

# Emory College

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## Senior Michael Roche wins award for research in Bolivia

At the first annual [Institute for Comparative and International Studies](#) (ICIS) Awards, held in April, Emory College senior Michael Roche was recognized for his "Academic Integration of a Study Abroad Experience." Roche, who studied in Bolivia, has taken the experience and turned it into a honors thesis portraying the struggle between growers and eradicators of Bolivian coca - indigenous plant, cultural crop, and the raw material of cocaine. "I was not that interested in coca when I first got to Bolivia," Roche said. "But it's such a huge societal issue that it shows up again and again in conversations." The issue, Roche said, revolves around Law 1008 (Coca and Controlled Substances Law), which the Bolivian Congress enacted in 1988 with pressure from United States, who tied aid money to its passage. At the time, Bolivia was the second largest producer of coca after Colombia. Law 1008, which provided for the licit growth of a certain quantity of coca for traditional uses (such as teas and medicines), also called for the militarized eradication of all other plantations. By 2001, when Roche visited Bolivia, there were only 6600 acres of coca left, down from 74,000 acres three years earlier. Violent clashes between peasant growers and the soldiers sent out to destroy their fields had become commonplace.

Roche's interest in the coca issue grew when he returned from Bolivia last summer and began an internship on Capitol Hill. He found that much of what Bolivians had said to him was true - that US politicians, while very familiar with Colombia, seemed to have little knowledge about Bolivia and its struggles to balance the war on drugs with its citizens' needs. So Roche returned to Bolivia over winter break to study the issue further. "I wanted to ascertain everybody's role and how they work together," Roche said. With help from the editor of The Bolivian Times, the largest English-language newspaper in the country, Roche was able to interview the key players: the cocaleros (the peasant coca farmers), the commander of the Joint Eradication Forces, Bolivian congressmen, US Embassy officials, and human rights activists. Many of his interviews took place in the jungle region of Chapare, where most illegal coca is grown. "The cocaleros are desperate people," Roche said. "The US and Bolivian

governments push for alternative development, for them to switch over to legal crops like oranges or bananas, but they can't make a living off oranges or bananas. Coca is a family crop, it doesn't require as much labor as fruit." And in a country with little infrastructure, it does not rot on the trucks.

Roche also got the perspective of the 6000 troops stationed in the Chapare, whose sole purpose is to eliminate the surviving coca fields. They are often accused of human rights abuses, including beatings, random searches, arbitrary arrests and detentions. "The peasants' favorite slogan is 'coca is not cocaine,'" Roche said, "They stress the traditional uses of the plant, which has been grown in Bolivia for thousands of years. But military leaders say that 95% of coccaleros are directly involved in the cocaine trade. They say the farmers not only grow the ingredient for cocaine but produce the drug as well." "From the US perspective, the Bolivian war on drugs has been a huge success," Roche said, "because they define success as less families growing coca. But this is not the Bolivian measure of success. They basically have a civil war on their hands."

For more, see [The Office of International Affairs News](#).

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## Emory goes to Italy with Judy Raggi Moore

In the evening, the sun sets outside Judy Raggi Moore's office window in the Callaway Center. It is a beautiful sight. Raggi Moore knows this because, more often than not, she has a front row seat for it. "If you want to be an effective teacher, you have to be on top of what you are teaching," says Raggi Moore, senior lecturer in [French and Italian](#) and director of the [Italian studies](#) program. "That requires a lot of work, a lot of research and a lot of reading." And a lot of time spent on campus. Students sometimes stop by her office to talk long after the sun has gone down. Raggi Moore has built Italian studies into one of the strongest language programs on campus. That was no mean feat. When she started teaching Italian in 1986, there were only 46 students. She created an Italian studies major shortly after. Now almost 700 students are signed up for courses in Italian. And this is at a University and in a geographical area with practically no natural ties to Italy herself or the Italian-American community. "The mission of this program is unique, and I've always felt very strongly about it," Raggi Moore says. "It's very interdisciplinary. It isn't meant to go to Italy and learn the Italian language or just dabble in a course of Italian literature. It is meant to be as immersed in Italy as a reality as complex and difficult to understand a reality as it is."

Raggi Moore also is primarily responsible for building what is one of Emory most popular and successful [study abroad](#) programs: its presence in Italy. Emory students already have opportunities to [study in Rome and Siena](#). Next fall a Milan program will be added, soon followed by a second Rome program. "You can't teach Italy from here alone," she says. Raggi Moore administrates the semester programs from here, and each summer teaches her own course abroad. For seven weeks, 40 students led by Raggi Moore pile into a bus and travel up and down the Italian boot, getting up at the crack of dawn and often not going to sleep until past midnight every day. "The whole time is spent in what is loosely termed 'the classroom,'" Raggi Moore says. Students visit museums, historical sites, churches and a variety of other places to absorb Italian culture. While Raggi Moore plans much of the activities, she has to

remain flexible and observant because the day's lesson can change with the turn of a corner. "It's a pure form of academic expression," she says. "I know that in a given location I'm going to lecture on Machiavelli and the next one I'm going to talk about Botticelli, then bring together those concepts into something that makes academic sense and is coherent. But what if in between these two lectures we encounter a public funeral or a re-creation of the medieval pageantry? Am I not going to talk about that? Of course. So we'll stop and we'll look at it. And we can't just look. We have to place it in a cultural and historical context. That is where you are in constant class. You can never foresee what a student is going to ask you."

In addition to the students, Raggi Moore will have faculty company as well, and the program takes advantage of Italian studies interdisciplinary variety. "Each summer is a new creation," Raggi Moore says. "To me, the epitome of a university is faculty and students together, in the same living conditions, equipped with the same circumstances, exploring together. It's a physical, intellectual and emotional bonding experience." This year, joining Raggi Moore for the summer program will be [anthropology](#)'s Peter Brown, [music](#)'s Stephen Crist and [dance](#)'s Lori Teague. They leave three days after Commencement and will return in July. With a faculty team leaning toward the performing arts, Raggi Moore is gearing this summer's class toward an exploration of indigenous music and dances and will concentrate on Southern Italy and Sicily, where many of these peasant creations are still visible. Raggi Moore often spends more than a year planning these trips and her devotion to her work and students has not gone unnoticed. She received a Crystal Apple Award, a honor bestowed by students in 1999, the first year they were handed out. Earlier this month, the [Emory College Language Center](#) (ECLC) gave Raggi Moore its first annual Excellence in Language Teaching Award. At Commencement, she will be one of three professors on the podium to pick up Excellence in Teaching Awards from the [Center for Teaching and Curriculum](#) (CTC). "Students are the ones who understand good teaching," Raggi Moore says. "Why are all these awards meaningful to me? Because they are sincere. When students tell you you've made a difference in their lives, even 10 years later, that's the thrill. That's the rush. That's why you teach."

For more, see the [Emory Report](#).

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## Two professors receive 2002 Guggenheim Fellowships

Two Emory University professors have received [Guggenheim Fellowships](#) for 2002, which are awarded on the basis of distinguished achievement and exceptional promise of future accomplishment from the John Simon Guggenheim Memorial Foundation. Kristin Mann, associate professor of [history](#), and Lawrence Barsalou, professor of [psychology](#), were among the 184 scholars, artists and scientists selected from more than 2,800 applicants for awards totaling \$6,750,000.

Barsalou, a cognitive psychologist, will use his fellowship to take the next year off to write a book covering his 30 years of research on the human conceptual system—a central topic in psychology, cognitive science and cognitive neuroscience. The book will offer a new view of the conceptual system, along with empirical evidence supporting it, he says. "It is a tremendous honor to receive this fellowship, which also is a recognition of the work I am doing," Barsalou says.

Mann is a specialist in colonial African history, including research on marriage and the family, gender, slavery and emancipation. She plans to use her fellowship to finish her book, "The Birth of an African City: Trade, State and Emancipation in 19th-century Lagos." Mann also is an adjunct faculty member in Emory's [anthropology](#) department and [Institute of African Studies](#).

Fellowships are based on recommendations from hundreds of expert advisors and are approved by the foundation's board of trustees, which includes seven members who are themselves past fellows of the foundation. Many of these individuals hold appointments in colleges and universities, with 86 institutions being represented by one or more fellows.

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## Christopher Richardson named 2002 National Truman Scholar

Emory University student Christopher M. Richardson was recently selected as a 2002 Truman Scholar, one of 77 students in the nation to receive the competitive fellowship meant to foster careers in government and public service. As a Truman Scholar, Richardson will receive \$30,000—\$3,000 for his senior year and \$27,000 for graduate study. Truman Scholars also receive priority admission and supplemental financial aid at some premier graduate institutions, leadership training, career and graduate school counseling, and special internship opportunities within the federal government.

Once he completes his undergraduate degree in political science and history, Richardson plans to pursue a law degree in preparation for a career as a poverty lawyer. "I want to give back to the community. I've seen poverty firsthand and want to help all those I can to improve communities," Richardson says. In addition to his high academic achievement, Richardson has dedicated himself to community service and campus leadership while at Emory. He was the first sophomore ever elected as president of Emory's College Council and previously chaired the council's Race Relations Committee, where he helped author a race relations report for the university. He also is a member of the Society of African-American Leaders, a group for high achieving students with leadership potential. Richardson, a bone cancer survivor, is a dedicated volunteer for the American Cancer Society and Camp Happy Days for children with cancer, where he serves every summer as a counselor and mentor for children. He also founded an initiative at Emory that gives older computers to inner city residents. Richardson is a member of the inaugural class of Emory's [Kenneth Cole Fellows for Community Building and Social Change](#), a yearlong, comprehensive program designed to prepare students to be effective community leaders. As a Kenneth Cole Fellow, Richardson will work this summer on urban poverty issues within Atlanta.

The [Harry Truman Scholarship Foundation](#) was established by Congress in 1975 as the federal memorial to the nation's 33rd president. The foundation awards scholarships for college students to attend graduate school in preparation for careers in government or elsewhere in public service. Truman Scholars must be U.S. citizens, have outstanding leadership potential and communication skills, be in the top quarter of their class, and be committed to careers in government or non-profit sector. The recipients were elected by 15 independent selection panels on the basis of leadership potential, intellectual ability and likelihood of "making a difference." This year's

Truman Scholars were selected from among 590 candidates nominated by 287 colleges and universities. There have been 2,176 Truman Scholars elected since the first awards were established in 1977. The 2002 Truman Scholars will assemble May 19 for a weeklong leadership development program at William Jewell College in Liberty, Mo., and receive their awards in a special ceremony at the Truman Library in Independence, MO on May 26.

For more information, see Emory College's listing of [national and international scholarships](#).

