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## Macalester Today August 1990

Macalester College

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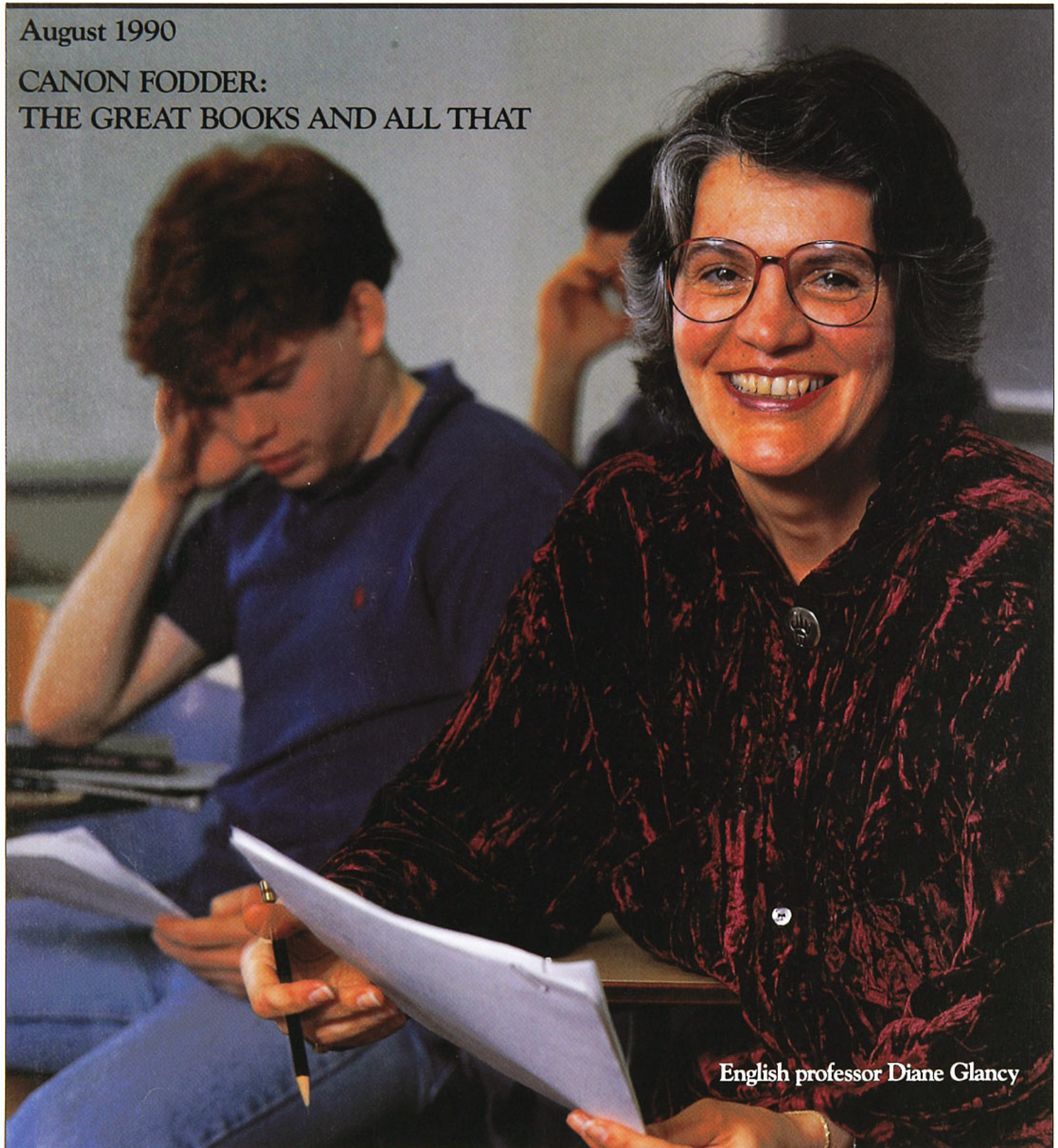
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# MACALESTER TODAY

August 1990

CANON FODDER:  
THE GREAT BOOKS AND ALL THAT



English professor Diane Glancy

# LETTERS

*We welcome readers' opinions of recent articles. Please send letters intended for publication to Letters to the Editor, Macalester Today, Public Relations and Publications Department, Macalester College, 1600 Grand Ave., St. Paul, MN 55105-1899. We reserve the right to edit letters for conciseness and clarity.*

## Message to gay alumni

To all those Macalester alumni who are not strictly heterosexual: Macalester's gay/lesbian student organization—Gays, Lesbians, and Bisexuals United (GLBU)—would like to establish ties with interested alumni in order to:

(1) improve communication between students, alumni, and administration concerning gay and lesbian issues;

(2) establish a history of gay life at Macalester from the experiences of former students;

(3) serve as a resource to the GLBU for advice about life after graduation.

We would be excited to hear from you and would keep all letters or postcards strictly within the GLBU files. We are also wondering if lesbian, bisexual, and gay alumni would be interested in forming a separate group for contact, support, and/or social activities.

Please send all letters or postcards to: GLBU, Macalester College, 1600 Grand Ave., St. Paul, MN 55105-1899.

## Being consistent

Two letters in the February issue caused us to affirm our feelings regarding our alma mater. When we attended the college, we rejoiced in the freedom of expression which was nurtured—yea, encouraged. We rejoice that this freedom of expression is still allowed.

We feel that two things need to be said regarding the issue of abortion:

(1) To be pro-choice is *not* necessarily to be pro-abortion. A person can be personally pro-life, yet feel that it is not an area for the government to be involved in.

(2) The primary issue is that of *consistency*. If a person takes an absolutist position regarding the sacredness of life *in utero*, this same absolutism should be manifested for that individual at the age of

18, at which time he or she should not be killed in war. In other words, an absolutist position on abortion requires an absolutist position against the taking of life at *any* time (pacifism, against capital punishment, etc.). Without this consistency, there is no validity to their position.

Edwin L. Stickney '50, M.D.  
Jessica Page Stickney '51  
Miles City, Mont.

## A college's responsibility

I was interested in reading the letter from Ray L. Baker '49 [February's *Macalester Today*] commenting on the student government paying for the cost of Macalester students to attend a pro-choice rally in Washington, D.C.

Is it the responsibility of the college to lead the students to the "right" conclusion? I don't think it is. Certainly this issue has been well-aired for years, and I don't think it is the obligation of the college to educate students about the pros and cons of abortion. There is information available to all now.

Secondly, the student governing body is elected by the student body. If students let their representatives run away with their funds, they have learned a val-

uable lesson, and that, I submit, is what education is all about. I would hope that Mr. Baker would not punish the college by withholding annual giving support. Rather, I would suggest that he consider working constructively with the student government and others to tell his side of the story. Perhaps he could write to the *Mac Weekly* and convert a student or two.

Finally, I suspect that he would not have felt nearly the "shame" had the student government supported a right-to-life rally.

James C. Steeg '55  
Philadelphia

## Proud of students

As one of the pro-choice organizers at Macalester, I would like to publicly state how proud I am of the work many students here have done in support of abortion rights.

The Women's Collective, in coalition with several Minnesota pro-choice organizations, has trained over 100 students in the last year in clinic defense, marshaling, and patient escorting when women's health clinics and public hospitals have been illegally closed by anti-choice factions. Often, Macalester students are the majority of the participants at rallies and clinics, and I believe that this speaks well

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## MACALESTER YESTERDAY

Macalester students gathered on campus in 1951 to give a cheering sendoff to a convoy carrying wheat to Washington, D.C., from where it would be delivered to India. The wheat was donated by several Twin Cities colleges.



MACALESTER ARCHIVES

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Assistant English professor Diane Glancy teaches a class. She is both the first permanent addition to the English faculty since 1971 and the first minority member of the department. Photograph by Greg Helgeson. See page 8.

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## Survey of eating attitudes shows gender differences

"Good grades, slimness, being physically attractive, and having a successful career are significantly more important to women students" than to men students at Macalester, according to a survey by Jeanne Henjum, the college's director of health services.

About 945 students—or nearly 60 percent of the student population—completed a 14-page "Eating Attitudes and Practices Survey" during the spring semester. Of the respondents, 60 percent were female and 40 percent were male. The survey was conducted as part of a larger program on eating behavior awareness sponsored by Health Services and Residential Life. Resident assistants distributed the survey to all students in the residence halls while off-campus students received the survey through the campus post office.

Henjum reported the preliminary results to students in an article in the *Mac Weekly* in May. Among the survey's findings:

- 364 students (or 38 percent of those who responded) indicated they have

had treatment or counseling for alcohol, drug use, eating disorders, depression, obesity, or other emotional problems. Of those 364, 72 percent were women.

- 226 students (or 24 percent) said they had unusual eating habits. Of those, 80 percent were women.
- The average weight for men is 161 pounds, while their "ideal" weight is 162. The average weight for women is 136, while their "ideal" is 125.
- Men viewed themselves as more attractive, slim, and physically fit than women viewed themselves. Being attractive, slim, and physically fit is more important to women.
- 11 percent had significantly high scores on the EAT-26, a psychological instrument that measures attitudes toward eating. In a non-clinical population, "this score does not necessarily mean having an eating disorder but it usually suggests abnormal eating patterns which interfere with normal psychosocial functioning," Henjum wrote.
- 10 percent had gone on eating binges once a week or more during the school

year. Of those, 76 percent were female.

- 6 percent had purged once a week or more during the year. Of those, 78 percent were female. The most common forms of purging were excessive exercise, vomiting, laxatives, and diuretics.

"The purpose of the study was to identify and compare several types of factors that could contribute to disordered eating among college students," Henjum wrote. The survey considered such factors as gender, personality, family history, and environment.

Henjum planned to make an extensive analysis this summer of the relationship between all of the factors and disordered eating. A licensed psychologist, she is working on her Ph.D. in counseling psychology at the University of Minnesota, and the survey is part of her dissertation.

—J.H.

## Six win 1990 Fulbrights

Six Macalester seniors received Fulbright grants this year for graduate study abroad, matching the record-high number of Macalester students who won Fulbrights last year.

The students, now graduated, are Brad Hagen (St. Cloud, Minn.), David H. Lacey (Lincoln, Neb.), and Barbara Bailey (Oak Park, Ill.), all awarded full grants to the Federal Republic of Germany; Kathryn Tiede (Arden Hills, Minn.), awarded a full grant to do research in Costa Rica; Kristin Elmquist (Chisago City, Minn.), awarded a full grant for research in Trinidad; and Pamela Dieck (Shakopee, Minn.), who was awarded a Fulbright travel grant and a Finnish government grant for study in Finland.

