at some point you said, I will write a book about Elvis?

No, it wasn't that at all. [laughs] It was like an epiphany almost. Three things came together in time between '85 and '86.

The first was when I was writing *Sweet Soul Music*. I was riding down McLemore [in Memphis] with a woman named Rose Clayton, who had grown up in south Memphis. So I'm driving down McLemore with her, and we go by this kind of shut-down, boarded-up store on the corner. It was a drugstore, and she said, "I can remember Elvis would be in here all the time waiting for his cousin to get off work. He'd just be sitting at the counter, just drumming his fingers." And she said: "Poor baby." And I suddenly thought about this kid with acne and drumming his fingers and waiting for his cousin to get off work, and it was like this flash: This was not a legend, this was not a myth.

And then a guy named Alan Raymond was making a film about Elvis, a documentary. He asked me to do the script, and got me all these interviews that Elvis had done in '55 and '56. And I listened to these interviews, and I'm thinking, Gosh, Elvis could tell his own story. I had never thought of it from that perspective before.

At the same time Gregg Geller was putting out these reissues of Elvis' records on RCA, the beginning of the first serious attempt to reconstitute the catalog. So I did the notes for a number of them. For "The Sun Sessions" CD, I called up Sam Phillips and asked, "How did you produce Elvis? How did you get the material? How did you go through it?" Again I got this sense not of history as it stood, but of history being made before anyone knew it was going to be history.

Now you've been writing about Sam Cooke. What was the attraction to writing a biography about him?

Along with Ray Charles, he was probably the foundation for the contemporary soul or rhythm & blues sound that evolved in the mid-'50s to the mid-'60s. He was probably the biggest

star in gospel music when he switched over to pop in 1957. And when he switched over, it created tremendous shock waves in the gospel world. With his first pop release in the fall of '57 ["You Send Me"], he had a No. 1 pop hit. What drew me initially to Sam Cooke is the romance, the ambition, and the talent of Sam Cooke. Here is an artist who continued to grow right up until the day he died [in 1964].

What has accounted for his continuing influence in music?

His style, which was so accessible, and the songs that he wrote, songs like "Wonderful World," "You Send Me," "A Change Is Gonna Come," or "That's Where It's At." Songs like "A Change Is Gonna Come" and "Wonderful World" continue to be recorded again and again.

It's also the simplicity of the construction of the songs he wrote, along with their incredible craft. And then his singing is so accessible, so instantly charming and ingratiating. It's like Ray Charles told me just before he died [in 2004], "Man, the cat never hit a wrong note. And I'm not somebody who says that easily. But what's much more important, he sang every note with feeling."

Sam Cooke evolved a theory of writing and of singing: Essentially, he believed that a popular song was a song that, once somebody heard it, should be simple enough so they could sing along with it. And the verse—and this he learned from Louis Armstrong—was something that could almost be spoken. Whereas the chorus provides the melodic hook, and that was the thing that people would always remember. If you listen to his songs, you can hear that quality. He compared his singing of notes to Louis Armstrong because of his delivery of it. He said, "Don't listen to the way our voices sound; listen to the way we deliver the verse."

Looking back, what do you think has been the connection in all your music books?

I think the connection is that it's all been about what I love. [laughs] They've all been books about the artistic process and an exploration of human behavior. In the author's note in the front of the Sam Cooke book, I quote Jean Renoir's film "The Rules of the Game," where he says, "The terrible thing about life is that everyone has his reasons." My aim has always been to show everybody's reasons. ▼

The Arts

“For musicians, the future of this technology *has* incredible

VISUAL ARTS:

The **Vanderbilt Fine Arts Gallery** continued its spring program with the **Southern Graphics Council** traveling print exhibition, which ran through mid-March. Organized and toured by the member printmakers of the Southern Graphics Council, the exhibition

presented a wide range of graphic arts by 35 artists, including Mark Hosford, assistant professor of art.

From late March through mid-May, the Fine Arts Gallery showed recent work by the faculty of the Department of Art and Art History. **Diverse Visions 2005** included work by Michael Aurbach, Susan DeMay, Don Evans, Mark Hosford, Marilyn Murphy, Ron Porter, Libby Rowe and Carlton Wilkinson and opened in conjunction with Parents Weekend.

The Fine Arts Gallery summer exhibit, **Light and**

Shadow: The Chiaroscuro Woodcut, included works by Italian, French, German, Dutch and British engravers. The University’s collection of these prints was recently augmented with a gift from Thomas Brumbaugh, professor of fine arts, emeritus. A selection of recent linocut prints by local

artist Bryce McCloud complements the exhibit. The show runs from June through August.

During March at **Sarratt Gallery**, work by photographer **Diane Fox** was shown in “**UnNatural History**.” Fox traveled to various natural history museums throughout the United States and Europe to create her series, including the American Museum of Natural History in New York City. The artist mounts each piece into a window box frame, imitating the natural history presentation of a diorama with a brass plaque depicting the name of the museum and its location.

Following the annual **Sarratt Student Art Show** through late April, work by sculptor Randy Palumbo was shown in “**Food Chain**” through mid-June. The New York resident creates compositions of found and custom-crafted elements.

Stationed at the Vanderbilt entrance at 25th and West End avenues is a fiberglass guitar featuring the Vanderbilt logo with a tiny LifeFlight helicopter hovering above. This is Vanderbilt’s contribution to “**Guitar Town**,” a public arts project that will feature 50 10-foot-tall fiberglass Gibson Les Paul or Chet Atkins model guitars. All oversized guitar sculp-



tures are being designed by acclaimed visual artists and placed throughout Nashville in front of the city’s landmarks and businesses for a period of one year uniting the Nashville art, music and business communities behind the cause



Culture

opportunities for global communication and collaboration. ” —CAROLYN PLUMMER

of raising money for four charitable organizations through an auction of the guitars.

Back in 1973 the best-selling book *Sybil* introduced the country to a profoundly disturbed woman described as

During the spring a new show of 33 adult paintings by “Sybil,” whose name was actually Shirley Ardell Mason—including several signed by her other personalities—was on view at **Vanderbilt University Medical Center.** “The

paintings began an international tour to Canada, Germany and South Africa.

MUSIC:

The spring season for the Great Performances Series at Vanderbilt began in late February when the **St. Martin in the Fields Chamber Ensemble** visited Langford Auditorium and presented a program of works by Borodin, Dvorak, Shostakovich and Mendelssohn. Drawn from the principal players of the Academy of St. Martin in the Fields Orchestra, the Chamber Ensemble was formed to perform larger chamber works as a string octet, string sextet, and other configurations including wind instruments.

Vanderbilt’s Dyer Observatory took on the festive air of Carnival time in the Caribbean when the **Vanderbilt Steel Band** performed as part of the Music on the Mountain Concert Series in late April. Even though the low tempera-

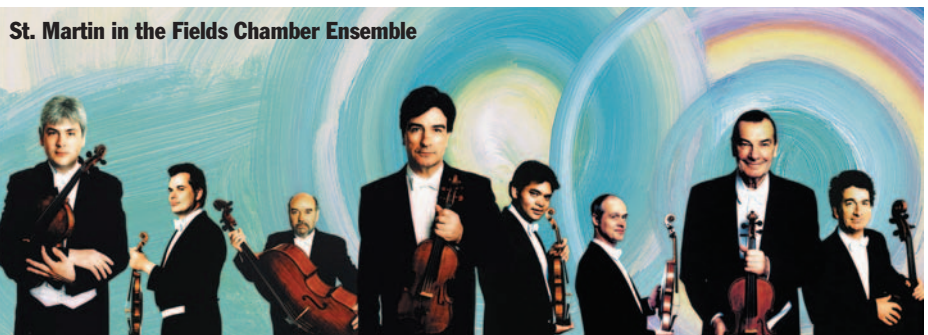


NEIL BRAKE

“Sailing Ships” by Sybil

fragmented into at least 16 separate personalities. An Emmy-winning TV movie starring Sally Field as the patient and Joanne Woodward as the psychiatrist followed.