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## Rare Judaica stamp collection makes its way to Tam Institute

[The Rabbi Donald A. Tam Institute for Jewish Studies](#) has received an extraordinary stamp collection that includes every stamp issued by the state of Israel, as well as supporting materials and stamps issued all over the world featuring Jewish themes. The Sol Singer Collection of Philatelic Judaica was collected over a 40-year period and was donated to the University by retired Atlanta businessman Sol Singer and his wife, Ruth. David Blumenthal, Cohen Professor of Judaic Studies, said the collection provides a wonderful resource for scholarly research and for teaching such topics as the representation of women, holidays, the Holocaust, the military, minorities, peace, agriculture and art. "Stamps are one of the ways that countries express national culture, so this collection is an excellent tool to use to study how Israel and other nations treat issues of Judaism," Blumenthal said. The donation of the Sol Singer Collection was announced during the annual David R. Blumenthal Awards dinner April 22, where the Singers were honored for their donation and some of the material was on display.

The collection includes a complete set of stamps issued by Israel from the period just before independence up to this year, some of them extremely rare and valuable. More than just individual stamps, the collection includes corners, first-day covers and whole sheets of each stamp issued. The collection also features stamps with Jewish content issued around the world. No one knows how many such stamps exist, but the Singer collection contains entire volumes of stamps on the themes of the Holocaust, Einstein, Herzl, Judaica and more. Also included are whole sets of various philatelic journals dealing with Israeli and Judaica stamps. The Sol Singer Collection of Philatelic Judaica will be housed in [Special Collections](#) at Woodruff Library. The collection will be available for research and teaching purposes and may be exhibited in the future.

For more, see the [Emory Report](#).

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## Author Alice McDermott presents English & creative writing awards



Alice McDermott, author of 1998's *Charming Billy*, paid a visit to Emory last week—and it was one that a handful of writing students will not soon forget. The Long Island native played the role of Star Presenter in the [English](#) and [creative writing](#)



*Alice McDermott*

departments' Awards Night, held April 15 in Cannon Chapel. McDermott announced the names of and handed certificates to the winners of 10 awards, from Best Undergraduate Essay to Johnston Fellowships for Travel and Research. And the National Book Award winner showed that she can write a little, too. "In an academic year that began as this one did, with an event that changed everything, we celebrate not just the product but the process of writing," said Lynna Williams, associate professor and director of creative writing.

Acknowledging the work of and the future that lies ahead of Emory's young writers, Williams recalled William Faulkner, who upon receiving the Nobel Prize for Literature in 1949, dedicated to the award "to all the writers who would come after" him.

In Cannon Chapel, McDermott read from a novel in progress she said will published later this year. The book, she said, is an exercise for herself. "Wouldn't it be fun to write a novel that is not excerptible?" she said. "That's really bad for readings." The audience begged to differ, as McDermott spent a half-hour reading from the novel's beginning. The next afternoon in the Woodruff Library's Jones Room, McDermott led a colloquium on writing, answering questions about the craft in general and her own career in particular. "I always think I know what I'm doing when I start, otherwise I wouldn't have the courage to start," she said in response to whether she prepares an outline before beginning to write a book. "Almost every time, though, the story changes. I like to make discoveries myself. If you hold too tightly to your original story, you can miss those moments [of discovery]." Speaking at McDermott's reading in Cannon Chapel, Joseph Skibell, assistant professor of creative writing, said McDermott proves that "there is a certain deviousness to good writing." "Not only does she trick us into asking questions about her characters," Skibell said, "but she tricks us into asking questions about ourselves."

The winners of this year's English and creative writing awards are:

- **Best English Essay by an Undergraduate:** Michael Peyton Dougherty
- **Best English Essay by a Graduate Student:** Allison Hobgood
- **Academy of American Poets Prize for Best Poetry:** Neil Garvin (Honorable mention to Kristi McKim)
- **Artistine Mann Award in Poetry:** Tien Tran (Honorable mention to Neil Garvin)
- **Artistine Mann Award in Fiction:** Carolyn Finch (Honorable mention to Katherine Duclos)
- **Artistine Mann Award in Drama:** Lauren Gunderson (Honorable mention to Joseph Hicks)
- **Artistine Mann Award in Creative Nonfiction:** Anton Disclafani (Honorable mention to Margarite Nathe)
- **Johnson Fellowships for Travel and Research:** Anton Disclafani and Amelia Sitter
- **Betty and Michael Wolf Prize in American Literature:** Amelia Sitter
- **Grace Abernethy Scholarship in Creative Writing:** Neil Garvin

For more, see the [Emory Report](#).

## Duke and Nowicki's new book to help socially awkward adults

Adults who have trouble establishing and maintaining good relationships at work and in their personal lives—but can't figure out why—may lack the non-verbal communication skills that are essential to social success, according to a new book by two Emory psychologists. [Psychology](#) professors Marshall Duke and Steve Nowicki Jr. give hope to socially awkward adults with the release of their new book "Will I Ever Fit In? The Breakthrough Program for Conquering Adult Dyssemia," published by The Free Press, a division of Simon & Schuster.

Their answer is "Yes, you can." Duke and Nowicki, clinical psychologists and nonverbal communication experts, have developed a proactive program to help certain adults overcome their inability to pick up on social cues many people take for granted. "Will I Ever Fit In?" focuses on ways to treat varying forms of adult dyssemia, a term they coined to describe the inability to read or properly project nonverbal messages. "As adults, we don't comment on or attempt to correct another adult's inappropriate, or annoying social behavior as we would with children. It would be an affront to them. It's usually a case of nobody will tell you, but everybody knows," Duke says. As a result, adults with dyssemia tend to remain clueless about their behavior. One example the authors give is of the friendly coworker who never seems to pick up on the body language or facial expressions that others give him when they are too busy to talk. Over time, his behavior annoys and alienates his colleagues. Dyssemia is a condition that does not require professional psychological help, but is one that people can work on themselves—with help from others, Duke says. The book is designed for people to assess the degree to which they might be troubled by dyssemia, then develop a program with a coach to help modify their behavior. "You have to find someone to serve as a mirror to your behavior and provide a reflection you can trust," Duke says.

The goal of the program outlined in the book is to help adults with dyssemia overcome their poor nonverbal communication behavior and develop better relationships with others, Duke says. "Understanding and using nonverbal language is essential to having healthy, productive relationships," he says. Duke and Nowicki's new work builds on their previous research with children and dyssemia, detailed in their best-selling books "Teaching Your Child the Language of Social Success" (Peachtree Publishers, 1996), and "Helping the Child Who Doesn't Fit In" (Peachtree Publishers, 1992).

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## World premiere for eight student choreographers

"Tilt," Emory Dance Company's Spring Concert, features eight dynamic new works that explore the variety of human emotions and perspectives. The [Emory Dance Program](#) will present "Tilt" April 25-27 at the Mary Gray Munroe Theater, located in Emory's Dobbs University Center (third floor), 605 Asbury Circle, Emory. The number for tickets and information is 404-727-5050.

Among the choreographers presenting new works is **Kathleen Wessel**. Her work for eight dancers translates the frenzy of everyday life into movement. Wessel draws on personal experience and other dancers for inspiration. "I have set out on an

exploration of the controlled versus the uncontrolled," says Wessel. "To release and immediately regain composure is a rare ability in life, but a source of infinite possibilities in movement." Wessel also explores the ways that her dancers' diverse personalities can provide motivation and insight, infusing a single piece of movement with the dynamics of their individuality.

Another highlighted work is "One Moment," a composition by **Katherine Dunn**, which features an original sound score created by [Drew Boles](#). Boles, an Emory honors student in [music](#) composition, arranged the work from common phone company recordings, such as operators' voice scripts and busy signals. "One Moment" leaves intentional space for investigation onstage, allowing each performance to live in a solitary moment. Dunn strives to heighten the audience's sense of the unanticipated by layering her choreography with Boles's sound score.

Power and athleticism are at the core of **Lindsay Belton's** work, "Kinetic Kaleidoscope." Belton explores shape in dance by creating physical, almost gymnastic sculptures with the bodies of her five dancers. She complements these sculptures with an angular, energetic movement vocabulary. The result is an explosive display of strength amid an array of linear patterns and geometric contours in space.

"Performance is like playing," explains choreographer **Stacey Menchel**. Through a lyrical/jazz and ballet vocabulary, her work investigates the emotional variety that people are capable of in their day-to-day interactions. Her dancers engage a range of expressions from quirky to theatrical, as they investigate the many ways that chairs can be used both as props in dance, and as tools to create new movement.

**Jacqi Levy** presents a work in which contrast and dynamic change provide the backdrop for an investigation of the psychological need for control. Set to music by Clint Mansell and the Kronos Quartet, the piece takes advantage of unexpected tempo changes to play with the ways that a loss of control can be translated into movement. In Levy's untitled work, the dancer is often driven by an outside force, resulting in a body that is at times detached and mechanical, and at others released and feverishly tossed about.

**Casey Viggiano**, a [theater studies](#) major at Emory, became involved in the Emory Dance Program while attempting to design a musical theater curriculum for herself at Emory. Viggiano uses the sounds of today's popular rock and electronica, namely the groups Incubus, Eve 6 and Mirwais. Delving into the atmospheres created by these scores, she explores the sights, sounds and emotions of the nightlife of young adult women.

Two-time choreographer for Emory Dance Company **Lauren Gordon** uses a hybrid of modern and ballet techniques in her latest work for six dancers. She investigates posture, gesture, directness and flow in a work that is inspired by her research into how coupling dance and touch therapy promotes movement.

**Courtney L. Emery** presents "Cling," a work for four dancers set to music by John Cage. Emery examines the ways in which women can, but do not always, provide a source of resilience in each other's lives through her exploration of connection between dancers.

Tickets for "Tilt" are \$6 general admission and \$4 for Emory students with ID, senior citizens, and children 12 and under. Advanced ticket purchase is recommended, as

performances usually sell out. For tickets or more information, call 404-727-5050, email [boxoffice@emory.edu](mailto:boxoffice@emory.edu), or visit the [Arts at Emory](#) website.

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## Journal to debunk pseudoscience

Unsubstantiated and unorthodox psychological and psychiatric treatments will undergo closer scrutiny with the upcoming launch of *The Scientific Review of Mental Health Practice*, a new academic journal founded and edited by [psychology](#) Associate Professor Scott Lilienfeld. The journal focuses on the impartial, scientific investigation of novel, controversial or untested claims concerning mental health treatments while seeking to narrow the widening gap between mental health science and actual practice. "The journal is devoted to distinguishing science from pseudoscience in clinical psychology," said Lilienfeld, who recently published a paper questioning the validity of Rorschach inkblot tests. For example, an upcoming article will explore the case of a Colorado girl who was smothered to death while receiving a controversial "re-birthing" procedure last year that was intended to help her reconnect with her adopted mother. Lilienfeld says he hopes to raise the bar for the level of scientific debate on controversial mental health practices. "Subjecting these techniques to careful scientific scrutiny will ultimately help maintain the integrity of mental health practice," he said.

The journal will be published by Prometheus Books in Amherst, NY and will be out later this spring. For more information about the journal, e-mail Lilienfeld at [slilien@emory.edu](mailto:slilien@emory.edu). For subscription information, call 1-800-421-0351. For more, see the [Emory Report](#).

