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FORUM

Fall 2006

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President's Page

Paul J. Ferlazzo

President of The Honor Society of Phi Kappa Phi



I have had the unique privilege of participating in many initiation ceremonies for new Phi Kappa Phi members at our chapters in colleges and universities across the country. Although our Society Bylaws do not require new members to participate in a chapter's Ritual of Initiation to become a member, the vast majority of newly elected members do so with great enthusiasm. The presence of family members, spouses, and special guests who frequently have to make long car trips to share the happy occasion with the initiate adds to the special nature of the event.

I know how difficult it is to schedule an initiation on a busy campus with competing activities and limited space. Most campuses are occupied sixteen hours a day with classes, extra- and co-curricular activities, and community and other public events. Busy faculty also must parcel out their days among many expectations and obligations, not the least of which include their teaching, advising, and research. Invited staff and academic administrators have to juggle busy and complex schedules to find time to share in recognizing our outstanding student and faculty initiates.

Nevertheless, through hard work and persistence, chapter officers have been able to arrange halls, music, receptions (even banquets!), programs, long lists of invitations, and countless other details every year to sponsor the Ritual of Initiation. I salute their dedication and service to students and to Phi Kappa Phi, and I offer our chapter leaders my sincere gratitude for making these campus events important and memorable experiences.

Although we are in the process of updating and revising the Ritual of Initiation and hope to have a new document available very shortly, I have been impressed at how chapter leaders have modified and adapted the text of the Ritual and the various recommendations for creating an appropriate and successful event to suit local needs, preferences, and traditions. I have every confidence that such creative alternatives will continue to flourish, as indeed they should.

As a guest at many initiation ceremonies, I have witnessed a number of common elements that prove effective. I suggest a few here for chapter leaders to consider as a way of enhancing the dignity and relevance of the event.

For example, many chapters require officers and members of the platform party to wear academic regalia. Wearing the gown and hood (cap optional) is the traditional, authoritative uniform of our profession. We wear it only on special and significant occasions, such as at commencement. It is also appropriate at our initiation ceremony. Wearing academic regalia affirms our disciplines and our participation in the heritage of learning. We distinguish ourselves as practitioners of the honorable work of teaching and scholarship that transcends time and locale. We link ourselves and our new initiates with all those who have preceded us and with all those who will follow us. It is a sign of the respect that we hold for the initiation ceremony in which we recognize scholarly achievement among students and colleagues.

Another common element many chapters share as part of their initiation programming is to have a noted scholar, speaker, or distinguished guest make a presentation on a subject of interest and importance. These presentations are frequently made by a

campus faculty member who is also being honored for achievements in scholarship. But, I also have heard presentations made by academic leaders from within the institution's senior administration, by alumni invited for this special occasion, and by a local business person and government official who enjoyed strong relationships with the chapter or campus. The latter categories of speakers had the added benefit of demonstrating for initiates the relationship between academic achievement and professional success.

Other effective elements I have seen are those that fall under the broad category of "the ceremonial environment." Many chapters call attention to the start of proceedings by having the officers and the platform party file in procession into the hall accompanied by appropriate music (frequently "The Phi Kappa Phi March"). Having the room decorated with baskets of flowers, table candles as appropriate, and moderated lighting helps to enhance the stateliness of the event. Finally, the Phi Kappa Phi banner and the chapter's charter are usually on prominent display.

These and other suggestions will likely be a part of our revised Ritual of Initiation. I hope our chapter leaders will consider how incorporating a few of them may enrich their own events.



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Forum on Education & Academics



Terry Palardy

The following is a hypothetical conversation that will no doubt occur in some fashion in many good schools, where teachers are focusing on strengthening adolescent literacy to help students meet the growing communications demands of our information-based society. Although the speaking characters in this script are fictional, resemblance to actual teachers is fortunately inevitable.

Place: A middle school faculty dining room

Time: A few quiet moments between morning and afternoon classes

Date: Not quite winter, but showing signs of it

Mary opened the microwave cautiously, leaning away from the rising steam escaping the door. “So the plan is to pilot these readings and questions in your classes, and then what?” Having burned her fingers once already this week on a familiar little black tray, she gingerly cradled the edges of the dish and walked toward the table.

“Then, optimistically, I’ll see an improvement in both their reading comprehension and their collaborative skills. The inner circle of students opens up true dialogue; they challenge each other’s comments and interpretations.” Bill tore off a paper towel, wiped the knife and the countertop, and took his orange and sat opposite her at the table. “And the outer circle listens quietly and then provides feedback on the group’s reading behaviors and interactions.”

The teacher he sat next to looked up from her salad, smiled hello, and then asked, “Are you talking about those reading circles? I see some of your kids out in the corridor, sitting knee to knee, having great fun arguing about the roles they’re playing, the responsibilities they’re supposed to be ‘fulfilling’ — but what are they reading?”

“That’s a different model, Helen. Harvey Daniels’ book, *Literature Circles*, published by Stenhouse, describes that model, and I have a copy if you want to borrow it. I’ve used that model for a few years now. And yes, they do a lot of wrangling

“All the world’s a stage
And all the men and women merely players.”
— William Shakespeare

about their roles, which is why I separate the groups and give them space. Daniels suggests having one student identifying vocabulary, one choosing passages with interesting or memorable language, one making connections between the literature and the students’ own lives, one illustrating a passage and inviting speculation about the elements in the illustration, and one working as a facilitator of the group’s discussion — that’s the coveted role for many of them! I have them exchange roles as they move through the beginning, middle, and end of a book. The books they’re reading are titles they’ve selected from the old sets of novels we used to read in the 90s: Paulsen’s *Hatchet*, O’Dell’s *Island of the Blue Dolphins*. We still have multiple copies of so many good books. The kids are grouped with students who’ve chosen the same title. They do eventually get past the roles and discuss the specific interpretations and perspectives that they’ve brought to the group, and they can be pretty creative in later putting on skits to entice the other groups to try their book next.

“But Mary and I were talking today about another type of circle. I joined a summer workshop this year and read Matt Copeland’s book, *Socratic Circles*, also published by Stenhouse. Copeland refers to the work that Mortimer Adler had done more than twenty years ago; do you remember the *Paideia Proposal*? Adler modeled seminars, using Socratic questioning, to bring students to ‘enlarge their understanding’ of ideas and values. We used some of the Great

Books in that effort. I remember the district purchasing multiple copies of classic literature. We didn’t know then that those were the financial ‘good-old days’ — but apparently they were.

“Copeland suggests using shorter reading selections to allow for more frequent dialogue and more frequent practice of collaborative behaviors. The model that he recommends divides the class into two groups, which he calls the inner and outer circles. The circles carry out two different roles; midway through the session, they switch roles. He chooses readings that invite the kids to make connections to their own lives and to find some deeper meaning that they can continue to talk about and build on throughout the year.”

“What kind of short readings? Are they things you have to go looking for outside of your curriculum?” asked Jim, beginning to pack up his thermos. “Or is this something the English department will supply for you?”

“This is a model that a teacher in any department can use,” said Bill, eating the last slice of his orange. “Copeland gives a great list of ideas for many content areas in his book. It’s very easy to find appropriate pieces on the Internet, and many of the old classics are in public domain.”

The room was quiet for a moment as teachers glanced at the clock and realized that their afternoon sessions would begin soon. The noise of lunch-bag zippers and chairs scraping

(continued on page 7)

Spread Spectrum: A Protocol with a Past and a Future

Information can be transmitted through the air using radio waves or microwaves, through copper wires using electricity, or through glass or plastic filaments (called fiber optics) using light. All of these carriers use parts of the electromagnetic spectrum that propagate signals of various wavelengths (measured in cycles per second) and that can be modulated (or modified) in various ways to carry information. To transmit in this manner, one can allocate a specific band of frequencies in the electromagnetic spectrum to carry an appropriate signal pattern. In the center of that band is the “carrier frequency” for the signal, and the signal patterns are standardized between sending and receiving devices to make signaling possible. The range of frequencies allocated to a given signal is called the “bandwidth” of that signal, and the wider the bandwidth, the higher the information-carrying capacity. Logic rules that govern the communication process, called protocols, are also standardized between devices so that they can communicate effectively with one another.

SPREAD SPECTRUM

Spread spectrum is probably today’s most important wireless networking protocol. As unlikely as it sounds, a twenty-six-year-old Hollywood movie star, a screen siren named Hedy Lamarr, invented spread spectrum. In 1942, she and a partner (who was a composer and music producer) received a U.S. patent (#2,292,387) for the invention. The essential insight in spread spectrum is to spread a signal over a wider bandwidth than normally would be used, which makes jamming or intercepting that signal much more difficult. This idea has military significance because secure communications on the battlefield are

a high priority for any army. During World War II, the U.S. government, realizing this, quickly snapped up the patent and classified it as “top secret.”

Ms. Lamarr was raised in Austria and, as a young woman, was married for four years to a much older industrialist who built armaments for Adolf Hitler’s war machine. He was jealous and refused to let her out of his sight, thus requiring her to attend many of his business meetings each day. So, she was a quiet observer in the background. Most of these meetings focused on war machinery, and she was therefore well-schooled in such matters. She came to despise the Nazis and her husband. As a result, in the late 1930s, disguised as a maid, she escaped from her hotel room while they were on a business trip. She went to London and then made her way to Hollywood, where she became a major movie star. One afternoon in 1940, while gazing at the Pacific Ocean, she was playing a piano. As her fingers moved from key to key on the piano, she realized that hopping from frequency to frequency while transmitting radio communications on a battlefield would make it much harder to jam the signals. It would make wartime transmissions much more secure. Eventually, her ideas were applied to torpedo guidance systems for submarines, as well. Hedy Lamarr never made a cent from inventing spread spectrum. But today, various forms of spread spectrum are among the most important concepts in wireless communications, and her protocol is now imbedded in numerous wireless products.

Every telecommunications protocol standard has its own language and terminology, and this one is no exception. The concept of spread spectrum is based on a sequence of digits known as a spreading code. At the source, this code is used to spread a signal

across a wider range of frequencies; the same code is used at reception to return the signal to its original form. Spreading the signal in this manner uses more bandwidth for transmissions. Therefore, on the surface, this approach would appear to waste a critical resource. But spreading the signal has very significant advantages. Spread spectrum can provide the military with immunity from jamming, yes, but these same characteristics provide commercial networks with valuable immunity from various forms of interference, noise, and distortion. Spread spectrum protocols also can be used for hiding and encrypting signals because a receiver cannot decode the incoming signal without the original spreading code. Most importantly, several users can use the same range of high-bandwidth frequencies at the same time with very little effective operational interference. These properties make spread spectrum especially desirable for cellular telephony applications.

FHSS

There are three forms of spread spectrum: frequency hopping spread spectrum, direct sequence spread spectrum, and code division multiple access. With frequency hopping spread spectrum (FHSS), the signal is broadcast over a seemingly random series of radio frequencies, hopping rapidly from frequency to frequency at fixed intervals (tiny fractions of a second). A receiver, hopping between frequencies in synchronization with the transmitter, picks up the message. The sequence of channels used is dictated by the spreading code, and both the transmitter and receiver must use the same code to synchronize transmissions. Any would-be eavesdroppers can hear almost nothing, a few blips and pops maybe. Attempts

to jam the transmission on one or several frequencies only knock out a few bits of the signal, but for voice transmissions, loss of a few bits here and there is of no consequence in an overall communication. FHSS is the oldest form of spread spectrum and is the one that the movie star invented.

DSSS

The other two forms of spread spectrum are more sophisticated. Both allow users to share the same bandwidth simultaneously without interfering significantly with one another's signaling. For direct sequence spread spectrum (DSSS), the transmission for each bit in the original bit stream actually is done over multiple channels simultaneously using a different kind of spreading code. This code is a fixed pattern of bits; it is used with an algorithm and one bit from the original bit stream to create a different pattern of bits that is transmitted in parallel, one bit on each channel, to a receiving device that is set up to monitor each of these channels. Any authorized receiver will have the same algorithm and will know the spreading code, so the receiver will be able to reconstruct the original bit from the transmitted spread pattern. The beauty of this system is that even if some of the channels are blocked by interference or by others using those channels at the same time, the receiver still can reconstruct the original bit from the portion of the transmission that succeeded in getting through. DSSS improves network reliability dramatically over previous approaches.

CDMA

The last, and most important, form of spread spectrum is code division multiple access (CDMA), which is used in cellular telephony. This technique is relatively new and employs and extends the DSSS approach. CDMA systems mix a long binary spreading code called a user code with a small amount of communications data to produce a combined signal that is then spread over a very wide frequency band. The same user code is used at the destination to reconstruct the original digital signal. In this approach, every device that connects to the system (such as a digital mobile

cell phone) is dynamically assigned a unique user code when a connection is established. This code is typically more than a hundred digits in length. The number of digits used in the code is called the spreading factor. The code uses binary digits, with the digits being interpreted as plus or minus ones. So, each active device in the system is associated with a unique code made up of a long sequence of plus ones and minus ones.

When a cellular device communicates with a cellular tower, the user code is transmitted across multiple channels to indicate a one, and its complement is transmitted to indicate a zero. (The complement of the user code is the same kind of code with all the pluses and minuses reversed.) Both the device and the tower use the user code and its complement to communicate with one another. The number of channels used for transmission is the same as the spreading factor, which is the number of digits in the user code, so the entire pattern of plus and minus ones arrives at the destination for each transmission, in unison. The receiver then decodes the incoming signal to get back the original bit. A stream of these transmissions effectively sends a bit stream between the cellular device and the tower, as required.

But wait a minute! The cellular airways can be jammed full of traffic. Using spread spectrum means that channels are shared and allocated bandwidth is overlapped. How does a receiver figure out if a message it hears in the air is meant for it, and what is being sent? This is the ingenious part of CDMA. All it requires is a bit of mathematics. The computer in the cellular tower knows the user codes for all active devices in its area because it assigned those codes originally. The codes are just sequences of plus or minus ones; they can be treated as vectors and manipulated using vector algebra. When a transmission is received, the computer can quickly calculate a dot-product between the received code pattern and each of the user codes for all the active devices in its area to answer these questions.

Call the spreading factor "k." Among all of those dot-products, one will be with the user code for the transmitting device. When the computer calculates a dot-product using

that user code and the received code pattern, it is really multiplying that user code by itself. It will get either +k or -k. That result cannot happen with any other user code, and that identifies the sender. If the result was +k, then the sender transmitted a one; if the result was -k, then the sender transmitted a zero. So, these dot-products identify who sent the transmission and what it was. Thus, the bandwidth can be shared among users and is used efficiently, which is one of the great benefits of spread spectrum. If the cellular tower's computer is fast enough, it can handle all of the traffic flowing to it using this scheme for many, many users. The computer also can assign user codes so that the other dot-products will result in very small numbers compared to k. These are called orthogonal (or near-orthogonal) vectors.

Another great benefit of using spread spectrum is robustness. For example, if during transmission, interference problems block receipt of some of the minus ones or plus ones that were sent, then the dot-product for the sender's code might be +89 (because of missing data) even if k is (say) 101. But all the other dot-products will be very small numbers by comparison, probably between plus and minus twenty. So, the computer (by selecting the user whose code gives the largest absolute value) still knows who sent the transmission and what bit was sent! The information still gets through, even if part of the signal has been destroyed in route. So, this is a very powerful protocol indeed.

Historically, one of the greatest problems with cellular telephony has been finding a way to share bandwidth efficiently. Failure to share dramatically limits the capacity of a cellular system and severely restricts the number of devices that an individual cell tower can support at any one time. Spread spectrum protocols are changing all of this. And these limitations are lifting. The future of cellular telephony lies with spread spectrum. And to think that it all began with Hedy Lamarr!



Charles K. Davis is a Professor of Management Information Systems at the

(continued on page 9)

Alfred Woodcock, A Natural Scientist

You probably never have heard of the scientist Alfred Woodcock. He would have been a hundred and one years old this past September 7, and he almost lived that long, leaving us at age ninety-nine and a half. His life story is not well known, but Woodcock surely ranks as one of the most intuitively gifted, natural-born American scientists of the twentieth century. Furthermore, his story might just help us understand where tomorrow's would-be scientists are hiding today.

Woodcock's life violates nearly every current professional stereotype of the scientist. Not only did he never complete a PhD, Woodcock also did not even finish high school — dropping out at age fifteen without evincing any interest in science. A native of Atlanta, Georgia, he was bored with school and fled into the world of work as soon as he could. Woodcock then held twenty-five jobs in ten years instead of developing his scientific acumen at a university, finally traveling to Massachusetts to become a fruit farmer. It is hard to imagine anyone less likely to become a successful scientist by modern yardsticks than the twenty-five-year-old Woodcock.

But then serendipity struck. Woodcock's boss at the fruit farm loved the sea and invited him to be a crew member on his yawl. During one of their boat trips to Woods Hole, Massachusetts, Woodcock went to get a haircut and asked about the large brick building under construction across the street. It just so happened that the building was to be the home of the brand-new Woods Hole Oceanographic Institution (WHOI), which shortly would become one of the world centers for oceanographic research. Woodcock learned that the institute needed a crew to travel to Copenhagen, Denmark, to bring back the laboratory's new research vessel that was being constructed overseas. On the strength of his experience on his boss's small sailboat, Woodcock

landed a spot on the Woods Hole crew.

Woodcock's new boss was the ship's captain, Columbus Iselin, who later became the WHOI director. On their first journey, an entirely new dimension of Woodcock emerged. As one author recounted about one of Woodcock's later cruises, "he chose to spend hours standing watch. Huddled in the bow or clinging halfway up the mast, he watched all that moved through sea or air." Years later, Iselin commented, "From the outset it was obvious that Woodcock was much more than a young sailor.... He has been scientifically... productive.... In fact, he is a remarkable person."

Woodcock found his calling at sea, observing and intuiting the workings of nature. Three of his first six scientific papers were on seabirds. His third paper, "Convection and Soaring over the Open Ocean," became an international classic, cited and read by generations of physical scientists (including myself as a graduate student a half-century later). The high school dropout was now a scientist, and he was a natural at his work.

By 1942, Woodcock joined the WHOI staff. His innate curiosity led him to investigate all manner of unsolved scientific problems during the next fifty-five years. Woodcock published more than eighty scientific papers in esteemed journals such as *Science*, *Nature*, the *Journal of the Atmospheric Sciences*, and *Tellus* on a diverse range of subjects: marine biology, chemistry, geophysics, physical oceanography, ocean engineering, and in particular meteorology, especially cloud physics. The breadth of subjects makes sense when you consider the world from the observational perspective of a seafaring scientist: the ocean, the marine life, and the clouds dominate the scene.

Time and again, Woodcock's research opened new vistas in the earth sciences. To cite but one

example, his celebrated expedition to measure vertical temperature changes in tropical cumulus clouds revolutionized how meteorologists understood the formation and development of clouds. Our knowledge of phenomena as diverse as hurricanes and El Niño-Southern Oscillation is predicated on Woodcock's discovery.

For the last few decades of his life, Woodcock was most interested in rainmaking processes, an area of meteorology that is still rife with uncertainties and not a little controversy. Told by a flight attendant that "God makes it rain," Woodcock responded with wit rather than a scold: "Oh no, that answer's too easy. But if God does make the rain, we want to know exactly how he does it."

And that is the essence of Alfred Woodcock, a natural scientist and a natural at science.

But the story doesn't end there. Let's ask, "Where are the Alfred Woodcocks of today? And will they be tomorrow's leading scientists?"

I posed questions similar to these to Woodcock's close friend and colleague Duncan Blanchard, himself a distinguished atmospheric physicist and emeritus professor in the Atmospheric Sciences Research Center at the University of Albany in New York. Blanchard replied, "I don't think a 2006 version of Woodcock could get into science today, at least not without a struggle. At Woods Hole... enthusiasm was what counted [not academic degrees]. Not so today.... Competition is fierce.... Yes, a great many Woodcocks are lost to science today."

Do today's bored high-schoolers, many of them young men, ever get the chance to jump into science feet-first the way that Woodcock did? Most pre-college science programs cater to the classic high achievers, not the sullen dreamers staring out of the window. Do our would-be Woodcocks

instead enlist in the military, or play video games, or land in prison?

Furthermore, like another American original, Ben Franklin, Woodcock's scientific inspiration was the outdoors. Most parents today will tell you that their children spend less time outside than they did as children and that their children's grandparents spent even more time outside than they did. The next apple that falls for a Newton may hit the ground instead, because young Sir Isaac is inside on his (Apple?) computer.

Finally, the tedious apprenticeship process of science — ten to fifteen years of academic degrees and temporary post-doctoral appointments — stifles as much as it edifies. Few modern Woodcocks, even if he or she somehow infiltrated the scientific world, would waste that much time so far away from nature. The lack of formal training did not hinder Woodcock's abilities, according to Duncan Blanchard; I posit that a decade or two of it could have snuffed out Woodcock's passion. Is this part of the reason for the "pipeline problem" of attrition in today's would-be scientist ranks?

