



Volume 6, Issue 6

FULTON EXCHANGE



May 2003

Visit us on the Web : www.salisbury.edu/schools/fulton

Brand New at 30

Dean Timothy G. O'Rourke

Roger Angell has written, "Since baseball time is measured only in outs, all you have to do is succeed utterly; keep hitting, keep the rally alive, and you have defeated time. You remain forever young." Angell's words came to mind as Salisbury University recently marked the 30th anniversary of the *Literature/Film Quarterly*, an internationally known academic journal brought to life by two young English professors in 1973. The anniversary brought together co-founders Tom Erskine, a former dean of the Fulton School, and Jim Welsh, a professor of English who still serves as editor of the journal. Jim's wife Anne who manages the journal—so well as to keep it profitable—shared a place of honor with the *Quarterly*'s creators. President Janet Dudley-Eshbach and Provost David Buchanan, among others, lauded the efforts of Erskine and Welsh to launch and sustain Salisbury's only professional journal. Erskine and Welsh accepted plaques from President Dudley-Eshbach, traded funny stories about one another, received very large commemorative T-shirts from Dr. Connie Richards and other English Department colleagues, and then rushed off to work on yet one more book. (Professor Welsh has 16 books to his credit already and Drs. Erskine and Welsh signed copies of *their* newest book at the ceremony.) The dozens of well-wishers who filled the Social Room of Holloway Hall no doubt felt, as I did, the sense of intellectual vitality that infused the event. Imagine creating an enterprise that has lasted for three decades and promises to go on for another thirty years and then some. An engaging classroom teacher and a major scholar of the cinema, Jim

Welsh talked about a new editor for the *Quarterly*, not with regret, but with the pride of having started something that wasn't getting older, but only better. Talk about "succeeding utterly" and "keeping the rally alive." Henry Brooks Adams said, "A teacher affects eternity; he can never tell where his influence stops." I can see what he meant.

Congratulations to Haven Simmons, CMAT

Journalism and Public Relations professor, Dr. Haven Simmons, was awarded the Outstanding Faculty Member of the Year Award. The Student Government Association facilitates a campus wide poll of the student body to determine the award winner.

Guest Editor & Designer for Fall

The *Exchange* will feature guest editor, Chrys Egan (CMAT) and guest graphic designer, Deana Karpavage (Dean's Office) for a special "Welcome Back" edition in September 2003 while full-time editor, Jody Morrison enjoys a fall sabbatical. This will be the only publication of the *Exchange* in the Fall semester, so be prepared to share your news when Egan requests your contributions!

Award winners Dane Sears & Dr. Haven Simmons at the Celebration of University Leadership awards ceremony held on April 17 in the Wicomico Room.



Departmental Reports

Art

Jinchul Kim is featured in "P.P.S," a 3-person show at the Parker Gallery in Fort Lee New Jersey from May 8th thru 31st (the opening reception is May 17th 7-9pm). He is also part of the Korean American Artists Association Group show, "Self Within Self," at the Korean Cultural Center at the Korean Embassy in Washington D.C. from May 9th thru May 30th (opening reception is May 9th 6-8pm). His work will also appear in the "Korea International Art Fair" in Seoul Korea from June 25 -29 at the KOEX Convention Center. One of Kim's independent study students, Sarah Watson, won first place from the Ward Museum national competition.



"Prologue" by Jinchul Kim, Art

Communication and Theatre Arts

Chrys Egan directed two students for the SUSRC: Aaron Rohrer's paper titled, "Bleep! Performance and Discussion of Censored Songs from Famous American Artists" and Nicole Hoffman's project, "Nonverbal Observations of Interactions Between Confederates in Muslim-Arabic Attire and American Shoppers." The National Communication Association Freedom of Expression Commission accepted a panel of student papers from her winter

course in the First Amendment, a course she is teaching again this summer session. In addition to teaching, she will tour the Eastern Shore playing with her band, Pugsly, and prepare for the cycle in Arcadia Maine program for first year students.

Bryan Horikami was presented with a special faculty recognition at the Housing and Residence Life Farewell Banquet held on Sunday, May 4, 2003 at the Bistro in the Commons Building. Dr. Kathy Grout, Director of Housing and Residence Life, presented Horikami with a framed card of appreciation for his involvement and dedication to the student residents, residence hall assistants, and professional staff. Horikami encourages all faculty in the Fulton School to volunteer in student affairs.