Hidden Paintings: The Secret Life of Sybil Revealed ran through the end of April in the Mezzanine Gallery of the main lobby of the Medical Center. Following the exhibit, the



St. Martin in the Fields Chamber Ensemble



tures made it more like Dogwood Winter than a spring day at the beach, the group warmed up music lovers with a repertoire that included melodies from Trinidad, Cuba and Jamaica.

The group also performed earlier in April with the **Vanderbilt Concert Choir and Chamber Singers** and in a separate concert with **Sankofa**, the African drumming and dance ensemble. All the groups are based at the Blair School of Music.



DANIEL DUBOIS

Vanderbilt Steel Band

Vanderbilt Opera Theatre, under director Gayle Shay, offered a double bill of sharp commentary on modern romance and relationships with its spring productions of Gian Carlo Menotti's chamber opera "The Telephone" and Leonard Bernstein's "Trouble in Tahiti." The productions were fully staged and costumed, with the **Vanderbilt Opera Orchestra**, directed by David Childs, accompanying.

The annual Vanderbilt Family Night with the **Nashville Symphony** took place in mid-May on the Wyatt Center

Lawn at Peabody. The Symphony played light classical fare as well as selections from the musical "The King and I" and symphonic suites from the films "Far and Away" and "Lord of the Rings: The Two Towers."

ALIAS, a Nashville-based chamber-music ensemble dedicated to a diverse repertoire, performed in May at the Blair School of Music. The program included works of Brahms and Shostakovich, as well as the world premiere of a new work by Matt Walker. The concert was a benefit for the Maternal Infant Health Outreach Worker program, part of the Vanderbilt Center for Health Services.



ALIAS

THEATRE:

The Civilians presented "Gone Missing" in March at Blair's Ingram Hall as part of the Great Performances Series. The troupe of six actors staged short vignettes in a poignant and funny review of sketch and song that was generated from a cross section of interviews with New Yorkers asked the same question: "Have you ever lost anything?"

Nashville's newest professional theatre company, **Tennessee Women's Theater Project**, presented "A Single Woman" at Sarratt Student Center for four performances in June and July. The play is about the life of Jeannette Rankin, the first woman elected before suffrage to the U.S. House of Representatives in 1916 as a Republican



DANIEL DUBOIS

"The Telephone"

from Montana. A lifelong pacifist, a strong advocate of women's and children's rights, and one of the founders of the ACLU, she was the first recipient of the National Organization for Women's Susan B. Anthony Award.

Fourteen student actors portrayed 50 characters in the **Vanderbilt University Theatre** production of "Handing Down the Names" in April.

Written by Steven Dietz to pay homage to the immigrant experience, the play is based in part on stories passed down in Dietz's family. The play spans two centuries and several continents, and follows a German family over seven generations as they seek to set down permanent roots.

BOOKS AND WRITERS:

Peter Guralnick—biographer, music writer, and visiting professor of creative nonfiction writing—hosted "Talking Lives," the **2005 Vanderbilt Visiting Writers Series Spring Symposium**, in March. Joining Guralnick was filmmaker and biographer **Robert Gordon**, and biographer and *Washington Post* staff writer **Wil Haygood**.

Guralnick is widely considered to be one of the leading authorities on American blues, roots and vernacular music. Gordon's books include *Can't*

Be Satisfied: The Life and Times of Muddy Waters, and his documentary about Muddy Waters, "Can't Be Satisfied," was nominated for a Grammy Award. Haygood is the author of four books, including *In Black and White: The Life of Sammy*

Davis Jr., which won an ASCAP Deems-Taylor-Timothy White Award for "Outstanding Music Biography" and the Zora Neale Hurston-Richard Wright Legacy Award, and was named the "Literary

Nonfiction Book of the Year" by the Black Caucus of the American Library Foundation.

Tom Wolfe, author of critically acclaimed works *The Bonfire of the Vanities* and *The Right Stuff*, spoke in early April at Langford Auditorium. Wolfe is considered the father of "New Journalism," a type of nonfiction writing that incorporates fictional or dramatic elements into the reporting. Wolfe's latest novel, *I Am Charlotte Simmons*, was published in November and details the initiation of a female college freshman into

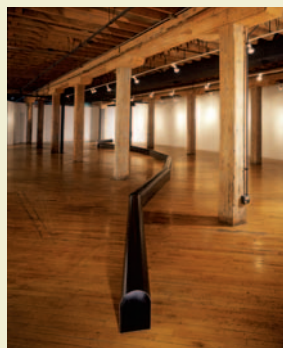


Wil Haygood, Peter Guralnick and Robert Gordon



"Handing Down the Names"

UPCOMING



"roll-run-hit-run-roll-tick" by Jin Soo Kim

VISUAL ART

An installation titled "roll-run-hit-run-roll-tick" by Chicago-based artist **Jin Soo Kim** explores travel, experience and memory through sculptural objects and various sound elements from Aug. 25 through Oct. 13 at the Vanderbilt Fine Arts Gallery.

THEATRE

Vanderbilt University Theatre's first production of the academic year will be "**The Man Who Came to Dinner**" by Moss Hart and George S. Kaufman, running Sept. 30, Oct. 1-2 and Oct. 6-8 at Neely Auditorium.

MUSIC

The Blair School's new **Monday "Nightcap" Series** will feature Blair faculty members Jane Kirchner (flute) and Frank Kirchner (saxophone) Sept. 19.



DANIEL DUBOIS

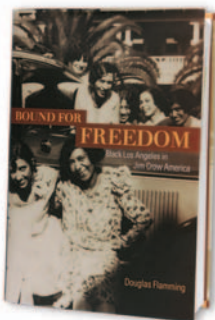
the fierce social atmosphere of a fictional university.

With *Wonderdog* (St. Martin's Press), **Inman Majors**, BA'86, brings us the unlikely Dev Degraw, son of the iconoclastic governor of the state and former child actor on the historically bad television drama "Bayou Dog." As the story unfolds,

Dev is trying his underachieving best to stay out of his father's heated bid for reelection, as well as a co-star's incomprehensible plans to organize a "Bayou Dog" cast reunion. Fortunately, his efforts to remain uninvolved in the political fray and as far away as possible from his TV alter ego are foiled by one comic entanglement after another. As he tries to rectify past glories with more recent foibles, Dev knowingly or

unknowingly gets thrust upon a career path that will at last begin to define him.

Bound for Freedom: Black Los Angeles in Jim Crow America (University of California Press), by **Douglas Flamming**, MA'83, PhD'87, is at once sweeping in its historical reach and intimate in its evocation of everyday life, as the first full account of Los Angeles' black community in the half century before World War II. Filled with moving human drama, it brings alive a time and place largely ignored by historians until now. In addition to drawing a vivid portrait of a little-known era, Flamming shows that the history of race in Los Angeles is crucial for our understanding



of race in America. The civil-rights activism in Los Angeles laid the foundation for critical developments in the second half of the century that continue to influence us to this day.