Alfred Woodcock held no degrees, not even a high school diploma. Yet for his life's work he was named a fellow of the American Meteorological Society and awarded an honorary doctorate by Long Island University. His research continues to inspire today. The next time you look at the sea or sky, think of Woodcock — and ponder where his successors might be.



John Knox is an associate research scientist in the Faculty of Engineering at the University of Georgia. He earned a PhD in atmospheric sciences from the University of Wisconsin-Madison and served as Science & Technology columnist for Forum during the 1990s.

(continued from page 3)

against the floor drew Bill's attention, and he began to stand.

But Helen spoke up again, and asked, "How do you know which pieces are in public domain? I read a lot of science articles, but I'd be nervous about reprinting any of them."

"I'd be careful about reproducing anything new without asking permission from the publication. Ken was in the summer workshop, too, and he searched copyright law on line to find the answer to that question; he found good information on 'Fair Use' for educators. He can do a better job of explaining the law than I can; I'm sure it will come up at the faculty meeting next week. Still, a lot of material is available. Don't be afraid to read down to the copyright note of an article; you might find that it says, 'May be used for educational, non-profit purposes.'" Bill stood and wiped the table in front of him.

Mary looked up and asked, "You didn't get a chance to answer my question, Bill, 'What next?' You sound enthusiastic about these circles — both types, Literature and Socratic. But will you have time to use both in your classroom? I know we're heading into the depths of winter, and kids spend more time reading on these long dark nights, freed of sports activities, but in the classroom, won't you have to back off and return to your curriculum's scope and sequence, given the state testing that will come with spring?" She lifted the now-cold black plastic tray and dropped it into the trash can, returning to the table to pick up the stack of math tests still awaiting correction.

"The Socratic circles can happen within half an hour, which is one way that they differ from the more formal Socratic or Paideia seminars. And the pieces I chose for my students relate to my scope and sequence, and to the theme we've chosen this year. The rich dialogue and respect for each other's perspectives, and the collaborative behaviors that the kids are building are an important part of the larger picture of their education. And the Literature circles — they build enjoyment and appreciation of what groups can bring to each other — that's time

well spent, and much of that time happens outside of class time, on those long winter nights of reading and responding in a focused role. It's nice to anticipate that they'll rediscover a love of reading and that those warmer afternoons in spring and fall could find them reading outside, truly a wireless activity. I'm going to keep both models going this year. 'Adolescent Literacy' is the buzzword in educational literature right now, and the current research reaffirms that reading more extends a student's general fund of knowledge, which in turn opens the door to deeper understandings. I'd like to trust that with today's emphasis on literacy, we may be entering a period in which money will again be allocated for extending classroom libraries, bringing in multi-genre and multi-level accessible text, so that teachers in all content areas can use these circles."

They walked into the energetic flow of students exiting the cafeteria and knew that their discussion would have to continue on another day. As they rounded the corner into a quieter corridor, they heard quick footsteps approaching from behind. Bill turned and saw Agnes, a senior teacher, moving at her usual break-neck pace, still carrying her unfinished tea in one hand, a novel in the other, and he smiled and held the corridor door open for her.

"Charles Dickens is responsible for instigating copyright law here in America," Agnes offered to the pair. "He was justifiably annoyed that work he had produced in England was being reprinted here without any financial benefit for him." She smiled up at them and added, "I wonder whether you might find that story in public domain somewhere, and share it with your students?"

Terry Palardy is a public school teacher in Massachusetts, where she has enjoyed more than twenty-five years of teaching English, Math, Social Studies, and Science in special education, elementary, middle school, and graduate school classrooms. She is a former columnist for the Phi Kappa Phi Forum and happily contributes articles on education.



George Ferrandi

Drawing Lessons

DRAWING FRIENDS

This is such a lovely interplay. There is a required stillness in exchange for a kind of intimate attention, and also a type of surrender — sort of like getting a haircut. And there is a mutual independence in the gazes of the participants. You are looking at Mindy, observing the shape of her face with careful scrutiny but oblivious to the fact that she is rigorously watching you look at her. There is more accuracy, but less recognition. An essay comes to mind by a girl who insisted on posing for her painter boyfriend, thinking that the looking might somehow be desirous. In reality, it was not at all this kind of gazing, and she hated the objectivity with which he regarded her. There should be different words for this kind of seeing, knowing, and recognizing.

Now you are studying the angle of Mindy's cheek as her eyes are looking down at her cell phone. She can do whatever she wants with her eyes for most of the drawing because you will "do" them last. She talks about her family and her cousin named Shy.



She keeps looking down. You are both quiet for a few minutes, so you work on her lips, which have a looseness to their volume that you had not noticed in your everyday interactions with her. She talks about the pinching game that she and her brother played when they were little, decades before he would start locking himself in his room for days, tapping methodically, coming out only to ask her if she could see the alien in their living room.

You are trying to "get" her glasses now. What is happening with that cat-eye shape at this angle? You have been looking at her without the kind of connectedness that comes with eye contact. Suddenly her eyelids lift and, and because you are working on the area around her eyes, she looks right at you, which seems somehow miraculous in this instance. The sentience behind the shapes is startling, and you almost look away, as if you have been caught staring. She speaks to you and, although you were having a conversation only minutes ago, now there is something disarming in this, too — that these silent but specific forms you were intently rendering can blossom with the abstractness of sound. It is as if the character on the screen in the movie you were watching were to direct her lines down at you in your scratchy red theater seat.

"Do you ever think that maybe you're not the best historian for your life?" Initially it feels like a psychic accusation, until you realize that she is talking about herself. She has been erasing her cell phone messages and recognizing with part one of herself that she did not recall the events being mentioned in the messages and with part two

of herself that she might be erasing the only memory — tangible or otherwise — of those events. Those two selves never synchronize enough to actually stop the erasing, but that disconnect and its coy tricks on memory are familiar, however inefficient. It is how we are able to hide money from ourselves in old pants pockets or keys on virtually any surface in the house. But it can hide bigger things, too.

Mindy still feels that when she and her boyfriend broke up, he left with the only existing memories of some events they experienced together. She had trusted that she would always be able to access her grandmother through his memories of their time with her. Her own mind did not record things in such a grounded and reliable way. She had imagined him to be her record — her drawing.

DRAWING FAMILY

Some time ago I really wanted to draw my parents. I wanted to look at them with a cool eye and have a record of that looking. I did not have the nerve to ask them if I could; I thought that the idea of it might make them self-conscious, which they usually were not. Initially I thought I might just like to draw their hands. It seems that much of who some people are rests in their hands, yet my memory wrestled in vain for any image of theirs. Later, I also wanted to draw their faces. Whenever they were talking to me, I would be thinking about drawing them, and they always noticed I was "looking at them weird."

Eventually, I wanted to draw their whole bodies, especially my Dad's, whose body seemed to be changing so rapidly. For thirty-five years, the image of him in my head had been



constant; now there was so much variation. Every time I came home, he had changed again. Without fair warning, the texture of his skin shifted from terra cotta to porcelain. Most of his black hair slid away, and what remained slipped transparent. He had been a towering form — a six and a half foot solid structure — but now his bent knees below the hospital sheet made for flimsy, brittle teepees. And his color — he completely switched palettes. He went from fertile dirt to the desert, from warm umbers and ochres to faint yellows and pale, translucent greens. That last week there was a bruise on his neck the size of my whole hand, opaque and the color of eggplant.

I snuck into the funeral home early in the morning, an hour ahead of my family. I had wanted to be alone one last time with my Dad, or at least with the body of my Dad. I pulled a chair close to the casket and began to draw his profile. Ancient funereal traditions — death masks and encaustic portraits — made empirical sense to me in that instant.

I remember feeling the kind of calmness that accompanies action born of necessity; I feared that I could forget what he looked like and hoped that tracing on paper the lines of his face would commit them to my memory. I noted the long straightness of his nose, the dimple in his pillowy earlobe, the angle of the downward turn at the corners of his mouth.

I recalled several years before, in a small Peruvian town, when I had found myself drawing quick portraits of unthinkably poor kids. A mob of them gathered around, fidgeting as

patiently as they could, until it was their turn, fixing each other's hair and brushing the dried mud from their faces while they waited. They were planning on giving my crappy ballpoint pen portraits to their parents for Christmas, still six months away. One boy ran the several blocks to his home and changed from his tattered t-shirt to a light blue, too big, button-down shirt, and a too small, way too hot, yellow crewneck sweater. He barely blinked or even breathed as I drew him, holding his stillness like a bowl of soup, with both hands.



George Ferrandi is an artist and writer in Brooklyn, NY. Examples of her work can be seen at CindersGallery.com and at Blackbird.VCU.edu. She runs a small business called *Saints Alive!*, which specializes in the restoration of statues for churches, and she is a vice president of the *City Reliquary Museum and Civic Organization in Williamsburg*. She is also a former "Forum on the Arts" columnist.

(Spread Spectrum continued from page 5)

University of St. Thomas in Houston, Texas. He is an authority on the use of information technology in business. In addition to authoring more than a hundred articles, monographs, books, and reports, he has held numerous technical and managerial positions with IBM Corporation, Chase Manhattan Bank, Occidental Petroleum Corporation, Pullman Incorporated, and Deloitte & Touché. He received a PhD in MIS from the University of Houston, an MBA from Columbia University, an MAT from Harvard University, and a BS from Oklahoma State University. Dr. Davis has also served as a Fulbright Senior Specialist with the Universidad del Valle de Guatemala and is an Information Management Fellow of the AIB Centre for Information and Knowledge Management at the University of Limerick, Ireland.

PHI KAPPA PHI AWARDS AND GRANTS DEADLINES

Don't miss these important deadlines for the Phi Kappa Phi Grants and Awards programs!

Fellowship Program

Applications due to your Local Chapter on February 1, 2007

Study Abroad Grants

Applications due to Society Headquarters on February 15, 2007

Literacy Grants

Applications due to Society Headquarters on February 1, 2007

Phi Kappa Phi Scholar and Artist Awards

Nominations due to Society Headquarters on February 2, 2007

Emerging Scholar Awards

Applications due to Society Headquarters on June 30, 2007

Love of Learning Awards

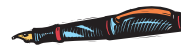
Applications due to Society Headquarters on June 30, 2007

For more information, go to PhiKappaPhi.org and click on Scholarships and Awards.



A Note from the Editor

James P. Kaetz



IN THIS ISSUE

Normally I use this space to preview the issue. Briefly, in this issue we have articles on American music: rock, jazz, country, an interesting phenomenon called the “mashup,” musical theater, and a thought-provoking piece on music education. It is an excellent issue; we here at the *Forum* offices certainly have learned something new from each piece.

NEW DIRECTIONS FOR THE FORUM

This one time, however, I want to devote this space to significant changes coming soon in the *Phi Kappa Phi Forum*, changes resulting from your feedback in two recent member surveys. The challenge of doing the *Forum* always has been that Phi Kappa Phi is not associated with any specific field, as are most scholarly and professional organizations. Because of the all-discipline nature of the Society, our audience ranges from people in their twenties to people seventy and older, with professions as diverse as the university curriculum itself. The results that we received in the member surveys were as widely varied as one would expect.

That said, a couple of trends emerged. For one, many of you think it is time for a fresh look in the magazine. Accordingly, we have worked with an Industrial Design class here at Auburn University to present us with several different redesigns of the magazine. After deliberating the proposed changes and getting input from Phi Kappa Phi staff and Board of Directors members, we have come up with a look that maintains the *Forum*'s integrity and at the same time moves in a more graphical and colorful direction. We will be debuting the new design (and also the other changes below) with the Winter/Spring 2007 issue.

The other, and the biggest, change is with the editorial focus of the magazine. A majority of individuals in each survey expressed a preference for going away from the single-theme orientation to a multiple-topics-per-issue format.

The challenge of going to such an editorial focus is how to organize our issues when any topic, any discipline is fair game for inclusion. After thinking it over, we came up with fifteen very broad topic areas, based generally on different academic disciplines. Thus, in the future we will feature five main articles per issue from entirely different areas in each of our three major issues (one of our issues is now devoted solely to the recipients of Phi Kappa Phi grants and awards programs).

In addition, while maintaining our four longstanding columns (*Forum* on Education and Academics, Business and Economics, Science and Technology, and the Arts), we are adding two new ones: *Forum* on Individual and Organizational Ethics, and *Forum* on the Workplace. Of course, every issue will continue to carry member and chapter news so that you can see what your fellow Phi Kappa Phi members are doing.

We are excited about the possibilities for these changes; please send us your feedback after the Winter/Spring 2007 issue appears.

SEVERAL APPRECIATIONS

I want to give a special thanks to our guest editor of the this past summer's issue on “Founders,” Ray Raphael. Ray, who apparently knows everyone in his field, put together an outstanding slate of writers for us, and the issue turned out to be one of the best we have ever done. So thank you sincerely, Ray, for your efforts.

Also, we thank David Thurmaier, our guest editor for this issue, for

doing the same thing. David, an immediate past “*Forum* on the Arts” columnist, is responsible for the excellent contributors to this issue on “American Music Today” and also found the time to do an article for us. We greatly appreciate his help.

And a big thank you to the columnists appearing in this issue. Our most recent columnists finished their commitment to the *Forum* in the Summer 2006 issue. Because we wanted to begin a new group in a new volume year, we were left without columns for this issue. So, we contacted some of our former columnists to see if they would like to do something for old time's sake, and everyone whom we contacted readily agreed to contribute.

We hope that you enjoy this, our last theme issue of the *Forum*, and we welcome your feedback on the changes to come.

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Seeger, Springsteen, and American Folk Music

David Thurmaier

In the liner notes to his new album *We Shall Overcome: The Seeger Sessions*, Bruce Springsteen recounts how the recording took place the first day his band arrived at his home: “Till that moment we’d never played a note together. I counted off the opening chords to ‘Jesse James’ and away we went. It was a carnival ride, the sound of surprise and the pure joy of playing.” The “sound of surprise” is one of the most powerful aspects of performing music, and usually results in the “pure joy of playing” (unless the performers are having an off night!). For example, consider jazz musicians, who, while improvising, are not always sure where their solos will lead. This interaction between musicians and their sources spawns creativity, culminating in a joyous and meaningful emotional experience.

Surprise and joy also translate to the performance of folk music. In this essay, I will focus on American folk music, and specifically the efforts of two seminal American musicians: Pete Seeger and Bruce Springsteen. For those unfamiliar with the recording

cited above, the pairing of Seeger and Springsteen may seem peculiar. What could Seeger, the eighty-seven-year-old folk singer and political and environmental activist, have in common with Springsteen, the fifty-seven-year-old rock star known for his enormous commercial success? As it turns out, many things. In the course of examining Seeger’s and Springsteen’s music and lives, I wish to explore three areas: first, how each singer’s background influenced his musical path; second, the issues concerning American history and music raised by several songs on *The Seeger Sessions*; and finally, what Springsteen’s album tells us about folk music and America in 2006.

FOLK MUSIC AND “GRASS ROOTS”

What is “folk music?” In a recent interview in *Guitar World Acoustic* magazine, Seeger explains that the term “was invented in the middle of the nineteenth century to mean ‘the music of the peasantry class, ancient and anonymous.’” He also suggests that thinking of folk music as a process may be more fruitful to its understanding; for instance, con-

sider the standard practice where a musician writes new words over preexisting music (often hundreds of years old). In addition to this fluid interchange between words and music, most folk music shares some common thematic threads. The lyrics often draw from experiences of everyday people, including those who may be subjugated in society (women, children, workers, the poor). Moreover, these lyrics can convey subtle — or not so subtle — political messages or thoughts on morality. To complete the songwriting process, these lyrics are combined with simple, repetitive tunes and basic harmonic structures to allow the lyrics to be heard prominently. This fusion of words and music that continues today is hardly a new one; in medieval France, performers known as troubadours and trouvères journeyed from city to city, singing secular songs written in vernacular French. Their songs usually contained a refrain (what we would call a chorus) and were constructed with clear, short phrases that accentuated the lyrics.

I would argue that Pete Seeger's greatest contribution to folk music is his integrity and honesty in singing songs about those forgotten or ignored in society. This ability to empathize with and organize on behalf of others was ingrained in Seeger as a child by his father, the eminent musicologist and activist Charles Seeger. Charles wrote the following in a 1939 essay entitled "Grass Roots for American Composers":

Music is unquestionably the most highly developed of our native arts, excepting only speech. It is a dynamic folk art: while it continually loses old songs, it continually adds new ones If, therefore, a composer is going to sing the American people anything new . . . he must first get on a common ground with them, learn their musical lingo, work with it, and show he can do for them something they want to have done and cannot do without his help.

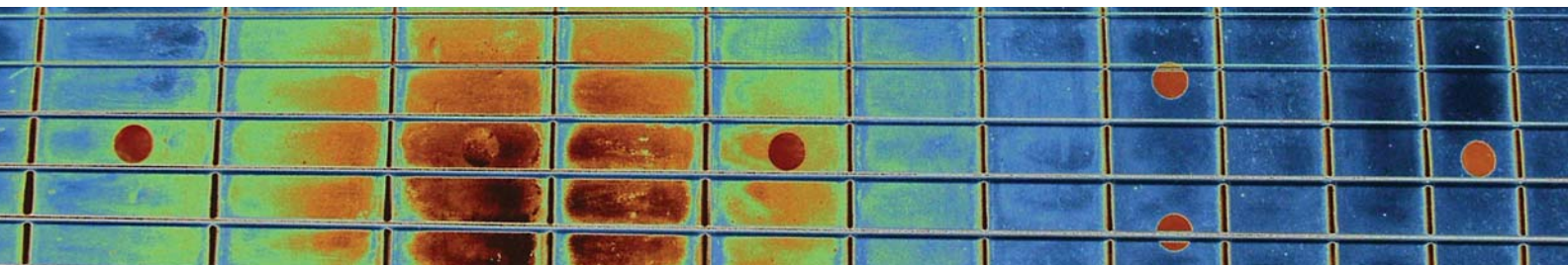
The songs that Pete Seeger writes and performs follow this charge closely. Combining a distinctive singing voice with his own accompaniment on banjo and twelve-string guitar, Seeger forged a style of folk music that speaks directly to his listeners in their "musical lingo" on "common ground." The sheer diversity of his repertoire cuts across social and cultural lines. He continues in a long line of American

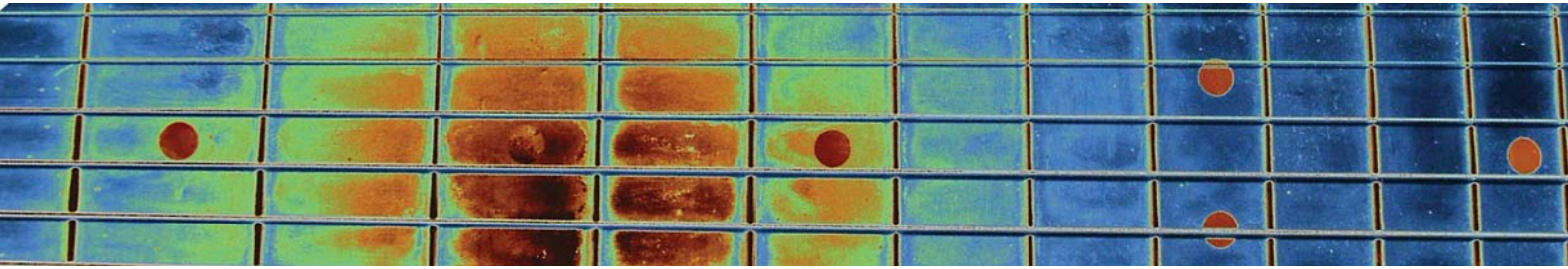
folk singers in the twentieth century who share similar concerns, including Woody Guthrie, Ramblin' Jack Elliott, Bob Dylan, Joan Baez, and many others.

Springsteen has also written about the "average person" throughout his career. Unlike Seeger, Springsteen's work combines more diverse musical elements, including rock, blues, and folk, but his subject matter remains consistent regardless of genre. Interestingly, he is probably best known for his completely misunderstood song "Born in the USA," which actually fits well into the aforementioned subject of forgotten or neglected people in society (in that case, a Vietnam veteran). His oeuvre contains several albums that could be considered "folk music," or at least folk-derived. His 1982 album *Nebraska* features tales of loners, criminals, and heartbreak, all delivered with a minimal accompaniment of guitar and harmonica. In 1995, Springsteen returned to this formula on *The Ghost of Tom Joad*, again penning stories about immigrants in desire of a better life, society's outcasts, and forgotten folks. *Devils and Dust*, the 2005 album immediately preceding *The Seeger Sessions*, is largely acoustic and paints a landscape of people struggling to survive, often relying on love and self-determination to make their way. What these three albums share is a generally bleak view of life as viewed from those subjugated by the powerful, and the sparse musical accompaniment of the songs underscores the dismal lives of those portrayed. Yet beneath the surface gloom usually resides a hopeful, optimistic spirit that seems uniquely American.