Janet Horne organized, moderated, and responded to a panel at the annual meeting of the Southern States Communication Association held April 3-6, 2003 in Birmingham, AL. The title of the panel was "Jimmy,

Dubya and Fidel: Bush and Carter on Cuba." The panelists engaged in a lively discussion of speeches given in May of 2002 by Bush and Carter marking the centennial of Cuban independence from Spain.

Dave Shuhy, Theatre's Technical Director & Lighting Designer, is going to be the scene designer for the Henlopen Theatre Project in Dewey, a professional equity theatre that runs during the summer. This year's season contains: Songs for a New World, Out of Mind and The

Guys.

Haven Simmons made two presentations at the Florida law enforcement public information officers' annual conference May 7-9 in Longboat Key, Florida. He will teach media relations, mentor public information officers from around the country and anchor newscasts in three emergency response classes at the federal emergency management agency (FEMA) during July and August.

One of *Melany Trenary's* students, Katie Kilmon, presented a very creative music lesson for the SUSRC. Using a music staff on the floor, students move to the spot where the notes are. Incorporating movement addresses the needs of the kinesthetic learners as well as the visual and auditory learners.

English

Jim Welsh has been invited to present papers at two back-to-back conferences in Britain during mid-July 2003. The first involves the Edith Wharton Society, meeting at the University of Surrey, Roehampton. The proposed paper concerns Martin Scorsese's film adaptation of Wharton's novel *The Age of Innocence* and is entitled: "'Innocence' and that Quaint Notion of Fidelity." "What does 'fidelity' mean," Welsh speculates furtively, in an "Age not of Innocence but of Intertextuality?" Then, on July 16th, Welsh heads for the University of Leicester with another paper that promises to be more timely and less "quaint," entitled "Ripped Threads, WMD, Nuclear Threats, and the Day Aftermath," this for the 20th IAMHIST Conference at the University of Leicester concerning "The History of the Future, Visions from the Past." IAMHIST stands for the International Association for Media and History, bringing together filmmakers, television producers, film archivists, historians, and critics. In 1997 Welsh organized the 17th IAMHIST Conference that was held at Salisbury; future conferences then moved to the University of Leeds (1999) and two years later to the Leipzig Filmmuseum in East Germany

(2001). While in England in July, Welsh plans to accompany his Kansas colleague and collaborator John Tibbetts to interviews with film director Tony Palmer and with the actor Simon Callow. Welsh, co-author and editor of *The Encyclopedia of Orson Welles* (Checkmark 2003) is especially excited by the latter prospect, since Simon Callow wrote one of the very best books on the director, *Orson Welles: The Road to Xanadu*.

History

On March 26, *Dean Kotlowski* gave a lecture on "The Unknown Liberal: Richard Nixon and Civil Rights Policy" at the Institute of United States Studies, University of London, U.K. Dean's chapter-length essay "The Election of 1968" recently appeared in *American Presidential Campaigns and Elections*, ed. Ballard C. Campbell and William G. Shade (Armonk, N.Y.: M. E. Sharpe, 2003). His article "Alcatraz, Wounded Knee, and Beyond: The Nixon and Ford Administrations Respond to Native American Protest," was published in the May 2003 issue of *Pacific Historical Review*.

In Anthropology this summer, *Elizabeth Ragan* will be overseeing the remaining analysis of the finds from last summer's archaeological field school at Thornton and looking for a suitable site for another field school in 2004. Erin McKenzie, a History major who worked at Thornton, will be taking her trowel further down the Peninsula to dig at Puncoteague, Virginia, on a Southern Illinois University archaeological excavation. Jen Ryall, another Thornton alum and an IDIS: Anthropology major, will graduate this May and leave us for the University of Kentucky's Master in Historic Preservation in the fall with the help of a Kentucky Graduate Scholarship.

Kristen Walton has been accepted as an NEH fellow for a summer institute at the Folger library in Washington, D.C. this summer. The Institute will be looking at Cultural Stress from Reformation to Revolution in early modern England. Kristen will be attending the institute for six weeks.