DANCE:

In honor of Chinese New Year in February, the Chinese Student and Scholar Association, the Asian American Students Association, and the Taiwanese Students and Scholars Association hosted a **Spring Festival** party at Langford Auditorium. Some of the performances included the fan dance, Chinese handkerchief dance, martial arts, Chinese yo-yo/juggling and Bhangra (a Punjab folk dance). The **Vanderbilt Summer**



NEIL BRAKE

Spring Festival

Dance Festival, sponsored by the Vanderbilt Dance Program, offered intensive dance training to persons 14 years and older during the first two weeks of June this summer. A variety of classes in a wide range of styles presented an opportunity for concentrated study.

three-day visit to Vanderbilt, Simmons spoke about independent filmmaking and led a symposium for service providers to victims of domestic and sexual assault. Simmons won the Audre Lorde Legacy Award in 1998 for combining activism and scholarship in the tradition established by Lorde, a late poet and activist.

In April, Italian choreographer **Emio Greco** and Dutch theatre director **Pieter C. Scholten** presented **"Double Points,"** in which different aspects of duality and discord within confrontation were explored to the mesmerizing music of Ravel's "Bolero."

Political activist and author **Angela Y. Davis** spoke at Vanderbilt as part of Black History Month activities. Davis has been a nationally recognized activist since 1969, when she was removed from a teaching position at UCLA because of her activism and membership in the Communist Party, USA. She was on the FBI's "Ten Most Wanted" list in the 1970s.

HUMANITIES:

"NO!"—a documentary about rape in the African-American community—was screened in April followed by a discussion led by filmmaker **Aishah Shahidah Simmons**. During a

Now a professor at the University of California–Santa Cruz, Davis' books include



NEIL BRAKE

Summer Dance Festival

Blues Legacies and Black Feminism: Gertrude “Ma” Rainey, Bessie Smith and Billie Holiday; Women, Race & Class; and an autobiography.

Vanderbilt Divinity School hosted a conference in April on **“The Virgin Mary in Orthodox, Catholic and Protestant Traditions”** sponsored by the Carpenter Program in Religion, Gender and Sexuality at Vanderbilt, the Vanderbilt Office of the University Chaplain, and Vanderbilt’s Center for the



Angela Davis

Study of Religion and Culture. Three distinguished experts on Mary spoke: Vasiliki Limberis, associate professor of ancient Christianity at Temple University; Anne L. Clark, associate professor of religion at the University of Vermont; and Beverly Roberts Gaventa, the Helen H.P. Manson Professor of New Testament Literature and Exegesis at Princeton Theological Seminary.

The **“InsideOut of the Lunch Box” Series** discussed dramatic jazz in March with two Nashville artists, Beegie Adair, adjunct professor in jazz studies, and Jeff Obafemi Carr. Both offered performance excerpts and discussed their experiences penning new works that bring the art of jazz to the stage. Adair is a top national jazz musician whose recordings with her trio are acclaimed by critics and beloved by fans. With Ron Short, she has written “Betsy,” a musical that combines jazz and bluegrass as it follows

through several generations the fortunes and legacy of an American family. Carr is the founding artistic director of Amun Ra Theatre, and is a successful actor, author, teacher and motivational speaker. He is an accomplished playwright and composer and is currently writing a play based on the life of Nat King Cole, a project that has led him to discover a new role as a jazz singer in Nashville.



DANIEL DUBOIS

Jeff Obafemi Carr



MATT CASHORE/UNIVERSITY OF NOTRE DAME

Digital Duo

Playing the viola in Blair’s Ingram Hall in Nashville, Kathryn Plummer, associate professor and chair of the strings department at Vanderbilt’s Blair School of Music, and her identical twin sister, Carolyn, associate professor at the University of Notre Dame, playing the violin more than 400 miles away in Indiana, were united in a live performance via the Internet.

The concert was part of Internet2 Day, a faculty conference at Notre Dame. Internet2 is a nationwide high-performance network infrastructure used by 300 member universities, corporations, government research agencies, and not-for-profit groups who are dedicated to developing advanced networking capabilities.

The sisters discussed several different musical selections before deciding on Bach and Mozart. “The Bach Andante is from the Sonata no. 2 for Solo Violin,” says Kathryn. “The second piece was from Mozart’s Duo in G Major for Violin and Viola. We played our own parts, but I added notes to fill in empty beats so that there was always a rhythm for Carolyn to play off.”

The musical adjustments helped address the major

challenge posed by long-distance Internet performances. “The trick with this was the inherent lag-time present in streaming,” explains Kate Gilbreath of Vanderbilt’s Information Technology Services staff. “For the musicians to play together, we needed to block the sound coming from the Notre Dame player.”

“For musicians, the future of this technology has incredible opportunities for global communication and collaboration,” says Carolyn. “The lag time is still problematic for true ensemble collaboration, but I look forward in the next couple of years to the Internet2 network evolving into a real medium for live performance.”

Their performance can be viewed at www.nd.edu/~kabbott/rehearsal.mov.

—Angela Fox

S.P.O.V. *

* Student Point of View

Family Ties and the Culture of Celebrity

Finding one's own way in the shadow of a legend.

By J. DUSTIN TITTLE

“HELLO, I’M JOHNNY Cash.” These words are so ingrained within my lexicon that every time I hear them I’m compelled to roll my eyes out of frustration and jadedness, and yet they give me such a deep sense of comfort and familiarity.

Growing up as the grandson of Johnny Cash was and continues to be an experience. I can’t describe it as anything other than that: an *experience*. There are the obvious pros and the subtle cons, and through my adolescence and into adulthood it proved to be something that needed adjusting to, almost on a daily basis. Things like being asked to sign concert-ticket stubs at the age of 9 and having friends come up to me in the school cafeteria to compliment my grandfather’s performance on Leno the previous night were regular occurrences. No matter how many times these things happened, a subconscious voice always told me, “This isn’t normal.” The most difficult part of life was adjusting to the unorthodoxy of it all. There came a point, however, when I had to resign to the fact that this was *my* normal.

Coming to Vanderbilt, I was thrilled at the

thought of being a small fish in a big pond. Initially, I didn’t tell anyone about my family—there was no need, and I had become sick of resting so comfortably on the laurels of others. My R.A., Will Dodd, was the first to know. He kept inviting me to attend dorm functions, and—three weeks in a row—I told him I was busy because I had to go downtown for an award ceremony or something equally unconventional. After the third time, he asked me why I kept attending all of these

strange functions, and I told him about Grandpa. The next day one of my hall mates knocked on my door and asked if Johnny Cash was my grandfather. After that, my entire dorm knew.

Obviously, I’m not ashamed of my heritage; on the contrary, it is a huge source of pride for me. There just came a point when I decided that who I was had absolutely nothing to do

with familial relations, and I set out to prove it. If people were to ask, I’d be forthright with them, but my heritage was not something I would wear on my sleeve. After developing close relationships with professors at Vanderbilt, one by one they eventually found out about my grandfather, and I was grateful that, to them, my family meant almost nothing.

While taking courses like American Pop Music, though, the professor would occasionally ask me to speak up in class and share stories or insights.

For most of my life, my identity inherently was tied to my relationship with Grandpa John. Not because I chose for it to be, but because it was a byproduct of my growing up—not only within Nashville but also deeply within this “culture of celebrity.” I realized that while our culture of celebrity was the largest contributor to my grandfather’s success, there was an overwhelming part of me that resented it. *Bitterly* resented it. I remember when Grandpa first became ill in the late 1990s and was forced to quit touring. I tearfully spoke with my mother and told her that as selfish and awful as it sounded, I was glad that Grandpa was infirm because now I would be able to see him. At the peak of his career during my lifetime, I saw him twice, maybe three times a year—usually at holiday functions where there would be dozens of other family members acting as unwanted distractions. Quality time was a rare occasion, and obtaining it felt like I had accomplished the impossible.