Fulbright grants are administered by the Institute of International Education in New York. Since 1973, Macalester graduates have received 62 Fulbright and other grants for graduate study abroad administered by the IIE. Of these, 48 grants were officially designated as Fulbrights and 14 were funded by other sources such as foreign governments. Recipients of all of these scholarships go through the same application process.

## Newest alums

Four 1990 graduates—Dina Wilderson (left), Minneapolis; Lisa Anderson, St. Louis; Kury Cobham, Boone, N.C., and Laurie Davis, Eagan, Minn.—share a laugh during Macalester's 101st Commencement May 19. Rain forced the ceremony for 424 seniors to be held in the fieldhouse but didn't dampen spirits. The college awarded honorary degrees to Earl W. Bowman '50, former president of Minneapolis Community College; Carl B. Drake, Jr., corporate executive and community leader; former St. Paul mayor George Latimer, and scientist Edward O. Wilson.



JIM HANSEN

## Eleven years of study pay off for Adult Scholar

During the 11 years she spent earning her degree at Macalester, Loretta "Lani" Myers found a favorite place to study: in bed. Her bedroom was the quietest place in her house, and her children knew they had to knock before they could enter.

The first time she was in bed with a heavy load of homework, she soon heard a knock. In came her daughter, Kerri, then 7. Knowing she wasn't supposed to disturb her mother, Kerri crawled up into bed next to her, opened a book and began to read silently while mom read her own book.

"I thought that was pretty neat," Myers recalled. Her five children were generally good about not interrupting her studying. "I think it's given them an understanding how important school is, to see someone my age go back and work so hard. Because I have worked hard—school has not come easy to me."

Myers, now 49, was a part-time employee at Macalester for 24 years, mostly as a staff assistant in the music department, until her appointment to a full-time job as assistant to the music department chair last January. She was one of the first students to take advantage of the Adult Scholar Program, designed to make a Macalester education available to people whose educational plans have been interrupted. It is intended for degree-seeking, part-time students who are at least 25 and have been out of school at least five years. All Adult Scholars receive scholarships covering half their tuition. Since it began in 1976, the program has admitted slightly more than 300 students. Of those, 100 have graduated, including 10 this May.

"I didn't have a particular job or idea in mind of what I wanted to do with my degree," Myers said. "I guess it was a personal achievement for me that I was interested in. And I knew that if I didn't go into the program as a degree-seeking student, there was too much room to say, 'This isn't going well—I'll just bail out.' I really needed to be pushed, to be challenged."

She took her first class at Macalester in the spring of 1979. She graduated in May with a B.A. in sociology.

As a Macalester employee, Myers paid

only for her books—all her courses were free. The cost of raising a family meant that "school for me had to be pretty much free. It was hard enough to scrape together the money for the books. Tuition would have made it impossible."

Myers and her husband, Keith, who works for the U.S. Postal Service, have five children: three are of Hispanic descent; the other two are black; all are adopted. She and her husband are white. "We're building the diversity in our neigh-

borhood single-handedly," she said with a laugh. The two oldest children graduated from high school about two weeks after their mother graduated from Macalester.

For Myers, personal satisfaction is the most important thing about getting her B.A. Next is security. "Things can change in your life," she said, "and I have the security of knowing that I have my degree and I can use that should I need to." —J.H.



Lani Myers, right, spent 11 years earning her B.A. at Macalester as an Adult Scholar. She and her husband, Keith, are shown at commencement in May with four of their five children (from left): John William, Kerri, Viola, and Amparo. Kerri and Amparo graduated from high school about two weeks after their mother graduated from Macalester.

## Two win major awards

Two Macalester students who won major awards will use them to study overseas.

Sandra Cohen '90, originally of Minnetonka, Minn., became the first Macalester student ever to receive a Wexner Fellowship, the most prestigious award of its kind for religious educators in the Jewish community. The fellowships are given by the Wexner Foundation in Columbus, Ohio, to Jewish students planning seminary education or other leadership tasks in the Jewish community. Cohen plans to become a rabbi and is attending Hebrew Union College in Cincinnati but spending

the first year of her study in Israel. The two-year fellowship, which can be renewed for two more years, pays tuition, fees, and an annual living stipend.

Thomas Dohrmann '92 of Fayette, Iowa, won a Harry S. Truman Scholarship, given each year to outstanding college sophomores across the country who intend to pursue careers in public service. The \$28,000 scholarship is for two years of undergraduate study and two years of graduate work. Dohrmann, who is majoring in political science and international studies, will spend his junior year studying in the West African country of Sierra Leone.

## Reunion 1990

Nearly 1,000 alumni and family members—a record turnout—gathered on campus June 7–10 for a memorable Reunion Weekend.

Alumni also reconnected with classmates and took stock of Macalester's influence on their lives through the reunion class gift program, which was inaugurated a year ago. For their 25th reunion, the Class of 1965 raised more than \$93,000 in gifts and pledges from 53 percent of the class. For their 40th reunion, the Class of 1950 raised more than \$533,000 from 53 percent of the class. The Class of 1940 achieved 81 percent participation in a class gift of more than \$59,000 in honor of their 50th reunion. And for their 60th reunion, the Class of 1930 raised more than \$18,000 from 73 percent of the class. (All the figures were preliminary as *Macalester Today* went to press.)



JIM HANSEN



This page, top: Douglas Blackstone '71 and Lynn Maderich '70 perform the Charleston during "Faces of America," the traditional finale of a Drama Choros show, at an alumni tribute to the late professor Mary Gwen Owen Swanson '23. Middle right: Holly Lindsay '75 and her husband, Michael Levine, and son, Sam Lindsay-Levine, participate with the rest of the audience during the Drama Choros show. Bottom right: the Rev. Richard C. Norberg '39 as he and George A. Mairs III '50 received Alumni Service Awards. Right: members of the Class of 1965 at the class party on the library plaza.



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GREG HELGESON



JIM HANSEN

This page, top left: Patricia Crumley '75, one of the participants in a discussion on developing minority leadership at Macalester, and Eleanor Watts Montgomery '55. Below right: President Robert M. Gavin, Jr., talks with Grace Andrews Ward '30, left, and her daughter, Anita Ward Burnett, at the Class of 1930 luncheon in the Weyerhaeuser administration building.



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This page, above: Alumni outside the Weyerhaeuser administration building where they registered and picked up information about the host of events during Reunion Weekend. Weyerhaeuser had housed the library until the new library opened in 1988. Bottom right: Some members of the Class of 1985 gather near the tents on the lawn. The weather was warm and sunny for the weekend.



GREG HELGESON



This page, top right: Shelley Hagan '80, left, and Liz Mazlish '80 embrace as they're reunited during the Class of 1980 party at International House. Bottom right: Children of alumni take part in a youth program for ages 8-17 in the Black Box of the theater in the Janet Wallace Fine Arts Center. Bottom left: Henry Woo '75 and Ramesh Sukhram '74 have a bite to eat during the all-class picnic. Top left: Some of the Class of 1980 at the class party include Rachel Lipkin (left) and Susan Wiesler, in front, and in back, Skye Richendrfer, Kenneth Schwartz, Mindy Benowitz (in profile), and Matthew Friedman.



JIM HANSEN



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Gwen Peterson Grady '50 and her husband, James, enjoy a relaxing moment by the tents on the lawn. For their 40th reunion, the Class of 1950 sported jaunty straw hats; they later released balloons in memory of deceased classmates.

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JIM HANSEN



JIM HANSEN

Above: Three members of the Class of 1965 who came together for their 25th reunion just about spanned the continent. Karen Wahlund, left, lives in Minnesota, Judy Anderson Tolbert lives in Alaska, and Joanne Cummings Gallos lives in Maryland. The three were good friends at Macalester but hadn't seen each other in 25 years, Joanne says. Above left: English professor Susan Allen Toth, whose books include *How to Prepare for Your High School Reunion*, talks to alumni in the new library as Dorothy Wortman, wife of former trustee Don I. Wortman '51, listens. Bottom left: Religious studies professor James W. Laine addresses the Heritage Society dinner that kicked off Reunion Weekend.



JIM HANSEN

# Canon Fodder: The Great Books and All That

*What is literature? What books should college students read? Shakespeare, of course, and a host of other writers whose works have been valued for generations. But Macalester's English department is opening up the curriculum—and the faculty itself is changing—to welcome new voices.*



GREG HELGESON

Assistant professor Diane Glancy with some of her colleagues in Macalester's English department (from left): Roger Blakely, John Bernstein, Alvin Greenberg, Giles Gamble, and Robert Warde.

*by Jon Halvorsen*

When Alvin Greenberg arrived at Macalester 25 years ago, the canon dominated the teaching of literature, and no one questioned the canon. "It was what we all took for granted," recalls Greenberg, an English professor. "It was just there." For generations, anyone who ever took a literature course at any college had to confront the canon. Once used to refer to the officially recognized books of the Bible, the term was adapted by academics to mean the great works of Western civilization: the masterpieces of Shakespeare, Homer, Chaucer, Dante, Milton, Swift, Keats, Shelley, Wordsworth, Dickens, Hawthorne, Melville, Emerson, Thoreau, Twain, Whitman, Henry James, Frost, and T.S. Eliot, to drop a few names. Once in a great while an author would be added—Faulkner, Hemingway—but the canon was known for its endurance, not its elasticity.

In recent years, the canon has become the focus of a national debate. A new generation of scholars has pointed out that the list of writers whose works were required reading was overwhelmingly white, male, and Western, and usually Anglo-American. Discussing the major issues facing higher education, the *Chronicle of Higher Education* declared last fall: "Center stage once again is occupied by the battle between proponents of the Great Books approach and those who want a more multicultural curriculum. . . ."

The traditional curriculum has its defenders. When Stanford announced in 1988 that it was revising its Western culture courses for freshmen and requiring them to read more books by "women, minorities, and people of color," then-Secretary of Education William J. Bennett was highly critical. "The West is the culture in which we live. It has set the moral, political, economic, and social standards for the rest of the world," he said. Novelist Saul Bellow, longtime professor at the University of Chicago, has put the case for the Great Books more succinctly: "When the Zulus have a Tolstoy, we will read him."

Another view is expressed by Johnnetta Cole, president of Spelman College in Atlanta, a black women's college. Today's students "need to confront, to explore, indeed to wrestle with Shakespeare, and Robert Frost, too," she told an audience at Macalester last November. "But they should do no less with the works of [Nigerian writer] Chinua Achebe, of [Chinese-American writer] Maxine Hong Kingston, of [Cuban poet] Jose Marti. . . . It seems to me that if black Americans can teach Shakespeare, white Americans ought to be able to teach Zora Neale Hurston."