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## Introducing the new chair of economics, Jerry Thursby

"Economics is an extremely broad subject," said Jerry Thursby, a man who ought to know. He's taught the subject for 27 years, and last fall he took over as chair of Emory's [economics](#) department. "Economists have looked at everything from understanding what's in The Wizard of Oz, to the English industrial revolution, to the way in which firms compete, to looking at [Federal Reserve Chairman Alan] Greenspan's monetary policy," he continued. Thursby, professor of economics, credits his "Hula Hoop Theory" for getting him interested in the subject. As a boy, growing up in eastern North Carolina in the 1950s, hula hoops were all the rage. They were available everywhere. But each store charged a different price. "Even as a kid, it didn't make any sense," he said. "I couldn't figure out how they picked the price. I remember that bothered me tremendously." When Thursby entered the University of North Carolina as an undergraduate, he planned to major in psychology. That was until he took an economics course, which explained the mysteries of markets and prices. "It was like, 'Wow! Now I know,'" Thursby laughed. He then switched his major to economics. After earning a bachelor's degree, he stayed at UNC for graduate school, which is where he met his wife, Marie. Only he can't remember which class. "I think it was economic history. She would remember," he said. "She'll be all over me for not remembering exactly what class we were in."

Thursby's move to Emory, in fact, is the first time he and his wife have ever worked in different departments. From graduate school at UNC to faculty positions at Syracuse, then Ohio State, Michigan, and since 1988 at Purdue, they have worked together. Marie stayed at Purdue for the 200102 academic year to guide a group of her students through the second year of a two-year technology program. In May, she will begin an appointment as an endowed chair in the [Dupree College of Management at Georgia Tech](#) (currently she is adjunct professor of economics at Emory, a title she holds in addition to her Purdue professorship). Part of her work will involve the construction of the program she currently leads at Purdue, which will bring together science and engineering and MBA students at Tech with [law](#) and economics doctoral students at Emory as part of a joint program in technology transfer. That will get off the ground next fall. Since moving to Emory, Thursby has commuted between Atlanta and West Lafayette, Ind. He has a house within walking distance of campus—although it's a little light in the furniture area. "I'm living like a graduate student," he said. Since they are both economics professors, the Thursbys have always had ample opportunity to work together. They are, in fact, frequent collaborators. "It's an irritant to our children since so often when we get together at home we're talking about economics," Thursby joked. "It's hard to get away from your co-author if you're not doing your end of the work. If I'm not doing my part, I can't hide. I have to go home and she says, 'What's going on here?'" Switching to serious mode, Thursby said working with his wife is gratifying, especially since their interests are complementary. She is a theorist, while he is more statistically oriented, so they can play off each other perfectly.

While they publish alone and with other authors, the Thursbys have had 10 papers published together, and others are in the works. Last April, they produced a paper titled, "Who is Selling the Ivory Tower? Sources of Growth in University Licensing." That subject is quite familiar on Emory's campus, especially since last weekend's Sam Nunn Policy Forum devoted three days to its discussion: university licensing and the ties between commercial activity and the research that takes place on college campuses. The subject is one that Thursby—if given the opportunity and a lot of water—could probably discuss nonstop for a few days. For the purposes of polite conversation, though, touching on the highlights is certainly sufficient. Such as: Is technology licensing—in which a university or other entity (like a firm or business who funds the research) is able to make money from the use of a product it invents or discovers—necessary to get some technologies from the campus lab to the marketplace?

For more, see the [Emory Report](#).

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## Psychoanalytic Studies Program makes the most of its resources

The practice of psychoanalytic studies owes its existence to many fields—some psychology here, a little philosophy there. Emory's program in psychoanalytic studies owes its existence to the hard work of a host of professors, administrators and graduate students. "Psychoanalytic studies has just been an intellectual idea until very recently," said Elissa Marder, associate professor of French and director of the 4-year-old program. "There's no office, and we have no phone number, yet this is one of the most powerful intellectual centers at Emory. Throughout the country—internationally, in fact—Emory's [Psychoanalytic Studies Program](#) is seen as the ideal

other universities strive to emulate. Universities like Columbia and Southern Methodist as well as schools as far off as England and Argentina have contacted Emory for tips on how to build their own psychoanalytic studies programs. "I didn't foresee the growth, but I am pleased to see how it has taken shape," said [Bobby Paul](#), acting dean of Emory College and the man who spearheaded the program's creation. "This is a real example of something that was built from the ground level." In the mid-1990s, Paul, the Charles Howard Candler Professor of [Anthropology](#) and Interdisciplinary Study, received clinical training and eventually a certificate as a psychoanalyst from Emory's Psychoanalytic Institute. A longtime scholar of psychological anthropology, Paul's experience gave him an interesting perspective in that he was able to view psychoanalytic studies from two viewpoints: that of a clinician as well as an academic. "I was eager to bridge the gap between the two," he said.

In 1996, with the help of a small, interdisciplinary committee of writers, Paul drafted a proposal for the program. The envisioned program would utilize faculty members already at Emory and be made up of courses already being taught—Paul also would teach an introductory course. In spring 1997, Paul received a University Teaching Fund (UTF) grant and used it to lay the program's groundwork. By the fall, it was up and running. With limited resources, Paul needed a lot of help—which he got. "It was a staggering stroke of luck for us to have some very talented and academically gifted, high-energy graduate students who have played an active role in the creation of the program," Paul said. Much of the work in building the program has been done by the students who have benefited from it. Fund raising, programming, advertising, planning conferences and speaker appearances, constructing the web page, all of these activities crucial to solidifying the program came from the labor of graduate students. Students like Aimee Pozorski, who co-wrote an article describing the program for *The Journal of Higher Education*; and Eddie Gamarra, who along with Lisa Diedrich will make up the first graduating class of psychoanalytic studies minors this May, are two examples of the kind of students Paul is talking about. "Being a student who is also involved in administration has been very gratifying, and it's been a great way for me to learn how to train newer and younger graduate students," said Gamarra, who has been a graduate student in the [Institute of Liberal Arts](#) since 1996 and worked with the Psychoanalytic Studies Program since its inception.

To earn a minor in psychoanalytic studies (a major is not offered), a graduate student must take three courses listed as part of the program as well as the seminar "Introduction to Psychoanalytic Studies." To say students have a variety of academic disciplines from which to choose is an understatement. This semester, classes in 10 departments, including disciplines as varied as [comparative literature](#), [psychology](#), [philosophy](#), [women's studies](#) and [French](#), can be applied to psychoanalytic studies. Minors must also participate in the program's twice-a-month [brown bag](#) and monthly [colloquia](#) series. The brown bags most often feature Emory graduate students, who discuss aspects of their work. The colloquia are primarily opportunities to hear scholars, from both within and without the University, discuss psychoanalytic topics. "Psychoanalysis offers one of the most genuinely fertile fields for productive interdisciplinary scholarship," Marder said. "On one level it's intrinsically interdisciplinary because it's both a theory and a practice." Marder signed on as director for two years, and she already has a vision of where she would like to take the growing program. "There is a sense that if psychoanalysis is going to have a future in the 21st century it won't be a purely located in the medical sciences," Marder said. The medical field is where psychoanalytic studies is a clinical practice; when applied in other disciplines, such as [English](#) or [history](#), its theoretical aspect

takes shape. "There is a sense of trying to bring together medical research with people in academia," she continued. Marder said one of her goals is to determine existing areas of concentration and research in psychoanalytic studies around campus. The next step would be to identify faculty members who fall into these categories and contact them about applying their work to the program. These areas of concentration, like everything else about the program, are wide ranging: gender and sexuality, trauma, and anthropology are just three avenues of exploration. This plan is similar to the way psychoanalytic studies has been built already, only the scale is much larger. "In my term I'd like to develop rigorous faculty participation," Marder said. "I don't want to burden anyone's time, but instead maximize the energy people are already expending."

For more, see the [Emory Report](#).

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## **EduCATE Conference celebrates technology and teaching**

Last week more than 200 people attended the University's inaugural "Educational Forum on Academic Technology at Emory ([Educate](#))," held March 25-26 as a celebration of the many ways faculty have incorporated new technologies into their classrooms. "We really accomplished what we wanted, and that's a focus on the faculty," said conference organizer, Don Harris, vice provost for information technology. "We wanted to give them an opportunity, without a lot of direction from us, to show what they were doing. And I think people appreciated the fact that there was no 'hard sell' on the technology." Headlining the conference was Carl Berger, professor of science and instructional technology education and director of advanced academic technologies in the Collaboratory for Advanced Research and Academic Technologies at the [University of Michigan](#). Berger delivered the event's keynote address at a dinner March 25 in the Carlos Museum reception hall after being introduced by former Emory chancellor Billy Frye. The two men are colleagues and friends from the days when Frye was provost at Michigan.

Berger talked about the search for the next "killer app," or technological application that "fundamentally changes the way we think about what we do and enables us to do that which we could not do before." Using a PowerPoint presentation, Berger walked the audience through his vision of what the next killer app might do, using such acronyms as "WISIWIG" (What I See Is What I Get) and "WINWINI" (What I Need When I Need It). Berger also discussed how he felt technology is changing the very nature of learning. In the past, he said, students regurgitated knowledge imparted to them by teachers, but in the future he sees students and teachers working in collaboration to create new knowledge. The next morning, Berger delivered a breakfast lecture in which he charted the growth in information technology (IT) use among Michigan students. Beginning in 1986, the university surveyed students every two years to gauge what kinds of technology they used for what purposes, and Berger traced the meteoric rise of such applications as e-mail and Internet surfing over the decade of the 1990s. "People worried about technology reducing the amount of personal interaction with students," Berger said. "But far from losing personal contact, faculty said they were being overwhelmed by it [with the advent of e-mail]."

The rest of the conference featured presentations by 12 Emory faculty—the "early adopters" of IT in teaching, Harris said—describing how they use technology in the

classroom. Harris said he was pleased that a wide, multidisciplinary range of professors from across the University participated in the conference, both as presenters and as attendees. "It was neat to look at people's nametags and see one person from, say, surgery and another from English, talking about how they use Blackboard to promote an interactive experience for the students," Harris said. According to Jason Lemon, business analyst for the [Information Technology Division](#), when Blackboard was first introduced on the Emory campus in the summer of 2000, just 12 courses incorporated it. Today some 350 courses encompassing roughly 3,000 students use Blackboard. And LearnLink, which made its appearance at Emory in 1993, is now an integral part of daily life on campus. Harris said this Educate conference is the first of what he hopes will be a yearly campus event, and he hopes the lessons gleaned from it will encourage more faculty to incorporate IT into their teaching. Perhaps next year, he said, he won't have to rely on "the usual suspects" to serve as presenters. "As host, my main objective was to bring people together," Harris said. "It was good to see faculty connect with each other, and I hope those will be ongoing relationships."

For more, see the [Emory Report](#).

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## Theater Emory's "30 Below" looks at Generation Y

Baby boomers need not apply for roles or crew positions for the upcoming [Theater Emory](#) production, "30 Below: Theater for, by and About People Under 30." Emory University students will collaborate with local professional theater company [Out of Hand Theater Inc.](#), founded primarily by Emory alumni, to produce a bill of short pieces reflecting the world of today's youth. The production runs April 6-13 at Emory's Mary Gray Munroe Theater.