She also has been busy giving local historical presentations for Furnace Town on the medieval apprentice system and for the Rehoboth Film Society on the events of the 1972 Bloody Sunday in Ireland. In the fall, she will be involved in a panel on "Downward Mobility: Royal and Noble Women Negotiating Lower Status" at the Attending to Women conference at College Park.

Don Whaley will be giving an invited presentation, "Emerson, Thoreau, and the Anarchists," at the Annual Gathering of the Thoreau Society in Concord, Massachusetts, in July.

This fall, *Jennifer Ward*, a junior history major, will intern with the Law and Criminal Justice Program at the Washington Center in Washington, D.C. She will be placed at either the U.S. Supreme Court, U.S. attorney's office, American Bar Association or the U.S. Department of Justice. Congratulations Jennifer!

Modern Languages and Intercultural Studies

As part of the activities for the Multicultural Festival Week, faculty from the Department of Modern Languages met with their language students in the Bistro for lunch on Wednesday, April 30. International students were also available to speak Korean, Swahili, Urdu and Chinese.

The German Club has been meeting biweekly at Mulligan's for "Stammtisch" and it has been very well attended. The German Club picnic will be held at Frau Thompson's house on May 9th and that will be their last event of the year. At the recent Celebration of University Leadership awards ceremony held on April 17, 2003, Johanna Dietzschold and Jennifer Koenecke were recognized as outstanding club presidents for the German Club; Andrew Stuhl, a German minor, received the Outstanding Senior Male Award; and Mrs. *Klaudia Thompson* received the Outstanding Student Organization Advisor award.

Arlene White recently attended the 50th Anniversary conference of the Northeast Conference on the Teaching of Foreign

Languages held in Washington, D.C. Dr. White represented the Maryland Foreign Language Association on the local committee for the conference. She co-presented a session with Dr. Frank Medley of West Virginia University on Teacher Preparation as related to the national New Visions Task Force. Dr. White also attended a pre-conference workshop on the new NCATE foreign language standards that will be used to evaluate our foreign language education program in the near future. Esther Jean-Louis, Sara Robinson, Miki Scott and Patricia Warren, foreign language / secondary education students of Dr. White, also attended the conference.

Music

Music education major, *Amy Bejm*, has been awarded the 2003 National Instrumental Music Teacher Grant from MENC: The National Association for Music Education. This competitive award was designed for emerging instrumental music teachers transitioning from higher education to the workforce.

Jerry Tabor gave a lecture on his compositions at the University of Maryland Baltimore County in April. He was invited to discuss technical, philosophical, and aesthetic issues in the creative process (composition theory) within the context of his own music. He also discussed an emphasis he has observed in his own work during the past few years involving a dialogue between stringently designed global structures that allow local-level improvisation and the increasing presence of non-linear sonic objects, which he calls sonic images. He creates these images with very unique sonic signatures so that they may be shifted to various levels of structure and still maintain their integrity. These aspects of design are closely linked to Jerry's compositional method, each giving rise to and inspiring the other.

In early April, the Salisbury University Jazz Ensemble (directed by *Jerry Tabor*) performed a concert at the 2003 HealthFest, sponsored by the Wicomico Board of Education and the Peninsula Regional Medical Center. The performance was well received and motivated an invitation to next year's event. The Jazz Ensemble is comprised of

Continued from page 3

student and community players and incorporates a unique arrangement of traditional jazz instruments and numerous guitars. Pressing toward a service-oriented presence in the community, the group is capable of taking on many configurations and sizes for different occasions. It is open to instrumentalists of all backgrounds and encourages participation of anyone interested in contributing to the jazz culture in the Salisbury area.

Political Science

Five political science majors participated in the SUSRC by holding a roundtable discussion of the decisions made by the Maryland General Assembly and the Governor this past session of 2003. The discussion ranged across several central issues on display this session including slots, taxes, medical marijuana, capital punishment and higher education. The student interns spend much of their days assisting individual legislators and observing the political process in action for much of the past three months, beginning with the opening of the legislative session in January. The students included: Katie Elmore, Haley Hurson, Brad Miller, Tyler Patton and Alice Wilkerson. Harry Basehart coordinates the program.