At Macalester, the canon is still respected. But as at many other colleges, profound changes are taking place as the English department makes room for other voices in literature. Shakespeare is still being taught. And now, so is Zora Neale Hurston, an African-American novelist of the 1930s who was dubbed the "Queen of the Harlem Renaissance." The rediscovery of Hurston—and scores of other little-known or forgotten women and minority writers—symbolizes the re-examination of the old scholarly assumptions about literature.

Greenberg, a writer and teacher who joined Macalester's English faculty in 1965 and has been chair since 1988, has been deeply involved in the changes. The national debate over the canon began, he says, "as more minorities and women

have made their way into the academy. And also, there's been a kind of heightened awareness of the social dimension of literature—that literature affects us and the way we see the world."

Starting this fall, Macalester is offering a new English curriculum. It is the culmination of a long process of self-examination in the English department that began with a two-day retreat in February 1986 as the department prepared for its outside

GREG HELGESON



Glancy adorned her office with a tumbleweed she brought with her from Oklahoma. A poet, playwright, and short-story writer, she is both the first permanent addition to the English faculty since 1971 and the department's first minority member.

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*Jon Halvorsen is the managing editor of Macalester Today.*

# Canon Fodder...

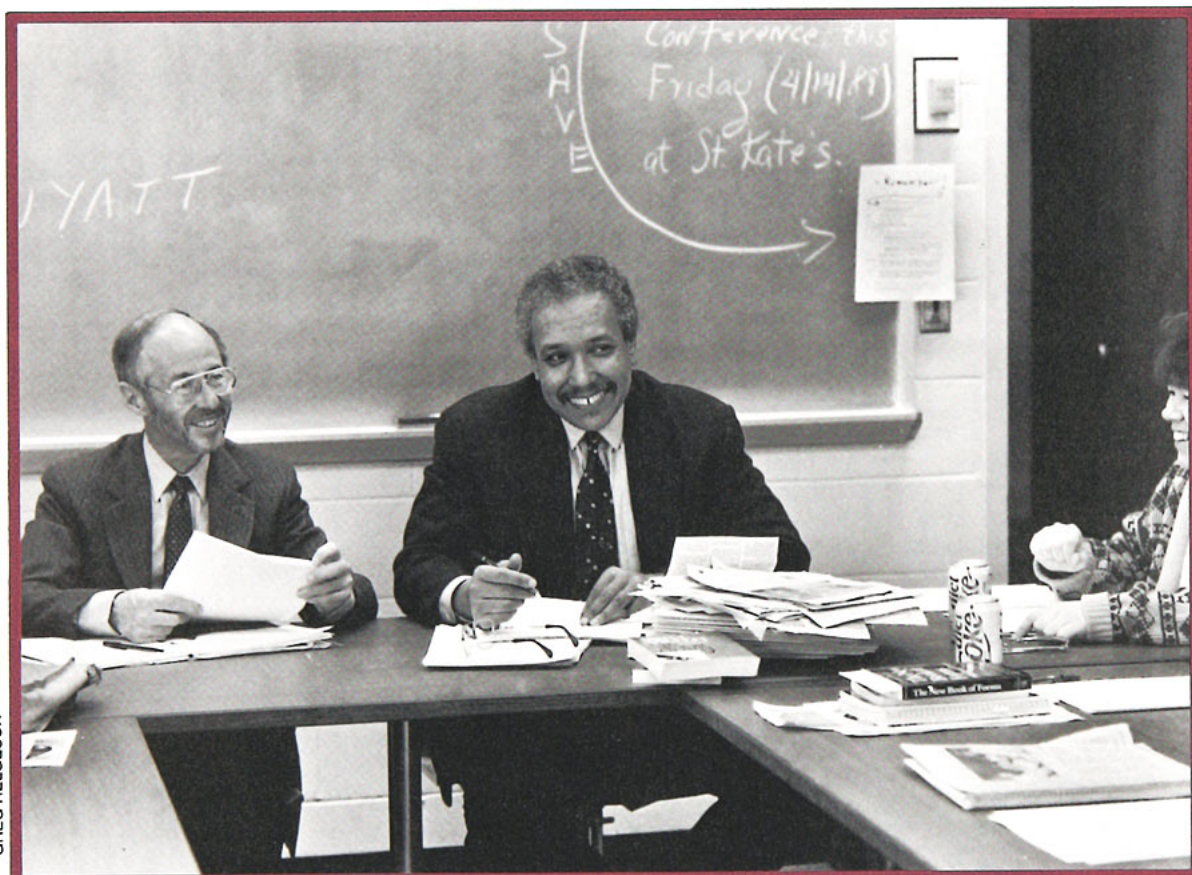
review that fall. In the spring of 1987 all 12 faculty members took part in a semester-long seminar on critical theory that explored the latest scholarly thinking in the field, including the new emphasis on teaching literature in a global context. "The strongest statement we could make is in what we're doing, not just saying," Greenberg asserts. The new curriculum seeks to "mainstream women and minorities in our courses, as we have always done, but do more of it."

Among the new courses are:

- Contemporary Writing by Women. A study of selected women writers from the second half of the 20th century and from many countries.
- African American Writers of the U.S. The course may focus on a specific topic, such as recent fic-

tion by Toni Morrison, Alice Walker, or John Edgar Wideman, or may have an historical focus—for example, the Harlem Renaissance.

- Native American Literature. A study of major works by N. Scott Momaday, Leslie Silko, James Welch, and Louise Erdrich, as well as readings from a poetry collection.
- Pan American Literature. A study of works by both North and South American writers primarily focusing on contemporary literature and including such writers as Carlos Fuentes, Jorge Luis Borges, Isabel Allende, Pablo Neruda, Gabriel Garcia Marquez, Derek Walcott, and Flannery O'Connor. At times the course will be team-taught and cross-listed with the Spanish department.
- African Literature. The focus will be on black writers from sub-Saharan Africa.
- Anglophone Literature. Works written in English from countries other than the U.S. and Great Britain, such as Canada, India, Australia, South Africa, and the Caribbean.



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Committed to cultural pluralism, Macalester has brought a steady stream of minority writers to campus. African-American poet Michael Harper, right, and English professor Alvin Greenberg team-taught an advanced creative-writing class in 1989.

□ World Literature in Translation. Major literary works from Africa, Asia, Europe, and Latin America. It may occasionally focus on a specific topic, such as existentialism, the literature of protest, or writings by women.

To fit these courses into the curriculum without increasing the faculty, they will be offered alternate years. So will some courses—for example, Chaucer, the Victorian Period, and the British Novel in the 19th Century—that were once offered every year. Associate professor Robert Warde estimates that roughly “two-thirds of the material covered in these various [new] courses is material that in one way or another, packaged in various ways, we’ve offered before. But it’s been invisible. . . . But also, at least roughly a third of that stuff is genuinely new.”

“You can see it even in the writing courses,” says Warde, whose specialty has been 19th-century British literature but who is taking a sabbatical in 1990–91 to write a book on the American memoirs and fiction that have emerged from the Vietnam War. “Instead of just offering poetry and fiction courses, we’re offering pre-professional writing, autobiographical writing, scriptwriting—trying to open up those course offerings as well.” Warde says that the philosophy underlying all the changes “is that as a department we see ourselves as most fundamentally teaching people effective ways of reading and writing. It’s much more than transmitting to students an Anglo-American literary tradition, although we feel very committed to continuing to do that.”

**E**mitted to cultural pluralism, Macalester has brought a steady stream of minority writers to campus during the past several years. Black novelist John Edgar Wideman and Mexican writer Carlos Fuentes were both Wallace Distinguished Visitors; African-American poet Michael Harper taught two English courses; another black poet, June Jordan, taught an interim course; under a special program for minority scholars working on Ph.D.s, David Roman taught literature at Macalester during the 1989–90 academic year (see story on page 14).

Two years ago, the English department hired Diane Glancy. She was both the first permanent addition to the English faculty since 1971 and the department’s first minority member. A poet, playwright, and short-story writer, Glancy was hired primarily to teach creative writing. Last fall her job was converted to a tenure-track position. She recently won two awards for books that will be published this fall: the Capricorn Prize for poetry from the Writers’ Voice for *Iron Woman* (see page 19), and the Nilon Award from the University of Colorado and the Fiction Collective for *Trigger Dance*, a

collection of short stories. She also received a \$20,000 fellowship from the National Endowment for the Arts literature program. Her latest project is to research, write, and produce a play entitled *The Peace Pipe*, about Lieutenant Zebulon Pike’s search for the source of the Mississippi River in 1805.

Glancy came late to academe, and not by the usual route. Born in Kansas City, Mo., to a Cherokee father and a German-English mother, she has spent half her life in Oklahoma (a large tumbleweed from Oklahoma adorns her office). She was 40 and a single mother when she returned to college to earn an M.A. degree. She served as artist in residence for the Oklahoma State Arts Council in

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*‘A new world is coming, and this little island—which really white males are—is not going to be able to dominate. The voices are too strong. And it’s about time.’*

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Tulsa, often traveling to high schools and colleges to read her poetry and stories. In 1987, after her son had graduated from college and when her daughter was a college sophomore, she won a fellowship to the prestigious Iowa Writers Workshop to work on an M.F.A. degree. She was living in an Iowa farmhouse, relishing her freedom to write, when she got a phone call from Greenberg asking her whether she would be interested in teaching at Macalester. She had never heard of Macalester.

Besides creative writing, Glancy teaches Native American Literature—works by N. Scott Momaday (*House Made of Dawn*) and others. Smiling, she says, “I wanted to call my class ‘The Red Man’s Revenge’ because these classes are not linear; you get a piece here and then you have to bring a piece there. The students are always saying, ‘What is this?’ Because you fulfill no expectation for story line and cause and effect and motive.”

Because she herself is a product of two cultures, Glancy values both. Just as her religious faith combines Christianity and Native American traditions, she embraces both the Western great works and other cultures.

“I don’t think you can ever dispense with the canon,” she says. “There’s a reason why there is a canon—because it’s the best literature that we have. There are some foundations and some fundamental truths that we cannot live without, all

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# Canon Fodder...

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*'Once you start looking at your curriculum, your canon, your beliefs—whatever they are—asking questions about the assumptions behind them, you do ask political questions. Who set these boundaries for literature? Why are women being excluded from this canon?'*

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throughout the white male canon. But what they've done is worn horse blinders for many years... and suddenly they've realized there are other voices and those other voices have things to say...." She mentions women, blacks, Hispanics, "and the Hmong—they're a wonderful, thrifty, intelligent people. You watch out for them. It's going to take a couple of generations, but they're going to have their effect too.