Sadly, though, the quality time we had became more and more abundant as Grandpa became more and more sickly. I accompanied him to an hour-long concert he was playing at the Nissan automobile plant in Smyrna, Tenn., in the late ’90s. He had done a com-



DANIEL DUBOIS



JON KRAUSE

The most difficult part of life was adjusting to the unorthodoxy of it all. There came a point, however, when I had to resign to the fact that this was *my* normal.

mercial for Nissan and was performing *gratis* for the factory workers. Immediately after he finished his set, we both got back on the bus and, as we were leaving, attempted to play Scrabble. He lasted about 10 minutes before he had to rest. Eventually, the time we spent with each other became more and more reclusive because he gradually stopped traveling and I'd visit him more and more at his home.

One rare occasion when we did travel together was to attend the ceremony for the National Medal of the Arts in 2002. Grandpa had won the Presidential Award and asked me to accompany him. I dressed up in my suit and took a cab to the hotel where he was staying. He came out of the elevator and, because his eyesight had degenerated so much, said to me, "Hey, Ted! Why do you look so nice?" He had mistaken me for our family friend, Ted Rollins. I was with my Aunt Rosanne, and she conciliatorily squeezed my arm and said nothing. Not knowing what to say, I simply replied, "Hey, Grandpa." He apologized and seemed embarrassed.

A year later for Easter of 2003, about nine months before he died, I came home for the weekend to visit. I took only one change of clothes, and I saw him first on the Saturday before Easter. We interacted normally, but when I visited him again the next day, he said, "Hey, Dustin!" and confided that his eyesight was so bad he could only remember me by the clothing I was wearing. Unbeknownst to me, he had carefully studied my outfit the day before so he could address me while I was there.

As I've grown older, the way people respond to my lineage has become more and more casual, placing emphasis less on him and more on me. I'm glad to be past the point where I'm judged first on Johnny Cash and then on myself. Occasionally, when I tell an interesting story (about meeting the president, or meeting George Jones, or watching a music video being filmed), my closest friends will tell me they had almost forgotten about where I come from. It's nice to be able to hear that you, as an individual, are important and

unique enough to overshadow the magnitude of your heritage.

One of my best friends at Vanderbilt, Emily Skinner, lost her grandmother in January of 2005. I asked Emily a few weeks ago if she had started to forget things about her grandmother. She asked me what I meant, and I told her that ever since Grandpa John died, I have been forgetting the most minute parts of him: his laugh, his cough, his stare, his smell, the way it felt when he entered a room. Thankfully, being around my family helps both the grieving and remembering.

I see him in my mother's eyes, I hear him through her voice, and I feel his presence so strongly when I am with her that suddenly the smaller things briefly but forcefully come back to me. For those few seconds, everything is how it used to be. The last essay I wrote about my grandfather ended with the sentence, "People will forget Johnny Cash; I will never forget my Grandpa John." Sadly, despite his enormity, I had no idea at the time just how hard remembering could be.

A.P.O.V. *

* Alumni Point of View

Some of the Things I Love the Most Are Trying to Kill Me

A waist is a terrible thing to mind.

By ROBERT SIEGEL, BA'73

I AM A CHEF. APPARENTLY, A REALLY good chef. I graduated from Vanderbilt in 1973, a molecular biologist. You can imagine everyone's surprise when I announced that I was going to become a chef. You know my parents were thrilled after all they had spent on a Vanderbilt education.

The meals I prepare are a form of art that everyone seemingly loves to eat. I love to eat. I love to cook, and I love to eat! Why is this a problem? I am morbidly obese. So much so that I recently opted to have gastric bypass surgery.

A gastric bypass with duodenal switch is a radical and dangerous surgical procedure during which a surgeon removes a good deal of your stomach to form a tiny pouch. Then the good doctor removes your gall bladder and your appendix. Finally, he reroutes your intestines in such a way that you have only a small length that does its job. It is truly a procedure reserved for desperate circumstances. The short list of results is that I can't eat as much, and my body can't absorb much of the food I do eat.

I wondered if the surgeon's knife could really bring a successful outcome to this

food-addicted chef's lifetime of stress, humiliation, obsession and internal conflict. It may sound dramatic and overblown, but that is the hope of every patient who submits to weight-loss surgery.

We "fat people" differ from normal-weighted people in several different ways. We have no idea how to live the life of a normal-weight person. No self-help books, diets or surgical procedures will effectively implant the totality of this information. Normal-

weighted persons have spent their lives making decisions, drawing conclusions and learning skills, consciously or unconsciously, within the context of their normal weight. Fat people, on the other hand, go through the same process based on a different self-image—an image negatively charged, full of stress, humiliation, obsession, and the conflict of

being fat. Any other way to behave just does not exist in our thinking. It becomes our responsibility to actively seek new behaviors. Life-changing ways must be learned and reinforced repeatedly.

My career—feeding hungry people—is part of my physical identity and has become my spiritual identity as well. I took whatever

cards life had dealt me and focused them on food: how to prepare it, how to present it, how to deliver it, how it nurtures people, and how I can share part of myself with others. It is the gift that allows me to give to humankind something in return for my existence. This gift allows me to express concern over the welfare of our community, and allows people to know that they are welcome, appreciated and enjoyed.

A chef accompanies people during their greatest times of joy, and in their lowest times of sadness. The chef's profession allows free movement among businessmen, politicians, scientists, laymen, celebrities, working people, luminaries, doctors, wealthy, poor, and all nationalities, races and denominations. I have been allowed the privilege of educating hundreds to walk along this same path and receive these gifts in life. I am presented an overwhelming number of opportunities daily to donate time and materials to those less fortunate, to raise dollars for those who are hungry or have diseases or need schools or are victims. When I exert effort, emotion and energy into a production, the results are always unexpected and pleasant.

I paint with broad strokes. My palette includes a huge array of colors, flavors, smells and textures. The audience and clients are countless, willing and everywhere. Every plate is a multimedia picture created for



DANIEL DUBOIS



The concern for serving people and enhancing welfare help me avoid getting close to anyone. If making and serving food is the point, I don't have to make conversation, be polite, navigate a social scene, or be open with anyone.

pleasure and life affirmation. Every table is a stage that must be transformed.

Running a restaurant is like running an army, with motivation and human behavior as tools of the trade. My battalions come in brigades called sous chefs, chefs de cuisine, garde margers, sauciers, poissonniers, rotisseurs, patissiers and stewards. Deployment decisions are made according to troop strengths and skill levels. Being a sociologist and historian is imperative, as numerous creeds, cultures, nationalities and religions impose their traditions on my actions.

The culinary arts also provide a good home for a chemist, with understandings of organic and inorganic reactions; for a biologist, with respect for anatomy and diversity; and for a physicist, experienced in the practical applications of mechanics and thermodynamics. Certification in nutrition—normal, childhood, geriatric—and disease is required. Familiarity with emergency medical procedures associated with burns, lacerations, fractures, strains, and a whole host of maladies is a necessity.

Rigorous sanitation knowledge and discipline must be acquired and followed. The health and well being of hundreds of people are at stake every day. Forget the hundreds of people; it is *your* health and welfare that are at stake.

So will the surgery fix a fat guy's biggest problem? My surgeon is not an obtuse academic; he really had a profound insight. He says the surgeon's blade can help fix only one thing, "the results" of my metabolism. It can adjust, to within normal limits, a part that genetics has played in my life of obesity. It can prevent my body from holding and storing excess amounts of consumable energy. That's all.

Oh, would that were enough ... but it isn't. The rest of the problem—the behavioral, environmental, educational and emotional part—still remains.