This past fall, an ensemble of Emory students collaborated with members of Out of Hand during a two-week workshop to address questions that would help define the perspective of life in America for those younger than 30. What are the influences and issues, how are those issues dealt with, and what is funny are questions at the heart of "30 Below." "We are a generation of marketed products: cereal, toys, transportation, even political figures," says Out of Hand literary manager Allen Read. "We are commercials and jingles and split-frame TV. We are a generation of people with an identity carved out for us by big-business commercialism. And while we find this somewhat disturbing, we also are comfortable with it and find it humorous." So what are the influences and issues defined by the "30 Below" participants? According to Read, the ensemble discussions revealed that the influence of media and marketing are pervasive, including MTV, CNN Headline News and the prevalence of the Internet. Drugs and alcohol, sex, AIDS, gender issues, sexual orientation, dating and "the modern oppressed (women, homosexuals, ever-present racial issues)" are being dealt with by the student generation. How does the under-30 set deal with its issues according to the "30 Below" ensemble? Apathy, irreverence, and drugs and alcohol, finding humor in irreverence and anything that goes counter to political correctness, says Read.

The acting ensemble includes Emory students Brittany Abbass, Raife Baker, Rhea Combs, Brian Crawford, Jon Herzog, Katie Kilborn, Karson St. John and Nathan Woodling. Out of Hand actors include Ariel de Man, Brian Kimmel, Maia Knispel, Allen

Read and Keland Scher. The directors are Read, de Man, Knispel and Adam Fristoe. The set designer is Jimmy Hilburn and the sound/media designer is Brian Ginn, both from Out of Hand. The menu of works includes short pieces written for the Humana Festival of New American Plays at Actors Theatre of Louisville (Ky.) and for Chicago's Neo-Futurist Theater, as well as plays by Atlanta artists and the "30 Below" company. These pieces include "Black-Eyed Susans" by Ayun Halliday, "Blondell" by Karen Christopher, "Cockamamie" by Mark Blankenship and Katie Kilborn, "A Date Under His Own Name" by Paul Gibney, "Drive Angry" by Matt Pelfrey, "Fighting Fears" by Jon Herzog, "Going On" by David Pollock, "Harris Teeter" by Shane Harris and James Buescher, "One for the Ladies" by Diana Slickman, "Play" by Steve Westdahl, "Slop Culture" by Robb Badlam, "Tragedi of Candi" by Matt Shapiro, "Underground TRANSit" by Katie Kilborn and "Viewfinder" by Robert Earl Price. When Theater Emory Artistic Producing Director Vincent Murphy offered an idea for "30 Below," he was quickly shot down. "They quickly said, 'And how old are you?' so I was out," says Murphy. "'30 Below' is a piece for, by and about the student generation, so if you are under 30, welcome to your life. If you're like me, welcome to where the world is going."

Performances of "30 Below" will be in the Mary Gray Munroe Theater in the Dobbs University Center, 605 Asbury Circle, Emory University. General admission tickets are \$10; Emory students with i.d. get \$5 tickets. For more information, or to order tickets, call the [Arts at Emory](#) box office at 404-727-5050 or send an email to [boxoffice@emory.edu](mailto:boxoffice@emory.edu).

The performance dates and times are as follows:

- 7:30 p.m. on April 6
- 8 p.m. on April 7, 10-13
- 3 p.m. on April 7 and 13
- 11 p.m. on April 10 and 11

Note that some of the pieces in "30 Below" include adult themes and language and may not be appropriate for children. Theater Emory is the producing organization of Emory University and is affiliated with the [Department of Theater Studies](#).

## Performance pays tribute to three legendary Latin American women

Broadway and television actress Georgina Corbo joins the Core Ensemble in *Tres Vidas* ("Three Lives") at the Glenn Sanctuary Auditorium on Sunday, April 21, 2002 at 7:00 p.m.. The music theater piece celebrates the lives of three powerful Latin American women: Mexican painter Frida Kahlo, Salvadoran peasant-activist Rufina Amaya, and Argentine poet Alfonsina Storni, all portrayed by Ms. Corbo.

*Tres Vidas* was conceived by the internationally-recognized Core Ensemble—Amy Barston, cello; Hugh Hinton, piano; Michael Parola, percussion—and features a script by award-winning Chilean writer Margorie Agosin, a professor at Wellesley College. The musical score features the tangos of Astor Piazzolla



and songs of Carlos Gardel and new works by composers Orlando Garcia, Alberto Ginastera, Osvaldo Golijov and others. Ms. Corbo has performed on the television shows *Law and Order*, *New York Undercover* and *It's Always Something* (movie of the week). She has performed on Broadway, at The Kennedy Center in Washington, DC, and at Russia's International Theatre Festival in St. Petersburg. Hailed by the Boston Globe as "often formidable, always intelligent, ultimately compelling," the Core Ensemble is the 2000 recipient of the Eugene McDermott Award awarded by MIT's Council for the Arts.

*Georgina Corbo*

### **The Women of *Tres Vidas***

**Frida Kahlo** (1907-1954) had a life marked by physical suffering. Beginning with the polio which she contracted at the age of five, her condition was worsened by a bus accident in which she was pierced by a pole through the pelvis. She married painter Diego Rivera twice and dedicated a passionate diary to him. Her paintings, especially her self-portraits, are noted for their immediacy, frankness and strength.

**Rufina Amaya** (b. 1943) was a 38-year old housewife in 1981 when the Salvadoran army swept through the region of Morazon to root out guerillas and their sympathizers. Nearly 1,000 peasants were slaughtered, mostly anti-Communist evangelical Christians. Ms. Amaya, whose husband and four children were killed, is the only known survivor of the massacre.

**Alfonsina Storni** (1892-1938) was Argentina's first feminist poet, living at a time when women in Argentina were subjugated to husbands, fathers, and social convention. Over her lifetime she produced collections of poetry, novels, journalism and plays.

The performance, sponsored by the [Latin American and Caribbean Studies Program](#), is free and open to the public. For additional information, contact Jacqueline Ochoa-Giddens, LACS Program Assistant, at 404-727-6562 or via E-mail [jochoag@emory.edu](mailto:jochoag@emory.edu).

## **Freshman seminar examines the original 'pop star': Nero**



*Eric Verner*

Known in the popular imagination and Hollywood films as ancient Rome's most depraved and decadent emperor, Nero is infamous for fiddling while the city of Rome burned. The classic material gets a fresh approach in Emory College this semester with the freshman seminar "Nero: Hero/Anti-Hero?" which examines the life and reign of one of Rome's most notorious rulers.

Students in the seminar seek to reveal the man behind the outrageous myths by examining one of the most exciting epochs in Roman history through surviving masterpieces of art and literature, as well as Nero's portrayal by ancient authors as well as in Hollywood films such as *Quo Vadis* and *The Sign of the Cross*. "I really hope to teach the

ERIC VARNER

students to look at art and literature critically and not just at face value," said Eric Varner, assistant professor of [classics](#) and [art history](#). "I want them to discover something they may not be exposed to during the course of their liberal arts education." Varner added that he also wants to give his freshman students a graduate seminar experience early in their academic career.

Because of the negative connotations attached to Nero himself, there is an air of debauchery connected to the art of the period by scholars. But Nero was also a popular ruler, beloved by the common people, whose era saw great progression in the arts, Varner said. Nero's 14-year reign was one of the most productive artistic and literary periods in the Roman Empire, witnessing revolutionary developments in architecture, painting, sculpture and writing. "Nero is an incredibly complex character. He was more than an emperor—he was a poet, an artist, a chariot racer," Varner said. The class grew out of Varner's own work on a book about the art and decadence during the age of Nero and research on Rome's "bad emperors." He is now working with his class to discern the person behind the myth of Nero and sift fact from fiction. "Nero, as far as we can tell, was a pretty charismatic person and has been described as the 'first pop star,'" Varner said. "Nero is fun. He's sexy. A majority of my students say the reason they signed up for the course is because Nero seems so interesting to them."

For more, see the [Emory Report](#).

## School of Medicine faculty teaching undergraduate biology course

There's something positively eye-catching about Biology 475. First, there's its title: "Biology of the Eye." But that title also has the distinction of being the only undergraduate course taught by [School of Medicine](#) faculty, specifically, the Department of Ophthalmology. In the five years the course has been offered, it has gained enrollment and has been quite popular among both undergraduates and several graduate students in molecular biology. Cited in course evaluations as "refreshing" and "interesting," the course draws on the expertise of various researchers in ophthalmology to teach in their respective areas. In fact, the [Emory Eye Center](#) not only provides instructors for the course, but also meeting space—in its Calhoun Auditorium in the South Clinic's tunnel level. Undergraduates meet in the same auditorium where Grand Rounds for ophthalmology residents are held.



*Henry Edelhauser*

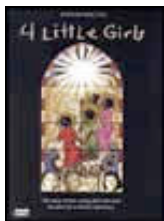
"This is a course that will last a lifetime," said course creator and director Henry Edelhauser, the Sylvia M. and Frank W. Ferst Professor of Ophthalmology and director of the Eye Center's research program. "These students learn everything about the eye—from embryology to diseases, conditions and surgery options. They also come away knowing what to look for in a good eye exam." Currently, 36 full-

time students are enrolled with two students auditing the class. Medical student and teaching assistant Nicholas Kiefer took the class himself just last year in preparation for his career as a physician. "It was great to interact with all the different ophthalmology professors, and it was really interesting to learn about the various ophthalmic issues as an [undergraduate biology](#) major," Kiefer said. "I particularly liked how specialized the course was, especially for an undergraduate course." The students also enjoy the diversity of faculty, Edelhauser said. Some 20 researchers and other professionals in the Department of Ophthalmology teach in their particular fields of expertise, something the students seem to appreciate. "It's like going to a new class every time," one student said in a course evaluation.

The semester begins with an overview of the eye, common vision problems, ocular anatomy and embryology. It progresses to the lens, cornea, infections, vision correction (refraction, including refractive surgery), and then explores in more detail anatomy, glaucoma, ocular pharmacology and the retina. The final classes deal with diseases of the retina, eye muscles, neuro-ophthalmology, electrophysiology, pathology and low vision (vision strongly impaired by refractive errors or disease, requiring special help in restoring useable vision). A recent class, "Evolution of the Eye," taught by Eye Center researcher Mabelle Pardue, not only provided detailed, comparative anatomy of the human eye with other animals and insects, it even delved into the realm of the philosophical, addressing the mystification with which Charles Darwin held the eye's complexity. "This course is a great recruiting ground for future physicians and researchers," said Thomas Aaberg, chair of ophthalmology and director of the Eye Center. "We are pleased to be able to offer this service to the University while at the same time potentially impressing these young students with the importance of the field of medicine and ophthalmology."

For more, see the [Emory Report](#).