"A new world is coming, and this little island—which really white males are—is not going to be able to dominate. The voices are too strong. And it's about time." Laughing, Glancy reaches back to her past for an Oklahoma way of putting it: "Y'all hear what we have to say."

Indeed, demographic trends alone may threaten the white male's hegemony in the nation's English departments. A survey of doctoral degree recipients in all fields at U.S. institutions found that the number of degrees awarded to American men fell by 28 percent from 1977 to 1987, according to the National Research Council. Foreign students and American women filled the gap. The proportion of women receiving doctoral degrees, overall, rose from 25 percent in 1977 to 35 percent in 1987. In some fields, women are better-represented than that. For example, of the 530 Ph.D.s awarded in English literature in 1988, 309 went to women and 221 to men, while in American literature the figures were virtually even (92 for women and 94 for men).

"Over the next generation," Greenberg says, "it's going to make an enormous difference in the curriculum [nationwide]. Some old male faculty member, when his department is more than 50 percent female, is going to have a hard time saying T.S. Eliot is the only poet worth teaching. He's

going to be laughed right off the stage."

But the figures for minority scholars are not encouraging, at least according to some studies. From 1977 to 1987, the National Research Council found in the same survey, the number of doctorates awarded to black American men actually fell by 54 percent (from 684 in 1977 to 317 in 1987). Research doctorates earned by American men and women with Asian, Hispanic, or American Indian backgrounds increased during the same period, but their numbers remained low. The small representation of minority-group members in the nation's professoriate is a problem of "grave concern," and worsening, according to a 1989 report by a national group of black, Hispanic, and American Indian professors and administrators.

For more than a year, the English department has been strenuously seeking an African-American scholar, specializing in African-American literature, for a tenure-track position. But the competition from other colleges is keen, and "there are by no means enough minority scholars to fill all the positions," says Greenberg, who is heading the search. He hopes the position will be filled during the 1990-91 academic year. (Meanwhile, Don Belton, a black novelist who taught most recently at the University of Michigan, is joining the department this fall on a one-year appointment.)

"It gets to be kind of a vicious cycle in which without minority faculty, it's difficult to attract minority students into our undergraduate major programs," Greenberg says. "Unless we're attracting those minority students into our programs, we're not going to have minority people going on to get Ph.D.s. Our goal in trying to break that cycle is to hire minority faculty, but that's where it's tough. I don't think it's going to get easier for a while."

**H**arley Henry joined the faculty just a year after Greenberg did. This fall, Henry will teach a course on the Romantic Period—Keats, Shelley, Coleridge, and company—as he has almost every year for the past 24. He will also teach a course on such writers as Charles Mungoshi, Shimmer Chinodya, and Tsitsi Damburenga. All are black writers from the southern African country of Zimbabwe, and he will introduce Macalester students to their works in the new African Literature course.

Henry's interest in the literature of Zimbabwe was aroused by George Kahari, dean of the faculty of arts and professor of African languages and literature at the University of Zimbabwe in Harare, during Kahari's residence at Macalester in the spring of 1987. Supported by a Fulbright grant and a Macalester sabbatical, Henry spent 16 months in Zimbabwe, the former British colony of Southern Rhodesia, returning last December. Besides teaching courses on both American and British literature

at the University of Zimbabwe, Henry studied the country's literature. Although he assisted Kahari with the final stages of two books about fiction written in Shona—the most widely spoken indigenous African language in Zimbabwe—Henry's principal interest is in the literature written in English by black Zimbabweans. Because Zimbabwe was a British colony until its independence in 1980, the official language is still English and its educational system is still run on the British model. The country's writers have been shaped by the tension between urban, Western values and rural, traditional, African values.

Henry, who had never been to Africa before, believes it is valuable to teach Zimbabwean literature because "these are writers who are in the process of transforming the [English] language. They're transforming it by virtue of the fact that they're working off another language at the base of their culture—namely, Shona. . . . I don't think any English department can afford to present too narrow a range of the uses of language. One of the reasons why we're interested in lots of different kinds of literature is that, in part, we want to see what words can do, what English can do, what it can express."

Macalester students and perhaps other faculty members may eventually follow Henry's footsteps to Zimbabwe. The Associated Colleges of the Midwest, of which Macalester is a member, proposed an annual, semester-long study-abroad program based in Harare and affiliated with the University of Zimbabwe. It is scheduled to begin in January.

Henry says he doesn't necessarily argue that it's more important to study African literature than, say, Caribbean literature. But "it's *crucial* that we understand more about Third World countries." In Zimbabwe, where university students—the elite of the country—usually share books rather than own them and write their papers in longhand because they don't have word processors or typewriters, Henry once asked his students to "double-space" their papers. Some students objected that paper was too expensive to "waste" like that.

Henry knew paper was expensive—he bought the paper that one of his honors students used for a handwritten 60-page paper on Hemingway. But he told the students he wanted to be able to comment on their writing.

"In the Third World," one student replied, "we do that in the margins."

Henry believes the student's comment was more wit than protest. "What he could clearly see was that I had a set of First World assumptions about the way students operate."

The assumptions on which the canon was based excluded certain kinds of literature. Some feel the challenge to the canon reflects "not an intellectual

agenda" but "a political agenda," as Secretary Bennett put it in the case of Stanford.

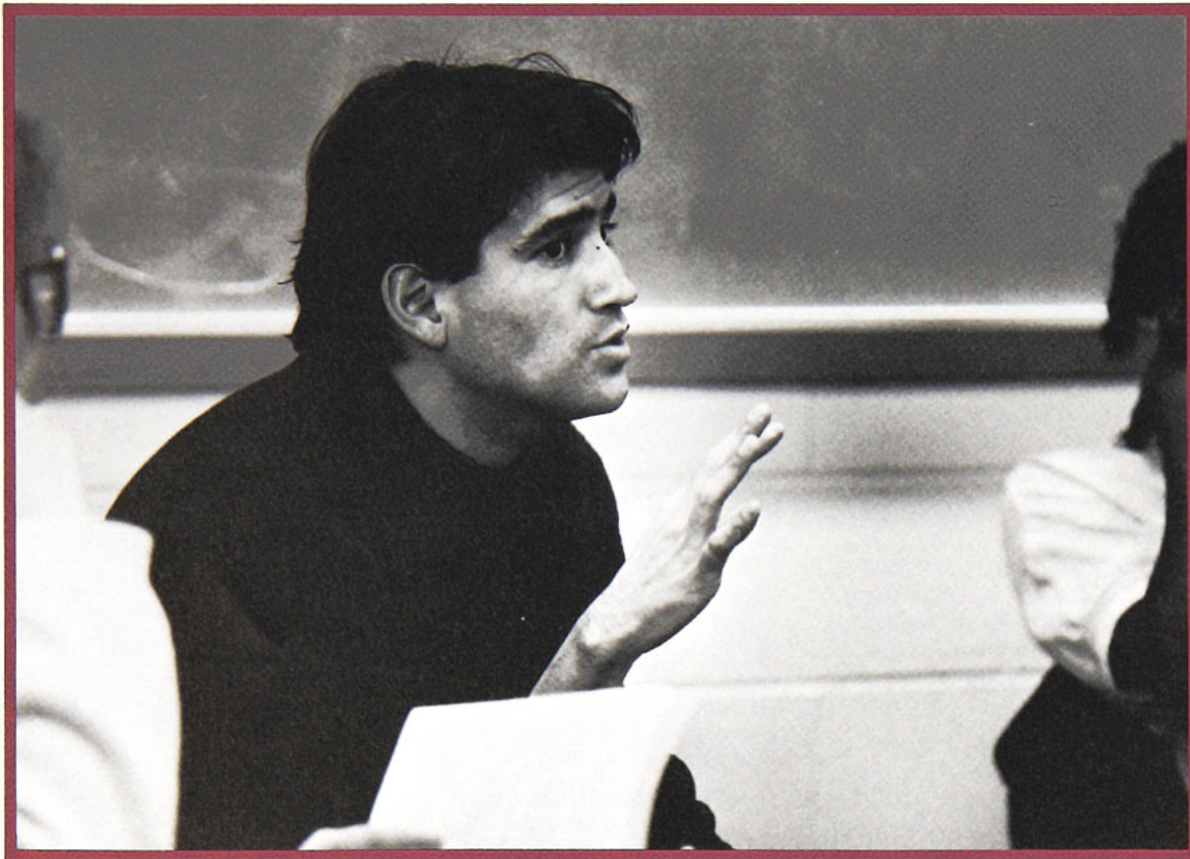
"There's always been a political agenda," Greenberg asserts. "Most of the political agendas are undefined and unspoken and unconscious, but they're there." The canon of white, male authors—handed down for generations by white, male, middle-class professors—is "a very conservative political agenda."



English professor Harley Henry spent 16 months in the southern African country of Zimbabwe. He's holding a sculpture by a Zimbabwean artist, and on the wall of his home are baskets made in Zimbabwe. This fall Henry will introduce Macalester students to works of Zimbabwean writers in the new African literature course, part of the revised English curriculum.

"Once you start looking at your curriculum, your canon, your beliefs—whatever they are—asking questions about the assumptions behind them, you do ask political questions," Greenberg says. "Who set these boundaries for literature? Why are women being excluded from this canon? What happened to all those lost writings—the diaries of pioneer women, the slave narratives of the Africans who were brought to this country? [Changing the curriculum] becomes an effort to be more inclusive if you take it seriously, but it begins in just asking why things are the way they are." ■





David Roman taught a course for first-year students last fall on Contemporary World Literature. Roman, who came to Macalester under a special program for minority scholars, sought to introduce students to literature outside their own experience. Before they read any books, he asked students to read critical essays by writers looking at literature from feminist or multicultural perspectives.

## *Gender, Race, Ethnicity: First-year Students Take a New Look at Literature*

A course entitled Contemporary World Literature caught Jeff Tancil's eye when he was choosing an English course at Macalester last fall. The reading list included works of fiction by three Latin Americans, two South Africans, a Japanese, two black Americans, and an Asian-American.

"It was really an excellent syllabus," Tancil recalls. "It seemed to have the most diversity, to use a real Mac word. It seemed a real rich list."

Of all the books he read, he was most engaged by Toni Morrison's *Beloved*, a novel about a runaway slave who kills her daughter rather than see her re-enslaved. "Toni Morrison was able to make her story so accessible, all the words have a real meaning to me. It was mighty powerful," says Tancil, who's from Chicago.

