Using an instrument called “Betsy,” Douglas A. Wiens, Ph.D., fires a shotgun blank into the ground at the Tyson Research Center last fall. The purpose of the experiment was to determine the structure of the rock beneath Tyson and map soil layers formed by past floods over geologic time.

Geophysics class takes to the field for hands-on research experience

For students of a bygone era, a gun, called “Betsy” belonged to a frontiersman in a coonskin hat named Davy Crockett. But for students in last fall’s “Earth and Planetary Sciences 454, Exploration and Environmental Geophysics,” a gun called “Betsy” was an integral part of field experiments that made environmental geophysics fun and practical.

The modern-day “Betsy,” though called a gun, is actually an instrument used to fire a shotgun blank into the ground to make seismic readings. Taught by Douglas A. Wiens, Ph.D., and Roger J. Phillips, Ph.D., both professors of earth and planetary sciences in Arts and Sciences, the course is an elective in Washington University’s Environmental Studies Program in Arts and Sciences.

Last fall, Wiens, Phillips and Patrick J. Shore, Ph.D., instructor and computer specialist in earth and planetary sciences, worked with the class of eight students. The class went to the Tyson Research Center and to a private quarry near Alton, Ill., to use “Betsy” for two field experiments. Using another geophysics instrument called a magnetometer, the faculty members worked with the students in Forest Park to search for remnants of the Ferris wheel from the 1904 World’s Fair.

At Tyson, the class members surveyed a quarter-mile section of the research center’s 2,000 acres for soil and rock-layer depths. They wanted to determine the structure of the rock beneath Tyson and map soil layers formed by past floods over geologic time.

Wiens and the students laid out on the grounds a network of 60-channel seismographs connected by cables. They used an auger to drill a 2-foot-deep hole in which “Betsy” was inserted. The vibrations from the shotgun blast traveled through Tyson’s rock and soil layers and were picked up by the seismographs. This allowed the subsurface to be imaged, much like a sonogram is used in the medical sciences.

“The noise is quite impressive — coupled with the beautiful artwork his memory inspired — forms the central theme in an upcoming Arts Connection/City Faces exhibit organized by Bob Hansman, assistant professor of architecture.

The emotionally charged drawings and poetry in the exhibit were created by Hansman and by other friends of Jermaine Roberts, a City Faces participant who died of suicide at the end of last May.

The exhibit runs from Friday, Jan. 24, through March 29 at the Center for Contemporary Arts (COCA), 524 Trinity Ave. An opening reception is set for 6 to 8 p.m. Jan. 24. COCA, which sponsors the City Faces program, which is held at the School of Architecture each summer and is designed to teach drawing to at-risk youths.

Organizing the exhibit was uplifting and heartbreaking for Hansman, who shares the grief over the loss of 17-year-old Jermaine with other City Faces participants.

Jermaine, who was in Hanaman’s City Faces class three years ago and continued on in subsequent classes, was instrumental in the summer program’s success.

Jermaine served as a self-appointed bridge between the often-avuncular teens and Hansman. Ultimately, under Hansman’s direction and Jermaine’s prodding, the youths not only learned to draw but also forged deep and continuing friendships with their teacher and with each other.

“Everybody respected Jermaine,” Hansman said. “He was able to see the kids’ side and my side and validate each side to the other.”

The focal point of this year’s City Faces exhibit has evolved into a shrine honoring Jermaine’s memory. Eight pastel portraits of Jermaine by friends surround Hansman’s woodblock print, charcoal and pastel work featuring Jermaine Roberts.

This is a black-and-white reproduction of Bob Hansman’s woodblock print, charcoal and pastel work featuring Jermaine Roberts.
Key link identified between cataracts and light exposure

The researchers identified two particular proteins activated by UVB radiation. The concentration of the first, called PGE2, increased 100-fold following UVB exposure. A second, called PGF2α, was present at 30 times its former concentration after the eye was exposed to UVB. "Initially, we thought that PGE2 was our main problem because it was present in high concentrations," Andley said. "So to test that idea, we exposed eyes to high concentrations of PGE2 — concentrations similar to the level that would be created by UVB exposure. But when we added the PGE2, we didn't create cataracts. In fact, they learned that PGF2α had a protective effect. When the researchers treated eyes with PGE2 and exposed them to UVB, no cataract formed. Andley suspects PGF2α may be synthesized in large amounts to protect the lens from UVB exposure. PGF2α, however, increases the severity of cataracts.