Psychology

Also see article, "Department of Psychology Tops Showing at EPA"

Suzanne Osman presented a paper at the eastern and mid-continent regions annual meeting of the Society for the Scientific Study of Sexuality in Baltimore, MD this April, 2003. The paper is titled: "Evidence for a belief that women sometimes use token resistance to sexual attention: predicting perceptions of sexual harassment based on participant sex, victim response, and type of harassment." She also presented a poster presentation at the SUSRC (with L.L.Guy) entitled, "Sexual Assertiveness and its Relationship with Participant Sex, Body Comfort and the Frequency of Sexual Behaviors." *George Whitehead* moderated a paper session entitled "Social Psychology/

Attitudes at the 49th Annual Meeting of the Southeastern Psychological Association in New Orleans, LA. In addition, he presented some research he and his colleagues have done on the Watson-Glaser Critical Thinking Appraisal, Form S. They replicated previous research reporting poor to moderate internal-consistency reliability of scores on the sub-tests of Form S and poor to moderate recover of the sub-tests underlying the critical thinking construct.

Al Witkofsky traveled to Atlanta to attend the Annual Meeting of the Southern Society for Philosophy and Psychology. Dr. Witkofsky serves on the Executive Council of the society. This year he was also a member of the meeting program committee.

Sociology

Charles Cipolla is on sabbatical doing research on the Socio-cultural Forces in Abandonment and Institutionalization Among Elderly Men in Costa Rica: The Consequences of Poverty and Machismo.

Timothy Dunn presented a paper on "Recent Mexican Migration to the Rural Del-Mar-Va Peninsula" for "Cross-Cultural Services on the Delmarva Peninsula," at SU on Jan 22, 2003. This was a Professional Development Workshop organized by Bienvenidos a (Welcome to) Delmarva, a network of area service providers and others to assist immigrants, which is part of the Business Education and Community Outreach Network (BEACON) of the Perdue School. Dunn also had an anthology chapter published this spring 2003 entitled "The Border Wall Campaign: Democratic Debate vs. Bureaucratic Authority," In Ethnography at the Border, edited by Pablo Vila. Minneapolis: University of Minnesota Press. He also serves as the lead author on a co-authored chapter with ex-SU Fulbright Visiting Scholar Dr. Ana Maria Aragonés, and Dr. George Shivers of the Spanish Dept. of Washington College, entitled "Recent Mexican Migration to the Rural Del-Mar-Va Peninsula: Human Rights vs. Citizenship Rights in a Local Context" in an anthology under review by Sage Press this spring entitled New Destinations of Mexican Immigration in the United States: Community Formation, Local Responses and Inter-Group Relations.

Víctor Zúñiga and Rubén Hernández-León, editors.

Diane Illig (with *Jody Morrison*, CMAT) have had a paper entitled "Paired Teaching: Another Dimension in the Collaborative Learning Repertoire" accepted for the American Sociological Association's Annual Meeting this coming August.

Shawn McEntee has had a paper entitled "Learning a New Language from my Horse: Countess and the Language of Equus" accepted for presentation at the American Sociological Association's Annual Meeting this coming August.



Art Faculty Exhibit

Traditional and modernist style works of art highlight the "Salisbury University Art Faculty Sunday Painters" exhibit which continues through May 18, at the University's Atrium Gallery. The show features paintings and prints from Art Department faculty members James Adams, Gary Brotman, Clytie Taylor, Jinchul Kim, Brooke Rogers, Ed Brown and Paul Flexner, SU graphic design instructor, who is curator for the show.

Flexner ironically titled the show "Sunday Painters," a term which usually refers to amateur artists whose time is otherwise taken up by their "day jobs," leaving them only one day a week--Sunday--on which to paint. These artists, however, have managed to squeeze several Sundays--or portions of Sundays--into their week, continuing to make art on a regular basis despite their heavy teaching loads. The Atrium Gallery is open 10 a.m.-4 p.m. Tuesday-Friday. For more information, call 410-548-2547.

Department of Psychology Tops Showing at EPA

If you thought that the Department of Psychology could not top its showing at last year's Annual Meeting of the Eastern Psychological Association, you were wrong! The Department of Psychology showed up in force for the meeting in Baltimore on March 13-16. Seven faculty and eight students presented 11 scientific research papers.