What made the course unusual is that it was designed for first-year students like Tancil, introducing them to kinds of literature that few had read before. Rebecca Powell, from Jackson, Miss., signed up because "it offered books by authors from other cultures. I had not been exposed, really, to any other works outside the Western European or American tradition." The book that most challenged her was Mexican writer Carlos Fuentes's *Aura*, a novel with elements of the supernatural about it. "We all had to step back and redefine how we look at things," Powell says. "The book was a really powerful device to do that. It was probably the biggest challenge to the way everybody in the class seemed to have been taught to read literature."

The course was taught by David Roman, who came to Macalester last fall

under a special program for minority scholars called the Minority Predoctoral Fellowship Program. Funded through grants from Hewlett-Mellon and Knight Foundations, the program will have spent \$228,000 by next May to bring 12 minority Ph.D. candidates to campus in the past three years. The fellows teach courses, but their primary obligation is to finish their doctoral dissertations, thereby increasing the hireable pool of minorities. "The problem this program was set up to address is that there are not enough minorities getting Ph.D.s in anything," said history professor James B. Stewart, who as provost was instrumental in developing the program. The program also seeks to interest minorities in careers at small liberal-arts colleges like Macalester. "We're in a recruiting war with big places like Harvard, Michigan,

and the University of Wisconsin, all of whom have made commitments to hire very large numbers of minorities," Stewart said.

Roman, a native of New Jersey whose parents are both from Colombia, is working on a Ph.D. in comparative literature—literature that crosses national boundaries—at the University of Wisconsin at Madison. The English department wanted someone who could teach literature addressing issues of gender and ethnicity. Roman has studied both feminist writings and Third World literature.

Roman designed the course himself. He had two goals: first, to "introduce students to traditions outside their own experience. And then to reconsider issues that are within their own experience: gender, race, ethnicity, sexuality, class conditions—just to be sensitive to those issues."

Roman rarely lectured, instead leading students in long discussions. Before they read any books, he asked them to read critical essays by writers looking at literature from feminist or multicultural perspectives. Besides giving students a method with which to approach the reading, it "de-romanticizes the whole notion of what literature is—as something produced under ideal conditions... that it sort of exists outside itself as museum pieces."

Roman chose the books for the course not only to reflect international diversity but also to show the capacity of literature to give witness. For example, two books by white South African writers dealt with apartheid in an allegorical way, while Maxine Hong Kingston's autobiography, *The Woman Warrior*, spoke of the legacy handed down to a Chinese-American by her mother. "There seem to be stories that need to be told," Roman says.

Roman's approach to the study of literature does not ignore the canon. In fact, the second course he taught at Macalester, this one for juniors and seniors, focused on Renaissance and Baroque literature. But while the subject matter was often traditional—Shakespeare's *As You Like It*, Montaigne's essays, Petrarch's sonnets—there were also readings by 16th- and 17th-century women writers and criticism by modern feminists and others. The focus of the course was on "images of women, class, and ethnicity and how the writings affirm or challenge

myths of power, patriarchy, or nation," as the syllabus put it.

"I think the biggest thing missing about any debate on the curriculum is how we teach that curriculum," Roman says. The issue is not so much whether Plato, Dante, and Shakespeare should continue to be taught, he says, "but how do we want to teach them? Do we teach them as humanistic ideals and universal truths? Or do we teach them as culturally specific [works] that reflect a certain ideology?... I tend to read these works as more historically specific... how they reflect certain ideological formations of the times...."

Roman, who is just beginning his academic career and will teach at Pomona College in California this fall, is optimistic

that colleges will continue to welcome more women and minority faculty members. But he also hopes that women and minority scholars won't be confined to women's and minority issues. His own dissertation examines the comedies of Shakespeare and the 17th-century Spanish dramatist Calderon. "I don't need to apologize for an interest in Shakespeare," he says. "People ask me, 'Oh, you're a minority. Why are you interested in doing Shakespeare? Why are you interested in doing Renaissance and Baroque studies? Why aren't you doing something more ethnic?'"

"In some ways I find that offensive because I think regardless of my status, Shakespeare should be accessible to all in terms of teaching." —J.H.



GREG HELGESON

Debates over the curriculum often ignore "how we teach that curriculum," Roman says.

## Recommended reading

*Macalester Today* asked David Roman for a short list of recent international fiction he would recommend to alumni. He chose 10 books that he finds "exceptionally engaging. Each of these works of fiction addresses issues of cultural identity and can be enjoyed on various levels. All are available in translation," he says.

In alphabetical order, by author:

1. Michelle Cliff, *No Telephone to Heaven* (Jamaica)
2. Marguerite Duras, *The Lover* (France)
3. Gabriel Garcia Marquez, *Love in the Time of Cholera* (Colombia)
4. Chen Jo-hsi, *The Execution of Mayor Yin & Other Stories* (China)
5. Jamaica Kincaid, *At the Bottom of the River* (Antigua)
6. Milan Kundera, *The Book of Laughter & Forgetting* (Czechoslovakia)
7. Timothy Mo, *Sour Sweet* (Hong Kong/England)
8. V.Y. Mudimbe, *Before the Birth of the Moon* (Zaire)
9. Harry Mulisch, *The Assault* (Holland)
10. Anton Shammas, *Arabesques* (Palestine)

# Literary Lights: The Small Presses Come of Age

*America has 300 to 400 literary small presses.*

*Here the founder of one of the oldest and best-known, who is also a former Macalester professor, gives his view of the small presses' role and impact.*

*by C.W. Truesdale*



**M**ost of us who get into this fascinating, frustrating, exciting, and not very profitable business of small-press publishing do so because we are writers. This sets us apart from mainstream publishing, in which few editors and publishers actually write. It also means that each press tends to reflect the interests and literary values of its founder.

I started New Rivers Press because I wanted to give other American poets the kind of break I'd received. I'd had a couple of poetry books published by two other small presses, had observed a small press in operation in Mexico, and had a little time and money on hand. It was February 1968, about nine months after I quit teaching in the English department at Macalester. I knew very little about publishing and next to nothing about the small-press movement, which was then in the midst of explosive growth. Many of the small presses were committed to the anti-Vietnam War cause and the new lifestyles of the era. Some of us were traditional enough in our commitment to literature to believe that poetry could be both relevant and good, that it was one of the best and truest ways of responding to the chaos exploding all around us, to the idiocies of public policy, and to the hypocrisy of America's leaders.

Literary small-press publishing has evolved in unpredictable ways since then. There are still protest magazines and presses around, but there hasn't been anything like the Vietnam War to galvanize us all into a real movement. Those of us serious in our commitment to authors spend a great deal of time, energy, and money in promoting and distributing what we publish, and in raising funds to do that. Starting in the early 1970s, some small presses began to receive—of all things—government money in the shape of grants from the National Endowment for the Arts. New Rivers now receives about 25 percent (or \$30,000) of its annual budget from the NEA. (Another 40 percent comes from other grants and the remaining 35 percent from book sales.)

In 1968, none of the big national reviews took small presses seriously, either ignoring us or writ-

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*C.W. "Bill" Truesdale, an assistant professor of English at Macalester from 1962 to 1967, is the founder, editor, and publisher of New Rivers Press. He has had seven books of poetry published since 1966, most recently Cold Harbors and Doctor Ver-tigo. He also writes stories, reviews, and essays. He lives with his wife, Vivian Vie Balfour '71, in Minneapolis.*

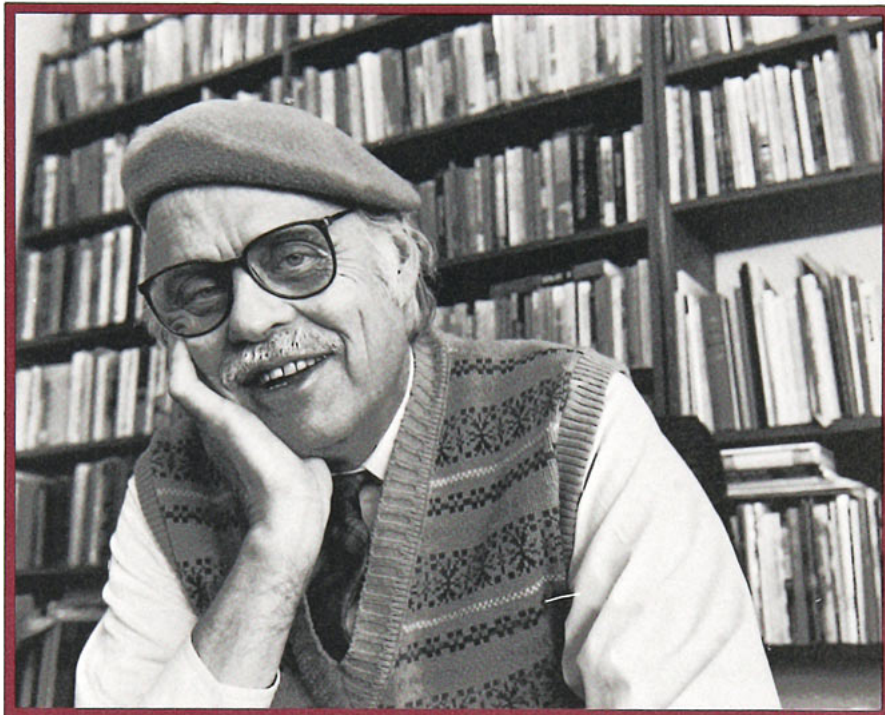
ing us off as star-struck egomaniacs. Nowadays, *Publishers Weekly*, *Kirkus Reviews*, and the *New York Times Book Review*—the Big Three nationwide—regularly cover our publications.

And small-press books have adopted a much more professional look since 1968, when most of the books and magazines were printed on cheap paper on mimeograph machines or small offset presses and stapled together. While the content remains paramount, today almost all small-press publishers recognize the importance of a book's cover in appealing to potential readers, and some use internal graphics to enhance the attractiveness of their books.

The more good new books we publish, the greater our impact on American culture. At a time when that culture is in danger of losing its freshness and spontaneity, it's even more crucial for small presses like New Rivers to do what we do best. A culture that does not constantly renew itself is no culture at all.

Being a small-press publisher has been very good for me. I've gotten to know some of the most exciting and creative people in America. What I do, I do for these individuals, of course. But I would be less than honest if I didn't say that I enjoy the kind of power I have as a publisher to make good things happen. Of course, it pleases me no end when a writer we have discovered makes it in the world of commercial publishing. In 1988, Simon and Schus-

C.W. "Bill" Truesdale, who founded New Rivers Press in 1968, in his office in the Ford Centre building in downtown Minneapolis where they used to assemble Model T Fords. Of the more than 200 books New Rivers has published, 11 of them were written by Macalester faculty or alumni.