"In this model, it was clear that PGE2 was the problem," said Brenton Becker, M.D., professor emeritus of ophthalmology and visual sciences. "When eyes exposed to UVB were treated with the prostaglandins, PGF2α prevented the development of cataracts, but PGE2 failed to do so." Andley said there is much to learn about prostaglandin synthesis and cataract formation. What is known is that it is apparent that prostaglandins, especially PGF2α, are important in cataracts. That discovery is a cause for concern among some ophthalmologists because a derivative of PGF2α is the principal ingredient in a new glaucoma drug. Most patients with glaucoma have increased pressure in the eye. The standard treatment is to use medications to lower pressures. One such drug, latanoprost, now includes a derivative of PGF2α. It is very good at lowering intraocular pressure, but Becker, a pioneer in the treatment of glaucoma, worries that if it might solve one problem it will create another.

Becker admits that most glaucoma patients are elderly and that many might develop cataracts anyway. But he said clinicians should be aware of the potential complications before starting their patients on prostaglandin therapy for glaucoma.

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Jim Dryden
Marc R. Mayberg, M.D., professor of neurosurgery at the University of Washington School of Medicine, agreed. "The department is one of the premier academic neurosurgical and training programs," he said. "Building upon a strong tradition of basic and clinical excellence established by his predecessors, Dr. Dacey has further strengthened it by emphasizing quality in patient care, clinical research and basic-science research." The department now is third among neurosurgery departments in grants from the National Institutes of Health.

Dacey also provides constant advice, support and encouragement to younger surgeons, said Howard, who also is an adjunct assistant professor of neurosurgical

Dacey builds on department's traditions

By John A. Jane, M.D., Ph.D.

Dacey gained a medical degree in 1974 from the University of Virginia in Charlottesville.

During residencies in New York, Virginia and England, he acquired the stamina and skills for operating on the brain. "It's a very delicate organ that does not withstand much physical deformation," he said. "But with extreme care and careful planning, you can intervene and affect someone's life.""}

Dacey's research at the University of Virginia residency had a major impact on his field. "Thousands of investigators have dedicated their careers to studying the factors that change brain blood flow," said Matthew A. Howard III, M.D., assistant professor of neurosurgery at the University of Maine. "The experimental techniques all had significant limitations. Dr. Dacey set out with a completely different experimental strategy and successfully developed a means of isolating individual brain blood vessels under conditions of exquisite control. The technique has evolved into one of the most powerful research methods in the field of cerebrovascular physiology."

After faculty appointments at the University of Virginia and the University of Rochester, Dacey moved to the University of North Carolina at Chapel Hill, where he learned that his specialty, pediatric neurosurgery program director in the United States. In 1989, he was recruited by the School of Medicine. "I came to Washington University because I felt that the training program was on the cutting edge of neurosurgery worldwide," Howard said. "Dr. Dacey's staff appreciates his terrific sense of humor, his immediate grasp of complicated issues and his ability to see the various sides of a question. He also can speak extemporaneously and artfully on almost any subject at hand. On the down side, he works much too hard and does not take enough vacation during the year to relax, according to his colleagues."

Dacey also is active in his field on the national level. For many years, he was an officer of the Congress of Neurological Surgeons, and he served as president from 1994-95. He also is involved with the American Association of Neurological Surgeons and is on the editorial boards of Neurosurgery and the Journal of Neurosurgery, the two major journals in the field.

Family is another important facet of Dacey's life. He and his wife, Corinne, enjoy sporting and cultural events in St. Louis and are involved in the education of their 13-year-old daughter, Elizabeth, and 13-year-old son, Ralph III, at John Burroughs School. Dacey also likes to relax on the golf course, and he used to help coach his son's hockey team.