THE SEEGER SESSIONS

The Seeger Sessions consists of thirteen songs that Pete Seeger performed and popularized throughout his career. But it is not strictly a tribute album; David Corn observes that the album "is not so much a tribute to Seeger as it is to the history of American song and its assorted stylings." The topical content touches on several issues raised earlier in this essay, including civil rights ("We Shall Overcome") and protest songs ("Mrs. McGrath"). In between, there are working songs ("Erie Canal"), love songs ("Shenandoah"), and songs about quirky or legendary figures in American history ("Jesse James" and "Old Dan Tucker").





What makes Springsteen's performances contrast with Seeger's are his musical arrangements. Seeger's versions consist of voice and banjo or guitar, while Springsteen and his band — an “unplugged” ensemble consisting of standard instruments such as acoustic guitar and drums, as well as “folk” or “country” instruments such as the mandolin and accordion — present a sonorous, harmonious journey through the annals of American music. At times the music conjures up the sound of Dixieland jazz, Irish shanties, and American hymns. To explore this rich musical stew further, let us compare and contrast Seeger's and Springsteen's interpretations of three traditional tunes.

This process of newly arranging old songs continues with the Negro spiritual “O Mary Don't You Weep.” Dave Marsh points out that the song predates the Civil War but was used as a “freedom song” during the civil rights movement of the 1950s and 1960s. In his words, the Biblical references contained in the song refer to “the struggle against bondage and the hope of liberation.” Seeger recorded “O Mary Don't You Weep” in 1957 on the album *American Favorite Ballads, Volume 1*. The recording is exuberant, with emphatic singing and banjo playing, sounding like it was intended for the masses to sing. Interestingly, Seeger performs an abbreviated version, omitting some of the more Biblical stanzas.



“Mrs. McGrath,” written in the early nineteenth century, depicts a boy who fights in a war and returns home maimed (“Then came Ted without any legs/ And in their place two wooden pegs”). The song is told from his mother's point of view and can be interpreted as a commentary on the negative facets of war. Seeger's version from his 1963 Carnegie Hall concert features a sprightly tempo, some fancy banjo picking, and an emphasis on the catchy chorus, complete with audience participation. This performance is in a major key and is generally upbeat, despite the poignant and sad lyrics. By contrast, Springsteen's version favors a minor key and different meter, a somewhat slower tempo, and an emphasis on the song's Irish origins in its rhythmic lilt. Additionally, he changes some of the lyrics slightly. Perhaps in an attempt to update the song for 2006, he substitutes “America” for “France” in the couplet “I'd rather have my son as he used to be/Than the King of France and his whole navy.” Given the song's protest roots, as well as Springsteen's recent political statements, this modified lyric resonates strongly in light of current events.

On the other hand, Springsteen's arrangement sounds intricate and elaborate, incorporating numerous instruments including a prominent fiddle passage that begins and ends the song. Once again, Springsteen sets the tune in a minor key with a slower tempo and highlights the serious nature of the text. Seeger expressed astonishment at Springsteen's treatment of the tune, comparing it to “singing ‘America the Beautiful’ in a minor key!”

Yet the performance never becomes too serious, as most of the instrumentalists get a chance to solo and contribute to the loose sound. As in “Mrs. McGrath,” Springsteen changes some of the lyrics, including one notable example: Springsteen sings “Well Mary wore 3 links of chain/On every link was Jesus' name,” while Seeger substitutes “freedom” for “Jesus.” One plausible reason for this could be the timing of his recording, coming in the midst of the civil rights battles of the late 1950s. Seeger was a prominent ally in the struggle for African-American civil rights, and his lyric change reflects his interpretation of the song's contemporary meaning.

Let us consider one final song from *The Seeger Sessions*: “Old Dan Tucker,” a song about a hapless man who gets drunk, rides a goat, “lands on a stump,” and “died with a toothache in his heel.” Of the thirteen songs on the album, “Old Dan Tucker” sounds the most similar in Springsteen's and Seeger's hands. The tune has been attributed to Daniel “Decatur” Emmett, the nineteenth-century entertainer and composer of “Dixie,” but it is almost certain that he did not write the music. Instead, he wrote a set of lyrics that he performed in blackface with his group,

the Virginia Minstrels. The Seeger performance, recorded in 1961 on *American Favorite Ballads, Volume 1*, features a lively tempo and begins with a snappy introduction of the tune on banjo (and contains some terrific banjo playing overall). The version of “Old Dan Tucker” on *The Seeger Sessions* also starts with a banjo playing the tune over a light percussive background, perhaps as an homage to Seeger. After Springsteen sings the verse a cappella, the background singers enter and establish the tempo for this wonderful romp. The brass players perform a counter-melody in between each chorus, while the banjo continues playing in the background. Springsteen’s version contains minor lyric discrepancies with Seeger’s, but none that affect the meaning of the song. “Old Dan Tucker” serves as a striking performance by both men, fueled by energy and enthusiasm in singing about this quirky figure.

CONCLUSIONS AND FINAL THOUGHTS FOR TODAY

Springsteen crafts an album that expresses the “pure joy” and “surprise” found in collaborative music making. It sounds as if the musicians are enjoying themselves, regardless of the sometimes serious subject matter. But what else does *We Shall Overcome: The Seeger Sessions* tell us about folk music in America in 2006?

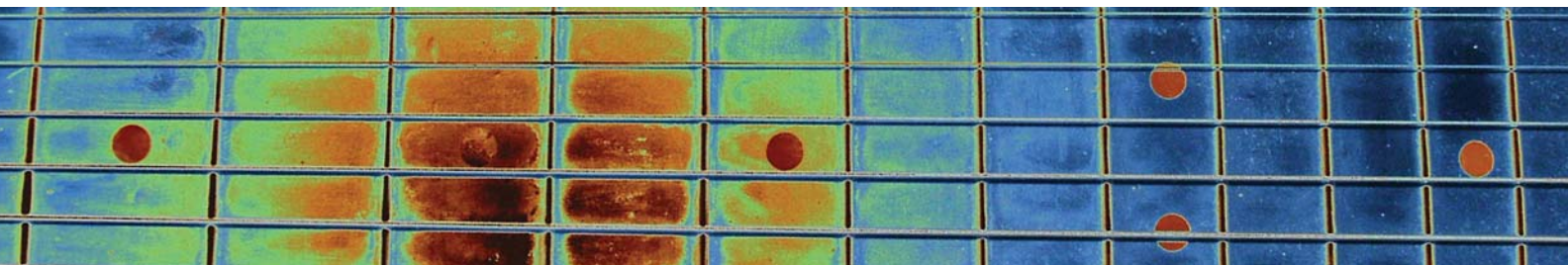
The album accomplishes three additional goals. It reintroduces the public to many old songs that may have become lost or forgotten if not perpetuated through the oral tradition. For multiple reasons, traditional folk music — the type of songs found on *The Seeger Sessions* — has struggled to remain in the American consciousness. By recording an album

of old songs that go back centuries in some cases (“Froggie Went A Courtin’” dates from the sixteenth century) and creating new arrangements, Springsteen injects life into the practice of adapting and renewing source material. Second, Springsteen illustrates America’s diversity, both in the choice of songs and the instrumentation. Songs of social justice appear side by side with humorous tales, all performed with a colorful and unique musical accompaniment that encompasses instruments of rural America. Third, and most importantly, the album presents a multifaceted view of American life in the twenty-first century, as seen through the songs of the past. Unfortunately, some of the difficult and divisive topics on the album — racism, class inequality, and poverty — still linger with us today. After listening to this music, we may wonder if the human race has learned anything from history.

Folk music has the capacity to transcend generations, and Seeger and Springsteen are two artists who confront the neverending struggle to achieve the American dream by telling the stories of fascinating characters through their music. Despite insurmountable obstacles, these people usually retain a glimmer of hope for a brighter future. This spirit seems to proclaim the following: “We shall overcome someday.”



David Thurmaier is an assistant professor of music theory at the University of Central Missouri. His musical interests include Charles Ives, American music of all types, and the Beatles. He is also an active composer and performer on horn and guitar.





David E. Aaberg

Jazz

Yesterday and Today: So Much Music for One Small Word

Jazz refers to a diverse music with a rich history. The music we know as jazz began its development in black American music around the turn of the twentieth century, combining elements of African and European music. Improvisation, or simultaneous composition and performance, is a defining element of jazz for many. At one time jazz was associated with music played in a swing feel, which meant both a particular way of interpreting a musical line and a specific accompanying rhythmic figure. Although much of jazz is still played in a swing feel, a sizable segment is made up of music influenced by rock, funk, and the music of Latin America.

WHERE WE'VE BEEN

In its early days, the first twenty or thirty years of the twentieth century, jazz referred to music played by relatively small groups. Typically with five to seven members, the groups used much improvisation with little planning. Collective improvisation,

in which numerous performers contributed concurrent improvised lines, was commonly featured. New Orleans is considered the birthplace of jazz, although similar music was undoubtedly being performed in other cities. Louis Armstrong, the first great jazz soloist, was born in New Orleans. Cornetist Buddy Bolden, another New Orleans native, is considered by many to have been the leader of the first jazz band. Unfortunately, no known recordings of Buddy Bolden exist. The earliest surviving instrumental jazz recording is from 1917 and was recorded by a white group, the Original Dixieland Jazz Band (ODJB), in New York.

Chicago was the center of jazz in the early 1920s. Numerous black New Orleans jazz musicians relocated to Chicago around this time, including Joe “King” Oliver and Louis Armstrong. These transplanted musicians continued developing the music that they had pioneered. A new style, often referred to as Chicago jazz or Chicago Dixieland, evolved with important contributions from a group of young white musicians. The new music had a smoother feel and often employed a string bass rather than a tuba,

and a guitar rather than a banjo. The saxophone was more commonly added to the instrumentation. Saxophonist Frankie Trumbauer and cornetist Bix Beiderbecke are notable musicians of this style. These first two periods of jazz are often referred to collectively as “early jazz.”

Swing Era

The swing era of the 1930s and early 1940s was the next major development in jazz. This period is often referred to as the “big band era” because of its association with big bands, although small groups and solo styles continued to evolve. Jazz enjoyed its greatest popularity in the swing era. The big bands of Duke Ellington, Count Basie, Fletcher Henderson, and Jimmy Lunceford are associated more with the jazz tradition than those of Glenn Miller, Tommy Dorsey, and Jimmy Dorsey. The latter bands were more closely associated with dance music. The big band format proved to be very restrictive in terms of improvisation, even in bands steeped in the jazz tradition. The combination of World War II and a recording ban severely affected the big bands. By the late 1940s, many had disappeared. While a few played on, the 1940s heralded a new small-group-oriented jazz called bebop.

Bebop, Cool, and More

Bebop, also known as bop, is generally considered the beginning of modern jazz. Bop began in after-hours clubs in New York where some of the most important bop innovators, such as alto saxophonist Charlie Parker, trumpeter Dizzy Gillespie, and pianist Thelonious Monk, played a more complex, solo-driven form of jazz. Bop was the first style of jazz that had no association with dancing. Instead, the focus was on improvisation and music for musicians rather than for the general public. Consequently, bebop groups did not enjoy great financial success.

Two different styles of jazz existed concurrently in the 1950s. The beginning of cool jazz was essentially announced by innovator Miles Davis’s 1949/1950 recording, *The Birth of the Cool*. A reaction to bop, cool jazz tended to be less frantic and sometimes featured instruments not normally associated with jazz, such as flute, oboe, and French horn. Some cool-jazz artists, notably Dave Brubeck, enjoyed greater financial success than bop artists, but a new wave of players continued to develop music rooted in bop. Trumpeter Clifford Brown and drummer Max Roach led an important hard-bop group, the Clifford Brown/Max Roach Quintet. Miles Davis made important contributions to hard bop, as well as to cool jazz and other styles. Funky jazz, a sub-category of hard bop, featured an earthier, sometimes gospel-tinged music. Pianist Horace Silver is often cited as a founding father of funky jazz. Later in the 1950s,

third stream, a blend of jazz and classical elements, appeared.

Hard bop and cool jazz continued to develop into the early 1960s. The bossa nova, a dance music from Brazil, came to the United States in the early 1960s and is often associated with cool jazz. Modal jazz appeared on the scene at the very end of the 1950s into the 1960s. Miles Davis and John Coltrane were important figures in this movement. At the same time, alto saxophonist Ornette Coleman recorded an abstract form known as free jazz. Even among jazz fans, this style appealed only to a very small number of people.

Fusion

Jazz of the 1970s and 1980s became even more eclectic and diverse. “Fusion” or “jazz-rock fusion,” a style that incorporated instruments and rhythms common to rock, became very popular at the end of the 1960s. Weather Report, led by Josef Zawinul and Wayne Shorter; Return to Forever, led by Chick Corea; the Mahavishnu Orchestra, led by John McLaughlin; and The Headhunters, led by Herbie Hancock, were some of the most influential of these groups. Their leaders were all former Miles Davis sidemen. At the same time, quiet chamber jazz was being promoted by the newly launched ECM, a German record label. Further development in the bop and hard bop traditions, primarily identified in the music of Wynton Marsalis (trumpet), Branford Marsalis (tenor and soprano saxophone), Jeff Watts (drums), and others, emerged as progressive bop or neo-bop. These talented young black performers were known as the “Young Lions.” Wynton Marsalis has been especially important in raising international awareness of the importance of jazz. A new breed of big bands that focused more on music for the concert hall than the dance hall sprang up, and free jazz continued to be a factor.

“WHAT IS THIS THING CALLED JAZZ?”

So, what exactly does “jazz” mean today? It means the continuing development of the style by musicians from their Hard Bop, Free Jazz, and Jazz-Rock Fusion roots. It includes Latin jazz, a continuation of third stream jazz, contemporary big bands, and jazz reflecting world music influences. Some may debate whether or not it includes those artists following a “smooth jazz” path. However, some very fine musicians are associated with smooth jazz. In addition to all of the above, a significant segment of recent CD sales has included the reissue of older jazz recordings, previously available only on LP.

The common theme, to this point, has been that more and more styles and sub-styles of jazz continue



to emerge and develop. This small word “jazz” continues to mean more things to more people. Consider that Miles Davis, who served as an important innovator of many styles of jazz, was working on a hip-hop project with rapper Easy Moe Bee at the time of his death. That project yielded the Miles Davis CD *Doo-Bop*.

It would take a good deal of time and space to discuss current happenings in all areas of jazz, so I will instead focus on a few that are especially interesting to me.

BIG BANDS

My first real exposure to jazz was listening to recordings of the big bands of Stan Kenton and Buddy Rich as a teenager. Big band is the jazz genre most likely to be encountered as part of a secondary school instrumental music program. The powerful playing and fine arrangements on the 1961 Kenton recording *Adventures in Jazz* and the 1968 Buddy Rich recording *Mercy Mercy Mercy* made me a real big band fan. Although most people associate big bands with dance music from the swing era, some big bands played a progressive style suited more to the concert hall. By the early 1950s, the Stan Kenton Orchestra was heavily involved in this progressive movement.

Outstanding big bands still exist today. A few big bands still tour regularly, such as the Count Basie Orchestra, but most groups perform together semiregularly, occasionally playing a very short tour. Examples of the contemporary big band include the Vanguard Jazz Orchestra, the Maria Schneider

Orchestra, the Gordon Goodwin Big Phat Band, the Bill Holman Band, The Bob Florence Limited Edition, the Kim Richmond Concert Jazz Orchestra, and the Clayton/Hamilton Jazz Orchestra. Some outstanding regional groups can be found in larger cities around the country. These groups perform not only standard big band literature but also outstanding arrangements/compositions (referred to as “charts” in the jazz world), often written specifically for the group by the leader or other key members.

I especially enjoy the Vanguard Jazz Orchestra and the Maria Schneider Orchestra. Their charts are masterfully written, orchestrated, and performed. The Vanguard Jazz Orchestra began its existence as the Thad Jones/Mel Lewis Big Band. The band, made up of top New York players, has played Monday evenings at New York’s Village Vanguard since February 1966. Thad Jones was initially the primary arranger for the group. When Thad Jones left in 1979, the group became known as the Mel Lewis Jazz Orchestra and featured the writing of Bob Brookmeyer, Bill Holman, Jim McNeely, and Bob Mintzer. Mel Lewis continued with the band until his death in 1990. Today, the band bears the name of the club where it all began and where it still performs. Outstanding pianist/composer/arranger Jim McNeely continues to provide much of the material for the group, including two complete albums. Recent recordings of the group include: *Lickety Split — Music of Jim McNeely* (1997), *Thad Jones Legacy* (1999), *Can I Persuade You* (2002), *The Way — Music of Slide Hampton* (2004), and the newest recording, *Up From The Skies — Music of Jim McNeely* (2006).

I find the Maria Schneider Orchestra to be especially appealing to listen to. Maria Schneider is an outstanding composer/arranger whose band boasts top musicians. Her most recent recording, *Concert in the Garden* (2004), accomplished an amazing feat. This past year it became the first recording not distributed through industry channels to win a Grammy Award. The recording is available only through the artist online. Written for essentially standard big band instrumentation, the group's sounds mimic many different kinds of ensembles. Schneider's orchestrations evoke the essence of a chamber group, a fusion group, or an orchestra, as well as a big band. Unusual elements, such as the use of wordless vocals and accordion contribute to the effect. To me, Maria Schneider has been a major force in expanding the boundaries of the big band. In addition to *Concert in the Garden*, other fine recordings by the group include *Evanescence* (1994), *Coming About* (1996), and *Allégresse* (2000).

WYNTON MARSALIS

Wynton Marsalis's accomplishments in music during the past twenty-five years place him in a category of his own. Marsalis has earned multiple Grammy awards in both jazz and classical music during his distinguished career as a performer. As artistic director of Jazz at Lincoln Center, Marsalis has been an important figure in jazz education through the Essentially Ellington program. His work as a composer is equally impressive. In 1997 he became the first jazz composer to receive the Pulitzer Prize in music composition for his major work *Blood in the Fields*. *All Rise* (2001), a twelve-movement work scored for orchestra, big band, chorus, and vocal soloists, exemplifies his continued growth as a composer.

DAVE DOUGLAS

Trumpeter Dave Douglas is one of the more intriguing and difficult to classify performers in jazz today. As an artist, he has organized various ensembles as his vehicle of expression. His diverse contribution includes twelve years in The Tiny Bell Trio, an interesting combination of trumpet, guitar, and percussion, playing a melding of jazz and Balkan music. This group can be heard on the 1997 recording *The Tiny Bell Trio*. Douglas has performed and recorded in numerous other settings. *Freak In* (2003) combines rock influences, electric guitar and electronics, ethnic percussion, and acoustic guitar, with a swinging hard bop approach. Douglas's 2005 recording, *Rue De Seine*, is a duo setting (trumpet and piano) of jazz standards. *Mountain Passages* (2005) adds cello, woodwinds, and drums to Douglas's trum-

pet, creating a kind of chamber music sound. Douglas is an artist who seems to be constantly exploring new sounds.

AND SO MUCH MORE...

Pianist Danilo Perez has become a major force in the jazz substyle influenced by world music. His 2000 recording, *Motherland*, features interesting ethnic grooves, wordless vocals, violin, orchestral sounds, and more. *Till Then* (2003), on the other hand, is closer to a straight-ahead jazz recording featuring outstanding supporting players. The group Medeski, Martin & Wood continues to be one of the top producers of the popular "jam jazz" style. *Uninvisible* (2002) features danceable funky grooves, attracting a new group of young jazz fans. Tenor saxophonist/bass clarinetist David Murray records both experimental work such as *We Is Live at the Bop Shop* (2004) and music from the bop tradition such as *The Kiss That Never Ends* (2001).

THE ISSUE OF THE REISSUE

The fact that reissued material makes up a notable segment of current sales could be seen in either a positive or negative light. To the negative, reissues may displace some emerging artists' ability to have material released by record companies. A positive impact of reissued albums is that young musicians have the opportunity to learn from important recordings that otherwise might not be available. I recently listened to a selection from the 2005 reissue of trumpeter Lee Morgan's 1964 recording *Tom Cat* that stopped me in my tracks. The specific selection was a ballad by McCoy Tyner called "Twilight Mist." I listen to a good deal of music and, as a trumpeter, am very familiar with Lee Morgan's playing. When I put the CD on a couple of weeks later and "Twilight Mist" came on, the tune again commanded my complete attention. This is one recording that I am glad was reissued.

A FINAL THOUGHT

Jazz today offers many concurrent styles and thus has something nearly anyone might enjoy. Jazz styles are constantly moving in new and unexpected directions. If nothing appeals to you today, travel back to yesterday and listen to a reissue, or just wait until tomorrow.



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Jocelyn R. Neal

THE QUEST FOR COUNTRY MUSIC

“But that’s not real country music!”