GREG HELGESSON

## *A brief history of New Rivers Press*

New Rivers Press began in 1968 by turning out three small books of poetry on an old letterpress in a farm shed in Southfield, Mass. Now, after publishing more than 200 books in 22 years, we are one of the oldest and most prolific small presses in America. Last year we moved from St. Paul into new quarters in the Ford Centre building in downtown Minneapolis where they used to assemble Model T Fords. We streamlined our operation by computerizing as much of it as possible and by hiring a full-time managing editor, Katherine R. Maehr '89.

One thing has not changed since 1968: our commitment to publishing new and emerging writers of poetry, short fiction, novellas, and personal essays. Most of the 10 to 12 volumes we publish each year are the authors' first books. We also have highlighted the strength of regional

writing by making good books part of a larger series, thus earning them more attention. Our Minnesota Voices Project (MVP), a regional competition for new and emerging authors, has grown to 42 books since it was inaugurated in 1981. MVP books are now distributed to independent bookstores all over the country. Our series of ethnic anthologies, the Many Minnesotas Project, began in 1984 and now includes five hefty volumes of mostly contemporary writing. As this issue of *Macalester Today* goes to press, we are bringing out our first anthology of plays by six new playwrights, in partnership with the Playwrights' Center of Minneapolis. And our New Rivers Abroad series of translations grows by two or three books every year.

New Rivers Press has strong connections with Macalester, quite aside from

the fact that I once taught there. Eleven of the books we've published were written by Mac faculty (including Alvin Greenberg and, this fall, Diane Glancy) or alumni (including Charles Baxter '69, Deborah Bowman Keenan '74, Marisha A. Chamberlain '73, and the late Wendy Parrish '74). Since 1980, English professor Roger Blakely has served on our board of directors and edited many of our books. We published his wonderful book about the North Shore of Lake Superior, *North from Duluth*, in 1982. A Mac alumna, my wife Vivian Vie Balfour '71, has made significant editorial contributions to New Rivers and will edit our anthology on the Vietnam War.

Almost every year we have held the reception for the MVP winners in Macalester's Janet Wallace Fine Arts Center.

—C.W.T.

# Literary Lights ...

*'Words and I belong to each other, we're monogamous lovers, maintaining loyalty to each other, even when my characters won't do what I tell them to do and usually win the battle.'*

ter published *An American Beauty*, a novel by C.J. Hribal. New Rivers brought out his first book of stories, *Matty's Heart*, in 1984. In the early 1970s we published the first two books of poetry by Mac alum Charles Baxter '69. In 1987 Viking published Baxter's novel, *First Light*, and in the last couple of years several of Baxter's short stories have appeared in major anthologies put out by commercial publishers. These achievements are great for Hribal and Baxter, and also a kind of validation for us.

**B**ut what's really important for small presses is to bring out first-rate books by writers who probably would not have been published at all if we weren't around. Because writers are the heart of New Rivers, I want to tell you some of their stories.

□ In 1982, Aili Jarvenpa entered a manuscript in our Minnesota Voices Project (MVP) competition. Aili is a retired Minneapolis schoolteacher of Finnish descent who grew up in Cloquet in northern Minnesota. Her manuscript included some of



Managing editor Katherine R. Maehr '89 and Truesdale with a few of the books New Rivers has published.

her own poems and many stunning translations of contemporary Finnish poetry. We asked to see more translations. Out of this grew *Salt of Pleasure*, a collection of 20th-century Finnish poetry that we published in 1984.

A couple of years ago, Aili and fellow Finnish-American Mike Karni came to us with an idea. It eventually became *Sampo: The Magic Mill*, a huge, eclectic collection of writing by Finnish-Americans which they edited and we published in May 1989. The response, particularly from members of the Finnish cultural associations scattered around the country, was so strong that the first printing of 2,000 copies was exhausted within four months, and the second printing of 2,000 more was half sold by Christmas. Like the four other ethnic anthologies in this series (by Norwegian-American, Polish-American, Ojibway, and black Midwestern writers), *Sampo* contains work by writers who had already distinguished themselves. But what pleases us more than anything is that much of the material in that collection is by writers who had never been published before. Equally important is that Aili, who is in her 70s, now has a second career in writing.

□ In 1987, a Japanese-American woman, Jessica Saiki of Watertown, Wis., won the MVP competition on her fifth or sixth try. Jessica grew up in Hawaii during World War II and her book, *Once, a Lotus Garden*, is a collection of sketches about the large Japanese-American community during that period. *Publishers Weekly* named it one of the 10 best trade paperbacks of the year. When she came to the MVP reception, she gave one of the most remarkable readings I've ever heard—strong, bold, and excited, she brought her stories vividly alive. No one could have guessed that just four or five days before she had had a double mastectomy. This fall we will publish a second collection of her stories.

□ Gail Rixen of Chokio, Minn., one of the 1989 winners in the Minnesota Voices Project, has worked as a self-employed carpenter, substitute teacher, and co-editor of the small literary magazine *Sundog*. Her book of poems, *The Bond*, will come out this fall. "The initial shock of being named a winner has worn off a bit," she wrote, "but not enough for me to finish the floor I was stripping when your phone call reached me. I'm down to a grin that is hard to explain to my neighbors as I put in their windows."

□ The story of Davida Kilgore illustrates better than anything I can think of what a small press means to new writers and our living American culture. I first became aware of Davida's work when she entered the 1987 Minnesota Voices

competition. Although she did not win, I encouraged her to enter again the following year. She did, and won hands down.

Davida grew up in Chicago's black community and moved to the Twin Cities in the mid-1970s to attend Macalester and the University of Minnesota. A single mother, she supported herself by doing temporary office jobs. But she was obsessed with writing and making a name for herself. She had seen our collection of black writing from the Upper Midwest, *The Butterfly Tree*, and set her sights on being published by us. We brought out her book of short stories, *Last Summer*, in 1988. It received excellent notices in *Publishers Weekly* and elsewhere, and she has gained all sorts of recognition—including a Bush Writing Fellowship and a Jerome Travel Grant. About her writing, Davida, who now lives in Paris, has written:

"I write for the same reason I breathe, eat, sleep, make love, form friendships and relationships . . . dare to begin new ones, sometimes speak when

I should listen, sometimes retreat when I should attack, mother, care-take, like, and love—that's just the way I am. Words and I belong to each other, we're monogamous lovers, maintaining loyalty to each other, even when my characters won't do what I tell them to do and usually win the battle. When I'm depressed, they're there waiting to cheer me up. When I'm happy, they jump on to the page faster than I can write them. When I procrastinate because of my busy schedule, they demand equal time by chasing me, finding me through overheard conversations in grocery check-out lines, confidences shared on crowded buses by complete strangers, crying guests on talk-shows struggling to express the same emotions I'm writing about in a story or a novel.

"I write for me. And if somewhere along the line my writing helps one other person, makes her laugh or cry or get angry, then I've succeeded." ■

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*From the book Iron Woman by Diane Glancy, published by New Rivers Press, Minneapolis. Copyright © 1991 by Diane Glancy. Reprinted by permission.*

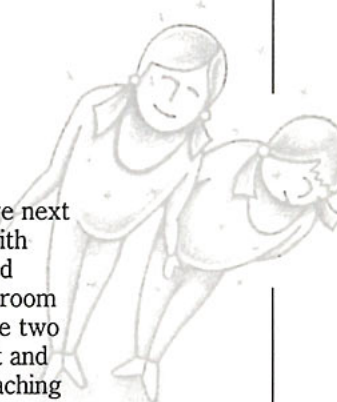
## *Iron Woman*

I knew I came from a different place,  
a story cut apart with scissors.  
I would find a piece of rust in the morning  
or a shape in a field through a fog.  
I would hear a broken language  
as if spoken by a woman  
with a bird's nest on her head,  
large pieces of iron welded for her buckskin.  
She wears a mosquito mask,  
a crooked twig for a nose.  
Her teeth sewn together with close white threads.  
I hear her small voice  
from the bird's nest on her head.  
It once lived in a pile of fallen limbs & brush  
hauled to the field to burn after an ice storm.  
Her voice rises in the trail of smoke  
& mixes with mine in air.  
It takes a while to speak with these two voices  
as it takes a while to walk on two feet  
each one going the other way.

## *Beat It*

Late in the afternoon two kindergartners who live next door ring the bell. They ask if my girl can play with them. She is in high school and has condescended before to talk to them, but now she stays in her room when I call. Even the cat runs from them—these two miniature queens dressed in tights and face paint and some bizarre glitter, asking for my daughter, reaching far beyond their kingdom. Ah, maybe they are the Queen of Spain and her sister, inquiring about some voyage they sent to the new world, and I am the Indian greeting them with a handful of corn.

*by Diane Glancy*



## Two Hearts for Macalester

*Milan Novak '29 and Dorothy Flint Novak '32 have spent a lifetime making good use of values and goals that they developed in college. Macalester has benefited, too.*

by Jon Halvorsen

He was a junior at Macalester and she was an incoming freshman when they met 62 years ago. The college didn't approve of dances, but the YM and YWCA held social events in the gymnasium—"gym jams," they were called—where young men and women could meet. Students were handed booklets and pencils. The idea was that if you wanted to meet someone of the opposite sex, you asked him or her to sign your booklet. That broke the ice and started conversation.

A few years ago, Milan Novak was rummaging through his memorabilia and found the booklet from 1928. "I went through it," he said, "and not to my great surprise—because Dorothy was a very good-looking and charming girl, as she is today—I found that her name was in my book three different times. So it was obvious that I had made repeated attempts to get to talk to her."

Dorothy Novak remembers their first meeting, too. "There was just something there," she said. "He was a very handsome young man, too."

Although they didn't marry until six years after they met, Milan V. Novak '29 and Dorothy Flint Novak '32 went on to make a life together. Macalester has remained a part of their lives. In addition to hosting alumni gatherings at their home in Tucson, Ariz., and serving as class agents, the Novaks have made numerous gifts to the college, including



Dorothy and Milan Novak at home in Tucson, Ariz. Macalester awarded Milan an honorary doctor of science degree in 1947 for his work as a medical educator, and saluted Dorothy with a Distinguished Citizen Citation in 1986 for her volunteer work.

regular contributions to the Annual Fund and an endowed scholarship that Milan established in Dorothy's name. In 1987, they went further and set up an irrevoca-

ble trust which pays Milan and Dorothy a lifetime income and names Macalester as a beneficiary. At least 50 percent of the fund will go to the college after their

COURTESY OF MILAN AND DOROTHY NOVAK



JIM HANSEN

The Novaks with President Gavin before the Heritage Society dinner during Reunion Weekend.

deaths. The current value of the trust to Macalester is about \$250,000.