The Magnetic Stereotaxis System

Dacey is helping develop a device called the Magnetic Stereotaxis System (MSS), which originally was con- by Howard. "It's a totally revolutionary concept to direct surgical instruments within the body without using manual force," Dacey said.

In honor of his father's 100th birthday, Dacey will insert a small magnet attached to a flexible guide wire and catheter through a pencil-sized hole in a patient's skull. The patient's head then is placed in a computer console, which controls superconducting magnets. The surgeon controls the small magnets to "coast" the catheter to a tumor, which it then "instantly" heats, vaporizing that part of the brain.

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Exhibitions

"a sabbatical journal: Reflections of Paris" (Feb. 7). A collection of 20th-century masterpieces by artists of the "New York School." Through April 6. Gallery of Art, upper gallery, Steinberg Hall. Hours: 10 a.m. to 4:30 p.m. weekdays; noon to 5 p.m. weekends. 935-6423.

"Biedermeier in Austria, 1815-1848." Photographic reproductions of art from Austria's Biedermeier era. Part of "Venice 1997." From Feb. 21. Dept. of Music Classroom, 4565 McKinley Ave. Hours: 10 a.m. to 4:30 p.m. weekdays; noon to 5 p.m. weekends. 935-4523.

"The Lens of Architecture: Ronchamp Through Hopper." Architectural photographs by 20th-century photographer Lucien Hervé. Through March. 50 Gallery of Art, lower gallery, Steinberg Hall. Hours: 10 a.m. to 4:30 p.m. weekdays; noon to 5 p.m. weekends. 935-4523.

Lectures

Thursday, Jan. 23

4 p.m. Cancer Center seminar: "Angiogenesis and Apoptosis: Cellular Parameters of Tumorigenesis and Function," associate professor, Biochemistry, U. of California at San Francisco. Room 30 January Hall. 935-5650.


4 p.m. East Asian studies lecture: "China's Future," Kenneth Lieberthal, Arthur Diamond Professor of Political Science, director, Center for China Studies, University of Michigan. Room 30 January Hall. 935-4448.

Friday, Jan. 24


Friday, Jan. 30

Music

Wind Ensemble auditions. The Wind Ensemble has openings for trumpet, trombone, saxophone, flute, low-brass and percussionists for spring semester concerts. To schedule an audition, call Dan Wiens,chair,535-4500.

Sunday, Jan. 26
3 p.m. Faculty recital. Program includes "Vor dem Tanz" by Johannes Brahms and "Johannes und Johannes" Sonata in D Major, by Richard Strauss. Featuring Elizabeth McDonald, cello, and Hugh Macdonald, piano. Part of "Venice 1997." Steinberg Hall Aud. (See story on page 3.) 935-5581.
Postmodern writer Martin Amis to deliver Assembly Series lecture

British novelist Martin Amis will deliver the Neureuther Library Lecture Series, titled "City Design Focus of Mayors' Institute," this Wednesday, Jan. 29, in Graham Chapel. His lecture, which is free and open to the public, is titled "Iron John, Robert Bly, management, and urban planners." Amis has served as fiction and poetry editor at the Times Literary Supplement and as an editor at the New Statesman — both British publications. He has contributed reviews to the London Observer, The London Review of Books and The New York Times Book Review and is a contributing editor to Vanity Fair and The New Yorker.

Amis, the son of renowned author Kingsley Amis, graduated from Oxford University's Exeter College with a degree in English with first-class honors. Also in 1971, at age 21, he was hired to write book reviews for the London Observer.

The Neureuther Library Lecture Series is made possible through the generosity of Carl Neureuther. A 1940 Washington University graduate, Neureuther is an advocate of lifelong reading and the pursuit of book collecting.

For more information about the lecture, call (314) 935-5285.

City design focus of mayors' institute

The School of Architecture again will host the Mayors' Institute on City Design, which provides a closed forum for invited mayors to discuss city design strategies with architects and designers.

Sponsored by the National Endowment for the Arts (NEA), the institute will be held from Thursday, Jan. 23, to Saturday, Jan. 25. This is the fourth year the architecture school's Urban Design Center has hosted the conference, which focuses on architect-knockdown, landscape architecture, historic preservation, growth planning, urban management, and urban design and development.