Dr. Whitehead presented an important paper on gender differences and distancing from people with illness. The work was a replication of earlier work. In addition, Dr. Whitehead found that gender differences were greater when responses were public rather than private.

Dr. Lion along with her students, Kathryn Wickless and Lisa Guy, presented a paper of an ingenious study that examined personality variables and dance experience. The study found a relationship between dancers and extroversion and several other variables.

A paper presented by Dr. Clarke and his two students, Elizabeth Hache and Lisa Lamar covered two studies that extended the investigation of the golden section hypothesis with Fechner's method of use. Fechner is the father of psychophysics, one of Dr. Clarke's areas of expertise.

In the Teaching of Psychology Session of the meeting, Dr. Chappell presented a paper that examined issues in teaching a multicultural course. The paper covered topics such as creating safe atmosphere in the classroom, facilitating discussion and creating culturally relevant assignments. Dr. Cappel teaches the multicultural course in the Department of Psychology.

Dr. Witkofsky presented two papers. With Dr. Acocella, Dr. Witkofsky examined the Graduate Record Examination preparation methods of psychology students. It is hoped that the results of the study will help students preparing for the exam. Dr. Witkofsky and his student Christopher LaGarde also presented an examination of student's sleep behaviors and their relationship to mood.

Dr. Osman presented two papers at the meeting. In the Terrorism and Political Issues Session, Dr. Osman presented

work that examined personality traits and expectations of the U.S. President. With her student, Lisa Guy, Dr. Osman presented an examination of sex, body comfort and sexual behavior.

Dr. Acocella presented a study of prescription drug and caffeine use among college students. The study showed that students need to be educated about using large doses of legal stimulants. In a second presentation, Dr. Acocella and Kelly Chisholm, an alum now at the National Institutes of Health, examined how prescription drug advertisements lead to consumer anxiety. With her student Christina Martirone, Dr. Acocella presented a study of alcohol use of fraternity members and non-fraternity members. The study uncovered more alcohol use in fraternity members.

PACE Proposal Deadline Extended

The deadline for proposals to develop and teach a Civic Engagement Seminar with PACE (Institute for Public Affairs and Civic Engagement) has been extended and they are now due May 30. PACE is offering a stipend of \$500 in the fall 2003 semester for a faculty member (from any department) to develop a spring 2004 semester course on a governmental or non-profit local, county or regional issue that has ramifications for public policy. An additional \$2,500 will be available in the spring for reassigned time or stipend purposes. PACE would like the seminar to give students an opportunity to do research (in the broadest sense of that word) in the community on a practical problem that has policy ramifications. Those applying should submit a two page proposal that: identifies the topic and potential student population; describes the proposed methodology (as you initially conceive it); describes what the product outcome might be; explains how the course would be taught (as new or as an already existing course); contains a statement of support from your department chairperson. If you have any questions

Twelve Students to Participate in 2003 SU Summer Program in Spain

Twelve students, including ten current SU students, one December 2002 SU graduate, and a student from Frostburg State University, will participate in the 2003 SU Summer Program in Spain from May 27 through June 30, under the direction of Dr. Keith Brower of the Department of Modern Languages and Intercultural Studies. During the five-week program, each student will experience Spanish culture first-hand by living and taking meals in a private Spanish home in the city of Málaga, on the country's beautiful Costa del Sol. Students will meet each weekday for classes in Spanish on the language, culture, history, and art of Spain at the Universidad de Málaga's Cursos para Extranjeros center in downtown Málaga. Local university faculty will conduct in-class instruction. Dr. Brower also will meet regularly with students for "cultural brokering" sessions and cross-cultural discussions. He also will have the participants write several essays on Spanish culture, as well as intercultural themes. Students will also meet in small groups about two times a week with Spanish "cultural tutors," from the Universidad de Málaga, who will take the groups on cultural immersion experiences in and around the city. The program includes excursions to the historic cities of Granada, Córdoba, and Sevilla, where students will tour Roman ruins, Moorish castles, and Catholic cathedrals under the guidance of Dr. Brower and the Program's art history professor, whose services will also be provided by the Universidad de Málaga. Participants will receive four credits via MDFL 399: International Field Study. All work will be conducted in Spanish. Dr. Brower designed and organized the Program, which is now in its third year. He has also developed an SU semester/year Program in Málaga, which is currently targeted for a Fall 2005 launch. For more information on the *SU Summer Program in Spain*, including numerous photos of Malaga, comments from past participants, and a Program brochure, see the Program's website at www.salisbury.edu/schools/fulton/modlang/spainprogram.