My friends, colleagues, and students regularly utter that phrase in an attempt to rationalize their listening preferences. Yet the musical styles to which different individuals apply the phrase vary wildly. Fans of acoustic music in the old-time and bluegrass traditions use it to dismiss mainstream commercial country; fans of mainstream country use it to discredit alternative country; fans of the honky-tonk and alt styles use it to deride pop-country crossover acts and their astounding sales figures; and fans who claim not to like country music of any sort use it to defend their allegiance to individual singers or bands. Implicit in such a phrase is the idea that some other music must, in fact, be “real country,” but where that identity lies and what delineates country from other musical genres are puzzling questions.

SEARCH FOR SELF

One of the most identifying features of country music is its perennial search for its own elusive, authentic self. The traditions and roots that are so fondly described in song lyrics and the rhetoric surrounding the songs are primarily imagined, for even the earliest days of country recordings featured a hodge-podge of musical styles in an overtly commercial entertainment



enterprise. But the quest continues to mythologize country's past, then bemoan its apparent absence from the present scene. In October 2000, the Country Music Association (CMA) gave the "Vocal Event of the Year" award to an unlikely candidate, "Murder on Music Row," sung by country superstars George Strait and Alan Jackson. The song's lyrics accuse an unnamed someone from "Music Row" of cutting out the very heart and soul of real country music and murdering it in cold blood. "Music Row" is the moniker for 16th Avenue in Nashville, the iconic home to the country music industry's major businesses, so the accusation struck at the heart of the industry. Gone are the sounds of steel guitars, Hank Williams, and George Jones from contemporary radio, the song cries, and what an awful situation it is!

The irony of two enormously successful contemporary artists, whose many hit songs epitomize 1990s commercial country music, singing "Murder on Music Row" was not lost on fans, but Jackson and Strait certainly were not the first to eulogize the mythical good old days of country music. In this narrative, the country music industry, represented by faceless record labels, radio stations, and the abstract notion of commercial enterprise, is painted as the culprit who interferes with and threatens the heartfelt honesty and artistry of the country musician. This particular tale has been told in country music for years. In 1973, Willie Nelson penned a slow waltz about a cheating lover who broke his heart, but in a bitter stroke of irony, the lyrics explain, "no one will hear it, 'cause sad songs and waltzes aren't selling this year." Almost thirty years later, The Dixie Chicks scored an enormous hit with a radio single titled "Long Time Gone," whose lyrics announce, "We listen to the radio to hear what's cookin' / but the music ain't got no soul." DJs giddily (or obliviously) spun the song up the radio playlist charts.

Both "Murder on Music Row" and "Long Time Gone" are products of a thriving songwriting scene that coexists with mainstream commercial country, and both were recorded and performed in acoustic versions long before they landed on radio. Bluegrass artists Larry Cordle and Larry Shell penned "Murder on Music Row," and from their acoustic bluegrass band's vantage point, the song stood outside of its own line of fire. Nonetheless, the songwriters' world is inextricably intertwined with the commercial industry. As reviewer William Rulhmann commented, "The people who [Cordle] claims murdered country music record his songs and pay his rent."

The same year that "Murder on Music Row" took home a CMA award, Lost Highway Records released the soundtrack to the Coen Brothers' Odyssean epic, *O Brother, Where Art Thou?* Producer T-Bone Burnett's soundtrack assembled an array of

Americana, from Ralph Stanley's haunting Primitive Baptist vocals to the folk-trio sounds of Gillian Welch, hillbilly gospel numbers, bluegrass, old-time ballads, and one vintage recording from 1928. The soundtrack garnered tremendous attention and racked up impressive sales of more than seven million copies in about two years. It also launched a public debate about the state of country music at the start of the new millennium. In the subsequent media frenzy, the predominant theme was that this soundtrack represented the real heart of country. Finally, declared some of the album's most devoted fans, there was a musical antidote to the homogenous commercial claptrap of contemporary country.

The voice of this opinion sprang from the pages of *The New York Times*, interviews aired on NPR, and other revered sources, but certainly not everyone agreed with that dire depiction of the state of country music. To its numerous fans, commercial country at the turn of the twenty-first century was the natural product of its own complicated evolution and interesting past. Twenty years earlier, in the wake of John Travolta's film, *Urban Cowboy*, country music had enjoyed a boom period when songs such as "Islands in the Stream" were every bit as much pop as country. But as that hybrid style faded from prominence, country retrenched itself in the sounds and styles of its own past.

The late 1980s featured a revival of many of the most hard-edged and roots-oriented sounds from previous decades. As the neo-traditional movement took root, styles that had been kept alive by local bands, festivals, and small, local scenes were once again woven into mainstream commercial radio. Western swing, the staple of the Texas dance hall in the 1940s, was reincarnated by George Strait. The Bakersfield sound, with its shuffle rhythms and Telecaster guitars that Buck Owens and Merle Haggard had pioneered in the 1950s and 1960s reappeared in Dwight Yoakam's recordings. The Judds brought back family harmonies and nostalgic, rural themes like those of the Carter Family, while Ricky Skaggs resurrected interest in bluegrass and Randy Travis scored a string of hits with straightforward, beer-drenched honky tonk. It was from this musical environment that Garth Brooks launched his meteoric career.

THE POP COUNTRY EXPLOSION

From the arrival of his eponymous debut in 1989, Brooks offered fans the sounds of country music packaged with global ambitions and rock-star appeal. Country always has expected its artists to pay tribute to their musical predecessors, and in keeping with that tradition, Brooks talked about his musical idols George Strait and George Jones, along with rodeo

star Chris LeDoux. But he also acknowledged his admiration of rockers Foreigner, Journey, Styx, and Dan Fogelberg, a move that challenged the status quo for country music at the time.

Into the staid traditionalism of country performance Brooks injected the aesthetics and attitude of those 1970s arena rock bands. His concerts were designed as full sensory experiences with light shows, pyrotechnics, and special effects while Brooks catapulted himself around the stage. He promised newfound fans a brand of modern country music that was accessible to all, reflective of their dreams and ambitions, and devoid of its hayseed history. Whatever the negative or limiting stereotypes of country music had been, Brooks wiped them away and instead paid homage only to the grass roots ideologies and values. Of course, it is no coincidence that Brooks's overwhelming popularity and the related dramatic expansion of country music in general coincided with what some historians have described as a "Southernization" of America. As a southerner moved into the White House, a generic social conservatism swept the nation, and country music offered the ideal accompaniment. In the hands of Garth Brooks and his contemporaries, country music was transformed into everyman music.

As its popularity grew, country music once again began to embrace more pop-culture references, hybrid musical sensibilities, and crossover commercial success. Gospel, pop, rock, and dance beats settled into the grooves of the most popular country hits. This formula for commercial stardom was picked up by Canadian chanteuse Shania Twain and legendary rock producer Robert John "Mutt" Lange about the same time that Brooks's stardom crested. Twain and husband Lange personified the transition and new identity of country music in the 1990s. She was an import from far outside Tennessee; he had mastered the sonic worlds of stadium crowds and screaming teens with Def Leppard and others. Together, they created country-pop albums with a polished sheen, savvy musical craftsmanship, and an image far sexier than anything country music had tolerated in its sweet southern past.

Shania Twain offered a "lite" version of a third-wave feminist ideology ("Honey I'm Home," "Man! I Feel Like a Woman," "That Don't Impress Me Much") that resonated with a younger, female audience, and other artists such as Faith Hill followed suit. By the end of the decade, country fans were line dancing to an endless string of country hits that were essentially indistinguishable from pop. At the height of this trend, stylistic boundaries blurred to the point that DJs in even the most rough-and-tumble country bars were regularly spinning Santana's smooth, Latin-rock album *Supernatural*.

Even country fans who were wisely skeptical of the *O Brother* phenomenon and its accompanying interest in retro roots styles of country were aware that country-pop had run its natural course. Mainstream country styles have always cycled through trends between more crossover styles, broader audience acceptance, and more sonic hybridity with pop music on one extreme, and more roots-oriented, traditionalist, twang-centered styles on the other. For instance, the early 1960s featured the heavily orchestrated recordings of Patsy Cline and Jim Reeves, whose acceptance on the pop charts was unprecedented; only a decade later, the mainstream country industry was once again embracing the overtly minimalist honky-tonk sounds of the Outlaw artists such as Willie Nelson. Through the 1980s and 1990s, this trend continued.

ALT COUNTRY

During the country-pop phases, it is not uncommon for critics to predict the permanent demise of country music, but at the same time, counter movements are usually gathering momentum to push the marketplace toward a hard-edged honky-tonk retrenchment. Such was certainly the case in the late 1990s: while Garth Brooks, Shania Twain, and company were racking up unprecedented sales with country-pop cross-over hits, an entirely contrary movement known as Alt Country was reviving the songs of the Carter Family, channeling the ghost of Gram Parsons, and adopting an alienated, anti-establishment attitude from the Outlaw movement. Grunge-influenced country bands and independent singer-songwriters found eager alternative audiences on college campuses, in roadhouse clubs, and on the internet.

With the alt country scene and its counter-culture attitude, burgeoning interest in bluegrass festivals, an economic downturn brought on by the dot-com bust, and the natural cycle of country-pop waning, all catalysts were in place to send mainstream country music in a new direction. Change was not instantaneous, but it began to register in 2002 and 2003. Under the pressures of economic recession, global terror, and political unrest, plenty of fans found musical grounding in down-home, roots-based country songs. For a brief period of time, even the themes and stories in country's radio hits reflected that change. Fewer drinkin' and cheatin' songs, and more heartfelt tales of family relationships and love-gone-right reached hit status.

Throughout Nashville's recording studios during these years, banjo and mandolin were heard more often, and the stylistic revivals by artists such as Josh Turner and Brad Paisley won attention. Also in this

vein, The Dixie Chicks' third album, *Home* (2002), featured mostly acoustic treatments and a focus on individual singer-songwriters, packaged in cover art and rhetoric evoking the long, open roads of Texas, the journey yet to be taken, and the folk-idealism of "home." It was on this album, of course, that their lyrics lambasted country radio for selling its soul, and reminisced about the meaningful music of Hank Williams, Merle Haggard, and Johnny Cash.

No cultural institution as broad as country music moves in lockstep, however. During these same years when musical reflection and sonic traditionalism were once again prominent in commercial country, stagnating record sales plagued the industry, and several hallowed traditions faded away. In 2001, the Country Music Hall of Fame and Museum relocated from historic, tree-lined "Music Row" to a brand new building in an urban downtown setting. Fan Fair, the annual meet-and-greet ritual that reaffirmed the intimate bond between country stars and fans, was plucked from its longtime home and ensconced in downtown Nashville, picking up a new name (the CMA Music Fest) along the way and winding up in a sports arena. And in 2005, the CMA Awards show exited Nashville for the first time in its history, transplanted itself to New York City, and featured performances by Bon Jovi, Elton John, and Paul Simon, while Australian Keith Urban (albeit now firmly ensconced in Nashville's establishment) won Entertainer of the Year.

NEW STARS

What country music sought during the years after 2002 was a new, fresh star. Toby Keith, Sara Evans, Rascal Flatts, and Keith Urban all filled that role to some extent, but the two artists in that era who most shaped the direction of country were Kenny Chesney and Gretchen Wilson. Chesney's main contribution to country was a new setting. With hits such as "No Shoes, No Shirt, No Problem," "All I Want for Christmas Is a Real Good Tan," and "When the Sun Goes Down," Chesney transplanted country songs to a sun-drenched tropical island, echoing with steel drums and the hint of a Reggae beat. Other songs contributed to the trend, most notably Alan Jackson and Jimmy Buffett's duet, "It's Five O'Clock Somewhere," which fantasizes about a Jamaican vacation, and Blake Shelton's "Some Beach," which imagines palm trees and tropical drinks as the ultimate escape from daily drudgery.

Gretchen Wilson's breakthrough hit, "Redneck Woman," on the other hand, effectively channeled Loretta Lynn's feisty honky-tonk spirit into a modern, tough-talking, sexy redneck icon. The song's heroine

prefers beer to champagne, proudly shops at Wal-Mart, and punctuates her enthusiasm for the southern rock of Lynyrd Skynyrd, Charlie Daniels, and Hank Williams, Jr., by shouting, "Hell yeah!" This was an open affirmation of working-class life, a theme that had always resided in country music (in songs such as "Lifestyles of the Not So Rich and Famous") and was now once again in the spotlight. Wilson's debut album celebrated the most stereotypical themes in country music and shook up the scene with a strong dose of the music's own colorful, redneck-hillbilly history. But equally important, she launched her national career from a highly publicized underground music scene known as MuzikMafia. This conglomerate of songwriters and musicians embraced a motto of "muzik without prejudice" in an attempt to break down barriers between rock, country, jazz, hip hop, and other genres. Their rhetoric, of course, resonated with what was already happening in the larger musical world, where Dolly Parton and Elton John sang a duet on the CMA Awards and country singer Jennifer Nettles and rockers Bon Jovi enjoyed a number-one hit country song. But "underground" is hip, and for Wilson, that hipster identity provided a modern balance to her honky-tonk image.

Mainstream country music continues to define itself in relation to its own past, but that past is comprised of a wide range of musical styles and traditions, and so is its present. What brings the different styles together are shared themes, a shared ideology, a shared mythological history, and an interdependence. Contemporary country radio artists need the singer-songwriters; the roadhouse honky-tonk bands pay the bills by covering the radio hits; the alt country bands channel the dead troubadours of country's past for inspiration; the bluegrass festival artists lambaste commercial country, which then co-opts those bluegrass songs to renew its own authenticity; and occasionally, everyone needs a tropical vacation. Within the traditions of country music, everything old is made new again, and the cycle and circle remains unbroken.



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The Songs Remain the Same... Sort of

Philip Chang

The myriad “reality” television shows currently infesting the airwaves emphatically demonstrate Fred Allen’s gibe that imitation is the sincerest form of television. And one can hardly overlook that this sentiment holds true for the pop/rock music industry as well (and practically for all other entertainment media besides). Mainstream pop/rock thrives on non-innovation: what’s safe is what sells. Interchangeable copycat acts abound. Producers and impresarios dress new artists in older styles — formerly the province of outré or “alternative” listeners — tweaked for wider appeal. Retailers, radio stations, MTV, and Internet listening sites coax consumers to buy into new artists who sound like old favorites. In turn, artists stay their stylistic course or cruise the inlets of the past: witness the slew of post-punk-style “The” bands (Killers, Hives, Strokes) or those that incorporate 80s New Wave-tinged synthesizers (Le Tigre, Fischerspooner, Ladytron). Fans themselves hesitate to accept or

simply don’t appreciate their favorite’s attempts to explore other styles. On tour to support her new, more pop- and urban-flavored album *Wicked Lil’ Grrrls* — a surprise to some of her fans, accustomed to the trip-hop electronica of her previous *Breath from Another* — Esthero mockingly lamented at a show last summer, “Can’t an artist grow?”

Artists in any creative field grow by sampling, adapting, or rejecting available styles. “Non-innovative” admittedly characterizes pop/rock music unfairly; pop/rock does change through evolution and hybridization. Older styles beget differently focused offspring: ska into reggae, garage into two step, grunge into emo. Leonard Meyer’s image of idioms as “molecules actively rushing about in Brownian movement” aptly describes the common practice of style hybridization. Just as songs are remixed, making new versions, so musicians and producers mix genres together. Some form polished blends, such as trip-hop (hip-hop + jazz + an optional dollop of electronica); in contrast, other hybrids slice up a base genre into

numerous niches: the metal scene has splintered into, among others, classic metal, heavy metal, pop metal, speed metal, rap metal, nü metal, goth metal, Christian metal, death metal, black metal, sludge metal, and more. Newer hybrids have yet to prove their appeal to audiences: rap and country (Cowboy Troy's "hick-hop"), anyone?

MASHUPS

But no other pop/rock genre to date more gleefully revels in hybridization than the mashup. Mashups shamelessly slap together several songs at once, most often in a quite unlikely style combination and without any copyright clearances. Mashups are not medleys, in which songs follow successively, and while the mashup technique parallels sampling in rap and hip-hop, there is a difference in scale. The paramount characteristic of mashups is the simultaneous mixing of substantial portions — if not the entirety — of two or more preexisting recorded songs together. Mashing tunes together is hardly a practice invented in the twenty-first century, as composers have inserted already-composed music into their own compositions throughout history. Numerous Renaissance composers based masses on secular tunes. Johann Sebastian Bach wove at least two secular songs and a chorale theme into a quodlibet for the last *Goldberg* variation; two centuries later, Charles Gounod wrote his "Ave Maria" over Bach's C Major Prelude from the first volume of *The Well-Tempered Clavier*. In his distinctively American music, Charles Ives layered and overlapped quotations from American folksongs, preceding the mashup technique by a century. Of course, a more direct lineage for the mashup can be traced to *musique concrète* and electronic music experiments beginning in the 1940s.

In the simplest kind of mashup, called an "A+B," one tune serves as an instrumental bed for the other tune's *a capella* vocal or rap track. Mashups are possible due to formulaic features of pop/rock music: a relatively small chord vocabulary, stock chord progressions, generally slow harmonic changes, energetic riffs or ostinati that nevertheless essentially occur over a single chord, the near-ubiquity of duple or quadruple meter, limited vocal ranges, and melodies which rely on only a few notes. This last feature allows pitches to behave in a chameleon-like fashion, suitably heard over two or more different chords. On his website, San Francisco Live 105 radio host Party Ben quips that "[i]t's easy to make these things when

there's basically like one note in the whole song," and there is a kernel of truth to that.

Of course, it's rare to find two songs with the exact same key, tempo, phrase structure, metrical phase, and duration, so DJs assemble mashups on a computer with various programs (for example, Acid, GarageBand, Pro Tools) that help cut and paste sections of songs, change tempos, alter pitch, and remove or isolate vocals. Indeed, the exploding number of mashups over the past several years could have happened only with the aid of technology. "The mashup scene is the first cultural movement of the Internet Age," says Los Angeles-based experimentalist Mr. Fab, in an on-line documentary titled *A+B* by Joel Kuwahara. The mp3 sound format compresses tunes into a convenient size for dissemination. The Web and peer-to-peer networks make world-wide file-sharing and communication easy and fast: one can freely download not only original tunes for fodder, but also the software programs used for editing. Both manipulation and distribution are technically illegal: there is a strong streak of nose-thumbing, antiestablishment rebellion in the mashup scene. Indeed, an alternate term, "bastard pop," highlights the sense of inappropriate musical coupling, while another, "bootleg," points to the flouting of copyright law.

CONTRAST AND IRONY

This irreverent — indeed, punk — attitude has suffused mashup culture since its growth into a worldwide community starting around 2000. Contrast and irony are the primary sensibilities that have inspired mashups since their inception: the greater a perceived opposition between the songs mashed, the greater the thrill of aural incongruity. Capturing this perfectly is Evolution Control Committee's "Rebel Without a Pause" from 1994, pairing the politically provocative rap group Public Enemy with the sprightly and inoffensive Herb Alpert and the Tijuana Brass. Fatuous pop ear candy hitched to earnestly raging rock songs has birthed 2 Many DJs' "Push It/No Fun" (The Stooges plus Salt-n-Pepa), in which Salt-n-Pepa become downright intimidating; Conway's "Lisa's Got Hives" (Lisa "Left Eye" Lopes, "Block Party" plus The Hives, "Main Offender"), the most anarchic block party ever heard; and Freelance Hellraiser's "Smells Like Booty" (Nirvana, "Smells Like Teen Spirit" plus Destiny's Child, "Bootylicious"), transforming a seductive dance club come-on into a mosh-worthy thrashfest. Wackiness

aside, several writers have observed that these mash-ups illuminate, however indirectly, the racial and gender lines that curtain off pop/rock performers from each other, divisions that mashups routinely cross. DJs also find incongruity in pop/rock authenticity (fluffy pop tart Britney Spears and weighty prog-rockers Muse), sexuality (gay alternative icon Morrissey and mainstream homophobe Eminem), and appearance (beguiling bodacious blonde Gwen Stefani and bearded backroads bluesmen ZZ Top).

FAMILIARITY BREEDS CONTENT

The *frisson* of delight that comes from catching these clashes hinges on the listeners' knowledge of pop/rock music and its milieu. Discussing his own mashup "Love Will Freak Us" (Joy Division, "Love Will Tear Us Apart" plus Missy Elliott, "Get Ur Freak On") for the *Chicago Tribune*, Australian DJ Dsico notes that "[i]f you don't know either of [the songs], it'll be kind of meaningless. You don't get that sense of dislocation." Dsico's statement encapsulates the twin fundamental concepts that generate the pleasure of mashups: familiarity with the songs involved and their unexpected juxtaposition. The advantage of knowing the songs recalls the Renaissance tradition of *musica reservata*, music (according to musicologist Edward Lowinsky) "reserved" for connoisseurs who would be aware of expert compositional techniques. For listeners lacking that knowledge, the music may pass pleasantly enough, but they unfortunately miss out on hidden significances. The same applies to mashups: some songs will be recognized only by those "in the know." It can be frustrating to listen to a mashup and not "get it," or get only some of it, like hearing one side of a phone conversation. When that magic of recognition is lost, all intertextual juiciness drains from the mashup.