## Emory's Black Film series takes a look at lynching in America



*Spike Lee's  
"4 Little Girls"*



*John Singleton's  
"Rosewood"*

Emory University's fourth annual Black Film Thursdays series will examine painful passages in American history under the title "Eyewitness: Lynching and Racial Violence in America." The March 28-May 16 series is being coordinated to complement the upcoming Atlanta exhibition of ["Without Sanctuary: Lynching Photography in America,"](#) appearing at the Martin Luther King Jr. National Historic site May 1-Dec. 31. The series of weekly screenings will feature 11 distinctive and powerful films. The films chosen for the series center on lynching—the subject of "Without Sanctuary"—and draw attention to issues of justice, race and violence, human rights violations and their documentation in America.

Emory is partnering with the [Martin Luther King Jr. National Historic Site](#), the [Auburn Avenue Research Library](#), and the [William Breman Jewish Heritage Museum](#) to present screenings of the films. The series is intended to foster dialogue within and across communities, and each film will be followed by a facilitated discussion. For the past three years, Emory has sponsored the annual African-American film series and presented a variety of cinema genres and themes focused

upon race and black experiences in the United States. The series also has brought several award-winning African-American filmmakers to Atlanta to share their work and vision.

All of the screenings are free and open to the public. For more information, call 404-712-8768.

### **Thursday, March 28**

"Between The World And Me" (1995, 5 min., Ian Moore, director) This experimental film by independent filmmaker Ian Moore brings to life Richard Wright's 1935 poem of the same name. The poem tells the haunting story of a young man's discovery of the bones of a lynching victim. As he contemplates the grisly scene, his fear and imagination transport him into the hands of the lynch mob.

"A Lynching in Marion" (1995, 30 min., Nolan Lehman, director)

"Third Man Alive" (1997, 45 min., America's Black Holocaust Museum) In August 1930, a 16-year-old African American named James Cameron survived a lynching. These two documentary films, made some 65 years later, allow Cameron to recount his story in vivid detail. He watched as an angry crowd, made up of thousands of whites, murdered two of his friends. The assembled mass then turned on Cameron. The films are told from distinct and specific perspectives, and together tell a complex story of Cameron's harrowing experience, and his life thereafter. 7 p.m., Auburn Avenue Research Library, 101 Auburn Ave. NE, Atlanta  
Facilitator: Natasha Barnes, English professor, Emory Guest speaker: Winfred Rembert, artist and lynching survivor

### **Thursday, April 4**

"Rosewood" (1997, 140 min., John Singleton, director) The film is based on the historically-repressed events that took place in the small, thriving black town of Rosewood, Fla. Fueled by economic competition and jealousy, and finally ignited by an adulterous white woman's charge of abuse against a black man, a legally-sanctioned lynch mob from the nearby white town of Sumner descended on Rosewood and burned it to the ground. 6 p.m., 208 White Hall, 480 Kilgo St., Emory Guest speakers: Sherrie Dupree and Janie Bradley-Black, historians at the Rosewood Descendants' Heritage Foundation

### **Thursday, April 11**

"Between the World and Me" (1995, 5 min., Ian Moore, director). Experimental film by independent filmmaker Ian Moore brings to life Richard Wright's 1935 poem of the same name.

"4 Little Girls" (1997, 102 min., Spike Lee, director) This 1997 Oscar-nominated documentary examines the 1963 bombing of the 16th Street Baptist Church in Birmingham, Ala., that killed four black girls and helped to galvanize and accelerate the civil rights movement. 7 p.m., Martin Luther King Jr. National Historic Site, 450 Auburn Ave., Atlanta  
Facilitator: Karen Murphy, program associate, Facing History and

## Ourselves

**Thursday, April 18**

"Within Our Gates" (1919, 79 min., Oscar Micheaux, director) An historic and seminal work, Oscar Micheaux's 1919 film is the earliest surviving feature directed by an African-American filmmaker. It provides contemporary viewers with a sense of the filmmaker's passionate social criticism. "Within Our Gates" is a key example of Micheaux's spirited and unconventional filmmaking in style and content and was his answer to the racist propaganda that filled another film of the era, D.W. Griffith's "The Birth of a Nation." "Within Our Gates" was unseen for 75 years, until the Library of Congress restored and re-released it in 1993. 7 p.m., 208 White Hall, 480 Kilgo St., Emory Facilitator: Miriam Petty, Ph.D. candidate and "Eyewitness" film series producer, Emory

**Thursday, April 25**

"Between the World and Me" (1995, 5 min., Ian Moore, director). Experimental film by independent filmmaker Ian Moore brings to life Richard Wright's 1935 poem of the same name.

"They Won't Forget" (1937, 90 min., Melvyn Leroy, director) One of a few feature films made about lynching, this 1937 courtroom drama has been called one of the best of the Warner Brothers studio's "social protest" films. Based on Ward Greene's 1936 novel "Death in the Deep South," "They Won't Forget" is drawn from the facts of the 1915 Atlanta lynching of Leo Frank. Film print provided by Turner Classic Movies. 7 p.m., William Breman Jewish Heritage Museum, 1440 Spring St., Atlanta Facilitator: Matthew Bernstein, film studies professor, Emory

**Wednesday, May 1** (opening day of "Without Sanctuary," Day of Remembrance)

"Ida B. Wells: A Passion for Justice" (1989, 58 min., William Greaves, director) This award-winning film by William Greaves documents the dramatic life and turbulent times of the pioneering African-American journalist, activist, suffragist and pre-eminent anti-lynching crusader of the post-Reconstruction period. Though nearly forgotten today, Ida B. Wells was a household name in black America during much of her lifetime (1862-1931) and was the peer of such well-known African-American leaders as Booker T. Washington and W.E.B. DuBois. 2 p.m., Martin Luther King Jr. National Historic Site, 450 Auburn Ave., Atlanta Facilitator: Clarissa Myrick-Harris, Africana studies professor at Morris Brown College, founding director of the Southern Black Community Oral History Center

"Strange Fruit" (2002, 57 min., Joel Katz, producer/director, copyright Oniera Films LLC) This new documentary by filmmaker Joel Katz follows the history of "Strange Fruit," a song written by Jewish schoolteacher Abel Meeropol, and made famous by jazz legend Billie Holiday. In telling the story of this song, the filmmaker addresses the history of lynching, the early civil rights movement, and the relationship between Jewish songwriters and performers and black music. Katz uses "Strange Fruit" as

a theme to explore the lives of lynching victims, as well as the life and politics of the songwriter. 4 p.m., Martin Luther King Jr. National Historic Site, 450 Auburn Ave., Atlanta Discussion with director Joel Katz, "Without Sanctuary" exhibit curator Joseph Jordan, and others.

### **Thursday, May 9**

"The Murder of Fred Hampton" (1971, 88 min., Michael Gray, director) In 1968 the Film Group, an independent Chicago production company, began filming a documentary about the Illinois chapter of the Black Panther Party and its chairman, Fred Hampton. A fiery orator, Hampton was only 20 years old at the time, but his electrifying words and actions were inspiring young black people to demand respect and to insist that their power and voice be felt in politics. On Dec. 4, 1969, in a pre-dawn, FBI-directed Chicago police raid, four Panthers were shot, leaving Fred Hampton and another Black Panther dead. The film's inclusion in the series should prompt viewers to examine the definition of lynching, as it moves from the accepted idea of a spontaneous event orchestrated "by persons unknown." The film presents the notion of lynching as an act perpetrated by the powerful in order to intimidate those who criticize them. 7 p.m., Auburn Avenue Research Library Facilitator: Akinyele Umoja, African American Studies professor, Georgia State University

### **Thursday, May 16**

Film TBA, 7 p.m., Martin Luther King Jr. National Historic Site, 450 Auburn Ave., Atlanta. The final film in the Eyewitness Series will be presented in collaboration with the IMAGE Film and Video Center's DREAM (Developing Racial Equality through Arts and Music) Series. For 15 years, IMAGE Film & Video Center has worked to build and support a strong independent media arts community in Atlanta and the Southeast, promoting the production, exhibition and public awareness of film and video as artistic forms of individual expression through programs like the DREAM Series.

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## **World premiere for contemporary art music composer and Senior Andrew Boles**

One of the significant, yet lesser-known types of research, scholarship and discovery at Emory University will be demonstrated in a concert of new contemporary music at 1 p.m. Saturday, March 30. Emory Senior Andrew Boles will be joined by leading professional musicians in presenting his three world premiere compositions, "Letter to Barrett Slepian," "Algal Bloom" and "Emily." Boles, a 21-one-year-old composer, performer and songwriter from Tampa, Fla., began studying music with piano lessons at age seven. After seven years of intense piano study, he picked up his first acoustic guitar and began a six-year pursuit to become a professional songwriter, recording and touring artist. Writing and performing music became his focus in high school, culminating with his first album, "Freak O' Nature," which he produced and later released on his own label.

Once at Emory, Boles took courses in composition with Emory music professors John A. Lennon and Steven Everett. He developed a passion for contemporary art music and soon decided to hang up his guitar and pursue art music composition as his primary creative outlet. He enrolled in all available composition related courses: electronic music composition, orchestration, conducting and theory. He also spent a semester privately studying the rules of counterpoint technique to fulfill what would later be an official honors composition requirement. During spring 2001, Boles approached the [Department of Music](#) about creating a composition honors track. An honors composition program had not yet been devised, so Boles became part of the team tasked with constructing the guidelines for students seeking the composition emphasis. Since the approval of the honors track, Boles has worked on his upcoming concert by composing the music, writing about the music, hiring professional players, and writing grants to raise funds to pay the players. Some of Atlanta's top musicians have been enlisted for the project, including four from the [Atlanta Symphony Orchestra](#) and the co-founders of [Thamyris New Music Ensemble](#). "Drew Boles is our first undergraduate composition major and also our first Emory student to present an honors project of original musical works for both acoustic and electronic forces," says Lennon. "With his keen imagination and intellectual prowess, Drew experiments with sounds in a manner sure to engage and delight the audience. The concert is a must for lovers of new music."

The March 30 concert will be about 50 minutes and includes three pieces. "**Algal Bloom**" for string quartet consists of three movements strung together by a common motif. The piece moves back and forth between lyric motion, somewhat eerie chord progressions, and aggressive, percussive and chaotic qualities. The quartet explores a variety of extended playing techniques as well as unusual textural and timbral relationships. Boles pushes each instrument to its outermost ranges, creating a constant flux in direction and line. Conceptually, "Algal Bloom"--which actually is a form of pollution--patterns the life of fragmented ideas within a dream sequence.

"**Letter to Barnett Slepian**" for tape was created in Emory's electronic studio. Boles was inspired to write this work by his personal views on abortion-related issues. "The piece is an elegy to victims of anti-abortion violence, particularly Barnett Slepian," says Boles. Slepian was an abortion doctor in Amherst, N. Y., who was shot and killed through an open window of his house in 1998. While his death escalated the ensuing battle between both sides of the abortion war, Slepian is still regarded by many as a symbol of courage, conviction and kindness. "Timbre, the functional element of this particular piece, serves to express both fear and sadness. And although the surrounding political context cannot be divorced from Slepian's death, the sounds and tone colors within my piece attempt to portray this tragedy without forever consigning such a heroic figure into either complete martyrdom or vengeful triumph," says Boles.