Daniel Solomon, an architect with Dean Solomon Inc. of San Francisco, will be the keynote speaker at 7 p.m. Jan. 23 in Steinberg Auditorium. Solomon's talk, which will focus on "Designing Livable Cities," is titled "Designing Livable Cities." Solomon is known for his award-winning work with affordable housing projects.

Each year, mayors of different cities are invited to attend the institute, which includes both presentations on general city design topics and discussions of specific design issues selected by the participating mayors.

The 2002 institute is being attended by 36 mayors and four city managers. Among the 15 cities represented in the institute are Chiark, Ga.; Dunkirk, N.Y.; Elizabethtown, Ky.; St. Charles, Mo.; and Manhattan, Mo.

"Mayors have great influence on the physical environment of their cities," said Cynthia Weese, a professor at the University of St. Louis.

"Mayors have great influence on the physical environment of their cities." — Cynthia Weese

Members of the University community planning to attend the institute include Professor Terence Pendergast, an assistant professor of architecture; an attorney specializing in development and a partner at the Stolar Partnership of St. Louis; Thomas L. Thompson, professor of architecture; Michael Wills, a University alum; principal with Michael Wills & Associates of San Francisco; Diane Trees, Howard, contract and grant coordinator at the architecture school; Mara Minark, a student at Washington University School of Architecture, the Jefferson Institute and the U.S. Conference of Mayors; and Sam Houston, a student at the University of St. Louis.

The National Mayors' Institute on City Design was established in 1986 by the NEA in partnership with the University of Virginia School of Architecture, the Jefferson Institute and the U.S. Conference of Mayors. Currently, 24 regional institutes were established at universities nationwide.

For information, call (314) 935-5342.

Macdonalds to perform in 'Vienna Fest' recital

The music of Franz Schubert and Johann Strauss will be featured in a performance being celebrated in the yearlong "Vienna Fest" 1997, which will be performed at 3 p.m. Sunday, Jan. 26, in Steinberg Hall Auditorium.

Cellist Celinda Macdonald, head of the string program in the Department of Music in Arts and Sciences, will perform works originally composed for other instruments. She will be accompanied by pianist Hugh Macdonald, Ph.D., the Avis Professor of Music at Washington University, and John How, violinist.

The program includes "Arpeggione" Sonata in D Major, Op. 33, by Schubert; String Sextet in D Major, Op. 78; by Brahms; Hungarian Dance No. 5 in E Minor by Brahms; and two piano works by Johann Strauss Jr.

The recital is free and open to the public.

For more information, call (314) 935-5581.

NAPA's Cupmuin speaks

Kees Wesseling, chairman of NAPA, has been added to the list of speakers in this spring's Assembly Series. Miunte will deliver a lecture April 2 in the Martin Luther King Jr. Cultural Center.

The recently appointed president and chief executive officer of the National Association for the Preservation of Colored People, Miunte served as a U.S. representative from Maryland for five years. In his published autobiography, "No Free Ride: From the mainstream to the maverick," chronicles his rise from a life on the streets to a life as a public leader.

For more information about the lecture, call (314) 935-5285.

Washington University Record / Jan. 23, 1997 5
Bobbi Cox skipped her way to 15 minutes of fame

The photograph — taken by the late engineer-photographer Harold Edgerton — and others by him were on display at The Saint Louis Art Museum recently. The museum holds 18 Edgerton photographs donated by the Harold and Esther Edgerton Foundation and others from a 1991 gift of Mr. and Mrs. Charles F. Turner.

In the winter of 1952, the newly married Bobby Cox was Edgerton's secretary at the Massachusetts Institute of Technology (MIT). Edgerton, who was an electrical engineering professor there, asked her if she would help him with a photographic demonstration he was planning for a class.

All she had to do was skip some rope. There were a few minor drawbacks, however. She would have to perform the simple athletic task in a crowded lecture hall in pitch darkness across a series of black-papered laboratory tables. The darkness was necessary to use the pulsating strobe lights to demonstrate a stop-action effect when it flashed. To prepare for the demonstration, Bobby Cox took only one practice run with the lights on before the real thing with the lights off.