Journal of a Journal: *LFQ* and the Little College on the Shore

By Jim Welsh, special to the *Exchange*

The year was 1996. My wife and I were standing on Massachusetts Avenue in downtown Lawrence, Kansas, when we noticed the sign: “Tiny Tim, in Person, Tonight.” That very night. I had gone back to Lawrence on an absurd academic mission, to defend a dissertation that had been 26 years in the writing, and I had, by God, defended it—“with honors,” if that could be possible after a quarter-century of fussing over the career of a filmmaker who would prove predictably “difficult” and obstreperous when a British firm showed interest in publishing what had passed (“with honors”) for “research.” Anyway, we went upstairs to the club and found Tiny Tim sitting there, alone and neglected. It was early, and it was sad. No one was at the bar. He seemed to enjoy our company, though talking with him involved a strange near disconnect; he was there in the flesh all right, but existentially elsewhere, rather like later, when his body, voice, and ukulele would recapture the history of American popular music during the past 100 years, while his mind would be apparently in communion with Outer Space. We told him that when he had married Miss Vicky on the Johnny Carson Show, we had been living in Lawrence in the 1960s. Now we were back and he was there and we were so happy to be in his company. “Oh, then you are pursuing *The Dream*, Mr. and Mrs. Welsh!” he said to us, enthusiastically and happily. Yes, we conceded, joyfully, with blissful nostalgia. That was surely right.

If we, then, were *The Dreamers*, so, too, was Tom Erskine, who had also studied in Lawrence after getting his first degree at Bowdoin College. After a few detours at Emory (where he took Milton seriously) and at the University of Delaware (where he taught the “silver poets” and directed Freshman English), Tom landed at Salisbury and had the vision to obtain the small grant that got *Literature/Film Quarterly* underway. (I might add, modestly, that he had the vision to hire me.) Thanks to his savvy, we were the

co-founding editors, but without his pragmatic good sense, there would have been no journal. Tom Erskine, the idea man, was always interested in new projects; but once the idea became realized, his interest would begin to wane. If Tom was the fox, I was the hedgehog. In fact, he was halefellow Dr. Brisk, while my wife and I were Mr. and Mrs. (later Dr. and Mrs.) Hedgehog. But we were nonetheless in pursuit of *The Dream*. Two idealistic Hedgehogs, and one Sly Fox chasing *The Dream*. (Yes, I know, hedgehogs are not supposed to be idealistic, but we were a special breed.)

Tom Erskine, an able administrator, had been appointed Academic Dean at Salisbury State, the Little College on the Shore. We were young and brave, and everything seemed possible then. Salisbury State was on the move, and we had the support of President Norman C. Crawford. Tom needed a cause: film study was his choice, and “visual literacy” became his mantra. We announced a call for papers regarding film adaptations of the work of D.H. Lawrence, and Tom ran a panel at the MLA Convention in Chicago. Most of the papers were publishable, and those that were not were salvageable. We had our first issue, a D. H. Lawrence “special.” The design was based upon the format used by Bill Starr in New York City for *Film Society Review*, a small journal with a six-year run, that also set the style for Gary Crowds and *Cineaste*, the leading journal of political films. Our design also resembled *Film Heritage*, published in Ohio, but on the verge of folding about the time we got started.