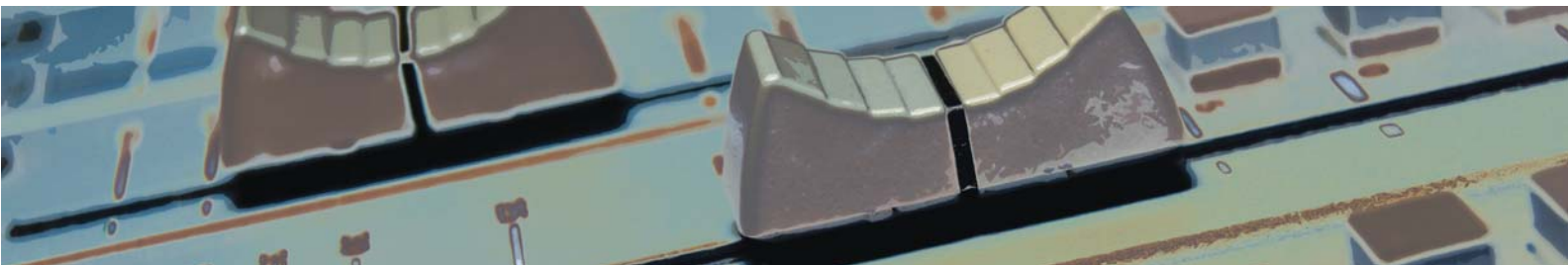
Informed associations can be superficial or lead to deep interpretations and can occur through various musical or extramusical parameters. An extremely nominal case is DJ Jay-R's "My Other Car Is a Beatle," which mixes tunes about cars: L'Trimm's "Cars with the Boom," the Beatles' "Drive My Car," and Gary Numan's "Cars." In another mashup, the vocal track is "Purple Pills," in which Eminem and his homies D12 expound on the joys of ingesting mind-altering pharmaceuticals. The bouncy

synthesizer instrumental track? None other than Depeche Mode's "Just Can't Get Enough." Freelance Hellraiser's mashup thus comments not only on D12's love of drugs, but also goes further and suggests that they are consuming mass quantities. The mashup's title makes this clear: "Just Can't Get Enough Pills."

Musical recontextualizations include the change from minor to major mode, utterly inverting a vocal's emotional effect. The chilly and strangely sinister kiss-off of TLC's "No Scrubs" is transformed into a sunshiny and playful girl-group ditty with the Cure's "Close to Me" as its new instrumental backing in Cheekyboy's "Close to Scrubs." This happens through the centuries-old linking of cheerful feelings to the major mode. But "No Scrubs" has not simply switched to the major mode. Rather, "Close to Me" recasts it in its relative major key, that is, the major key which shares the same key signature. The melody stays the same, but the pitches shift to different scale degrees. In music theory parlance, a key and its relative major (or minor) key is the closest relationship two keys can have. So in a sense, "Close to Scrubs" is as close as TLC and the Cure can get.

BRINGING GREATER MEANING

Finally, intertextual allusions can bring greater meaning to an apparently quotidian mashup. On "This Healing Love" by fuTuRo, emo funkateers Maroon 5 collaborate with one their forebears, Marvin Gaye: the mashup metaphorically repays the band's stylistic debt to R&B. Maroon 5's "This Love" recounts the final break-up of a much-banded romance ("This love has taken its toll on me / She said good-bye too many times before"); Gaye's contribution (the instrumental bed, with lyrics unsung) is, perhaps unsurprisingly, "Sexual Healing," which expresses sexual desire in a time of emotional need. There is a narrative disparity between the two songs, so will the couple of "This Love" rekindle romance through sexual healing, or remain apart? The answer lies in the seamless insertion of a snippet from a third song, "She Will Be Loved," also by Maroon 5. "She Will Be Loved" is a tender song of courtship, in which the boy doesn't "mind spending everyday / Out on your corner in the pouring rain / Look[ing] for the girl with the broken smile." These images, when set amid the very present, accusatory



text of “This Love,” become a bygone memory; for the protagonist, this love is truly lost. The relaxed and soothing rhythms of “Sexual Healing,” in contrast to the more aggressive and defiant original music of “This Love,” reinforces the sense that “This Healing Love” is a poignant, last farewell to a girl once adored. Perhaps she will be loved, but by someone else.

SEEDS OF DESTRUCTION

The mainstream press certainly has done its part to promote mashups as startling and fascinating creations with a controversial illegal pedigree. Articles have appeared in *The New Yorker*, *Esquire*, *Wired*, *Rolling Stone*, and major regional newspapers; mashups even garnered an entry in the 2004 edition of “The Year in Ideas” in the Sunday *New York Times Magazine*. But mashups may never gain more notoriety than this, however, not solely because of cease-and-desist orders from record labels that keep mashups from mainstream radio airplay, but rather from the perception that mashups are a mere fad, trifles that are amusing but neither valued nor cherished according to precepts of pop/rock “respectability.” Mashups, as the old saw goes, contain the seed of their own destruction. For familiarity — the key factor that makes a mashup a mashup — paradoxically also prevents them from escaping the ghetto of novelty. Recognizability elbows one’s consciousness and makes one aware of the disparate origins of the songs in a mashup. It is akin to the cinematic and theatrical effect of “breaking the fourth wall,” when the narrative calls attention to itself: viewers cannot but be reminded of the artifice of the proceedings. This awareness momentarily distances viewers from the narrative. So it is with the mashup, but to a greater extent, since recognizability never relents. Throughout the tune, that conscious distance persists, a separation that listeners can never ignore. Two consequences arise that contribute to the trivialization of the mashup.

First, this distance is similar to Linda Hutcheon’s “ironic distance,” which she associates with parody. While Hutcheon observes an all-encompassing definition of parody that spans esteemed homage to ridiculing satire, the fact that mashers mine a specific vein of pop/rock music — slick, manufactured, disposable — inclines listeners toward a humorous rather than serious ethos. Hearing a mashup is like hearing a parody, and even though parody may have been furthest from the DJ’s mind, the mashup nevertheless ends up regarded as a frivolous novelty tune. Second, the songs in the mashup maintain their individual identities and never completely fuse into a unified whole. The songs, as familiar objects, have been memorized, and so the mind monitors the events of each tune

discretely. Compared to non-mashed “regular” songs, which are imagined as having been composed organically from an original idea, mashups, constructed from a number of other peoples’ ideas, come across as schizophrenic. They are “abnormal” and thus segregated from “normal” songs. Here again is mashup as novelty, but not novelty as gimmick: rather, it is novelty as nonconformity.

MASHUPS ARE POSTMODERN

In playing with juxtaposition and collage, mixing “high” (authentic) and “low” (calculated) forms of pop/rock music, telescoping chronological distance, ignoring conventional social divisions, and above all making listeners always (self-)aware of process and artifice, mashups truly embody the postmodern age. They reflect today’s accelerated lifestyle, the *Zeitgeist* of scattering one’s energy and thoughts among more numerous work duties, personal obligations, and entertainment choices. Also appearing in *A+B*, DJ Mysterious D, one of the founders of Bootie, a monthly mashup dance event that readers of the San Francisco Bay *Guardian* voted best dance club of 2006, observes: “Our society has ADD, so why listen to two songs in a row when you can listen to them at the same time?” “You can hear twice as much music in half the time,” adds her partner, DJ Adrian. And for aging Gen-Xers, who seem to constitute mashup culture’s largest demographic, mashups, as familiar wines in new bottles, satisfy both the regressive tug of nostalgia and the never-ending pursuit for hipster prestige.

Whither the mashup? A live element has entered: there are now mashup bands, and anyone can do mashup karaoke. DJ Riko’s “P-Funk Is Playing at My House” features newly performed vocals; Apollo Zero reperforms some of the tunes in a mashup, gaining complete control over the material and avoiding digital manipulation. Every day more individuals discover mashups and try to create their own, so in spite of the marginalization described here, mashups are not going away anytime soon. Hear them as strange and wonderful transmissions from an alternate reality, musical chimeras that could never, would never — and in some cases, should never — happen in our own universe.



Philip Chang teaches music theory at the University of Colorado at Boulder. For those interested in learning more about mashups, the Web sites www.m-1.us, www.sfbootie.com, and www.mashuptown.com all provide good information. View the video *A+B* at www.uutest.blogspot.com.



A Tale of Two Witches: Reflections on an Unlikely Friendship in *Wicked*

Kevin Clifton



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SETTING THE STAGE

Since my father's death earlier this summer, I have been thinking a lot about the meaning of unlikely friendships. By all accounts, we were as different as night and day (or, in the Clifton household, as different as Dallas Cowboys and Washington Redskins fans on a Sunday afternoon). He, a tough-as-nails Texas cattle rancher, lived his life as a model for authentic masculinity, rugged and emotionally unavailable. I, on the other hand, have always lacked his ability of detachment. For better or worse, I wear my heart on my sleeve. And, unlike my father, I am musical and gay.

These innocuous traits never seemed to fit with my father's brand of masculinity. From an early age I thought of myself as an outsider in my own family, an alien. Perhaps it is because of my outsider status that I see so much of myself in Elphaba, the Wicked

Witch of the West, in the current Broadway musical hit *Wicked* (first premiered at the George Gershwin Theatre on October 30, 2003, in New York City). Like Elphaba, I too have often thought of myself as a square peg.

The musical, featuring music and lyrics by Stephen Schwartz and book by Winnie Holzman, is a loose retelling of Gregory Maguire's sensational novel *Wicked: The Life and Times of the Wicked Witch of the West* (1996). In his revision, Maguire presents a very different version of Oz from the one first presented in L. Frank Baum's *Wonderful Wizard of Oz* (1900). Baum's Oz is an almost utopian world, while Maguire's is characterized by political and economic hardship. The teaser at the top of the Broadway poster also provides a hint of narrative revision (and secrecy): SO MUCH HAPPENED BEFORE DOROTHY DROPPED IN. The musical, thus set before Dorothy's arrival, focuses on the unlikely friendship between roommates at Shiz University: Elphaba, green-skinned and intelligent, and Glinda, beautiful and ambitious.

It is against the trajectory of their enduring friendship, a friendship that crystallizes one girl as *wicked* and the other girl as *good*, that I want to consider Schwartz's spellbinding musical adaptation.

"SHE'S...BLONDE!"

The musical begins with a debauched celebration. It is noisy outside of the Wizard's palace in the Emerald City. The first musical number, "No One Mourns the Wicked," is loud, discordant, and rhythmically volatile. During the song, the Wicked Witch, "the wickedest witch there ever was, the enemy of all of us here in Oz," is pronounced emphatically dead. The musical style soon relaxes a bit as Glinda, in a mechanical bubble complete with spewing soap bubbles, makes her show-stopping entrance. She confirms the story of Elphaba's death with a mature operatic singing style: "Let us be glad / Let us be grateful / Let us rejoice that Goodness could subdue / The wicked workings of you-know-who." Glinda stands as a personification of feminine virtue. Not only is she beautiful, dressed to impress in her pageant-style gown and tiara, but she also sounds like an angel, with a high soprano singing voice. To put it another way, Glinda looks good and she sounds good, so clearly she must *be* good. Or is she?

It is during her early days at Shiz University that a more complex side of the good witch is exposed. As the incoming students reverently sing their alma mater, "Dear Old Shiz," an archaic four-part chorale, Glinda (who would later change her name to Glinda after the death of a teacher) breaks ranks with her classmates. No longer constrained by the rules and regulations of the harmonious four-part chorale style, she instead showboats and sings an unaccompanied melody. In other words, she solos during the school song! By asserting her independence from the group, and by singing once again in a higher register than the rest of the singing voices, she single-handedly elevates her social status as the most popular girl in school.

On the other side of the Shizian social spectrum is Glinda's unusual roommate Elphaba, an outcast who, despite her prickly manner, secretly yearns to be accepted and loved. She simply wants to fit in. Her desire to be accepted and even to be admired because of her unique ability to do magic is conveyed in "The Wizard and I," an energetic song that captures her zeal for unlimited possibilities. And it is easy to get caught up in her youthful naiveté. Her optimism is contagious, with lines such as "Once I'm with the Wizard / My whole life will change / 'Cuz once you're with the Wizard / No one thinks you're strange." More than anything else, Elphaba yearns

to be an insider. She wants to belong. But Glinda thinks Elphaba is a lost cause, writing to her parents that her green-skinned roommate is "unusually and exceedingly peculiar and altogether quite impossible to describe." On the contrary, Elphaba doesn't mince words in her description of Glinda, distilling her characterization to one monosyllabic word: blonde!

The song from *Wicked* that best exemplifies Glinda's shallowness, or her blondeness, is "Popular." Here, Glinda attempts to give Elphaba a dramatic makeover after a night of roommate bonding. Their dialogue, arguably, exemplifies the beginnings of a friendship, as both lower their guard to each other. In discussing the evolution of the song, composer Schwartz considers the broader implications of the song's teen sensibility:

I wanted to write something that had no depth whatsoever. It's empty calories. That's who Glinda is at this point. At one point, Winnie [Holzman] had the idea of Glinda trying to dress up Elphaba to look like her. And Marc Platt realized that it was a parallel to *Emma*, the Jane Austen book, or as we used to call it *Clueless*, because of the Alicia Silverstone movie. So we call this the *Clueless* section of the show, where Glinda, because she's a control freak, decides to transform this girl into somebody like her – which is absurd to do to the Wicked Witch of the West. (2005, 78–79)

"Popular" is a bouncy, catchy song served up for shameless enjoyment. In it, Glinda is portrayed as a country-western-style singer, captured flawlessly by Kristen Chenoweth on the original Broadway cast recording. No longer does she sound highfalutin, as traces of a southern drawl can be detected, especially as she yodels on the word popular. Surprisingly, a more serious tone surfaces toward the end of the song, during what is referred to in common parlance as the "final reveal" of the makeover. Glinda confesses that she thinks Elphaba is beautiful, a description that takes both of them completely by surprise.

LEARNING TO FLY

The musical number "I'm Not That Girl" features Elphaba in a new light. The once self-aware girl, who relied more on her intellect than her emotions, allows herself to get caught up in the moment. She falls for the new guy in school, the handsome Fiyero, who is already paired with Glinda, the most popular girl at Shiz — after all, they're "perfect together" ("Dancing Through Life"). Realizing that she's not good enough, or pretty or perfect enough, Elphaba

self-confesses, “Don’t dream too far / Don’t lose sight of who you are / Don’t remember that rush of joy / He could be that boy / I’m not that girl.” The musical style is generally restrained, calm, and melancholic, mirroring Elphaba’s self-conscious emotional containment. Her vocal delivery is wrought with heartache, effectively expressed by singing pitches from the very bottom of her contralto vocal range. Her last sung pitch, on the line “I’m not that girl,” is the E below middle C on the piano. This submerged pitch articulates, in musical terms, as it were, how Elphaba sees herself as a girl, a world away from Glinda’s high soprano register.



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It is toward the end of the first act, after a disastrous meeting with the unethical Wizard of Oz, that Elphaba’s singing voice grows more confident: it literally moves higher (and higher) in register.

The powerful closing number, “Defying Gravity,” climaxes as Elphaba, now crystallized as the iconic Wicked Witch of the West, flies through the air on her enchanted broom, her unbounded voice soaring with confidence: “And nobody in all of Oz / No Wizard that there is or was / Is ever gonna bring me down!” And while the citizens of Oz do attempt to “bring her down,” what can be interpreted as a hostile means both of stopping her and of lowering her singing voice to her original contralto register, Glinda offers her a tender good-bye: “I hope you’re happy.” This moment articulates an important shift in their friendship, one in which they are no longer following the same path, as Elphaba chooses to go against the grain, to be defiant, and to take a stand against all that is wrong in Oz.

THE MELANCHOLY OF HAPPINESS

The second act begins with a joyful celebration outside the Wizard’s palace in the Emerald City. On the surface the mood is cheerful, altogether fitting for Glinda’s engagement party to Fiyero. The real surprise comes, of course, when we learn that he has no idea that he is getting married. It seems that by hook or by crook, Glinda will stop at nothing to get her man. The song “Thank Goodness” effectively conveys a more complex look at the good witch. In her heart she knows that Fiyero does not love her and that the celebration is a fraud. She desperately tries to convince herself that she is truly happy, that this is her happy ending, but her self-awareness becomes

all too clear as she sings, “And if that joy, that thrill / Doesn’t thrill like you think it will.” In true Glinda fashion, however, she pushes forward with chin up, “Because happy is what happens / When all your dreams come true.” But even though her words and public persona may suggest a positive outlook, the musical setting suggests a more realistic *unhappy* ending. Schwartz effectively conveys Glinda’s ambivalence by the strategic use of minor chords that sound melancholic. For instance, on the last word of the aforementioned phrase, “dreams come true,” the expected major chord of resolution, which should undoubtedly sound happy, is deceptively harmonized by a sad-sounding minor chord. The music, therefore, echoes her earlier fears that she will not get her dream after all.

The subsequent reprise of the sorrowful “I’m Not That Girl,” now sung by Glinda, comes as a shocker because it is Elphaba, and not Glinda, who ultimately couples with Fiyero. The romantic musical number “As Long as You’re Mine” is their love song, and it sounds sexy — Elphaba even admits toward the end of the song that for the first time in her life she feels *wicked*, the titular word that is used consistently throughout the musical as a pejorative term. This moment can be interpreted as a double bind as she effectively reclaims the word, uniting for the first time in the musical her head and her heart, or her mind and her body. But underneath the passionate music is a subtle hint of gloominess, mirroring the ill-fated lovers’ fugitive status. Schwartz effectively conveys the drama of their situation with the use of major chords that mutate into minor chords when they think about their future as a pair.

MUSICAL MATURITY AND FRIENDSHIP

The penultimate musical number, “For Good,” is the heart of the show. In it, Glinda and Elphaba meet to say good-bye for the very last time. With respect to its title, Schwartz has written, “I love phrases that mean more than one thing. Obviously, the phrase ‘for good’ is a double entendre: It means both ‘forever’ and ‘for good as opposed to bad.’” (2005, 87) The song chronicles how each has effectively changed the other’s life “for good” in significant ways.

In the first verse Glinda establishes the notion of mutual growth: “I’ve heard it said / That people come into our lives for a reason / Bringing something we must learn / And we are led / To those who help us most to grow / If we let them / And we help them in return.” Similarly, in the second verse Elphaba agrees: “So much of me / Is made of what I learned from you / You’ll be with me / Like a handprint on my heart.” In the bridge section Elphaba asks Glinda for forgive-

ness. Even though she does not make clear what she has done, she probably feels guilty for taking Fiyero away from Glinda. After all, friends don't date their friends' exes. Glinda also feels remorse for the past as she confesses, "But then, I guess we know there's blame to share." But willing to forget these injustices to each other, united, they both agree that "none of it seems to matter anymore."

The musical setting for the last line of the song teaches an important life lesson, if we are willing to listen. At the beginning of the phrase, Elphaba and Glinda sing together in unison, "Because I knew you . . . / I have been." Their unified voices signify a shared vision of mutual respect and love for each other. On the next word of the phrase, "changed," their voices appropriately split apart. No longer singing the same pitch, they harmonize each other in a profound way. Elphaba now takes the lead and sings in a high vocal register, while Glinda, the quintessential high soprano, sings below her in a supporting role. This musical moment highlights an important theme in *Wicked*: namely, that "everyone deserves a chance to fly." In the end, both girls have changed. The once self-absorbed Glinda has learned to let go of her ego in support of others, while Elphaba's voice has grown steadily more confident. The concluding words of the phrase, "for good," appropriately bring their voices back to unison. This simple yet profound act stands as a musical testament for solidarity between two unlikely friends. Consequently, their

voices can teach us how to be better people, how to be better friends ourselves. And in this day and age, their lesson couldn't come at a better time.

We all know that people are different. It is how we choose to deal with such differences daily that I believe is a true mark of our character. Not a day goes by that I do not think about my father and wish that I still had the chance to learn from him, to harmonize with his voice. For now I can only say, because I knew him, I have been changed "for good."



Kevin Clifton is an assistant professor of music theory at Ithaca College. He received a BA degree from Austin College and a PhD from the University of Texas at Austin. His research interests include music theory pedagogy, the music of Francis Poulenc, and popular music.