"I only skipped across those tables once and had no idea what other thing was doing anything other than helping my boss." — Bobby Cox

Edgerton's photographs — depicting people like Jacques Cousteau, who collaborated with Graham and other leading dance-makers — have been shown in countless museums, many photography books, The New York Times, and revised editions of Edgerton's classic 1936s book "Flash." The Edgerton photo — titled "Moving Skip Rope" — with wonder and nostalgia.

"I had complete confidence that that was his mother." — Jerry Cox said of Edgerton.

"The St. Louis Art Museum is the only one to have Edgerton's photographs," said Jerry Cox.

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Cindy Cunningham brings unique dance to Edison Theatre for special performances

Cindy Cunningham, one of the 20th century's great visionary dancers/choreographers, will bring his remarkable company to Edison Theatre from Jan. 31 to Feb. 2 for a series of performances celebrating 44 years of revolutionary dance.

Cunningham and his company of 16 dancers — renowned for their physical beauty and dancing prowess — will mark their Edison Theatre debut as part of a "Special Event" of the "OVATIONS!" series. The event is co-sponsored by Dance St. Louis.

At 8 p.m. Jan. 31 and at 2 p.m. Feb. 2, the company will perform three recent works: "CRW/DSPCR" (1993), "Doubletoss" (1993) and "Rondo" (1996). At 8 p.m. Feb. 1, Cunningham himself will dance with his company in a performance titled "Events," a 90-minute collage of bits of previous dance programs as well as new material imagined just for the St. Louis performance.

Cunningham has been sending shock waves through the dance world for more than 40 years with works that abandon traditional dance form and structure in favor of a radically new dance vocabulary. He started as a soloist with the Martha Graham Dance Company and performed with the company until 1944. He formed his own company in 1953 as a reaction against the emotional dance dramas of Graham and other leading choreographers of the time. He joined minimalist composer John Cage and other avant-garde artists in cutting the arts away from the organizing principles of cause and effect, tension and release. He outraged the dance establishment with works that explored notions of randomness — works sometimes determined by the toss of a coin. Music, lighting and costumes might be chosen without any reference to the dance or to each other. The audience was freed from preconceived ideas about what was happening.

More than 200 dances and 40 years later, Cunningham, now 77, still has the power to surprise, provoke and inspire. Using a computer program to discover human movements never before imagined, Cunningham creates works that derive inspiration from and provide commentary on the digitized language of modern society.

A critic for the Financial Times of London writes of Cunningham's work, "Though its basic nature has probably changed little since the 1950s and 1960s, it remains more profoundly avant-garde than any experimenting work being created by new dance-makers."

Tickets are $23 per person with no discounts. Tickets are available at the Edison Theatre Box Office at (314) 935-6543 and at all MetroTix outlets at (314) 534-1111. 
Dont “forget” the Saturday Seminars:

The seminar series, sponsored by University College in Arts and Sciences and its master’s of liberal arts program, begins in February and features four lectures exploring a variety of topics with faculty members exploring the phenomenon. The title of the seminar series—“Memory Maten Satoporn”—harks back to the ancient Greek myth of the mother of the muses and of all wisdom. In their talks and Q&A sessions, the speakers will discuss the ways in which memory is a multiple rather than a single focus. They will highlight the process of remembering and forgetting for moral and political reasons and the importance of remembering things that never happened while forgetting others that did.

Henry L. Roddiger III, Ph.D., chair of the Department of Psychology, will present “Remembering Things That Never Happened While Forgetting Things That Did:” Feb. 1 with his lecture “Cognitive Illusions: Forgetting and Remembering.” On Feb. 8, Marcus E. Rauchle, M.D., professor of radiology of neurology and of anatomy and neurobiology, will speak on “The Many Images of Memory.” On Feb. 15, James V. Wertsch, Ph.D., professor and director of the Department of Education in Arts and Sciences, will present “Creating National Memory: The Case of Russia.” Then on Feb. 22 with the lecture “When you see this, you will understand that,” Wayne G. H. Gough, Ph.D., the David May Distinguished University Professor in the Humanities, will discuss “The International Celebrity Center in Arts and Sciences.”