"**Emily**" is a set of four songs for soprano and chamber ensemble, set to Emily Dickinson poems. The largest piece in the program, "Emily" uses a different combination of instruments in each song; it is not until the finale that all the instruments are used together. "I structured this piece on Allen Forte's pitch class theory to create a system for translating words into notes, to lay out the melodic and harmonic framework of each song, The color evoked by Dickinson's text influenced the molding of its structure," says Boles. Perhaps the most conventional work on the program, each song retains its own character. From the punctuated rhythms to the soft chant-like melodies, the piece attempts to match the expressive and diverse nature of Dickinson's work.

The March 30th concert will be in Emory's Performing Arts Studio, 1804 N. Decatur Road, Atlanta. The concert is free and open to the public. Call the [Performing Arts](#) box office for information and directions at 404-727-5050.

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## Awards honor Emory's 'everyday' heroines

Friends, family, coworkers and peers gathered to sing the praises of the fifth annual recipients of the [Women's Center's](#) Unsung Heroine awards at a ceremony held Monday, Feb. 25, in the Miller-Ward Alumni House. Women's Center Director Ali Crown told the 147 guests in attendance that they were the event's largest crowd. She then opened the stage to the evening's honorees by introducing past award recipients in the audience. "I guess we can't call them unsung heroines anymore," Crown joked. "We'll have to call them 'sung' heroines." This year's Unsung Heroines include: Eleanor Main (faculty); Patricia Douglass (administrator); Cheryl Elliott (staff); Laura Steinberg (student); and Shaila Rao Bheda (alumna). The words 'hero' and 'heroine' have become part of the common language since Sept. 11, said event cochair Catherine Howett Smith. "If any good came from the rubble of our national tragedy, it was to remind us of the everyday hero," she said before she and fellow cochair Mary Ellen McClellan presented the awards. "The women we honor today are heroines: person-to-person by counseling students; working for change in human resource policies; serving as youth mentors; smashing through the glass ceiling to make way for other women; fighting for justice in crimes against women or by simply speaking up, these women demonstrate the power of service without expectation of reward," Howett Smith continued.

**Main** was cited by nominator Alicia Franck as "a brave risk-taker, a fearless trailblazer, a dedicated mentor and a role model in every way." When Main first came to Emory in 1969, she was one of four female professors in Emory College after becoming in 1966 the second woman ever to earn a doctorate in political science from the University of North Carolina-Chapel Hill. She was a founding member of the Emory Women's Caucus (which eventually became the President's Commission on the Status of Women) and the the Georgia Women's Political Caucus. Main sits on the board of the Department of Juvenile Justice and Georgia Professional Standards Commission Review Panel. In January 2001, she was named director of Emory's [Division of Educational Studies](#).

**Douglass** is the type of administrator who has a "rare combination of razor-sharp skills in her field and warmth in her approach that speaks of trust and care for the people at the core of her work," wrote nominator Claudia Adkison. Douglass, assistant vice president for [Human Resources](#), has been an advocate for the equalization of faculty and staff benefits, the extension of disability benefits to staff, same-sex domestic partner benefits and the skills-enhancement program. "Pat taught all of us that we can be magnificent leaders and administrators and still laugh, hug and love each other in the workplace," Adkison said.

A law enforcement officer for 27 years, **Elliott** has "dedicated her life to fighting injustice, crime and fighting for those who can't fight for themselves," wrote Craig Watson, chief of the [Emory Police Department](#) (EPD). Elliott, a lieutenant with EPD, started working at Emory in 1988 but began her career in the early 1970s, when

being an African American police officer was hard enough without adding “female” to the mix, Watson said, but Elliott managed to overcome those barriers and do her job with “grace, dignity and passion.” Additionally, Elliott serves on Emory’s Sexual Assault Consortium, the DeKalb County Coalition against Domestic Violence, the DeKalb County Safe Community Taskforce and the Atlanta High School Counseling program.

In an environment where expressing a feminist perspective could be politically and socially dangerous, **Steinberg** has demonstrated a “remarkable” ability to embrace feminist thought while still respecting other opinions, said nominator Patti Owen-Smith of Oxford. While at [Oxford](#), Steinberg’s scholarship, intelligence and gracefulness have been hallmarks of her student leadership, Owen-Smith continued. Steinberg has been involved in a multitude of student and community organizations including, the Clifton Child Care Center, Residence Life, DeKalb District Court and the DeKalb Rape Crisis Center and she is chair of the Women’s Center student advisory board. “Laura represents the finest of the young people that grace our university,” Owen-Smith said.

After graduating from Emory College in 1994, **Bheda** continued her dedication to community service by joining [AmeriCorps](#) and becoming a [Hands On Atlanta](#) participant, a youth mentor and a volunteer for the homeless. She has touched the lives of countless young women through her work with the Georgia Department of Human Resources and through Raksha, a local group aiding South Asian women involved in domestic violence, her nominators wrote. “Through her professional and community activities, Shaila lives her life with a single-minded determination: to empower the lives of young girls, to lift up the poor and abused, and to spread light to unlit corners of the world,” wrote nominators [Association of Emory Alumni](#) and Sonia Sharma, program coordinator in the [Office of Multicultural Programs](#) and a fellow Emory graduate (’93C).

For more, see the [Emory Report](#).

## Spike Lee entertains during Dooley's Week



*William M. Dooley, the eternal spirit of Emory, greets Emory Report Managing Editor Michael Terrazas before Spike Lee's speech at Glenn Memorial Auditorium. Photograph by Stanton M. Paddock.*

Spike Lee had a message for Emory students last week: Search and discover what you love to do—regardless of how much money it will make you—and do it. Otherwise, in 20 years, you might end up overweight, divorced and unhappy. The 44-year-old filmmaker and Atlanta native spoke Thursday night, Feb. 21, in Glenn Auditorium as part of Dooley’s Week. Though he was born in the South, Lee was raised in Brooklyn, N.Y., before returning to his birth state in 1975 to attend [Morehouse College](#).

Lately, Lee said, as he’s traveled around the country —“particularly during the month of February, Black History Month, the shortest month of the year”—he has visited with several classmates from Morehouse and found them less than fulfilled as they enter middle age. Lee said many of the men played the “good sons” in college and,

recognizing the sacrifices their parents made to afford them the opportunity to get a college degree, chose careers that were secure and financially rewarding. "Now they're fat, divorced and miserable," Lee said. "And the reason they are the way they are is because they're not happy with the work they're doing. These four years [of college] are a crucial time for you find out what you like—not just what you like, what you love—and not worry about how much money you can make. "I'm lucky," he continued, "because a lot of people never find out what makes them happy. Mine was cinema."

Strolling about the dais with a microphone and speaking off the cuff, Lee spent the remainder of his time talking about contemporary films and other popular entertainment. "I take cinema very seriously," he said. "The reason the United States dominates the world is because of movies, television and music. That's why we dominate the world—culture. If you can make people think, dress and talk [a certain way], that's more powerful than any bomb." Lee then dropped a bomb of his own on the supposed "progress" African Americans have made in Hollywood. Several people have asked him whether the nomination of actors Denzel Washington, Halle Barry and Will Smith for Academy Awards this year, along with the planned lifetime achievement award for Sidney Poitier, signal a change, but Lee said only when more African Americans become "gatekeepers"—people who control which films and TV shows get produced—will meaningful change occur.

For more, see the [Emory Report](#).

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## First Kenneth Cole fellows learn community-building and social change

In a novel university-based leadership program, Emory University's inaugural class for the [Kenneth Cole Fellowship in Community Building and Social Change](#) is beginning to learn just what it takes to make a difference in society. The comprehensive, 12-month program combines teaching, research and community service to help prepare Emory undergraduates to become part of the next generation of community builders. The ideals of the program appealed to Kenneth Cole Fellow Amanda Edwards, a junior in political science, who is one of 21 undergraduates selected for the program through a highly competitive process. "My number one goal is that I want to see things change around me for the better, and I think the program will serve as a path to help me achieve this," says Edwards, who has long planned to pursue a law degree. But now, Edwards plans to study public policy as well so she can make more of an impact within the areas of health care, gentrification and development.

The program is a partnership between Emory and The Kenneth Cole Foundation. Fashion designer Kenneth Cole, CEO and president of Kenneth Cole Productions Inc. and a trustee of the Kenneth Cole Foundation, has long combined social-consciousness messages in marketing his products. Cole, a 1976 graduate of Emory College, will return to the campus Feb. 20-21 to inaugurate the program at the [first annual Kenneth Cole Leadership Forum](#). The topic of this year's forum is "The Impact of Terrorism on Community Building and Social Change." While at Emory, Cole will meet with the first group of Kenneth Cole Fellows, who began their year-long study

with a course that prepares them to use metropolitan Atlanta as a laboratory for understanding the process of community building, both its problems and possibilities. In addition to course readings on everything from coalition building to traffic congestion, students are learning specific skill--such as taking notes and conducting interviews, strategic planning, and effective communication techniques. Students also spend time off campus observing meetings and interacting with community and public policy leaders.

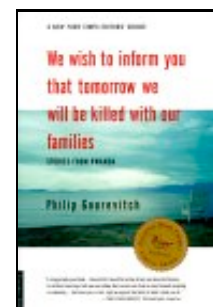
The skills gained this semester will come in handy once the fellows are dispersed to community, government and private organizations this summer for hands-on research and science. Unlike many internships, students will be grouped into teams around specific, collaborative community-building projects, as well as attend weekly seminars on community building. "We want to have them fully prepared to contribute to the mission of their organization and not just be observers," says instructor Michael Leo Owens, visiting assistant professor of [political science](#) and a visiting fellow of Emory's [Office of University-Community Partnerships](#). The Kenneth Cole Fellowship Program has not finalized which organizations students will be working with, but Owens says the goal is to identify related groups that approach certain societal problems, such as affordable housing and healthcare, from different perspectives. The field-course work will involve cross-agency cooperation and perhaps continuity for all the organizations involved since future Kenneth Cole Fellows will continue to work on similar issues. After spending time with their respective organizations, the teams will regroup and discuss how collaborations could more effectively address a given problem.

In a class this fall, taught by Michael Rich, associate professor of political science and director of Emory's Office of University-Community Partnerships, students will review their summers' work and study examples of similar collaborations--both successful and unsuccessful--from around the country. "They're very upbeat," Owens said of the 21 students who are blazing trails for future groups of Kenneth Cole Fellows to follow. "When I first walked in the classroom, I felt like there was this electricity in the air."