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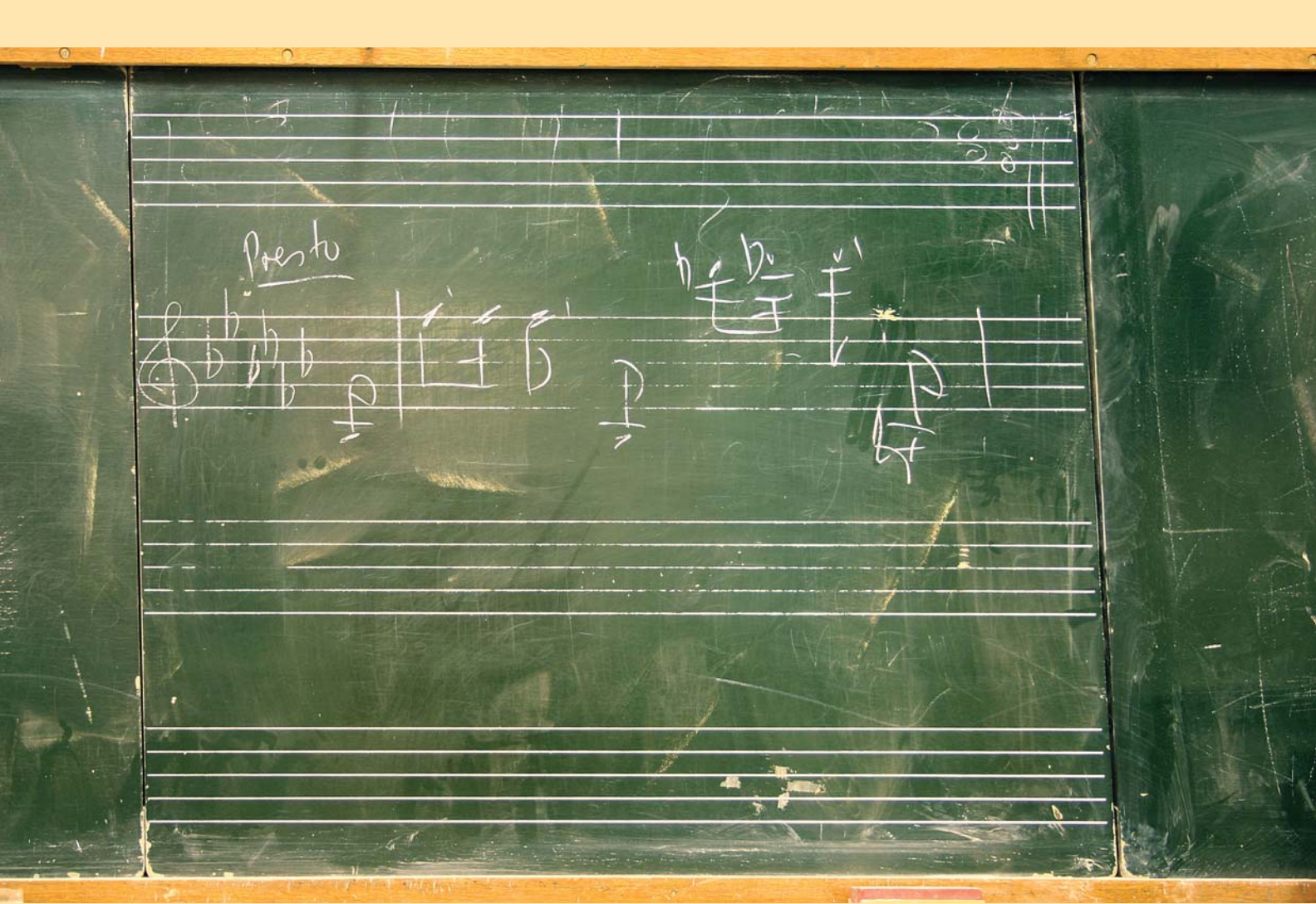
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David Conrad

American Music Education: A Struggle for Time and Curriculum

Music teachers are normally an optimistic and progressive group. Over the past few years, however, I have heard more and more of my public school music colleagues say that they feel worn-out and frustrated by recent developments affecting American music education.

In Illinois, where I teach, school districts have cut fine arts funding and even have eliminated music and fine arts programs altogether. Poorer and richer schools alike have experienced these cuts; few music programs have gone unhurt, including the district where I have taught music and currently serve as a

middle school principal. During a two-year period, we cut one full-time staff position, eliminated our beginning band instruction, and canceled the school musicals and two performing groups. Our earned reputation as a school that supported music education did not stop these program cuts from becoming reality.

What is the current state of American music education? From my perspective as a public school practitioner, I believe that music education programs are in jeopardy nationwide. Aside from issues directly related to funding — issues that are vast, complex, and largely tied to the funding mechanisms provided by states and local school boards — I believe that

music education must solve two lingering issues related to time and curriculum.

A NATION AT RISK?

Was the American education system at risk of failure? In 1983, the National Commission on Excellence in Education released its landmark report, *A Nation at Risk*, chronicling myriad problems in America's schools. Among the findings, the report concluded that American children spend much less time in school than their international peers. For example, American students attend for approximately one hundred and eighty days for six or seven hours per day, while students in England may spend up to eight hours per day and twenty more days per year in school than their American counterparts. The report also questioned the elective curriculum philosophy whereby students would choose their own course schedule and individual curriculum path in junior high and high schools. The report advocated a more prescriptive curriculum that focused on language arts, math, and science.

A Nation at Risk spurred a decade of additional studies and reports attempting to address these issues. Music and fine arts education were not immune. In 1988, the National Endowment for the Arts released its own ambitious study of arts education in American schools, *Toward Civilization*. The study found that American music education focused mainly on performance ensembles and performance skills, while largely ignoring musical understanding. It appeared to the authors that music education programs were providing talent education for a few children, instead of reaching a broader audience by teaching musical understanding to all children.

The ultimate impact of these reports was to question the amount of time needed to provide children with a well-rounded education. They also sparked discussions of what kind of content should be taught by music educators.

NO CHILD LEFT BEHIND: MUSIC BATTLES FOR TIME

In 2001, President George W. Bush successfully won reauthorization of the Elementary and Secondary Education Act (ESEA), a law first passed by President

Lyndon Johnson to establish the role of the federal government in local schools. The reauthorization, which has become known as No Child Left Behind (NCLB), established the new goals of high standards and achievement accountability for all children.

States were required to test all students in language arts, mathematics, and science. While most states were already testing their students, the law added new accountability standards that imposed sanctions upon schools which failed to meet prescribed benchmarks by the deadlines. These sanctions might include a reduction or cancellation of federal funding. Schools also risk closure, and entire school districts could face total dissolution or takeover.

In response to the mandates of NCLB, many schools felt the need to increase the number of instruction minutes for students in language arts, science, and mathematics, the three subjects with the highest testing accountability. Meanwhile, schools have reduced the amount of time available for music and arts education.

The widespread result of NCLB has been a time assault on the subjects that are untested, subjects such as music, foreign languages, arts, and physical education. Each of these disciplines has suffered massive cuts and, in some cases, elimination altogether. Accounts of these cuts were appearing in the mass media throughout the nation, which prompted then-Secretary of Education Rod Paige to respond in July 2004. In this letter to all of America's school superintendents, he responded to criticisms of NCLB from fine arts advocates:

It's disturbing not just because arts programs are being diminished or eliminated, but because NCLB is being interpreted so narrowly as to be considered the reason for these actions. The truth is that NCLB included the arts as a core academic subject because of their importance to a child's education. No Child Left Behind expects teachers of the arts to be highly qualified, just as it does teachers of English, math, science, and history (<http://www.ed.gov/policy/elsec/guid/secletter/040701.html>).

This letter did little to help music programs. The missing variable in school reform — time — was not changed by NCLB. Schools have cut music and other





subjects to make more time for the tested subjects under NCLB, putting our nation's arts education at risk.

“Although NCLB actually includes the arts in its definition of core subjects, the law doesn't require testing in those areas,” states Carolyn Crowder, an Oklahoma music teacher and executive committee member for the National Education Association. “The law's focus on reading and math doesn't leave much time for students to be creative and develop a love for music and the arts in school” (personal interview with author).

Time continues to be a fixed variable in the school reform game because adding extra time to the school year requires increased funding for salaries and related expenses. American schools are still based on the same agrarian calendar criticized more than twenty years ago in *A Nation at Risk*. School reform efforts usually fall short of increasing the time available to teach, simply because the money is not there . . . and few politicians risk asking voters to pay for more.

“In times when school budgets are tight, fine arts programs are the first to be cut,” says Crowder.

MUSIC BATTLES FOR CURRICULUM

Music education continues to struggle with the findings of *Toward Civilization* and whether music education should be primarily performance-based or understanding-based. With limited resources for time and budgets, should music teachers devote their time teaching students to perform or teaching students to understand?

Dr. Charles Fowler, a noted arts educator and author, wrote that “when music education concentrates solely on performance, its educational potential is compromised and its impact is diluted” (p. 130). Performance education might provide training only for the talented few whose families will support instrument purchases, music lessons, and uniform expenses. By reaching only these select students, music education fails to reach a broader audience of learners.

American music education still remains a performance-based enterprise. Most high schools offer a band or chorus, but few offer course work in music

history, music theory, or music appreciation. Why have music educators been slow to adopt Fowler's perspective? Many fine music educators have developed successful performing groups. They have fine-tuned their skills in recruiting and training young musicians to perform in these groups, and they have established professional reputations built largely on their performance success. Changing to an understanding-based teaching philosophy is a difficult risk for many music educators.

However, many have found a compromise in bridging the gap between musical understanding and musical performance. One successful approach is known as comprehensive musicianship. The philosophy of comprehensive musicianship is entrenched in the belief that students can experience a rich and diverse music curriculum within the vehicle of a traditional performance group (such as the school band, choir, or orchestra).

What does a comprehensive musicianship classroom look like? When a school orchestra prepares for a performance of *Appalachian Spring* by Aaron Copland, you would expect the teacher to rehearse the correct notes and rhythms to help the group sound its very best. In a comprehensive musicianship classroom, however, students learn beyond the notes on the page; they experience a deeper and richer understanding of music and its context. A history lesson might teach students about the relationship between the music and the historical context of the American frontier. Students might study the relationship of rhythmic energy and Martha Graham's choreographic design by creating body movements in rhythm with the music. Students also might write a reflective essay on how the chords and harmonies create an emotional impact in the work.

MODEL PROGRAMS

Wisconsin houses one of the nation's most developed comprehensive musicianship training programs for teachers. Each summer, the Wisconsin Comprehensive Musicianship through Performance (CMP) program hosts week-long workshops to train teachers in the philosophy and to provide them hands-on support in the creation of new teaching materials. Teachers learn the techniques of teaching musical understanding within the performance

classes by creating lessons that they will implement in their own schools back at home. Additional supports include in-service training and publications throughout the school year. The comprehensive musicianship model is a major change in music programs; having a structured training program helps teachers build confidence and success.

Another successful model is the BandQuest project spearheaded by the American Composers Forum. The project places accomplished American music composers in residencies with students in middle and high school bands. The selected composer composes a new work during this residency, rehearsing the students and involving them in the compositional process. At the conclusion of the residency, the composer prepares the students for a public premier of the new work.

BandQuest has been able to attract many first-rate composers into the residency. Michael Colgrass, Tania León, Libby Larson, and Michael Daugherty are among the thirteen composers who have published under the BandQuest program. In September 2006, BandQuest released its fourteenth title, *Nature's Way*, a new work composed by Gunther Schuller, the Pulitzer Prize-winning composer, conductor, and musicologist.

According to Carey Nadeau of the American Composers Forum, both students and composers benefit from the program. "It's a way to bring new music to the band music genre, and for established composers to challenge their writing and thinking by writing for young students just starting out who do not necessarily have the full grasp of music theory," says Nadeau. "It becomes a learning experience for both parties" (personal interview with author).

The project shows how students can be immersed in the composition process within the context of a performance ensemble class. BandQuest benefits students in other schools by making these high quality compositions available for purchase from a commercial music publisher. The music includes ready-made instructional materials and lesson plans for teaching musical understanding.

OPPORTUNITIES

If American music education can thrive, we must find answers to the dilemmas of time and curriculum. Policy-makers must weigh the costs and benefits of adding minutes and days to the American school calendar, with an eye toward accommodating all subjects and disciplines to be taught. This additional time resource might help schools meet the goals of NCLB while also strengthening the music and fine arts programs. Time no longer can be an excuse for excluding the arts from a child's education.

Policy-makers and music educators also must decide whether to emphasize performance training, musical understanding, or both. By excluding a large segment of learners, we are limiting the reach and impact that music education can have.

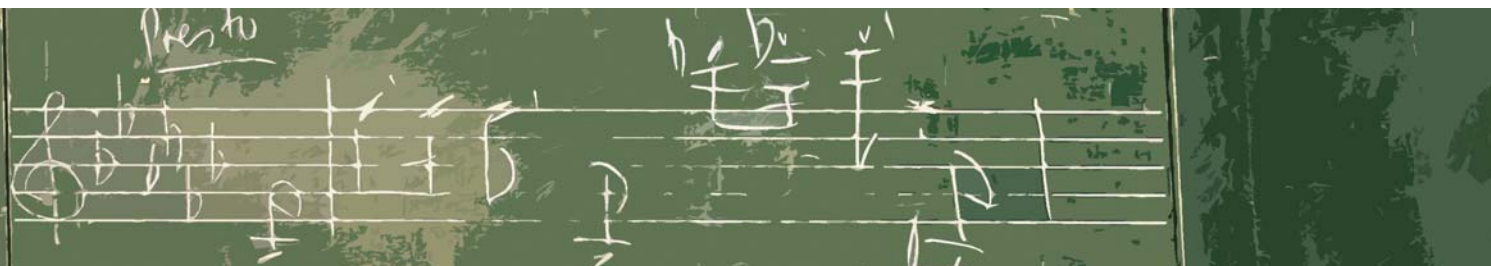
Ultimately, why should music education programs exist? As Carolyn Crowder puts it, "Fine arts education — including music education — is fundamental for the social, intellectual, cognitive and emotional development of students."

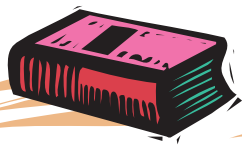


David Conrad is principal of Manteno Middle School in Manteno, Illinois. A former music teacher, he has worked extensively in assessment, school marketing, and music advocacy. He serves as the Music Director for the River Valley Wind Ensemble. He can be reached by e-mail at dconrad@manteno5.org.

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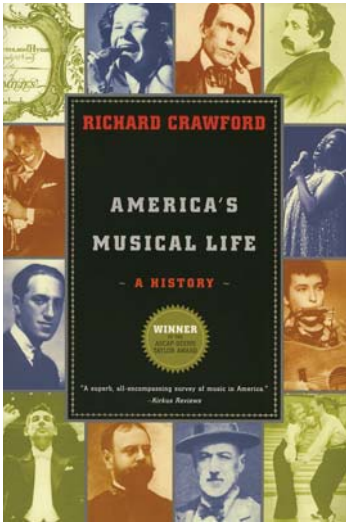
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Book Reviews

Richard Crawford. *America's Musical Life: A History*. New York: W. W. Norton, 2001. 976 pages. \$23.95.



In line with the theme of this issue of the *Forum*, I have taken my liberty as fledgling book review editor, general reader, and musically challenged former trombonist to recommend Richard Crawford's large, well-written, highly regarded, and inexpensive history of American music. Although originally published in 2001, *America's Musical Life* became available in paperback in late 2005.

The author of ten books in the area of American music, Richard Crawford is the Hans T. David Distinguished University Professor Emeritus at the University of Michigan and has served as the president of the American Musicological Society. *America's Musical Life* might be regarded as the culmination of a lifetime of superb scholarship and musical experience. His thoroughly readable writing style can be called "relaxed academic lively," moving quickly but comprehensively through his subject with a minimum of sometimes necessary musicological jargon.

There is no need to establish the work's bona fides. In addition to many glowing professional reviews, it has received at least two prestigious national honors: in 2001 the Society for American Music's Irving Lowens Book Award and in 2002 ASCAP's Deems Taylor Award. *Kirkus Reviews* calls it "the best one-volume history yet on the subject for musicians and enthusiasts, professional or amateur." *Publishers Weekly* calls it a "definitive history of music in the U.S." that is "sure to delight music aficionados and history buffs alike."

In forty chapters, all but the first seven split about equally between the nineteenth century and the twentieth century, Crawford covers the scene from sixteenth-century Native American music to recent rap. Black and white illustrations reinforce the text, ranging from an 1803 shaped-note score to an 1899 sheet-music page of Scott Joplin's "Maple Leaf Rag" and photos from Stephen Foster to Wynton Marsalis. Throughout the work, Crawford connects the diverse forms and styles of American music to the diverse social, religious, and political contexts in which they were developed, performed, and experienced. This approach is not superficial or accidental, but intrinsic to Crawford's focus. As he puts it on page xii of the Introduction,

In *America's Musical Life*, performance rather than composition is the starting point. Composers are by no means slighted here. But in a chronicle starting in the 1500s and seeking at every point to portray the historical conditions in which music has been made, they share the stage with singers, players, conductors, teachers, entrepreneurs, and even writers, not to mention composers from overseas.

Fittingly, Crawford dedicates the book to his wife Penelope, herself an accomplished teacher and performer on the forte-piano.

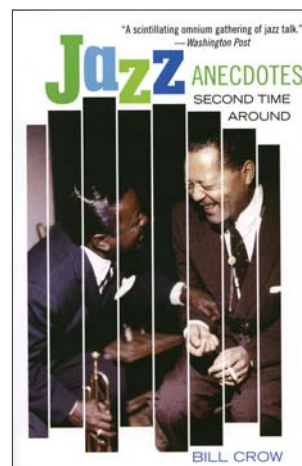
Because of my related interests, I found the chapters on American church music, slave songs, and American musical theater especially illuminating. I also learned about the late-nineteenth-century musical prodigy Amy Beach, the first American woman to compose major works for the concert hall. Unfortunately, Crawford's coverage effectively concludes in the mid-1990s and so includes virtually nothing on more recent Country, "crossover," and various sorts of Hispanic music. The opportunities for social tie-ins are clearly there.

Neil R. Luebke is a former Society president of Phi Kappa Phi and the current *Forum* Book Review Editor. He is an emeritus professor of philosophy at Oklahoma State University.

Bill Crow. *Jazz Anecdotes: The Second Time Around*. Oxford University Press, 2005. 416 pages. \$17.95.

*When to the sessions of sweet silent thought
I summon up remembrance of things past ...*

—Shakespeare



While reading *Jazz Anecdotes*, I was reminded of the opening line of Shakespeare's sonnet 30 that I learned quite by accident as a college freshman. However, these anecdotes are more about remembrances of a select group of people who are commercial musicians (Glenn Miller, Fred Waring, and others), jazz musicians (Lester Young, Roy Eldridge, and so on), managers, agents, and teachers; the places that they

played, and the people with whom they interacted; and the many pranks, practical jokes, insults, put-ons, and numerous other devious activities in which they engaged.

Commercial musicians, as I see them, are musicians whose total motivation for performing is the dancing entertainment of their public. This statement is intended as a description and not a condemnation or an evaluation of anyone's musical abilities. And very often it is the commercial musician who hires the jazz musician because of a specific need of the jazz musician's improvisational skills.

Unlike the commercial musician, jazz musicians seek to challenge the listener's ear rather than limit their performance. The musical character of jazz musicians is the key to their individuality. They constantly strive for a unique sound that separates one from another, even if they play the same instrument. Jazz is their *raison d'être*.

Bill Crow has a gift. He is an urban storyteller who can stitch together these stories that can only come from someone who knows the world of the jazz musician, that peculiar breed of individual whose need for self expression often ignores all other logical opportunities that lead to a "normal" lifestyle. This book is also a testimony to the fact that jazz is connected to every aspect of American life. These anecdotes include such diverse but similar musical personalities as Fred Waring (director of the Pennsylvanians chorale) and music-loving comedian Jackie Gleason, whose anecdote segues into a Theodore "Sonny" Rollins escapade without missing a beat.

The beauty of the book is that under the rubric of jazz we find individuals of different business persuasions: hucksters, thieves, con artists, and the perennial management with alleged ties to the underworld. Crow's book contains examples of the prejudice and racism encountered by the musicians and how they handled the situation.

When all is said and done, this book says more about twentieth-century America than any academic history text. The degree of racial segregation (not to be confused with racial discrimination) that existed at the time that these musicians were plying their trade becomes superfluous. We see the attitude of Billie "Lady Day" Holiday when told she had to darken her complexion so as not to confuse the customers at the Fox Theater in Detroit into thinking that a white girl was singing with a black band. The book also relates Bessie Smith's encounter with the Klan in 1927, where her brazen confrontation of their presence chased the hooded Klansmen from the area of her performance.

Then there is the humorous approach to solving a race problem at a hotel in Omaha, Nebraska, by a black musician named Rudy Powell. Powell posed as an Arab wearing a fez and a beard and convinced the hotel clerk that he and his nine "brothers," who allegedly did not speak English, needed rooms. He threatened to contact the State Department if the hotel refused. The frightened clerk capitulated, the scam worked, and the band got the rooms.

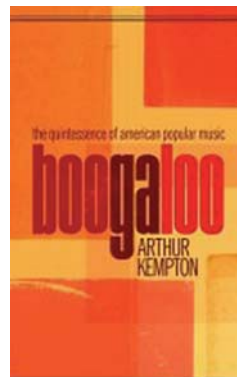
This book is America through and through, with humor as a necessary ingredient to coping with life's less positive circumstances. A raggedy "Blue Goose" (Greyhound bus) became the mode of transportation for many struggling

bands, while Duke Ellington's and Cab Calloway's bands traveled in the luxury of Pullman rail cars. But through it all, they were jazzmen and women living the American Dream from both sides of the spectrum.