It has taken years to learn that the love, concern and skill I have with food is also an overwhelming obsession to use food as a mood-altering substance. The pleasant phrases I used to describe my passion for

food can be an attractive mask for an addict who hoards and guards his obsession. The concern for serving people and enhancing welfare help me avoid getting close to anyone, by shifting the focus to food. If making and serving food is the point, I don't have to make conversation, be polite, navigate a social scene, or be open with anyone.

All my chef's knowledge was pursued in the service of an underlying feeling of inadequacy. If I could just know more and be a better chef, then I wouldn't feel quite so insufficient. My knowledge conspires to place me in the center of the universe, above the rest. The reality is that every thought that crosses the mind is not worthy of note. Most thoughts that cross the mind need to cross and just keep moving out.

It has taken years to understand what is a normal portion of food, and the part food plays in a food-adjusted person's life. The phrase "this dessert is too rich for me" has never been comprehensible, and to this day

continued on page 86

The Classes

“ Allan Hubbard, BA'69, has been chosen by President

Please Note: Class Notes only appear in the print version of this publication.

George W. Bush to serve as one of his top economic advisers. ”



Sharon Munger, BA'68

DANIEL DUBOIS

Purpose-Driven Life

Five years ago when Sharon Munger sold the MARC Group Inc., her Dallas-based marketing firm, to a large global advertising-communications holding company, she already knew what she wanted the next phase of her life to look like. She would stay on for three years as CEO (it ended up being five). She would help a select handful of young businesses to grow from being \$25 million companies to \$200 million companies. And, finally, "I wanted to volunteer my time in areas that could benefit from my experience," she says.

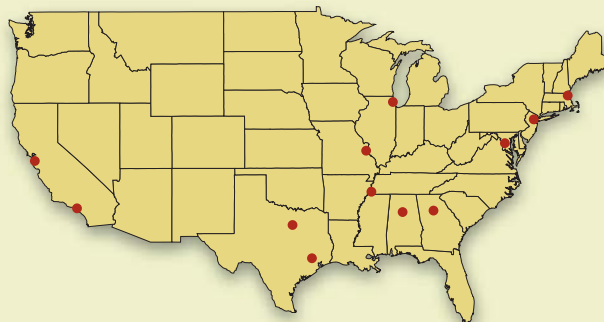
Luckily for Vanderbilt, the timing was right for her to take the helm of the Alumni Association.

The daughter of a Texas oilman, Munger, who majored in English at Vanderbilt, says all three of her children have inherited her entrepreneurial streak—including son Shane Whalen, BA'93, chief operating officer of Innovo Group Inc.

"I advised my children that they should get a liberal-arts education and worry less about what profession they were going into and more about developing their ability to learn," Munger says. "It's probably even more relevant today than it was 40 years ago when I was in school."

Look for more specifics on how the Alumni Association, under Munger's leadership, is strategically redirecting efforts at the club level, in the Fall 2005 issue of *Vanderbilt Magazine*.

“Dr. Monica Peek, BS’91, is a medical missionary and founder



Alumni Needed for Expanded Interviewing Program

This fall the Vanderbilt Alumni Admissions Interviewing Program expands to six more cities: Boston, London, Los Angeles, San Francisco, St. Louis and Washington, D.C. The program allows alumni to serve as a personal link to prospective students and their parents in local communities. By interviewing students, alumni provide a more personalized view of the admissions process, promote good will, and put forth a positive impression of Vanderbilt.

The offices of Alumni Relations and Undergraduate Admissions jointly launched the program in the fall of 2003 in Atlanta, Chicago and Houston, and last year expanded to include Birmingham, Ala.; Dallas; Memphis, Tenn.; and the Metro New York area. Last year nearly 600 students requested interviews in these areas. Now this important program needs more alumni to help recruit and interview prospective students.

Training in the above-mentioned 13 cities will take place during late summer and early fall. More volunteers are especially needed for the following areas of Metro New York: Fairfield County (Conn.), Long Island, Westchester and Northern New Jersey. Volunteers also are needed in Southern California from Los Angeles and Orange counties; in Northern California from Marin, Napa and Sonoma counties; and the Peninsula down to San Jose, San Francisco and Oakland.

Plans for the 2006–07 application season may include expansion of the Alumni Interviewing Program to the following cities: Jacksonville, Miami, Orlando and Tampa in Florida; Cincinnati, Columbus and Cleveland in Ohio; Lexington and Louisville in Kentucky; Charlotte and the Research Triangle area of North Carolina; Austin and San Antonio in Texas; and Philadelphia.

If you are interested in volunteering in any of the interview cities mentioned, please contact Cami Isaac in the Office of Alumni Relations by calling 615/322-2929 or e-mailing camisaac@vanderbilt.edu.



Frank Sutherland,
BA'70

NEIL BRAKE

Getting the Story

Frank Sutherland, who recently retired as senior vice president/news and editor of Nashville's *Tennessean* newspaper, once was certified as suicidal and committed to a mental hospital.

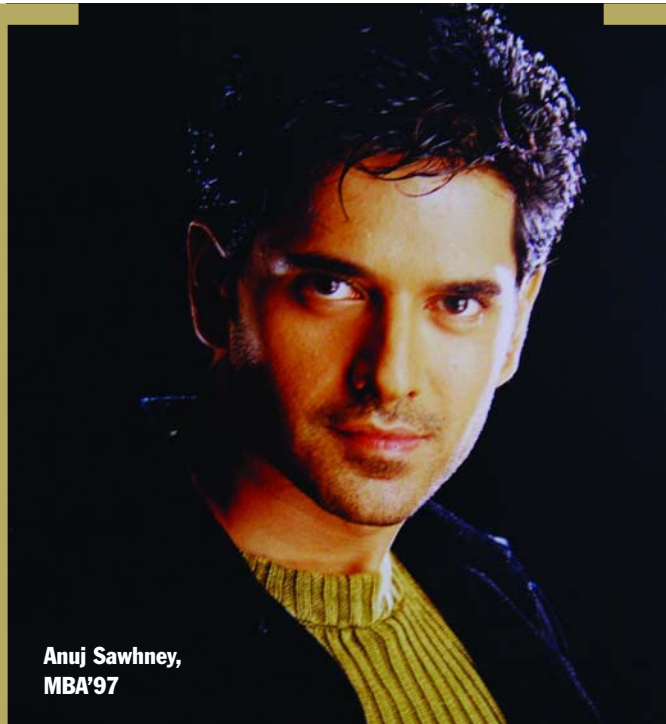
It happened when, as a young journalist, he went undercover to investigate reports of abuse at Central State Psychiatric Hospital, then an unaccredited state facility in Nashville. Sutherland spent 30 days at Central State in 1973–74 after admitting himself as a potential suicide case.

He found a shocking lack of patient care. The only time he was seen by a psychiatrist was when he was admitted. When Sutherland asked how he could get well without treatment by doctors, he was told by a social worker, "Well, we lock you up here and if you think about your problems long enough, you'll get well."

His blockbuster *Tennessean* series exposing conditions at Central State caused the state legislature to appropriate \$2 million to improve the facility. The story helped mark Sutherland as a journalist of exceptional promise.

As a Vanderbilt student, Sutherland worked 40 hours a week for the *Tennessean*, which meant it took him eight years to graduate. Since retiring, he continues to write a weekly wine column for the newspaper and is donating his papers to Vanderbilt's Jean and Alexander Heard Library.