Milan, who has both an M.D. and a Ph.D., is a medical educator. He spent most of his career in Lombard, Ill., where he was head of the microbiology department at the University of Illinois' College of Medicine and associate dean of the graduate college. He pioneered development of disposable plastic blood transfusion equipment. Macalester awarded him an honorary doctor of science degree in 1947.

Milan credits the late Macalester professor O.T. Walter for giving him a goal in life. In his sophomore year, he signed up for biology, only because a science course was required for graduation. On the first day of class, Walter, recognizing the origins of Novak's name, greeted him by speaking in the Czechoslovakian language.

"I was just stunned," Milan recalled in a telephone interview. "In the first place, I couldn't figure out how a professor who was so revered would even know me by name; and second, how he knew the Czech language. That established a bond between Dr. Walter and me. I admired

him from then on and he became my mentor. He guided me all through the sciences and preparation for medical school. He was a scholar... I established a goal, which I didn't have up to that point, and I had the same opportunity in my lifetime to provide an inspiration to young students."

In the early years of their marriage, Dorothy was a buyer and merchandiser of women's clothing for two St. Paul department stores. In Illinois she concentrated on community volunteer work, ranging from the school board to the Girl Scouts to community theater. She and Milan also raised three children.

In her letter for the Annual Fund as the class agent for the Class of 1932, Dorothy wrote last February that her four years at Macalester "had a great impact upon my life. They reset my spiritual values, confirmed the concept of doing my best, and gave me a compulsive nature to serve mankind."

In 1969, the Novaks moved to Tucson for Milan's health but hardly slowed down. He lectured in the internal medicine department at the University of Arizona, and Dorothy plunged into a whole new round of activities. Known as "the

organizer," she founded and served as volunteer manager of the University Hospital Gift Shop, developed the University Hospital Auxiliary, originated the university's Spanish Interpreters Program, and served on the board of the Ronald McDonald House for Children's Oncology Services, among other activities. She is currently serving on the advisory board for the Children's Research Center of the university's Health Sciences Center, as chair of the education committee statewide. Macalester saluted Dorothy with a Distinguished Citizen Citation in 1986 for her "astounding" volunteer work. In 1988 she was one of 12 Arizona individuals and organizations honored with the prestigious Hon Kachina Award for "outstanding volunteer services to their communities."

Why do the Novaks give? "First, it is the emotional surge that comes with the realization that Macalester College has attained national stature and recognition as an institution of higher learning in which one can take pride by association," Milan wrote in February in his class-agent letter for the Annual Fund. "And secondly, it is to be personally involved in a voluntary effort to perpetuate a cause that will continue to provide benefits for future generations."

Milan believes there's an ethical principle involved in giving. He was inspired partly by trips that he and Dorothy made to Communist countries, including Czechoslovakia, where he has ancestral roots. He was struck by the fact that Czechs could not own any property for profit. "It occurred to me what a great country we have in America where we can not only keep what we earn but keep unearned income—I'm talking about interest, capital gains, and dividends from investments, things that we didn't actually exert any effort to gain. In this country, as a result of our economic system, it belongs to us.

"But I think we should feel a moral obligation to give unearned income back to society for the common good. Because it was society which allowed us to have it in the first place." ■



## Distinguished Citizens look back on Mac

Three alumni received Distinguished Citizen Citations June 9 during Reunion Weekend. In a panel discussion with President Robert M. Gavin, Jr., before they accepted their awards, they reflected on their experiences at Macalester.

□ **Robert N. Gardner '40** was a legendary athlete at Macalester, the Herschel Walker of his day, a classmate recalled. He was also the only minority student in his freshman class. During a Macalester-Hamline football game in 1938, a Hamline player made a racist remark to Gardner. Roland P. DeLapp '43, whose brother, Myrv DeLapp '40, was one of Gardner's teammates, told what happened next, as he presented Gardner with his award: "You were given the ball on practically every play and you were unbelievable. Thanks to you, Macalester won the game, and the Hamline player was taught a lesson."

Gardner went on to a 39-year career as a professor, coach, and administrator at Lincoln University in Pennsylvania. At Lincoln, he served as coach of football, wrestling, boxing, soccer, and cricket, and chaired the athletic department from 1977 until his retirement in 1986. He also served as director of Peace Corps training programs for 10 years. Gardner's career "gives evidence of a life devoted to mentoring, mending, and molding young people's lives. Your life has made a difference in this world," said Roland DeLapp, himself a Distinguished Citizen recipient.

Gardner recalled how anxious he was when he arrived at Macalester as a freshman. He soon found himself "showered with attention" by classmates, administrators, and the football team. "This wonderful and caring group became my campus family," he said.

Macalester reinforced the importance of meeting a challenge and using time wisely, values his parents had taught him, he said. He gave special credit to professor O.T. Walter, who was his faculty advisor, and D.C. Primrose, the athletic director. "Dr. Walter challenged me in the classroom and in the laboratory



The 1990 Distinguished Citizens: Paul C. Light '75 (left), John P. Gallos '49, and Robert N. Gardner '40.

GREG HELGESON

where I did special projects for him. . . . Primrose challenged me constantly in the classroom, on the handball court, and on the athletic field. I am forever grateful to Prim for giving me the opportunity to coach freshman football in 1939, 1940, and 1941. . . . Macalester taught me how to grow in so many ways, to maintain balance in my life, and to meet many varied challenges."

□ **John P. Gallos '49** has been a familiar face on Twin Cities television for 40 years. When students ask him about a career in the media, he advises them, first, to "get as much formal education as you can—a good, solid, liberal-arts education helps a lot. Number two, get hands-on experience. I was able to accomplish both those things by my enrollment at Macalester." A communications major, Gallos wrote a column in the *Mac Weekly* and served as manager of the student radio station.

In his TV career, Gallos has been a talk-show moderator, newscaster, sports reporter, and weatherman. For 20 years, beginning in 1957, he was "Clancy the Cop" as he entertained children five days a week on his popular kids' program. He

encouraged children to read and reviewed hundreds of children's books. Librarians received constant requests for books recommended by Clancy. As Clancy, Gallos also taught children traffic safety, first-aid, and respect for police.

A lifelong member of St. Mary's Greek Orthodox Church in Minneapolis, Gallos began hosting "Sunday Morning with John Gallos," a religious and public affairs series, in 1963. It is now the longest-running local TV show in Twin Cities history. Gallos' guests have included such diverse figures as Billy Graham, Bishop Desmond Tutu, and Gloria Steinem.

Gallos' brother, the Rev. George P. Gallos '38, a Greek Orthodox priest, was one of the family members in the audience when Gallos received his award. John recalled that "someone asked [Macalester religion professor] Dr. Edwin Kagin, 'Is John going to be an ordained priest like George?' And I can hear Dr. Kagin's answer as if it was yesterday. He said, 'No, but rest assured, he's going to be preaching the gospel in his own way.'

"That religion show on TV is now in its 26th year," Gallos said. "I thank Dr. Kagin, I thank Macalester, for getting me started."

□ **Paul C. Light '75** credits Macalester for two things. The college's "wonderful appreciation of multidisciplinary work" encouraged him to design his own inter-departmental major. And Macalester's emphasis on a diverse student body is valuable for every student, "especially for someone [like Light] from Sioux Falls, South Dakota." Diversity is often cited as primarily benefiting minorities. But "the fact is, we need a multicultural student body for the majority, for all students," Light said.

Light is associate dean and professor of political science at the Hubert H. Humphrey Institute of Public Affairs at the University of Minnesota. He has been a special adviser to Sen. John Glenn and director of studies at the National Academy of Public Administration. He has written books about Social Security reform, vice-presidential power, and presidents' domestic policy. His most recent book, *Baby Boomers*, examines the values of the 75 million Americans born between 1946 and 1964, Light's own generation.

"I see myself primarily as a public servant, not an educator," Light said. "Each of us has public service in us." But Light said it was difficult for him to accept an award for public service in front of an audience that included Walter F. Mondale '50 and others he admired for their contributions to society. "Authors accept advances on royalties for their books," he said. "Therefore, I'll accept this award as an advance on future service." —J.H.

## Alumni Service awards

This year's Alumni Service awards which were also presented June 9 during Reunion Weekend went to two men who have long given back to Macalester:

□ **George C. Mairs III '50**, following in a family tradition, has been generous with his gifts of time and talent to Macalester. His father was a Macalester trustee for 53 years and was awarded an honorary doctorate in 1977. Mairs served as a trustee from 1975 to 1984 and became an honorary trustee in 1984. He was a member of the Committee on Major Gifts in 1978, and a member of the Macalester Associates in the early 1960s.

Mairs, a private investor with Mairs and Power in St. Paul, has served a variety of local organizations with distinction.

□ **The Rev. Richard C. Norberg '39**, minister emeritus of the University Congregational Church in San Mateo, Calif., led the 50th reunion gift committee in 1989 which set a record for class gifts by raising \$1,136,800 for Macalester. He is married to Eleanor Westen Norberg '39.

He has many years of pastoral and administrative experience. He has been honored for his church work in the settlement of displaced persons, for his leadership in special ministries to the "alienated world," and for his many contributions to the ecumenical movement.

## Leadership Weekend tops fall alumni agenda

More than a hundred alumni are expected to return to campus Friday through Sunday, Sept. 14–16, for **Leadership Weekend**, the annual kickoff event for promoting national volunteer involvement at Macalester. In addition to sharing information and insights, the leaders will get an update on Macalester's mission and make plans for 1990–91.

The participants will include Alumni Association board members, volunteers for admissions, the Annual Fund, reunion class planning and gifts committees, and class agents.

Macalester parents will be special guests on campus for **Parents Weekend**, Friday through Sunday, Oct. 12–14. The same weekend is **Homecoming** on Saturday, Oct. 13, with Macalester playing Concordia in college football. An alumni-parent mini-college on Friday will feature four symposia on international topics. A production of "Quilters," a musical about the struggle of pioneer women in America's westward expansion, will be presented Friday and Saturday nights.

## Update on alumni clubs

The "Leading Edge" series for **Twin Cities** alumni will continue this fall with several events. Dates were not firm as this issue of *Macalester Today* went to press, but plans were under way for a "literary evening" in September featuring Macalester authors, both alumni and faculty. And plans were also being made for an October event at The Marsh, a Minnetonka health club which emphasizes

wellness and balance, founded by Ruth DeBeer Dayton '57.