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## Seminar explores meanings and legacies of genocide

The subject matter, while horrifying on the surface, is so widely applicable that it is cross-listed under five—*five*—courses. That's the most Emory College has seen for as long as anyone can remember. The title? "Genocide and Its Meanings: Rwanda and Nazi Germany." The courses? MES 375/ANT 385S/ANT 585/AFS 385S/JS 730: That's [Middle Eastern studies](#), [anthropology](#) (twice), [African studies](#) and [Jewish studies](#). Thirteen undergraduate and graduate students are enrolled. Mix in 12 faculty members—including the two professors who teach it, anthropology's Donald Donham and Middle Eastern studies' Shalom Goldman—as part of the Sawyer Seminar, and the course becomes an eclectic mix unlike any other on campus this semester. "Genocide and Its Meanings" is the second in a three-seminar series of Sawyer Seminars, funded through a grant from the Andrew Mellon Foundation and led by the Institute of African Studies, which helped secure the grant with assistance from the [Graduate](#)



*Seminar reading:*

*We Wish To  
Inform You  
That Tomorrow  
We Will Be  
Killed With Our*

[School of Arts and Sciences](#) and then-Dean Bobby Paul. Some grant money also funds summer research by seminar participants.

The first seminar compared everyday violence and criminality in post-apartheid South Africa and post-communist Russia, and the third seminar will explore religiously based conflicts in present-day Nigeria and India. "We wanted to do African cases of conflict, but then we also wanted to compare them to non-African cases," said Donham, professor of anthropology and director of African studies. "We thought the comparison was important because Africa has kind of fallen off the map." "The idea was to pick a structurally similar conflict from outside of Africa to put in dialogue within Africa," he continued. "Genocide and Its Meanings" grew out of a course Goldman taught on literature and the Holocaust. "I was eager to have a comparative way of talking about this because, as Don and I have discussed, there is a kind of isolationist or uniqueness paradigm in speaking about the Nazi murders," said Goldman, associate professor of Middle Eastern studies. "I wanted to try and disturb that a bit and look at [Rwanda and the Nazis] together.

One of the seminar's highlights is its guest speakers. For the first session, Jan. 24, Catherine Newberry, a political science professor at Smith College, presented an overview of approaches to study the Rwandan genocide (Goldman followed with a similar discussion on studying the Nazi Holocaust). Future speakers include Deborah Lipstadt, Dorot Professor of Modern Jewish and Holocaust Studies and director of the Institute for Jewish Studies; Charles Ntampaka, a Rwandan lawyer; and David Newberry—Catherine's husband—a history professor at Smith College. "To be able to do something like this—something experimental and out of the ordinary—depends on all of our guests coming in and so forth," Donham said. "We could have only done this with a grant, as well as the cooperation of our departments."

For more see the [Emory Report](#).

*Alive with Our  
Families:  
Stories From  
Rwanda  
by Philip  
Gourevitch*

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## Mario Cuomo and Jimmy Carter to address Kenneth Cole Leadership Forum



*Kenneth Cole Fellowship in Community Building and Social Change*

Community and government leaders will gather at Emory University to discuss terrorism and homeland security--and how community building and social change and impacted by them--during the first [Kenneth Cole Leadership Forum](#) on "The Impact of Terrorism on Community Building and Social Change." The forum is the inaugural event for the Kenneth Cole Fellowship in Community Building and Social Change, a comprehensive, 12-month program designed to prepare Emory undergraduates to become part of the next generation of community builders.

Former New York Gov. Mario Cuomo will deliver the opening conference address at 8

p.m. Wednesday, Feb. 20 in Glenn Memorial Auditorium. Former President Jimmy Carter, who also is University Distinguished Professor at Emory, will deliver the closing address at 4:15 p.m. Thursday, Feb. 21, in Glenn Memorial Auditorium. Representatives from the U.S. Coast Guard, the Centers for Disease Control and Prevention, Georgia Emergency Medical Services, United Way of Metropolitan Atlanta, the Atlanta Community Food Bank and other organizations will take part in the forum.

The program is a partnership between Emory and The Kenneth Cole Foundation. Kenneth Cole, a fashion designer, business executive, founder and head of Kenneth Cole Productions Inc., and a trustee of the Kenneth Cole Foundation, has long combined social-consciousness messages in marketing his products. He is a 1976 graduate of Emory College.

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## O'Neill play highlights MARIAL symposium on family

[Theater Emory](#) will present Eugene O'Neill's valentine to the American family, *Ah, Wilderness!*, from Feb. 15-March 2 as part of a project sponsored with the [Emory Center for Myth and Ritual in American Life \(MARIAL Center\)](#) that examines the American family throughout the 20th century. Beginning with O'Neill's coming-of-age comedy, Theater Emory will investigate stage portrayals of the family during that time. *Wilderness* is a portrait of the Miller Family in the Connecticut summer of 1906. "It is a play about relationships," said director John Ammerman, associate professor of [theater studies](#). "I see it as a study of the ways that families function—not just as a hierarchical unit—but as delicately interdependent entities." O'Neill described the play as "a comedy of recollections in three acts." He fondly looks back to the world of his youth to depict a young man's awakening to worldly ideas and the fascinations of the opposite sex.

The cast includes professionals Lisa Paulsen (assistant professor of theater studies), Steve Coulter, Lynna Schmidt, Bruce Evers and Damon Bogges. Jonathan Rosenblit plays the Miller's youngest son. Emory students Raife Baker, Michael Pahr, Brian Crawford, Lauren Gunderson, Alex Newell, Nicole Sheres, Lynne Tucker and Gabriel Viñas complete the cast. Wm. Moore is set designer, Marianne Martin is costume designer, and Judy Zanotti is lighting and sound designer.

In conjunction with the play, Theater Emory and the MARIAL Center will present "[Staging the American Family: A Symposium on the Evolution of the Idea of Family in 20th Century Drama](#)" Feb. 24-27. All events take place in the Mary Gray Munroe Theater. *Ah, Wilderness!* tickets range between \$7.50-\$15, but all other symposium events are free and open to the public. Symposium events include:

- **Sunday, Feb. 24 at 7:30 p.m.**

Keynote lecture, "Our Imagined Families: The Myths and Rituals We Live By" given by Rutgers University historian John Gillis. He is a noted historian of the family who has written several books on family history; the most recent is *A World of Their Own Making: Myth, Ritual and the Quest for Family Values*.

- **Monday, Feb. 25 at 7:30 p.m.**

"The American Family on Stage: A Decade-by-Decade Look at the Evolution of the

Family." Presentation of scenes from a play from each decade.

● **Tuesday, Feb. 26 at 7:30 p.m.**

Michael Goldman, professor emeritus of English at Princeton University, offers a critic's context for the scenes of family life, which will be restaged in some fashion from the previous evening. One of the most distinguished American drama critics, Goldman has twice received the prestigious George Jean Nathan Award for Dramatic Criticism.

● **Wednesday, Feb. 27 at 7:30 p.m.**

"Myth America: Diverse Arenas of Mythmaking on the American Family." Panel discussion, including Tony Award-winning playwright David Henry Hwang, advertising and "idea man" Joey Reiman, Gillis and Goldman.

After the Feb. 15 opening-night performance at 7:30 p.m., Wilderness will be performed Thursday-Saturday at 8 p.m. through March 2. Matinee performances (3 p.m.) are scheduled for Feb. 17, 24 and March 2. Admission is \$15, Emory students with ID are admitted half-price.

For more information, see the [Arts at Emory](#) website, call 404-727-5050, or send e-mail to [boxoffice@emory.edu](mailto:boxoffice@emory.edu). For more, see [Emory Report](#).

## African American Studies celebrates its 30th anniversary

February is African American Heritage Month, an event that comes along every year, but this year Emory has something extra to celebrate: the 30th anniversary of the University's own [African American Studies Program](#). Launched in September 1971 (anniversary events originally were planned for last semester but were delayed in the wake of Sept. 11), Emory's was the first degree-granting undergraduate program at a major Southeastern university, according to its founding director, Delores Aldridge. "Emory's program was established with no models or guidelines to follow and by a freshly minted Ph.D. director," said Aldridge, Hamilton Professor of [Sociology](#) and African American Studies. "Emory's program served to open the way for so many other initiatives at the University. To have come into existence, survived and thrived for 30 years is an awesome accomplishment which delights me to no end." Originally called "Black Studies," the program's name changed in 1980 to "African American and African Studies" before it became known under its present title. For six years after its founding, Aldridge was the program's only associated, tenure-line faculty member, and she served as director for 19 years before stepping down in 1990.

Today the program features 19 core faculty and another 13 associated faculty from across Emory College and the [Institute for Liberal Arts](#). In 200102, 15 students majored in African American studies, and another four listed it as their minor. Mark Sanders, associate professor of [English](#) and African American studies, took over as director in 2000, and he said the challenges facing not only Emory's but all African American studies programs have changed in the past 30 years. "One of the fundamental changes has been from the negotiation of a strictly academic or scholarly agenda to one that addresses our social responsibility, that takes our work beyond the academy and seeks to establish links with the community," Sanders said. "The culture of research institutions emphasizes scholarly production and doesn't

necessarily create time and space where a social agenda can be valued," he continued. "But the longevity of African American studies programs insists upon a balance, where faculty produce scholarly work as well as contribute to the social-responsibility mission."

A number of events are planned to celebrate the program's 30th anniversary, including a panel discussion, led by Aldridge, featuring African American studies program founders and directors from across the country, Feb. 21 from 4 p.m. to 6 p.m. in Harris Parlor. The next afternoon a group of alumni from Emory's program will discuss their experiences in another panel held Feb. 22, also from 4 p.m. to 6 p.m. in Harris Parlor. Finally, a banquet celebrating the anniversary will be held the evening of Feb. 22 in Cannon Chapel's Brooks Commons, just before a jazz vespers service.

For more, see the [Emory Report](#). For more information about anniversary events, call African American studies at 404-727-6847.

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## Robert Pastor discusses North American community in book and seminar

Nine years ago, when the North American Free Trade Agreement (NAFTA) was under consideration between Canada, Mexico, and the United States, Texas billionaire and erstwhile presidential candidate Ross Perot warned that a "giant sucking sound" would follow NAFTA's passage, as American jobs were siphoned south of the border. As it turned out, not only was Perot incorrect, but the exact opposite happened: the United States created more than 20 million jobs in the 1990s, and Mexico, experiencing a foreign exchange crisis, initially lost a million jobs before recovering. The problem, according to Robert Pastor, Goodrich C. White Professor of International Relations of the [political science](#) department, was not that NAFTA went too far, but that it did not go far enough (see [First Person](#)). With an eye across the Atlantic, Pastor envisions a North American community that takes comparative advantage of its three components. Pastor's new book, *Toward a North American Community: Lessons from the Old World for the New*, published last year by the Institute for International Economics, argues for a continental community that adapts, not adopts, from Europe's long experience with social, economic, and political integration. In his book, Pastor lays out a number of ideas for moving toward a new system of trilateral cooperation in America, transforming economic borders into zones of trilateral cooperation, and focusing on ways to make the three economies more productive. He even proposes a common currency, the "Amero," as a way to reduce the costs of doing business, provide financial stability (particularly for America's neighbors), and offer an avenue for them to join an "entity"—different from simply "joining" the United States.