“ Zack McMillin, BA'94, took first place



**Anuj Sawhney,
MBA'97**

Bollywood High

After graduating from the Owen Graduate School of Management, Anuj Sawhney returned to his native India and went to work as managing director of AAA, a new family business that makes wristwatch parts. His father is chairman, and his brother Aman, MBA'92, is CEO. The company took off, but Sawhney's dreams went in a different direction. "Though my career at AAA met with success, my heart craved more," he says.

That "more" turned out to be acting. He landed his first commercial from his first audition, and soon did all-India campaigns for such companies as Nescafé and Yamaha motorcycles, and music videos for renowned singers such as Punkaj Udhas and Roop Kumar Rathod.

Eventually, he became immersed in the burgeoning Mumbai-based Hindi-language film industry, known as "Bollywood." His first two films, "Nayee Padosan" and "Funtoosh," have been hits in his homeland, and the next two—"Brides Wanted" and "Naina"—are ready for release. Another film, "Postman and the Prostitute," with former Miss Universe and current superstar Sushmita Sen, started production earlier this year.

"My education gave me the courage to believe in myself," Sawhney says. "I may or may not be a superstar in Bollywood tomorrow. What is important is that I was given a chance to do what I always wanted to do."



6 Reasons Vanderbilt Should Have Your E-mail Address

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More and more, Vanderbilt is using e-mail as the primary means of communicating timely, topical news and event invitations to alumni and friends.

2. Reconnect with Friends.

Find former classmates through Dore2Dore, Vanderbilt's online alumni community.

3. Fast News.

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So go to www.Dore2Dore.net or e-mail alumni@vanderbilt.edu, and update your info today. Vanderbilt already has **more than 50,000 e-mail addresses** on file from alumni, parents and friends, and the number is growing every day. If you haven't already done so, please send your e-mail address.

And don't forget to let us know when you change your e-mail address or contact information. Stay in the loop!

“Michelle Scarborough, BA’95, joined the cast

Alumni Association News

Young Alumni Trustee



Carrie Colvin, an economics major from Birmingham, Ala., has been elected the 2005 Young Alumni Trustee. Colvin, who received her bachelor of arts degree from the College of Arts and Science in May, will serve a four-year term on the Vanderbilt Board of Trust.

As a student she represented Vanderbilt at the International Achievement Summit in Dublin, Ireland, where she and 100 other students from around the world participated in discussions with former President Bill Clinton, Mikhail Gorbachev, rock artist Bono and others. She served as chairperson for Great Performances at Vanderbilt. As a senior class officer, she helped to raise money for the Senior Class Fund and to coordinate the Zero Year Reunion, Senior Class Pub Crawl, and the Almost Alumni Affair.

Colvin has been a member of several academic honor societies, including Alpha Lambda Delta, Phi Eta Sigma, Order of Omega, Athenians, Mortar Board and Omicron Delta Epsilon. She also was involved with the Reformed University Fellowship, Student Government Association, Dance Marathon, Habitat for Humanity, International Studies in London, and Momentum (a Vanderbilt dance program).

of Donald Trump's *"The Apprentice 3"* on NBC as one of Trump's advisers.



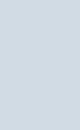
Alumni Association News



An Affair to Remember

You're an undergraduate student for just four years, but an alum for the rest of your life. That was the message Alumni Association organizers conveyed to the graduating Class of 2005 at the "Almost Alumni Affair," held during April in Memorial Gym. About half the Class of 2005—540 students—turned out for the event.

Begun in 2004, the Almost Alumni Affair is meant to help departing seniors stay connected with friends and the University and to show them how Vanderbilt can be a networking resource through the Alumni Association and its regional clubs worldwide. Twenty-nine alumni volunteers helped with the event, which offered opportunities to learn about free alumni programs and online services, network with alumni, contribute to the Senior Class Fund, pick up official class rings and more.



From the Reader *continued from page 6*

history. This comes from a great-grandson of a Union prisoner in Andersonville [Ga.].

Charles L. King, BE'53
Asheville, N.C.

Pursuant to Jack D. Walker's request of you to "please poll the alumni" as to whether the "famous Fugitives" would prefer the name "Confederate Memorial Hall" to remain on that building or not:

I think they would vote yes. That's OK. I would vote no. That's OK.

I conclude: So it's a tie.

That's OK, too.

Michael B. Sonnen, BE'62
Redlands, Calif.

Wrong Words

In the Spring 2005 edition of *Vanderbilt Magazine*, Dr. G. Octo Barnett (BA'52) questions the veracity of President Bush's comments [in the Fall 2004 issue] that "frivolous lawsuits are running up the cost of medicine" ["From the Reader," p. 5]. Dr. Barnett recounts his recollection of studies showing that malpractice costs comprise less than 1 percent of the cost of medical care.

Dr. Barnett is correct, and he is supported by recent studies conducted in my state of Texas. As reported in the March 10, 2005, *Washington Post* (page A8):

"The Texas study found little to support those assertions [by President Bush that baseless lawsuits against doctors and hospitals are dramatically driving up health-care costs]. By virtually any measure—from number of

claims filed to damages paid out—the data reflect amazing stability in the tort system, according to the peer-reviewed paper that will appear in the May issue of the *Journal of Empirical Legal Studies*. 'The clear implication is that 'runaway medical malpractice litigation' makes a poor poster child for the cause of tort reform,' the researchers wrote. 'The malpractice litigation system has many flaws, but at least in Texas, sudden increases in claim frequencies and costs appear not to have been among them.'

"... Malpractice insurance premiums in Texas rose an average of 135 percent from 1999 to 2002, prompting the state legislature to cap non-economic damages in 2003.

"Analyzing claims data from 1988 to 2002, the team found little change in the number of claims filed or the total amount paid in

damages, when adjusted for population growth and inflation. The total number of claims per physician actually declined from 1995 to 2002, and 80 percent of cases were resolved without payment by the physicians or hospital.

“When adjusted for Texas’ economic growth, ‘total payouts fell by \$6 million annually,’ the analysis found. The \$515 million in malpractice payouts in 2002 represented 0.6 percent of health-care spending in Texas that year.

“It’s very hard to take the position malpractice is a major factor in the increases in the cost of health care,’ Hyman said. ‘The actual cost of malpractice payouts is really quite modest.’

“... ‘Our point, which has been largely neglected in the furious battle over malpractice liability, is that attempts to avoid crises in malpractice insurance prices should focus on insurance, not litigation,’ wrote the group, which included two professors at the University of Texas Law School and William Sage, a physician and law professor at Columbia University.”

Thus, while President Bush can rightly claim credit for many accomplishments during his presidency, honesty with the American people about the motivations for tort reform cannot be counted among them. Hopefully, *Vanderbilt Magazine* will conduct a more thorough critical analysis in the future before taking any speaker’s comments at face value. ... Perhaps you could invite the president back to answer the questions raised by these studies.

KELLY H. KOLB, BA’83
Dallas

Cuba

THANK YOU FOR PROFESSOR FERNANDO F. Segovia’s enlightening article on his return to Cuba, “40 Years Later: Reflections on Going Home” [Spring 2005 issue, p. 44].

This extremely well written and informative piece was gripping from beginning to end, and opened a window with a view on Cuba that I had never been afforded before. I found it instructive and quite enjoyable.

DR. YASMINE SUBHI ALI, BA’97, MD’01
Nashville

I AM WRITING TO THANK YOU FOR PUBLISHING Fernando Segovia’s lecture, “40 Years Later: Reflections on Going Home.” With sadness I enjoyed reading it. The Cuba many of us knew will never again exist but, like him, I will hold on to that “hopeless hope.”

OLGA T. RUST, BS’49
Decatur, Ga.