Besides holding a huge party and dance during Reunion Weekend for 1984–90 alumni, **Twin Cities** "Recent Grads" are busy planning a barbecue Sept. 8 at the Katherine Ordway Nature Center in Inver Grove Heights and a return engagement Dec. 1 at the WARM Art Gallery in Minneapolis where everyone enjoyed an evening of music, food, and fun last year.

Herbert C. Kroon '75 and Elizabeth A. Hawthorn '67 are organizing a "Russian High Tea" Aug. 30 in **Mankato**, at a place to be announced, with history professor Peter Weisensel speaking on current events in the Soviet Union.

In **Denver**, Caryn Davis Hanson '71 was helping present a joint event July 7 for alumni of Macalester and Associated Colleges of the Midwest.

Charles Johnson '56 and his wife, Nancy, invited alumni, parents, and students to their home in **McLean, Va.**, for an old-fashioned summer picnic June 16.

On June 2, the **Macalester Club of Chicago** took alumni, parents, students, and friends on a special guided tour of the Frank Lloyd Wright Home and Studio in Oak Park, Ill. The event was hosted by Lisa D. Schrenk '84, education director at the Wright home, and Mark W. Meinke '70.

## College makes a CASE

Macalester College's fundraising efforts have received a national award from the nation's largest educational association.

The percentage of alumni contributing to the college has grown from 30 percent (where it stood for many years) to 36 percent in two years. The goal is to increase alumni support to 50 percent in another few years, and to increase the average size of an individual gift, through increased personal contact and improved communication.

These elements are the cornerstone of the individual giving program selected for a Distinguished Achievement award from the Council for the Advancement and Support of Education (CASE). David Griffith, acting vice president, accepted the award July 10 at the CASE national assembly in Chicago. —N.A.P.

## A young actor knocks down doors in Hollywood

Peter Berg '84 was only a freshman at Macalester when he made his acting debut, but it was stunning. His small role in a senior-class play called for him to make an exit as the stage lights dimmed. Never having rehearsed in the dark, Berg bumped into and knocked over a large fireplace unit, touching off a chain reaction that destroyed a lamp, broke a table, and sent an actress sprawling.

"Then the lights came up," he recalls, laughing, "and we were all, like, lying there in a heap. That was the first stage experience I ever had. I was only in one scene and I managed to destroy the entire play."

Berg can afford to laugh at himself. He is now a sought-after Hollywood actor. He has completed five movies in just two years and has been the subject of flattering blurbs in *Us*, *Premiere*, *Interview*, and the *Los Angeles Times*. His next movie—produced by Rob Reiner—could make him a star. "I'm still at the stage where I sometimes pinch myself to find out that this is real," he says.

Berg, who grew up in Chappaqua, N.Y., majored in theater arts and theater history at Macalester. He says he chose that major primarily because his faculty adviser, Dan Keyser, was a theater professor and encouraged him to get into theater. Berg acted in eight or nine plays. "But I must have worked on at least 25 plays while I was there, whether it be crew or stage-managing or something."

Berg says he never thought seriously about a career in films or any other field while at Mac. "I just enjoyed myself while I was in school." In 1985, a year after graduating, he moved to Los Angeles. He didn't consider acting a feasible way of making a living, but spent two years in a variety of production jobs on films and TV



Peter Berg '84, left, and Michael Murphy discover a grisly sight in *Shocker*.

shows. Returning to acting, he attracted attention in a play in Los Angeles, signed with an agent, and landed a role as a school bully in an episode of the TV series "21 Jump Street."

Other TV roles were followed by his first film, *Never on Tuesday*. Berg co-starred in this low-budget, "very bizarre movie" as a young man from Ohio whose car breaks down in the desert. The film came out only on video. Berg then had a supporting role as Virginia Madsen's headstrong Southern boyfriend in *Heart of Dixie* and co-starred in *Race for Glory* as a motorcycle designer on the European Grand Prix circuit. Neither film has been widely released. But horror-movie director Wes Craven's latest film, *Shocker*, starring Berg as a college football hero who is terrorized by a psychopathic killer, was released nationwide in late 1989.

In January, Berg finished *The Take*, starring as a gambler who gets in trouble with a Mafia-type organization. "It's a film

noir piece—very stylized, full of femmes fatales and seedy hotel rooms and stuff," he said in a telephone conversation from his home in Santa Monica, Calif.

But in March Berg was scheduled to begin filming what promised to be his biggest part: He and Brian Wimmer of TV's "China Beach" are starring in *Late for Dinner*. Being produced by Rob Reiner and directed by W.D. Richter (who directed *The Adventures of Buckaroo Banzai*), it's a comedy about two friends who accidentally kill an evil banker in Santa Fe, N.M., in 1957. Escaping to California, they are inadvertently frozen by cryogenics and wake up in Los Angeles in 1999.

"Everyone likes to tell you, 'This is the one, this is the one,'" Berg says. "This will be a good one. Whether or not it's the one, I don't know and I don't really care. I want to have a long career."

What is it that directors see in Berg? "It's that Midwestern education, it's that Midwestern charm," he quips. Turning serious, he continues, "I have no idea. [Film acting] is a very strange thing because you're basically not cast on your raw acting ability, you're cast on sort of your presence or your charisma, or how these people perceive you. And that's just sort of who I am—it's my personality."

Berg hopes to use his acting experience to become a director eventually. "Acting's a very exciting way to make a living," he says, "but fundamentally and finally, the power lies with the director. That's the person who really gets to bring his vision to the screen."

He often thinks about moving back to Minnesota. "What I'd really like to do is come back and teach an interim course on theater at Macalester. I figure if I keep working, one day the theater department will take notice and they'll invite me back there to direct a course."

—Jon Halvorsen

## For stamp artist Tom Nelson, the work is in the mail

When Tom Nelson goes to his mailbox, there's no telling what he'll find there. Nestled among the usual catalogs, circulars, and bills—some of them connected with his commercial-photography business in downtown Minneapolis—he could find a plastic fish. Or a message in a bottle, with the bottle as the only wrapper. Or a postcard whose stamps dangle from strings.

All of these, and more, have greeted J. Thomas Nelson '70 in the five years since he discovered correspondence art, also known as "mail art" or "stamp art." The latter term pays tribute both to the postage stamps required to send such artwork and to the rubber-stamped images that usually adorn it. Now Nelson is a full-fledged stamp artist. He has an international mailing list of like-minded people, a rainbow of stamp pads, and a collection of more than 1,000 rubber stamps showing everything from pointing hands to flying cherubs to jumping frogs.

Though Nelson self-deprecatingly says he doesn't give as good as he gets, he does his bit. Over the years, he's entrusted mail carriers with postcard-sized pine boards inscribed "Another Board at Work Production" and a record album sans cover. He speaks with awe of—though he doesn't personally know—the legendary artist who once sent an entire pie through the mail, wrapped only in plastic wrap. "I have great respect and admiration for the Postal Service," he says.

Nelson explains that correspondence artists consider themselves direct descendants of Dada, the deliberately absurd European artistic movement of the 1920s. Dada artists exulted in chance encounters, accidental art. French artist Marcel Duchamp, the patron saint of Dada, produced many works that are today considered examples of correspondence art, including a series of four postcards. Yoko Ono is a famous current practitioner.

Correspondence art is difficult to describe, depending as it does on the vagaries of the postal system and the whims of each artist. But a common



J. Thomas Nelson '70 with some of his more than 1,000 rubber stamps. The stamps show everything from pointing hands to flying cherubs to jumping frogs.

denominator is the liberal use of rubber-stamped images.

Nelson doesn't spend a lot of time inventing challenges for the post office. Most of what he sends these days is inside deceptively ordinary envelopes—ordinary, that is, until you actually *read* the official-looking messages rubber-stamped next to the address. "Just when you thought it was safe to go to your mailbox. . .," reads one next to a stamp showing a sailboat. Another gives his return address as the "Society for Evanescent Phenomena."

To his correspondents, he's known for his whimsical pop-up cards—handmade to suit the occasion, usually incorporating a bad pun or two—and postcards whose wit lies in the way one side plays off the other. One example features a seascape on one side, with a ship sailing toward a small triangular hole cut in the center of the card; on the other side, the ship is flying through outer space, having fallen through the hole. The title? "Bermuda Triangle," of course. Another postcard shows a hand with a rubber stamp descending on the viewer—"a stamp's-

eye view of me stamping," Nelson says.

Although certainly intense, in person Nelson displays few of the eccentricities you'd expect in someone who says his rubber-stamp alter ego is a space alien. He makes his living at a one-man business, Tom Nelson Photography, which specializes in single-object photography. Early in January, for example, a corner of his spacious studio was set up to capture a champagne cork in the act of popping, an image he hoped to sell to advertisers.

Nelson became seriously interested in photography as a teenager in Bismarck, N.D., turning his hobby into a business to finance darkroom equipment. "I was sort of Joe Photography in high school," he says. By the time he arrived at Macalester he'd gone through three cameras, each more elaborate than the last. Nelson figures his Pentax, which he bought after his freshman year, financed at least a quarter of his Macalester education—he shot photographs for the News Bureau, the yearbook, the *Mac Weekly*, even student passports.

He met his wife, Janet Rajala Nelson '72, when they both served on the staff of what turned out to be the last yearbook Macalester produced, in 1969–70. Janet is now president of Saint Paul Specialty Underwriting, a subsidiary of the Saint Paul Companies. She became president of the Macalester Alumni Association in June.

Chances are the mailbox at the Nelsons' home in Minneapolis will always host missives more suited to a space alien than a photographer. And chances are Nelson will always be devising odd things to mail back.

"You spend a lot of time making something that looks like it's just a throwaway," he says. "That's the nature of a mailed piece. You send it off, and the post office puts their marks on it, and bends the corners, and what you get is something that Marcel Duchamp would call a 'ready-made'—its personality has been impressed upon it by the rigors of the life it's had through the postal system."

—Rebecca Ganzel

JIM HANSEN



## Reunion: Memories Are Made of This

A few alumni are caught in the act as they present a special tribute to the late, legendary professor Mary Gwen Owen Swanson '23, founder of Drama Choros, during Reunion Weekend in June. In foreground, from left, are **Lynn Maderich '70**, **Douglas Blackstone '71**, **Constance Jelatis Hoke '74**, **John Clingerman '70**, and **Gwen Helgeson Huntress '68**. All wore red, Mary Gwen's characteristic color, for a seriocomic reading of "Fun with Hamlet and His Friends."

The performance was just one of many events and moments to remember at this year's Reunion. For more photographs, turn to pages 4-7 in this issue. For more good times, plan to attend Macalester's next Reunion Weekend, June 6-9, 1991.

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