It's an ambitious agenda, Pastor admits, and one that would surely take years to come into reality, if ever. But far from being brushed off by political leaders in North America, Pastor is traveling all around the continent to speak to them about his ideas. In the past year, he has met with Mexican President Vicente Fox, U.S. Secretary of State Colin Powell and top National Security Council officials, Deputy Secretary of the Treasury Kenneth Dam, Sen. Tom Daschle (D-S.D.), Rep. Richard Gephardt (D-Mo.) and Rep. Jim Kolbe (R-Ariz.) And chair of the U.S.-Mexican Parliamentary Group). He also has been invited to testify before the Canadian House of Commons committee on foreign relations on Feb. 7. "I daresay no one can be

expected to agree with everything in the book, but there are several central ideas, and that's where the interest has been," Pastor said. These ideas include a trilateral commission to set a North American agenda and a development fund to narrow the gap in income between the three countries and help Mexico make vital improvements to its infrastructure. In fact, of the three North American leaders—Fox, President George W. Bush and Canadian Prime Minister Jean Chretien—Fox has pursued most ardently a new era of continental relations. "The United States, Canada and Mexico need to modernize our relationship if we want the 21st century to improve on the past," Fox is quoted on the back cover of Pastor's book. "The three countries of North America already have a larger market than the European Union, but we have not begun to explore our potential as a diverse community. Robert Pastor's book offers a wealth of new ideas and proposals for constructing a North American Community and lifting all of the people of the entire continent."

Diplomats and state officials are not the only people Pastor is teaching about his ideas; this semester, he is leading a 15-student advanced seminar at Emory based on the book. Though he taught the seminar two years ago, Pastor has made many changes since publishing his book. "The seminar had less of an edge last time," he said. "As a result of my studies, I decided I wanted to focus it more on some tougher questions about the form of governance we need to take advantage of our great North American community."

For more, see the [Emory Report](#).

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## Annual Emory Jazz Festival Feb. 1-2

Emory University's Annual Jazz Festival has played to capacity crowds in recent years with its guests artist on Friday night and traditional "big band night" on Saturday. This year's festival will be Feb. 1-2 in Emory's [Performing Arts Studio](#). The two-day festival is organized by [Scott Stewart](#), director of instrumental [music](#) for Emory. "Emory's Annual Jazz Festival is a rare and intimate opportunity in our city to experience the convergence of nationally-known artists, jazz scholars from Emory and beyond, and Atlanta's loyal jazz audiences," says Stewart. "This community-oriented festival also helps to build awareness of Emory's own jazz curriculum and ensembles."

Joined by an Atlanta-based favorite, The Gary Motley Trio, acclaimed guest artists Sara and Rachel Caswell will share their jazz violin and vocal talents on the first night of the festival. Sara Caswell is a graduate of Indiana University, where she received a bachelor's degree in both violin performance and jazz studies. She worked with many top artists at the Thelonious Monk Institute of Jazz Summer Residency in Aspen, Colo., and the Steans Institute for Young Artists at the Ravinia Jazz Festival in Chicago. She was a featured soloist at the Sarasota Jazz Festival and a guest artist alongside Skitch Henderson and The New York Pops Allstars in New York City's Carnegie Hall. She has won more than 100 music awards, scholarships and competitions. Rachel Caswell is an award-winning jazz vocalist with an unusual style combining extraordinary scating ability and sensitive song interpretation. She has performed with the Billy Taylor Trio and Curtis Fuller and was selected as one of two vocalists for the 1997 Thelonious Monk Institute Jazz Colony at Jazz in Aspen. She has degrees in classical cello and jazz studies from Indiana University and a master

of music degree in jazz studies from New England Conservatory of Music.

On Saturday, Feb. 2, the annual "Big Band Night," Emory's Jazz Combo will be directed by [Gary Motley](#). Motley is a jazz improvisation lecturer for Emory with an active performance career. Emory's combo will be followed by Alabama's Jacksonville State University Jazz Ensemble, directed by Brian Bankson, and Georgia State University's Jazz Ensemble, directed by Gordon Vernick. Jacksonville is returning to the festival for its second year.

The festival will be at 8:15 p.m. Feb. 1-2 in Emory's Performing Arts Studio, 1804 N. Decatur Road, Atlanta. Tickets are \$10 for Friday and \$4 for Saturday. Advance ticket purchase is recommended, as seating is limited. For tickets, call 404-727-5050 or visit [Arts at Emory](#).

## King Week celebration highlights role of African Americans in University's history

An exhibit exploring the contributions and history of African Americans at Emory University is the centerpiece of the University's 2002 Martin Luther King Jr. Week Jan. 21-27. "A Dream Deferred: African Americans at Emory and Oxford Colleges, 1836-1968" opens with a celebration featuring the MLK Interdenominational Choir of Newton County. The event is free and open to the public. The exhibit will be on display in [Special Collections](#), Woodruff Library, 540 Asbury Circle, through May 15.

The following is a list of Emory's King Week celebration events:

- **Monday, Jan. 21**

Community service project. "Remembering Martin Luther King through Service." Volunteers will plant trees in the Martin Luther King Jr. historic district in conjunction with Trees Atlanta. 9 a.m.-2 p.m. To volunteer, call [Volunteer Emory](#), 404-727-6268.

- **Tuesday, Jan. 22**

Keynote event: "A Dream Deferred: African Americans at Emory and Oxford Colleges, 1836-1968," opening celebration, featuring the MLK Interdenominational Choir of Newton County. 6 p.m. Cannon Chapel, 515 Kilgo Circle, Emory. 770-784-4664.

"A Dream Deferred" examines the history of African Americans at Emory and [Oxford College](#) from the time of Emory's founding in 1836 to the desegregation of the University during the 1960s. The exhibit was developed by students of Oxford College anthropology professor Mark



*Martin Luther King, Jr.*

Auslander. "The exhibition seeks to encourage thoughtful reflection on race, racism and struggles for social justice as we look back at Emory's history," says Auslander. The opening will include presentations to J.P. Godfrey of the Oxford City Council (and grandson of Israel Godfrey, the mason who built Oxford's chapel) for his work to desegregate the Oxford Historical Cemetery, and the three African-American community historians who have worked to bring the history of African American Oxford to light. Many of the families descended from the early African-American residents of Oxford who worked for the College will be in attendance. These descendent families will be officially represented by Callie "Pat" Smith, a 1969 Emory alumna and great-granddaughter of William H.F. Thomas, a builder and farmer who helped build a number of the early buildings at Emory. Eugene Emory, professor of [psychology](#) at the University, will speak on the intertwining of personal, family, and institutional memory in his life.

As a special segment of the "Dream Deferred" exhibit, [Pitts Theology Library](#), 550 Asbury Circle on the Emory campus, will have on display "Racial Violence in Our History: Andrew Sledd, Warren Akin Candler and Lynching in Early 20th-Century Georgia." The Pitts display marks the 100th anniversary of the "Sledd affair," which drew Emory into national prominence on the lynching issue. In 1902, Emory professor of Latin Andrew Sledd published an article in the Atlantic Monthly denouncing lynching. Sledd was denounced by leading white Georgians and forced to resign from Emory College. (He later returned to Emory's [Candler School of Theology](#) as the first professor of Greek and new testament theology.) Sledd's father-in-law, Bishop Warren Candler, soon took up the anti-lynching cause in print. On display will be letters written by black residents of Atlanta in 1903 praising Candler's denunciation of violence against African Americans. The materials shed light on interracial conversations about lynching at the dawn of the 20th century.

- **Wednesday, Jan. 23**

"Women Talking With Women: Women of Color and White Women in Dialogue." A [Women's Center](#) forum facilitated by Pamela Epps, Emory Counseling Center. 4 p.m. Women's Center Conference Room, 618 McTyeire (behind the Dobbs Center), Emory.

Performance by [Voices of Inner Strength](#), Emory's student gospel choir, and birthday cake celebration honoring Martin Luther King Jr. 8 p.m. Coca-Cola Commons, Dobbs University Center, 605 Asbury Circle, Emory.

- **Thursday, Jan. 24**

"A Vision of the Beloved Community," a chapel service celebration of Martin Luther King Jr.'s dream in word, song, and dance. 11 a.m. Cannon Chapel, 515 Kilgo Circle, Emory.

Jazz vespers service featuring musician Dwight Andrews, Emory associate professor of [music](#). 6 p.m. Cannon Chapel, 515 Kilgo Circle, Emory.

Ecumenical celebration featuring speaker Thelma Wyatt Cummings Moore, chief judge, Fulton County Superior Court. 7:30 p.m. Allen Memorial United Methodist Church, West Pierce Street, Oxford.

- **Friday, Jan. 25**

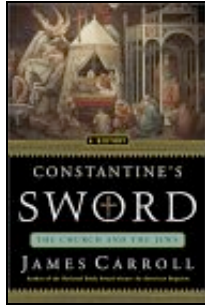
Student tribute to Martin Luther King Jr. in song, dance and the spoken word. Reception to follow honoring the Martin Luther King Jr. Scholars of Emory. 7 p.m. 208 White Hall, 480 Kilgo Circle, Emory.

- **Sunday, Jan. 27**

11:15 a.m. Non-denominational worship service. The Rev. James Lawson, pastor emeritus, Holman United Methodist Church, will preach. Voices of Inner Strength will sing. Reception follows in Brooks Commons. 11:15 a.m. Cannon Chapel, 515 Kilgo Circle, Emory.

Visitor parking is available in the Fishburne and Peavine parking decks. For details, see the [campus map](#). All King Week festivities are free and open to the public. For more information on these events, call 404-727-4148.

## Author James Carroll to deliver Tenenbaum Family Lecture



Internationally renowned author James Carroll will explore the complicated and conflicted 2,000-year history between Jews and the Catholic Church during Emory University's annual [Tenenbaum Family Lecture Series](#) on February 4. Carroll, a former Catholic priest, lectures widely on Jewish-Christian reconciliation. His most recent book, *Constantine's Sword: The Church and the Jews: A History*, has sparked debate and interfaith dialogues at churches and synagogues across the United States. In the book, Carroll takes a critical look at the Catholic Church's treatment of Jews throughout its history and its relation to his own crisis of faith. Carroll is the author of nine books, including the New York Times' bestsellers *Mortal Friends*, *Family Trade* and *Prince of Peace*, as well as the memoir *An American Requiem*, winner of the National Book Award in 1996. He also writes a regular column for The Boston Globe.

The Tenenbaum Family Lecture Series, sponsored by Emory's [Donald A. Tam Institute for Jewish Studies](#), celebrates the family of the late Meyer W. Tenenbaum of Savannah, Georgia, a 1931 alumnus of Emory College and a 1932 alumnus of Emory Law School. Other Tenenbaum family members who are Emory alumni include: his son, Samuel J. Tenenbaum of Columbia, South Carolina, Emory College class of 1965; nephew-in-law Ronald Kronowitz of Savannah, Emory Law School class of 1962; and nephew Bert Tenenbaum of Savannah, Emory College class of 1975.

Emory University's annual Tenenbaum Family Lecture Series will be held in the Winship Ballroom of Dobbs University Center, 605 Asbury Circle, on the Emory campus at 8 p.m. on Monday, Feb. 4. Admission is free. For more information, call 404-727-0896.

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