Kudos

MY COMPLIMENTS ON AN ENGAGING AND thoroughly enjoyable Spring 2005 *Vanderbilt Magazine*. This is the first time the new magazine has caught up with me at my new address, and I was excited to discover that it wasn’t what I’ve come to expect from alumni magazines—something I flip through for familiar names and then trash—but rather something I wanted to sit down and read.

I’m impressed with the mix of voices—faculty, student, freelancer, alum—and points of view. I’m not sure how you pulled off put-

ting a profile of an athlete and a personal essay by a novelist in the same publication, but it works. (Not to mention those stunning photos of Cuba.)

I write this not just as an alum but as a writer and university communications professional. I am a features writer at the University of Texas at Austin. I wander the UT campus finding stories to tell, and I’m always thinking about how we present the university’s richness to our audiences. I find much to emulate in this issue of the magazine.

Kudos for a job well done.
VIVE F. GRIFFITH, BS’89
Austin, Texas

Peabody-Vanderbilt Merger

HAVING AN AFFINITY FOR TEACHING, I CHOSE [to attend] Peabody and later added a doctorate in education at the University of Georgia. My wife, Kathryn, an English teacher, also profited from courses in library science at [the



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Joint University Libraries]. We enjoyed living in Nashville and well recall crossing 21st Avenue South at the Edgehill intersection before there was a footbridge. Thanks for Ray Waddle's informative article, "A Match Made in Academic Heaven" [Spring 2005 issue, p. 54].

JOHN A. VANDERFORD, MA'49, ED'S'56
Jacksonville, Ala.

Letters are always welcome in response to contents of the magazine. We reserve the right to edit for length, style and clarity. Send signed letters to the Editor, VANDERBILT MAGAZINE, VU Station B 357703, 2301 Vanderbilt Place, Nashville, TN 37235-7703, or e-mail vanderbiltmagazine@vanderbilt.edu.

VJournal *continued from page 7*

Battaglia, teaching fellow in the Graduate Department of Religion, the "Women in Academe Series" was born. As part of the Future Faculty Preparation Program (F2P2), students receive credit for talking about their lives. We have spoken with tenured women faculty as well as those who are on the tenure track. At the heart of these discussions is the desire to know the joys and challenges of academic life as experienced by women. I have met beautiful, talented, smart women who are doing the best they can in the pursuit of an advanced degree. I have spoken with faculty who wished the programs from which they graduated had offered them a similar forum. I sit back knowing that I have played a part in creating something that may make life at this University just a little bit easier,

just for a moment.

You know when people say you can do anything? You really can. This whole thing began, literally, as a sentence in my diary. A year later, Women in Academe has sponsored seven different panels, a retreat and a support group. I am grateful for the lessons gleaned from this experience, which has enriched my life inordinately. I know there can be laughter in pain. I have heard, and shared, some truly horrific stories about graduate-student life, but once an acknowledgement is made that we have all gone through similar trials, a little perspective is gained. I have learned that when you devote your time to your passion, it isn't work. I am grateful for having had the opportunity to follow that passion.

Vanessa K. Valdés is a Ph.D. candidate in the Department of Spanish and Portuguese.

Sports *continued from page 18*

game is a great place to have some putting contests with teammates. It makes practice a lot more interesting and fun," says List. "We've got a good bunch of guys, with tons of potential and tons of talent. We have high expectations for the next couple of years."

The combination of family and team support made the Masters moment all the more enjoyable for List. "It was fun to have all my family and friends there, plus my teammates and coaches. Everybody got to come for at least a day or two. It was fun just to walk down the fairways and see them throughout the gallery. I had a great time."

One Chocolate at a Time *continued from page 37*

contains ancho chili. Called *red fire*, it will be perfect "for flavor and strength," she explains. "It is both spicy and filled with antioxidants. You need vigor food for the root chakra dwellings."

After a 45-minute yoga practice, Markoff tiptoes around the dim loft, presenting each guest with a lighted candle, a glass filled with rose water, and a perfect little chocolate.

The guests sit on their purple mats amid rose petals. They smell and drink the aromatic rose water. The only sound to be heard is the snap of teeth biting through the outer chocolate layer of *red fire*. Ancho chili pow-

der delivers an undercurrent of heat; there's a tease of cinnamon. Candlelight flickers. No one moves or speaks, and the faint smell of rose petals hangs in the air. A warmth lingers in the throat.

"It's good karma," says Markoff, after she spends some time talking to her guests about Mexico and chocolate and yoga, finally ushering them out into the crisp fall night.

"This is my life totally. This is totally me," she concludes. "We all have a platform, and chocolate is my platform. I want to change the world, one chocolate at a time." ▼

A.P.O.V. *continued from page 69*

it still surprises me when someone says, "I don't want any more, thank you."

It has taken years to understand that sugar is a mood-altering substance that skews emotions and rationality and affects behavior. Even with understanding, insight does not equal behavior change. Simple sugars remain the bane of my existence. Even the surgery doesn't lessen the absorption of sugar.

So here is the struggle that is my lot. Sprinkled between the stellar accomplish-

ments of a professional career are months spent in eating-disorder clinics. The great success of having a number of my own restaurants is accompanied with nine different surgeries needed to repair knees, hips, and problems due to obesity. With my 30 years of marriage to an extraordinary woman (and she is amazing) are also 30 years of diet misery. Next to the amazingly fulfilling life I have had, there are years spent with therapists and self-help groups. Everything gained has had its price; nonetheless, the road has

been breathtaking with few regrets.

Here is the "Ya see, Timmy." (In the movie "Speechless," Kevin explains to Julia that every episode of "Lassie" ended with a life lesson that was announced by the phrase, "Ya see, Timmy ...") Success in the obesity struggle, as in anything, must come gently and unnoticed, just one more step in a long line of many. These steps, like the step of bypass surgery, are taken with a great deal of effort and, hopefully, not taken with obsession, stress or illusion.

The Infinite Library

continued from page 43

even more timely and efficient way to manage the information recorded in the reports. “We found that every dig director who went out into the field developed his own database, but there was no commonality between digs,” explains Gherman. “What libraries are about, at their core, is a set of standards. We all describe a book exactly the same way. We have the Marc Record, which is a standardized electronic record across thousands of libraries to describe information exactly the same way. So we asked, Why not apply the same standards to that field? We sat down with archaeologists and found that one guy would say, ‘I found a wall.’ Then another guy would say, ‘I found a line of parallel stones in a row.’ We were able to offer standardized nomenclature to describe what they’re finding.”

The deeper that Vanderbilt’s librarians delved into this culture of Near-Eastern archaeology, the more areas they discovered where their special skills would be of even greater benefit. They observed that Western archaeologists use geospatial mapping. The first year, they dig down only so far. The second year, they continue using the same gradient. Israeli archaeologists did the same thing, but at the end of the first summer, they reinvented the gradient for the next summer. Consequently, there was no consistency in an Israeli archaeological dig from one summer’s gradient to the next summer’s gradient, which caused incredible confusion among archaeologists and researchers. Clearly, there was a real need for standardization, a skill librarians were able to bring to the table.

“We were awarded a grant to sit down with a group of computer experts and archaeologists to devise a computer program that would collect this data and put it into a standardized, searchable database,” says Gherman. This means that every summer, dig directors could collect their data and upload right off their laptops into the database, which would be searchable across multiple digs. One dig director could say, “I found a shard that looks like this. Did anybody else find one like it?” They would be able to do a search across other digs and find it.

“We think this tool is transformative to archaeology,” says Gherman. “We now have it under way. It’s called Digbase and Digkit. Digkit is the software archaeologists carry into the field on their laptop. Digkit collects the data in a standardized form, while Digbase houses the data here at Vanderbilt, ultimately as a computer system to store ancient Near-Eastern archaeological findings.