The seminars are open to the public and will be held from 11 a.m. to 12:30 p.m. in room 362 McDonnell Hall. Registration is not required.

For more information, call (314) 935-6788.

University College offers short courses

This spring, University College in Arts and Sciences will present four short courses on a variety of topics, including the history of the West, opera, and the influence of Japanese art on the United States. Elizabeth Semmelhack, who has served as a museum director at The Saint Louis Art Museum, will present the course “Impressionism to Art Nouveau: Aesthetics and Society in Paris.” The class will meet from 2:15 to 3:45 p.m. Mondays from March 10-31.

Helen S. Kardos, Ph.D., professor and chair of the Department of Chemical Engineering, will provide support for graduate students in the Support of Comparative Literature fund. Matheson created a fund to support his teaching in comparative literature and advancing those who sought counsel on academic matters.

Matheson was a member of the Arts and Sciences faculty for more than 30 years. He taught a humanities course in Yale’s Department of Comparative Literature in Arts and Sciences, created a fund to support his discipline and to honor a colleague, the late Lislotte Dieckmann.

The Dieckmann-Matheson Fund for the Support of Comparative Literature will provide support to students in their study of comparative literature both on campus and during research and language study elsewhere. The fund also will support graduate student in this professional development. Parkinson University College in Arts and Sciences will present “Creating National Memory: The Church of Christ Neighborhood Houses. His poems have been widely published—locally in River Styx and Writer's Review and more nationally, on literature and madness, and professional activities.

Ralph E. Pumpelly, social-welfare historian


For The Record contains news about a wide variety of faculty, staff and student professional activities.

Of note

S. Keith Sawyer, Ph.D., assistant professor of education in Arts and Sciences, received the 1996-97 Washington University President’s Award for an article titled “The Semiotics of Innovation: The Pragmatics of Musical and Verbal Performance.” The social science and the natural jury selects one article each year from the journal Semiotica as its prize winner.

Speaking of

Joshua R. Sanes, Ph.D., professor of anatomy and neurobiology recently.

University College in Arts and Sciences will present a series of four lectures titled “Persuasion.” The class will meet from 2:15 to 3:45 p.m. Mondays from March 10-31.

For a complete listing of the classes and their locations, call Cynthia Martin at (314) 935-4671.
University sets 1997-98 tuition, fees—from page 1

of future tuition and room and board increases will be based on participation of the family.

The Monthly Payment Plan allows families to pay a portion of the academic year's expenses over 10 equal payments. All other expenses are interest-free.

The following are the 1997-98 charges for Washington University graduate and professional programs:

Graduate School of Arts and Sciences and graduate programs in the schools of Architecture and Engineering and Applied Science: tuition charge for graduate students in these programs will be $21,000, a 3 percent increase over the current charge of $20,000.

School of Art graduate program: The 1997-98 tuition charge for the master of fine arts will be $17,800, a 7.2 percent increase over the current charge of $16,600.

Graduate and Brown School of Social Work graduate program: The 1997-98 tuition for the master of social work program will be $17,800, a 5.9 percent increase over the current charge of $16,600.

School of Law: The 1997-98 tuition for the Juris Doctor program will be $21,875, a 6.5 percent increase over the current charge of $20,000. Fellows, tuition will be $21,475, a 5.5 percent increase over the current charge of $20,400.

John M. Olinn School of Business graduate program: The 1997-98 tuition for the master of business administration program will be $21,800 for the first year, with a 9 percent increase for the second year. Students entering the MBA program in 1997 will be charged $23,549, a 7.2 percent increase over the current charge of $21,800.

first-year students, a 9 percent increase over last year's charge. For students entering the MBA program in 1997, the annual tuition charge will be $23,549, a 7.2 percent increase over last year's charge. For students entering the MBA program in 1997, the annual tuition charge will be $23,549, a 7.2 percent increase over last year's charge.