Jazz Anecdotes allows the musicians to speak unabashedly, even with pride about their contributions to twentieth-century American music. While *Jazz Anecdotes* is the title of this book, the individuals and their stories paint a picture of an America seldom seen and always hidden in plain view.

Ellis L. Marsalis, Jr. is an internationally renowned jazz pianist as well as the father of several prominent jazz musicians. In 2001 he retired from twelve years as the Coca Cola Professor of Jazz Studies at the University of New Orleans, where he is an Active-for-Life member of Phi Kappa Phi.

Arthur Kempton. *Boogaloo: The Quintessence of American Popular Music*. Ann Arbor: University of Michigan Press, 2003. 480 Pages. \$19.95 (Paper)



Every summer across the South there are reunions of graduates of defunct black high schools that become occasions of attendees' rueful reflections on how much was lost to children in their communities when desegregation washed away our schools. At least then the socially conservative traditions of Aframerican life were intact enough to produce people who withstood the worst assault of outsiders. (page 5.)

This quotation from Arthur Kempton's *Boogaloo: The Quintessence of American Popular Music* sums up my own admiration for great African American icons and musicians who withstood many obstacles to achieve their deserved place in history. The night I heard "Strange Fruit" for the first time, I wept. From that day I became increasingly intrigued with the obstructions Aframericans had placed in front of them by society and even more intrigued with the great men and woman who would respond and ultimately prevail. Reading *Boogaloo* was like reliving a conversation that my fellow Southern musicians and I have frequently about popular music starting in the South, in the Delta, and in New Orleans and moving its way up North.

Dancing has been prevalent in America's popular culture since the turn of the last century and up through the swing craze, with dance names such as "The Shim Sham Shimmy," "The Charleston," "The Lindy Hop," and many more. "Boogaloo" is no different; it is a dance term and a description of an era that began in the mid 1960s. Although this dance style, which blends Soul music, Rock and Roll, and Latino Mambo, is credited with developing in New York, in 1965 the comedic banter and dance duo Tom and Jerry (Robert "Tommy Dark" Tharp and Jerry J. Murray) popularized the term and dance when they made the record

entitled “Boogaloo.” This record and dance hit the consumer market, with the help of *American Bandstand*, and spread like a huge wave across America to enter the slang vocabulary of the young black population.

Arthur Kempton, a native of Princeton, New Jersey, spent much of his life involved in black musical culture. At an early age, Kempton’s father took him to various black churches throughout New Jersey. His interest in black entertainment motivated the young Kempton to find his way to attend shows at the Apollo Theatre. He became a disc jockey and eventually took over the show “For Lovers Only” on Boston’s WTBS. Kempton has been an educational consultant and top level administrator in the Boston Public Schools. Having a BA in English from Harvard, Kempton has provided services for *The New York Review of Books* as well as being the author of *Boogaloo*.

The fifteen-chapter book is divided into three separate sections, each with historical significance to the development of black and American popular music. “Sightseers in Beulah” glances into the musical life of Sam Cooke and Thomas A. Dorsey. Kempton takes you through the oppression, development, and achievement of both: Dorsey, once known as “the king of the night” to ultimately becoming “The Father of Gospel Music” with his composition of Dr. Martin Luther King, Jr.’s favorite “Take My Hand, Precious Lord,” and Cooke, who suffered an ill-prepared performance at the Copacabana that came close to ending his entertainment career. Overcoming his infamous outing at the Copa, his hit “Wonderful World” caused him to be dubbed “the man who invented soul.”

In “First I Look at the Purse,” Kempton displays his abundant and understandable amount of respect for Berry Gordy, Jr. Gordy’s love for jazz compelled him to open his “3-D” jazz record store in a Detroit neighborhood that unfortunately had little interest in that genre of music. Gordy learned a valuable lesson with that business venture and went on to build one of the most revolutionary music businesses in history. Motown (nicknamed Hitsville USA), Tamla, and Jobete records, all brainchildren of Gordy, became the trifecta of a growing music business that revolutionized black popular music and became a cultural icon for decades to follow.

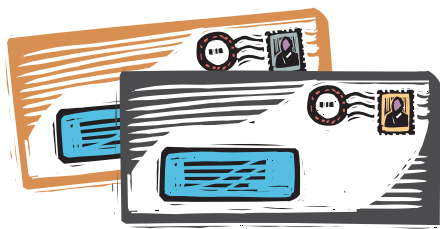
“Negribusiness (Sharecropping in Wonderland)” displays Gordy’s “role model” effect on young record moguls. One of its innovators, “Suge” Knight, was the self-proclaimed next “Berry Gordy.” By the early 1990s in the West-Coast music industry, it was apparent that there was very little respect for the music. The financial side of the hip-hop industry flourished like Motown, but there is no comparison with it and with the musical hit after hit and longevity of those musical masterpieces and artists from Motown. Hip Hop got its start in the 1970s in New York, claims Afrika Bambaataa, one of Hip Hop’s founding fathers. Kempton does a great job walking you through the process in which Hip Hop, Gangster rap, and the East-Coast/West-Coast rivalry develops. The artists, if you will, are far too many to tally in

this short account, partly because that record industry is no longer interested in creating a great musical icon as much as it is creating a story centered on a gangster or a pimp and exploiting that story to its fullest monetary value, damn the music.

Boogaloo is a great text with enjoyable content if you are reading for entertainment or educational purposes about American musical history. Kempton is obviously studied in this material, and his personal relationship with and background in the music industry bring a unique perspective to the book. I was intrigued by how often he makes mention of “not-so-popular” musicians who made a small mark in history and are overlooked. He seems to have made particular effort to pay homage to those musicians. The only minor downside to the book is the occasional verbosity; the text in places is difficult to read. Fortunately those times are few, and they do not take away from the content or pleasure of the book. Kudos to Mr. Kempton for a finely crafted text. If you are at all interested in the development of American popular music and culture, this is definitely one for the library.

Shane Porter is assistant director of Bands and Jazz Program Director at the University of Tennessee at Chattanooga.





Letters to the Editor



IS THE SKY FALLING?

The powerful issue "Is the Sky Falling?" (Winter/Spring 2006) with its sobering presentations of the

destruction of our global home made me think again of Gerard Manley Hopkins's hopeful line in "God's Grandeur": in spite of the wreckage we have made of the world, he writes,

Nature is never spent,

There lives the dearest freshness deep down things.

He wrote those words in the middle of World War I (1918), a surpris-

ingly optimistic view of life and of the world around him. He was right; there was a freshness deep down, and the ecology of the earth recovered. In spite of the cautious optimism of Al Gore (*An Inconvenient Truth*) and Jared Diamond (*Collapse*), it is increasingly difficult to believe that the deep down freshness will recover yet again from our destructiveness. When the last tree was cut down on Easter Island, there were no more; when the last polar bear drowns, there will be no more.

The *Forum* does well to publish these timely warnings.

George W. Williams
Durham, North Carolina



FOUNDERS

Let me congratulate you for the Summer 2006 *Phi Kappa Phi Forum*. This is a truly outstanding collection of succinct articles concerning the

founding of the nation. Indeed, it is a group of truly historical vignettes concerning issues surrounding the American Revolution. It is a publication that I will treasure and reread.

E.T. York
Chancellor Emeritus
State University System of Florida

CONNECTING



COMMUNITIES

Make Your Plans Now to Attend the 2007 Phi Kappa Phi Triennial Convention in Orlando, Florida, August 9-11.

Featuring:

- Keynote speaker Cathy Small, author of *My Freshman Year: What a Professor Learned by Becoming a Student*
- Presentations by past and present Phi Kappa Phi award recipients
- Roundtable breakfast discussions
- Chapter officer workshops

Watch for additional information about the 2007 Convention as it becomes available at

PhiKappaPhi.org.

2007 Phi Kappa Phi Convention Keynote Speaker

Dr. Cathy Small, Phi Kappa Phi member and author of *My Freshman Year: What a Professor Learned by Becoming a Student*, will be the keynote speaker at the Society's 2007 Triennial Convention. Dr. Small will discuss her experiences as an "undercover college freshman" with convention delegates on August 9, 2007.



After more than fifteen years of teaching, Dr. Small, a professor of anthropology at Northern Arizona University, realized that she no longer understood the behavior and attitudes of her students. Dr. Small decided to put her wealth of experience in overseas ethnographic fieldwork to use closer to home and applied for admission to her own university. Accepted on the strength of her high school transcript, she took a sabbatical and enrolled as a freshman for the academic year. She chronicled her observations (under the pseudonym Rebekah Nathan) in *My Freshman Year*, a first-person account of student culture today. What she learned about the contemporary university — as an anthropologist, a freshman, and a teacher — will be the subject of her keynote address.



Wish You Well Foundation

Established in 2002 by Michelle and David Baldacci, the Wish You Well Foundation is a 501 (c) (3) non-profit organization with the mission of supporting family literacy in the United States by fostering and promoting the development and expansion of new and existing literacy and educational programs. To find out more about the foundation, visit www.wishyouwellfoundation.org.

Phi Kappa Phi member David Baldacci is one of the world's best-selling fiction writers. His works have been translated into more than thirty-five languages and have sold in more than eighty countries. In addition to co-founding the Wish You Well Foundation with his wife Michelle, David serves as a national ambassador for the National Multiple Sclerosis Society and is active in numerous charitable organizations. He also sits on numerous charitable and literacy-based boards.

In addition to being a board member and co-founder of the Wish You Well Foundation and participating in several community initiatives, Michelle Baldacci also sits on the board of the Virginia Literacy Foundation.

The Baldaccis graciously consented to take some time from their busy schedules to sit down for an interview with Phi Kappa Phi.

Is there a particular college memory that you would like to share?

Michelle: We both worked while we went to college. I was studying the legal field and thought I wanted to be a lawyer. I worked at law firms to gain some experience and realized I didn't want to be a lawyer. I would suggest to everyone who is thinking of a particular job to go out and work in that field first and then decide if you want that to be your career.

David: I went to school during the day and was a security guard at night and was assigned to a GE plant. I was afraid to touch anything because I thought I would blow the plant up. I remember one December it was cold and I was alone, and I was reading *In Cold Blood*. It scared me, but it is the book that made me think I might want to write mysteries and thrillers. I remember not having time to change before I went to my Political Science class; I was a Poli Sci major and showing up in my security guard's uniform, and I looked like a cop. That didn't go over too well with my classmates who were into radical political theory.

How did the two of you meet?

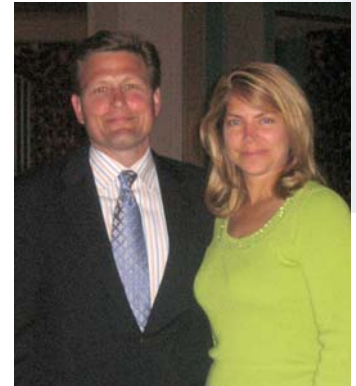
David: We met at a vegetarian barbecue.

Michelle: Neither of us is a vegetarian.

David: We were standing in line. I was this cocky young trial lawyer in DC, and Michelle was working in a law firm in DC. She asked me if I was a lawyer and I turned around and saw this beautiful blonde and I smiled and told her I was a lawyer, expecting that to impress her. She replied, "I wouldn't go around telling people that." I knew I had to get a date with her.

Why did you join Phi Kappa Phi? (David was initiated at Virginia Commonwealth University in 1983.)

David: It was something important to belong to. I was a good student and worked hard for my grades. I had a chance to meet interesting people and be a part of an intellectual group. It was nice to be a part of a group where we had similar life goals. I was proud to be a member of Phi Kappa Phi.



David and Michelle Baldacci

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In Memoriam

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What do you wish you understood in college that you know now?

David: People in positions of power and leadership — your lawyers, doctors, police officers, parents, teachers — do not know as much as you think they know. I use to think they had all the answers and knew everything. As a lawyer, many times I had to just fly by the seat of my pants when I didn't know an answer.

Michelle: I think you should question and challenge everything. There is a way to question effectively, and I wish I had known that then.

David: I wish I had taken more responsibility for myself and relied on myself more.

Your children are ten and thirteen years old. If I asked your children to describe you, what words do you think they would use?

David: Attentive.

Michelle: Mean.

David: We believe in structure and discipline.

Michelle: Our children are well behaved, compassionate, and caring. We can take them anywhere and in any situation, and they know how to act.

Both of you are involved in literacy. How did it become a shared passion?

Michelle: We saw a number of people with problems. Friends and family members would share stories. We would hear of someone with dyslexia who graduated from high school but wasn't diagnosed until after graduation.

David: We would visit places and see the need. We do a lot of work with schools, and we saw kids without books at home.

Michelle: Or parents where reading wasn't a priority. It's easier to watch TV.

David: We wish more parents would turn off the TV or the computer. If you fill your homes with books, you can create an early reader. If you are an early reader, you are a reader for life. Television and computers give you sound bites. Reading is the only place to get a breadth of knowledge. It's where your mind clicks into place.

What was the impetus behind starting your foundation?

David: I was on the Board of the Virginia Literacy Institute, and Michelle was on the Board of the Virginia Literacy Foundation, and it helped us focus on what could be done.

Michelle: We needed a vehicle. Friends who knew us would tell us stories of need, and we saw a need in adult literacy.

David: There is very little federal money spent on adult literacy.

Michelle: We were part of a program, "Mother Read, Father Read," where the focus is teaching the child to read and at the same time you are teaching the parent to read. There is no stigma attached, and they do it in such a way that it appears like a social activity.

David: We knew we could bring something new and different. We focused on funding adult literacy. You need to provide a way for adults to foster an environment for their children to want to read.

Michelle: English as a Second Language has been so successful, and there is no stigma for those who want to learn to read and write English as adults. Why is there a stigma for adults who can't read? We wanted to do something about that.

What legacy do you hope to leave with this foundation?

David: Anybody can make a difference. Money itself will not solve the problem. You can do it one person and one reader at a time.

How could Phi Kappa Phi members get involved with the cause of literacy? What can they do in their campus/community/professional lives?

David: You should introduce the concept of literacy programs at your place of work. Can you get time off to volunteer, or are there resources your company could donate? It works two ways because it is great public relations for your company and helps its local image while at the same time making a bigger impact in the community.

This interview will be read by Phi Kappa Phi Student Vice Presidents who are leaders on their campus. Since you will have their attention, what is your call to action to them as it relates to literacy? How can they make a difference?

Michelle: You can make a big impact by just looking locally in your community. See if you can volunteer at your local library, a nearby school, or a community center. There is always a need for tutors. If you just took one hour a week and gathered books and took them to the local school or retirement home, you could make a difference.

David: That's how great ideas evolve: one person taking the time to start a literacy project and getting others involved. Something simple can become a project that really makes a difference.

Wayne State College Installs Chapter 299

Wayne State College (WSC) in Wayne, Nebraska, became the 299th chapter of The Honor Society of Phi Kappa Phi on Thursday, August 31, 2006.

“We are proud to be establishing an honor society that recognizes academic excellence across all disciplines on campus,” said Dr. Randy Bertolas, faculty adviser and chapter president. “Chartering a Phi Kappa Phi chapter speaks volumes about the quality of students who attend Wayne State College.”

A Phi Kappa Phi member since 1967, Dr. Richard Collings, Wayne State College president, was the keynote speaker. Phi Kappa Phi Regent Dr. Nancy Blattner conducted the chapter installation ceremony and initiated WSC administrators, faculty, and staff as new members.



Wayne State College faculty and staff at the August 31, 2006, chapter installation ceremony. Front row from left: Jeannine Wriedt, chapter treasurer; Randy Bertolas, chapter president; Richard Collings, WSC president; Nancy Blattner, Phi Kappa Phi Regent; Tamara Worner, chapter vice president; and Lisa Nelson, chapter secretary. Center row from left: Dan Miller, Lourdes Herling, Mary Ettel, Jean Karlen, Anthony Koyzis, Marilyn Collings, Barbara Engebretsen, JoAnn Bondhus, Marilyn Mudge, and Katherine Butler. Back row from left: Joseph Nitzke, Kent Blaser, Curt Frye, Donovan Conley, Kevin Hill, Vaughn Benson, Eddie Elfers, Don Hickey, and Glenn Kietzmann.



Nancy Blattner, Phi Kappa Phi Regent; Randy Bertolas, chapter president; and Lisa Nelson, chapter secretary display the Wayne State chapter charter.



Western Illinois Chapter Honors Marsalis

Dr. Steven Rock, president of Chapter 137, Western Illinois University, is pictured presenting jazz great and Phi Kappa Phi member Ellis Marsalis with a Phi Kappa Phi briefcase. Mr. Marsalis was the headline artist for Western's annual Al Sears Jazz Festival — a weekend devoted to concerts, workshops, and special events. The members of Chapter 137 co-sponsored a reception with the Performing Arts Society to honor Mr. Marsalis following the concert on September 15, 2006. Mr. Marsalis, an active-for-life member of the Society, was inducted by Chapter 116 at the University of New Orleans.

Fontbonne University Installs Chapter 298 of Phi Kappa Phi

On August 30, 2006, Fontbonne University, St. Louis, Missouri, was installed as the 298th chapter of The Honor Society of Phi Kappa Phi. Fifteen charter members and thirteen new initiates were part of the ceremony. The new initiates included Fontbonne president Dennis Golden and previous winners of the Joan Goostree Excellence in Teaching Award.

Dr. Golden stated, “The establishment of a Phi Kappa Phi chapter at Fontbonne is a visible sign of our continuing commitment to scholarly pursuits.” Fontbonne’s vice president and dean for academic affairs, Nancy Blattner (who also serves as Regent on the Phi Kappa Phi Board of Directors), said that “Fontbonne is honored to be among those elite institutions that recognize and award academic excellence through this honor society.”

New chapter president Sharon McCaslin stated, “I am very pleased that we can offer our best students this nationally recognized honor.”

Back row, left to right: Fontbonne University President Dennis Golden and Phi Kappa Phi Executive Director Perry Snyder. Front row, left to right: Chapter President-Elect Joyce Starr Johnson, Chapter President Sharon McCaslin, and Vice President and Dean of Academic Affairs Nancy Blattner.



Front row, left to right: Lisa Ampleman, David Borgmeyer, Vice President and Dean of Academic Affairs Nancy Blattner, Chapter President Sharon McCaslin, Rebecca Foushee, and Janine Duncan. Back row, left to right: Elizabeth Rogers Fogt, Bill Rothwell, Ruth Irvine, and Chapter President-Elect Joyce Starr Johnson.

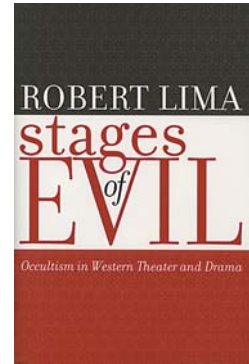


Stages of Evil: Occultism in Western Theater and Drama

Robert Lima

Stages of Evil addresses dramatic representations of the practices and ideology of the occult on both European and American stages, through plays whose dramatic origins span from the Ancient Greeks to modern times. Robert Lima uses the appearance of the occult on the Western stage to shed some light on mythological and religious beliefs in Western civilization. In so doing, he examines both the figures and themes of the occult and contextualizes them within the consciousness and history of Western civilization.

Robert Lima was inducted into the Duquesne University chapter of Phi Kappa Phi in 1984.

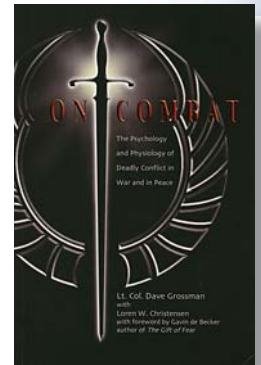


On Combat: The Psychology and Physiology of Deadly Conflict in War and Peace

Lt. Col. Dave Grossman, with Loren W. Christensen

Based on ten years of research and thousands of interviews, compiling state-of-the-art information from a vast array of fields, *On Combat* teaches about the physiology of combat (the impact of fear on the human body), perceptual distortion in combat (for example, why warriors do not hear their shots in combat), the call to combat (what makes a warrior), and after the smoke clears (one of the best explanations of what PTSD is and how to prevent it). Required reading for all warriors (military, law enforcement, armed citizens) and for anyone who cares about, loves, or wants to understand warriors, combat, and human aggression.

Dave Grossman was inducted into the Arkansas State University chapter of Phi Kappa Phi in 1984. [See the Fall 2000 issue of the *Forum* on “Violence” for Col. Grossman’s article, “Teaching Kids to Kill,” pp. 10–14 —Ed.]