Even so, *LFQ* would be competing with several other “new” film-related publications. In New Jersey at the Institute of Technology, John O’Connor was two years ahead of us with *Film & History*, and he had had more success in getting the endorsement of the American Historical Assn than we had done with the Modern Language Assn. Mike Marsden and Jack Nachbar were also just getting stated with *The Journal of Popular Film* at Bowling Green, and they originally used a format identical to ours (though we preferred out artwork to theirs). We first ran into them at the NCTE convention in Minneapolis in the early 1970s, mouthing exactly the same sentiment (and echoing the Sundance

Kid): “Who *are* those guys, anyway?” And even more competition was to come: Peter Lehmann founded *Wide Angle* at Ohio University; I first met him hawking it at an SCS conference at College Park, Maryland. (We all went to scores of conferences, then, as now; at the Film & History League Conference in Kansas City in November of 2002, for example, I was able to renew acquaintances with Peter Lehmann, who also gave a fine paper there on John Ford; John Tibbetts, the erstwhile editor of *American Classic Screen* was in Kansas City, too (since he lives there), as were John O’Connor and Peter Rollins of *Film & History* and Ray Browne of *The Journal of Popular Culture*.) Lloyd Michaels came up with *Film Criticism* and bought into the theoretical framework of the SCS. In the South, Gerald Duchovnay would start *PostScript*. Like Erskine these editors would move into the well-paid ranks of the administration, but, unlike Erskine, they would move up on the achievement of their journals. Tom advanced by his own devices, not well served, perhaps, by his wonderful command of irony; but that’s another story.

Some of these publications had better luck in gaining library subscriptions than others. We were soon considered the best journal in the field, which would have been even more comforting if we had not also been the *only* journal in the field (call it adaptation studies, and there are faculty at the University of Texas who presume to teach it; Texans know how to exploit a good idea). Into our second year, *Literature/Film Quarterly* had managed to hit the average number of subscribers for a specialized journal in English. By our third year, we were paying our way without having to depend on a subsidy from the Little College on the Shore. Gradually, we were discovered by the libraries and went national, then international. Again, gradually, international contributors would follow, a trend that has followed to the present. Looking over the Tables of Contents for the current year, I see contributors from Barcelona, from Australia, from Britain, from Turkey.

We have also published scholars from Belfast, from Hong Kong, from Singapore, from Malta, from Romania, from Brazil, from Canada, and from Germany. We have survived without the endorsement of the cinema studies establishment, protective of their turf. We have been condescendingly touted by Cinema Studies snobs as doing a kind of professional service by pro-

viding a publishing outlet for tyros, beginners, and graduate students. But our enterprise is no mere Wal-Mart of the Mind. We are not purveyors of cheap and easy ideas. You'll find recognized scholars represented in our pages from the very beginning, starting with D.H. Lawrence authority Harry T. Moore (in our very first issue, along with Joan Mellen on *The Fox*, and Ken Rothwell reviewing Polanski's *Macbeth*, not a bad start, that), and soon to be followed by Robert Hamilton Ball, the author of *Shakespeare on Silent Film* (1968), and by Jack Jorgens, whose Indiana UP book on *Shakespeare and Film* became the gold standard for that tribe, until Ken Rothwell's *Cambridge History of Shakespeare on Film* (1999) was published. Shakespearean Normand Berlin of the University of Massachusetts published twice in our pages; so did both Mark Thornton Burnett and Ramona Wray of Queens University, Belfast, and Tom Pendleton, Editor of *The Shakespeare Newsletter*. These, I believe, are perfectly respected and established scholars in their field, which is fully as difficult as any field in cinema studies. Besides being far more literate.

But what about the cinema studies crowd? At first, they were tolerant, even polite and friendly. I had studied at Kansas with Richard Dyer MacCann, editor of *Cinema Journal*, the critical organ of the Society for Cinema Studies. I wrote Dr. MacCann in 1971 to see if I could join the Society for Cinema Studies, and received a stern admonition, advising me that membership was by invitation only, "young man." And then, having been put squarely in my place, I was later invited to join (maybe because the Society wanted to expand its membership and ultimately rule the world). No doubt in my mind, though, that I had then arrived professionally. Tom Erskine joined, too, and we found some friendly folks there at the SCS conferences, especially the one organized by Frank Manchel at the University of Vermont; but that was before the takeover by the long knives of the Francophile zombie theorists. The original movers and shakers were replaced by younger "talents," intent on remaking the world in their own images. By the late 1980s, the irrepressible Dan Leab was an officer in IAMHIST (the International Assn for Media and History); if he still attended SCS, I wouldn't have known, since I have boycotted the outfit

for nearly 20 years now, after the leadership decided to redesign the format of *Cinema Journal* for more money that we spend to publish a year's worth of issues (nearly 400 pages, in other words). The organization changed, not entirely, I think for the better. Some of us bolted to other meetings. Tom Erskine and I started our own Literature/Film Association and continued to meet yearly with like-minded people. Ten years later Peter Rollins would found the Film and History League. Frank Manchel retired from Vermont in 2002; Dick MacCann retired from Iowa and died on 29 June 2001. Don Staples, once chair at NYU, is now nearing retirement in Texas.