“These are examples of what libraries are doing now that, some years ago, you never would have imagined the library doing—which is going out there working with the scholar to help him capture some sort of cultural asset,” says Gherman. Gherman believes this development is a key way that Vanderbilt and other research libraries can compete with major private corporations such as Google. For Gherman and other librarians, the threat to freedom of information has shifted from such 20th-century dangers as huge, all-powerful governments, such as Big Brother in George Orwell’s futuristic allegory *1984*, to more 21st-century perils that are explored in today’s cyberpunk literature. In Neal Stephenson’s groundbreaking *Snow Crash*, the world has devolved into a patchwork of corporate-franchise city-states and is on the verge of an Infocalypse (translation for the uninitiated: an information apocalypse). The greatest fear librarians express these days is the loss of control of content to large corporations, much like those in Stephenson’s book.

Outside the academy, one person who is fighting the good fight is Brewster Kahle. In the past decade he has dedicated his efforts to trying to protect public access to information through his nonprofit corporation, Internet Archive (www.archive.org). “The average life of a Web page is about 100 days,” explains Kahle in an interview with Lisa Rein on the Web site OpenP2P.com. “So if you want to have culture you can count on, you need to be able to refer to things. ... What traditionally happened is that there are libraries, and libraries collect out-of-print materials and try to preserve and make open access to materials that aren’t necessarily commercially viable at the moment.” IA is just that library for the World-Wide Web. Every few months it archives everything on the Web

and makes it available to everyone. Without IA, 100 years from now all this cultural and social data would be gone. IA ensures that the most transforming phenomena in contemporary culture is not lost.

Kahle and Gherman believe it is essential for libraries to remain a third party, affiliated with producers of content only in an effort to make it more accessible. “A third party provides a long-term memory that helps people learn, remember and grow,” says Kahle.

Gherman believes even more critical issues beyond access are at stake. What he and other research librarians believe will keep libraries relevant can be boiled down to that classic computer-programmer aphorism “garbage in/garbage out.” Whatever is put into a computer is what will be retrieved. Consequently, as a wide-open search engine, Google cannot control the garbage coming in. Therefore, it cannot guarantee the content it delivers is not garbage. As the role of the librarian evolves, they are becoming collaborators with professionals in specific fields in order to apply their principles so data may be preserved and made accessible for future generations. “Libraries do have a role,” concludes Gherman, “and it is to work with scholars to help them capture, preserve and make accessible the data they develop. Archaeology is only one area, and it’s just a beginning.”

At the end of the day, Gherman believes libraries are poised to enter either a Dark Age or a Renaissance. If it’s an age of darkness, then libraries will probably become private, much like the libraries in the monasteries of the Middle Ages. These repositories will preserve world culture but will not offer general access to all. If it’s a Renaissance, then libraries will keep the doors of knowledge open for all to visit. More likely, the future of libraries is somewhere in between. Nevertheless, one thing is for certain: By the beginning of the next century, we will know which it is.

On the bright side, Kahle notes in a recent issue of *American Libraries*, “Records did not kill concerts, and VCRs did not kill theaters. Books are not dead, and the library will continue to be a rich space for learning and discovery.” ▼

Strong Medicine

Mother knows best when she bears the cry: "I've got a tick!"

By Dr. A. SCOTT PEARSON



ABOUT THIS TIME EVERY YEAR, there's a cry that swells up in households across the South: "I found a tick!" When I think about ticks, I think about my mother.

Mothers hate ticks. At least mine did. I seemed to be the first child infested on our West Tennessee farm each year. The finding of a tick would summon my mother from anywhere in the house while my older brother vied for an unobstructed view of the torture, an event for him of unequaled pleasure. My father would remain calm in his recliner, only to enter the treatment plan if a large animal was found to be attached.

What followed was a very sophisticated, diagnostic question:

Is it latched on or still crawling?

This question was hardly necessary, as crawling ticks were merely flicked off and never reported. By the time my tick was discovered, it had been hunkered down for a day or two, maybe longer, somewhere on a thin strip of skin shaded only by undergarment.

My mother's method for tick extraction changed dramatically during my childhood. She started out using Campho-Phenique, that WD-40 of all medical ointments, used on everything from ringworm to poison oak. I can still remember the cooling sensation on the skin, like Vicks salve between your cheek and gum.

The problem was that the tick liked it too and would hunker down even more. This resulted in great angst and a gentle teasing-turned-to-yanking the tick out. My mother would then examine the pathologic specimen and ask that universal prognostic question:

Is the head on?

You hoped and prayed that the small black nubbin was there, complete with a chunk of epidermis, because you surely didn't want her going back for more. It took only one missing-head tick to make her change her extraction method radically.

A new and improved technique illustrated an important scientific principle. Ticks rapidly conduct heat. Her recipe for the use of fire to remove ticks was as follows (please do not try this at home): (1) Strike a match; (2) Blow it out; and (3) Immediately apply to the tick. I can still remember the burning ember coming perilously close to private parts while my brother foamed at the mouth with glee. By the end of this ordeal, I could not have cared less where the head was.

Sixteen years ago, when I was a medical student in another city, a woman was transferred from a local nursing home to the hospital. It was the first day of my internal-medicine rotation. She had a fever and was non-responsive, nearly comatose. My superiors predicted it to be the last day of her 91-year life. The usual sources of fever—urinary tract infection, pneumonia, etc.—were ruled out. Then she was declared my patient. Great.

Her history was brief because she couldn't talk. Her only son was in another state and did not answer the phone. This left the physical exam for diagnosis. In a small room with a nurse as chaperone, I examined her skin. I listened to her heart and lungs, felt her neck, examined her back.

"What are you looking for?" my bored, cross-armed nurse asked me.

"I don't know."

I searched her legs, groin creases, and raised

her arms with webs of loose flesh hanging like draperies.

Then I saw them.

Deep in the left armpit, beneath a tuft of hair, were three black spots.

Moles? No.

Ticks!

Three juicy, blood-filled ticks were sucking the last days out of my sweet patient (we had bonded by that point). With a pair of tweezers, I gently pulled them straight out (the appropriate method, no flames or potions needed), placed them in a specimen container, and with a satisfied grin told the nurse to send them to the lab for testing. And yes, the heads were intact.

Three days after she was admitted, her fever had resolved. She still couldn't talk, but her eyes tracked to those around her, enough improvement for a return trip to the nursing home. I held the doors as the attendants pushed her into the elevator on a stretcher. As she brushed by, she winked. She had to use both eyes, but she definitely winked at *me*, her tick-extracting surrogate son.

As the doors closed I had a deep desire to embrace that fragile skin around her neck. Was it the ticks? Who knows? But I still think about her today. And I appreciate my own mother's burning diligence with those little blood-suckers.

So remember: Check yourself for ticks. There's always a mother around, somewhere, when you need one.

Dr. A. Scott Pearson is an assistant professor of surgery at Vanderbilt University Medical Center.




driVen.

Wenyan Zhu could sit back and relax on May 13 as she took her place among more than 2,400 graduates from Vanderbilt's Class of 2005. For four years, she'd driven herself to do her best—and Vanderbilt offered plenty of opportunities to complement her ambition. Thanks to a Carell Scholarship, Wen majored in biomedical engineering, minored in English and biology, volunteered at the Monroe Carell Jr. Children's Hospital at Vanderbilt, and served as prose editor of *The Vanderbilt Review*. Next up: a degree in dentistry at Columbia University. Make a gift today to the *Shape the Future* campaign, and you'll help new generations of young men and women like Wen drive the future.



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