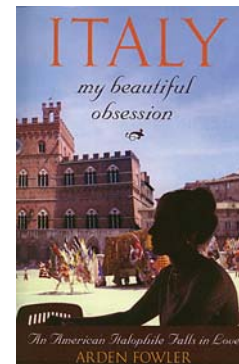


Italy—My Beautiful Obsession: An American Italophile Falls in Love

Arden Fowler

Italy—My Beautiful Obsession is an informative, evocative, entertaining book of memories based on the author’s detailed and extensive travel diaries and notes. Experienced travelers and neophytes will find their love of Italy reinvigorated or awakened.

Arden Fowler was inducted into the University of South Florida chapter of Phi Kappa Phi in 1978.

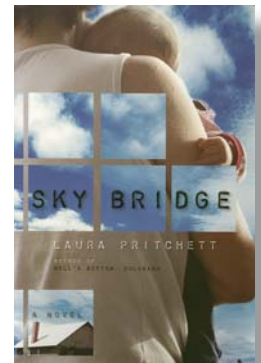


Sky Bridge

Laura Pritchett

Twenty-two-year-old Libby, supermarket clerk in a dying rural western town and a daydreamer with an artist’s eye, convinces her pregnant younger sister, Tess, not to have an abortion by promising that she herself will raise the child (a promise she does not expect to have to keep). When Tess leaves her with the baby after it is born, Libby finds herself overwhelmed by the task of caring for an infant. A PEN/USA West Award winner for Fiction for her 2001 book of short stories, *Hell’s Bottom, Colorado*, author Laura Pritchett in her debut novel reminds readers through Libby that choices about birth and abortion have consequences, often lonely ones.

Laura Pritchett was inducted into the Colorado State University chapter of Phi Kappa Phi in 1993.



The Phi Kappa Phi Bookshelf is published as a service to its members. The views expressed in the publications featured are not necessarily those of staff or Board members of The Honor Society of Phi Kappa Phi.

Member News

Members Named to Tau Beta Pi Board of Directors

Jonathan F. K. Earle and **Norman Pih** were named to the Board of Directors of the Tau Beta Pi Engineering Honor Society for the 2006–2010 term. Earle (University of Florida) is associate dean for student affairs in the College of Engineering at the University of Florida, and Pih (University of Tennessee) is a liaison between the intellectual property and the research and development groups of W. L. Gore and Associates in Flagstaff, Arizona.

Hansen Elected President of National Association

Dr. Mary Mincer Hansen, RN, PhD (Iowa State University), was elected to serve as president of the Association of State and Territorial Health Officials (ASTHO) on September 13, 2006. Dr. Hansen is the director of the Iowa Department of Public Health. Dr. Hansen has extensive experience as a health care professional and as an educator, researcher, and policy advisor at the state and national level. The ASTHO is the leading voice for state and territorial health initiatives across the nation, supporting work on a wide range of state, national, and global public health issues.



Daniel Agle (Brigham Young University) was named a summer 2006 law clerk at Klinedinst PC in San Diego, California. Agle attends J. Reuben Clark Law School, Brigham Young University.

Ali Bannwarth (University of Kansas) was named a Woman of Distinction at the University of Kansas (KU) and will be featured on the fourth annual Women of Distinction calendar. Bannwarth is a first-year law student at KU.

Lisa Berenschot (University of Wisconsin-Stevens Point) was awarded a \$500 Mary Ann Baird Interior Architecture Scholarship for International Study by the Division of Interior Architecture at the University of Wisconsin-Stevens Point. She was one of twenty-five students honored by the division as part of its year-end awards ceremony.

George L. Buckbee, PhD (University of the Pacific), former dean of the Conservatory of Music at the University of the Pacific, is currently serving as conductor of Svenskaoratoriet Kören in Helsinki, Finland. Before that, he served as conductor of the St. John's Chamber Orchestra in Stockton, California.

Jay P. Buente (Purdue University) was selected in the 2006 major league Baseball First-Year Player Draft on June 6. He was selected by the Florida Marlins in the fourteenth round and is with their Class A New York-Penn League in Jamestown, New York. Mr. Buente will return to Purdue in the fall and graduate in December.

William Busbin (Auburn University) has been awarded the James Madison Fellowship by the James Madison memo-

rial Fellowship Foundation of Washington, D.C. The fellowship is awarded each year to college graduates who aspire to teach American history, American government, and social studies in the nation's secondary schools. Busbin is currently a graduate student in secondary education at Auburn University.

Assuanta Collins (Fordham University) was the featured author at the 2006 Queens Book Fair. Collins is a native New Yorker now residing in Atlanta, Georgia, where she is Director of Education for Clayton State University and president of Asta Publications, LLC. Her novel, *Until Next Time*, is about an ordinary woman, Sonia Marion, who is forced to deal with the trials and tribulations of infidelity.

Leslie Cook (High Point University) was named the 2005–2006 Women's Scholar-Athlete of the Year in the Big South Conference. Cook was also named as an *ESPN The Magazine*/CoSIDA Academic All-America Third Team selection for the past season.

Steven M. Cramer, PhD, PE (University of Wisconsin-Madison), has been elected chairman of ASTM International Committee D07 on Wood. The committee includes approximately 275 members who are responsible for 116 standards related to timber, wood, and wood products. Dr. Cramer is an associate dean for academic affairs and a professor of civil engineering at the University of Wisconsin-Madison.

Paul J. Ferlazzo, PhD (Northern Arizona University), received the Faculty Advisor Award from Northern Arizona University on April 10, 2006. The award is presented to a faculty member who has fulfilled,

SUBMISSIONS

Member News

To submit a recent honor/achievement or career news, e-mail (kaetzjp@auburn.edu) or mail a brief write-up and picture (if available) to:

Member News
Phi Kappa Phi Forum
108 M. White Smith Hall, Mell Street
Auburn University, AL 36849-5306

Please include your name, member number, chapter in which you were initiated, and your e-mail address and/or telephone number. Any items submitted cannot be returned, and all submissions may not be included.

Phi Kappa Phi Bookshelf

If you are an author and would like your work to be considered for inclusion in the "Bookshelf" segment of *Member Focus*, please send a copy of the book along with a one-page synopsis to:

Phi Kappa Phi Bookshelf
Phi Kappa Phi Forum
108 M. White Smith Hall, Mell Street
Auburn University, AL 36849-5306

All submitted books will be added to the Phi Kappa Phi Library, housed at the Society Headquarters.

in an extremely noteworthy manner, all responsibilities and duties as an advisor of undergraduate and/or graduate students, in addition to maintaining regular assignments in teaching, scholarship, technology development, or other assignments. The award carries a \$2,000 grant. Ferlazzo is the National President of Phi Kappa Phi.

Megan Goforth (Morehead State University) has been awarded a \$1,000 scholarship from the Kentucky Broadcasters Association for the 2006–2007 academic year. An electronic media major, Goforth also won Outstanding Achievement in Production and Highest GPA Junior honors from the Department of Communication and Theatre in spring of 2006.

Juan R. Guardia, PhD (Iowa State University), was hired as the Director of Multicultural Affairs at Florida State University in Tallahassee, Florida, beginning August 2006. In addition, Guardia graduated from Iowa State University with a PhD in Educational Leadership. His dissertation was titled *Nuestra identidad y experiencias (Our Identity and Experiences): Ethnic Identity Development of Latino Fraternity Members at a Hispanic-Serving Institution*.

Monica Guzman (Texas A&M International University) was awarded the George and Mary Josephine Hamman Scholarship by the University of Texas Medical Branch (UTMB). The Hamman Scholarship is one of UTMB's largest endowed scholarships; it covers tuition, fees, textbooks, and room and board for four years of medical education.

Maurice Kaufman, PhD (Northeastern University), is the author of a new book: *The Literacy Tutor's Handbook: A Guide for Planning, Assessment, and Instruction*. Kaufman is professor of education emeritus, Northeastern University.



Darrel J. Kesler, PhD (University of Illinois), was awarded the Paul A. Funk Recognition Award for Outstanding Achievement and Major Contributions

to the Betterment of Agriculture, Natural Resources, and Human Systems by the College of ACES, University of Illinois. The University of Illinois also awarded Kesler with the Campus Award for Excellence in Advising Undergraduate Students. Both are premier awards at the University of Illinois.

Varun Khanna (Ohio State University) has just had his second film, *American Blend*, screened in India. It was released in the United States earlier this year. His first film, *Beyond Honor*, also was released earlier in this year.

Neal Kurn (University of Arizona), attorney at Fennemore Craig, received the Outstanding Volunteer Fund Raiser award from the Greater Arizona Chapter of the Association of Fundraising Professionals. He is being recognized for his commitment to the Phoenix community through volunteer work with the Jewish Federation of Greater Phoenix, Jewish Community Foundation, Arizona Community Foundation, Banner Health Foundation, University of Arizona, Children's Action Alliance, Arizona Opera, and Arizona's Leave a Legacy initiative.

Juanita S. Lamb (University of Oklahoma) recently completed the Certified Internal Auditor (CIA) examination. The CIA exam reflects the current state of the art in internal auditing and evaluates technical competence in important subject areas related to auditing.

Major J. Darin Loftis (University of Wyoming) was selected to become an Air Force International Affairs Specialist and has entered the National Security Affairs program at the Naval Postgraduate School in Monterey, California. He is studying to be a South Asia regional specialist and will enter the Pashto language program at the Defense Language Institute in 2007.

James McCoy, PhD (Pennsylvania State University), has been named the vice provost for enrollment management at Louisiana State University. The former vice president for enrollment management at Xavier University (Cincinnati, Ohio), McCoy will serve as the senior management and enrollment strategist responsible for attracting and retaining the nation's top students.

Evan Richard Neal (University of Utah) has received a Stanford University Graduate Fellowship worth \$200,000. Neal, also a Phi Kappa Phi Fellowship recipient, will pursue his master's and PhD in electrical engineering at Stanford.

Joseph S. Onello, PhD (State University of New York-Cortland), a distinguished teaching professor and member of the State University of New York-Cortland Physics Department faculty for twenty-two years, retired on August 31. He was awarded the designation of distinguished

teaching professor emeritus of physics. During his tenure at SUNY-Cortland, Onello was recognized as an outstanding teacher who inspired many students to pursue physics in graduate school and acted as a role model for students planning to teach at the secondary school level. He was promoted in 1996 by the SUNY Chancellor and the Board of Trustees to Distinguished Teaching Professor of Physics, the highest academic rank in the SUNY system.

Alanna Pearl (University of Maryland, College Park) was named a summer 2006 law clerk at Klinedinst PC in San Diego, California. Pearl attends the University of San Diego Law School.



Maricel Quintana-Baker, PhD (American University), Senior Associate for Academic Affairs at the State Council of Higher Education for Virginia,

recently completed the Management Development Program (MDP) at the Harvard Graduate School of Education in Cambridge, Massachusetts. The two-week MDP is designed to prepare higher education faculty and administrators for critical management challenges in their positions. Quintana-Baker also holds a gubernatorial appointment as a Commissioner for Virginia's Latino Advisory Board, where she serves on the Education Committee, co-chairs the Language Access Taskforce, and has just launched the Virginia Latino Higher Education Network (VALHEN), a

Member News *continued*

project to identify Virginia higher education faculty and administrators who work with Latino students.



George F. Roberson, PhD (University of Massachusetts–Amherst), was awarded a PhD in Geosciences in September 2006. His dissertation,

a post-humanistic geographical study, is titled *Worlds of Tangier, Morocco: Experiential, Narrative, and Place-Based Perspectives*.

Katherine Richardson, PhD (Alfred University), has been elected to a three-year term on the Board of Trustees of Alfred University. Richardson is currently director and full professor at Clemson University's School of Material Science and Engineering. Her BS, MSc, and PhD are all from Alfred University.



Hallie Savage, PhD (Clarion University), is serving as vice president of the National Collegiate Honors Council for 2006. Savage is a professor in the Communication

Sciences and Disorders Department and serves as Honors Program Director at Clarion University.

Jodie Schoppmann (State University of New York-Potsdam), an All-American runner at SUNY-Potsdam, was selected as the 2005 recipient of the SUNY Athletic Conference Dr. Dolores Bogard Award. The award is presented annually to a junior or senior with the best combination of academic and athletic ability. Schoppmann is the first woman to receive this honor.

Burt Smith, EdD (Oklahoma State University), was awarded Oklahoma Christian University's 2006 Technology Award. The award recognizes innovative use of technology in the classroom. Smith has been asked to lead a campus-wide seminar for the faculty. He is an associate professor of business and is accredited in the areas of marketing and management.

David J. Soukup (University of Tennessee) earned his Certified Association Executive credential from the American Society of Association Executives. Less than five percent of all association professionals have achieved this distinction. He serves

as Managing Director, Centers for the American Society of Mechanical Engineers in New York City and as an adjunct professor in the Department of Mechanical, Aerospace, and Manufacturing Engineering at Polytechnic University. He is also a registered professional engineer.

Pam Sterner (Colorado State University–Pueblo) was instrumental in developing the Stolen Valor Act (H.R. 3352) with Congressman John T. Salazar and Medal of Honor Winner Peter Lemon; the act, which makes it a criminal offense to falsely claim to be a decorated veteran, passed the Senate in September. Sterner performed extensive research into issues of medal fraud as preparation for drafting the bill.

James Talton, Jr. (East Carolina University), received the A. E. Finley Distinguished Service Award from the Greater Raleigh (North Carolina) Chamber of Commerce on September 12, 2006. Talton, also a recipient of the East Carolina University Phi Kappa Phi chapter's Distinguished Alumni Award, is a long-time community service leader in the Greater Raleigh area. The Finley Award is presented annually to a person who has contributed time, talent, and service to the benefit of the community.

Amy Taylor and **Joseph Young** (Lamar University) both received a Plummer Award as the top academic graduates at Lamar University's August 2006 graduation ceremony. Taylor earned a degree in social work, and Young earned degrees in both electrical engineering and physics.

David A. Thomas, JD (Brigham Young University), was awarded the Rex E. Lee Endowed Chair and Professorship in Law. He has taught at Brigham Young since 1974; has been law school professor of the year in 1998, 2000, and 2005; and has published numerous books and articles on property law, legal history, and civil procedure. He is Phi Kappa Phi chapter president at BYU.

Stephen Tirone (Morehead State University) had a bronze sculpture of a United States marine unveiled on Memorial Day 2006 at the Marine Corps League Detachment 246, Staten Island, New York City. The sculpture pays tribute to Marines past, present, and future. Tirone is a professor of art at Morehead State University, Morehead, Kentucky, and a former Marine.

William Glenn Walker (University of West Alabama) was named as the 2006–2007 Christian Educator of the Year by the Christian Educators Association International. Walker teaches 9–12 grade students at the Bibb County Career Tech Center Magnet School in West Blocton, Alabama, and is pastor of the Centreville United Methodist Church in Centreville, Alabama.

Thomas W. Williams, PhD (Colorado State University), was named to the Technical Advisory Board of DAFCA, Inc, the leading vendor of on-chip reconfigurable debug infrastructure. He will assist DAFCA executive management in the areas of technology strategy and market analysis. Dr. Williams is a Synopsys Fellow and was formerly the manager of the VLSI Design for Testability Group at IBM Microelectronics Division.

Chris Yandle (University of Louisiana–Lafayette) won the Wiley Smith Postgraduate Scholarship for the 2006–2007 academic year, one of two postgraduate scholarships offered by the College Sports Information Directors of America (CoSIDA). Yandle is pursuing his master's degree in athletic administration at Marshall University. Marshall's 2006 softball media guide, designed and edited by Yandle, earned best in District 2 honors from CoSIDA.



Stephen Tirone's sculpture is unveiled Memorial Day 2006.

In Memoriam



Elizabeth Barbee (University of Maryland) passed away on February 3, 2006, at age sixty-six. Ms. Barbee was a Senior Financial Officer for the Mobile Emergency Response Support Organization, Office of National Security Coordination, U.S. Federal Emergency Management Agency.

Marshall H. Barnes, PhD (Ohio State University), passed away on July 2, 2006, at age eighty-four. Dr. Barnes taught music theory and composition at Ohio State University from 1957 to 1988. He also wrote concert and sacred music for instrumental and voice ensemble and soloists.

Randall K. Cole, PhD (Cornell University), professor emeritus, Department of Microbiology and Immunology at Cornell University, passed away January 26, 2006, at the age of ninety-three. Dr. Cole retired in 1973 after following a lifelong interest in poultry anatomy and genetics. His strains of chickens with resistance or susceptibility to Marek's disease and with immune-mediated thyroiditis and obesity were invaluable tools for other researchers studying animal and human diseases around the world.

Richard G. Hause, EdD (Kansas State University), passed away on December 18, 2005, at age seventy-three. Hause was a professor of education at Kansas State University from 1966 until his retirement. Before that he was a teacher in the Kern County schools in Bakersfield, California.

Vernon W. Johnson, PhD (Michigan Technological University), passed away on January 26, 2005, at age eighty-nine. Dr. Johnson was a World War II veteran and taught forestry at Michigan Technological University for thirty-eight years.

Thomas Lamaster (University of Alabama) passed away on December 13, 2005, at age seventy-nine. During his career, Mr. Lamaster taught and worked as a teacher and school administrator in Escambia County (Pensacola, Florida). He was an educator for forty-four years, retiring in 1992. Mr. Lamaster was also very active in civic and community organizations.

John G. Moseman, PhD (Iowa State University), passed away on July 24, 2006, at age eighty-four. Dr. Moseman

Please Note:

If you know of a Phi Kappa Phi member who is recently deceased, please notify us at 800.804.9880 or info@phikappaphi.org so that we may update our records.

was a U.S. Department of Agriculture research scientist who specialized in studying the pests that infect barley. He wrote more than one hundred research papers and coordinated international research projects. Dedicated to the free exchange of knowledge, Dr. Moseman went so far as to arrange for a Canadian scientist to transfer plant material and genetic information to a scientist in the then-Soviet Union, though he could not do so directly.

Derrick P. Reagle, PhD (Fordham University), passed away on July 13, 2006, at age thirty-four. Dr. Reagle was an associate professor and chair of the Economics Department at Fordham University in New York City for eight years. He dedicated his time to teaching econometrics, global financial markets, and strategic financial markets.

Abbye Dorothy Norman Sherling (Auburn University) passed away on July 13, 2006, at age eighty-four. Ms. Sherling received both a bachelor's and master's degree in economics at Auburn University and also taught in the Department of Economics at Auburn from 1966 until her retirement.

Frank M. Speckhart, PhD (University of Missouri-Rolla), passed away on September 6, 2006, at age sixty-five. Dr. Speckhart taught in the University of Tennessee's (UT) Department of Mechanical and Aerospace Engineering from 1967 until his retirement in the spring of 2006. He received UT's Outstanding Teacher Award in 1983 and 1988.

CORRECTION

In the 2006 Awards issue on page fifteen, "Promotion of Excellence Grants," Yvonne J. Johnson was erroneously listed as "Ms." when her title should have been "Dr." We apologize for this error.

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(navy) Item #APP06
(gray) Item #APP07
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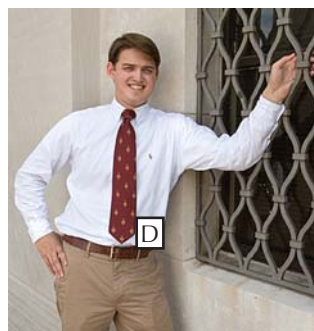
C. LONG-SLEEVE T-SHIRT

99% lightweight cotton t-shirt in ash gray or navy features the embroidery of the Society's logo in medium gray and the Greek letters in blue and gold. Available in unisex sizes S-XL. (1 lb.) ... **\$22**
(navy) Item #APP12
(lt gray) Item #APP13



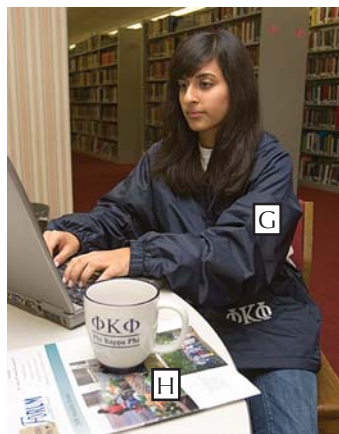
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Two inch cloisonné medallion hanging from a royal blue ribbon, features a detailed rendering of the Society seal. (1 lb.) Item #S-5 ... **\$9**
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M. PEN

Show your pride of affiliation in business meetings or in the classroom with this elegant pen and case. Brushed with a pearl satin finish, the Phi Kappa Phi logo is handsomely engraved on the base of the pen. (.5 lb.) Item #ACC72 ... **\$10**

P. LICENSE PLATE FRAME

Die-cast metal license-plate holder features a chrome frame and the Greek letter monogram on a blue background. 12"x6". (2 lbs.) Item #ACC21 ... **\$15**



Q. BRONZE-PLATED PAPERWEIGHT

Handsome and functional, the Phi Kappa Phi handcrafted paperweight features an antique gold finish and is embossed with the Society seal. Backed with velvet. 3" diameter. (1 lb.) Item #ACC22 ... **\$10**



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T. 10K Gold Charm — Item #JE25 ... **\$32**



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