In 1971, however, SCS was only part of a more eclectic mix. Herman Weinberg (the man who defined "The Lubitsch Touch" in his book on Lubitsch, and who pictorially reassembled *The Complete "Greed" of Erich von Stroheim*), was willing to write for us, as was the experimental filmmaker Stan Brakhage (who actually reviewed the book Steven Kramer and I wrote for Twayne, *Abel Gance*). LFQ interviewed more than our share of well-known directors (Franco Zeffirelli, Andrej Wajda, Federico Fellini, Robert Altman, William Friedkin, Billy Wilder, Frank Capra, John Schlesinger, Marcel Ophuls, Peter Watkins, Karel Reisz, Kevin Brownlow, Terrence Davies, Louis Malle, Sidney Lumet, et al). Australia's foremost critic of adaptation, Brian McFarlane, has not only published with us but has served on our Editorial Board and has attended our conferences in America and Britain.

And, yes, we have published graduate students, too, if their work was strong enough to get past our readers. We do not discriminate. We have never chased after critical trends. But we do pride ourselves on being readable (despite a few regrettable lapses of jargon over the years). Of course, we don't expect to excite or convert that narrow tribe of inbred ideologues and aesthetics who read and cherish over each other's work after parsing it out and admire supersensitive observations about curtains blowing in the wind in the Westerns of John Ford. (And I'll bet you thought John Ford was about history and myth rather than laundry!)

We rather favor and even seek out those writers who have been marginalized by the pretentious and the snooty.

Bert Cardullo tells me that some of his fancier colleagues have rejected him as a "journalist." His sin? One of his books was good enough to have been reviewed in *Entertainment Weekly*. If so, it must be "popular," understandable to the masses, and therefore suspect, even *vulgar*. John Tibbetts published an interview in *Creative Screenwriting*, a magazine for professionals rather than for academics. A member of his promotions committee was afraid that this publication would be diminished because the *Creative Screenwriting* had a barcode on the cover! Was the interview smart? Perceptive? Should such questions be considered moot because of the barcode? The same kind of absurd snobbery Cardullo and Tibbetts have encountered at Michigan and Kansas, Joan Mellen has also experienced at Temple. (I know this because she has gone public with her discontent.) How many of her detractors, I wonder, could match the achievement of her dual biography *Hellman and Hammett: The Legendary Passion of Lillian Hellman and Dashiell Hammett* (HarperCollins, 1996), which weighs in at 572 pages? Morale: The more obscure the school, the more comfortable the circumstances; the more prestigious the school, the more uncomfortable and potentially disturbing the setting. Publish and perish? Possibly, though not bloody likely unless, you have chosen your post badly! There may be some real advantages to teaching at the Little College on the Shore.

Dr. Norman C. Crawford took us through our first decade at Salisbury State College. Dr. Thomas Bellavance took us through our second decade at what was to eventually become Salisbury University. Thereafter, Nelson Butler and Bill Merwin brought us up to the present regime. Dr. Timothy O'Rourke, Dean of the Fulton School, has treated us fairly, as has Dr. David Buchanan, Provost of the University. They have made necessary steps to facilitate the continuance of the journal. Dr. Elsie Walker was hired from the University of Sheffield in 2003 to replace the retiring Tom Erskine (as if he were replaceable!) and when the remaining founding editor retires, we have hopes that he will also be replaced by someone interested in keeping *Literature/Film* on track. Two editors are needed, however; it's too much of a job for one person. In short, there

Continued from page 7

seems to be an awareness now that the journal has given Salisbury University a kind of presence in the academic marketplace.

LFQ was well ensconced by 1985 when Anthony Slide's *International Film, Radio, and Television Journals* was published by Greenwood Press. Georgia Tech genre critic Jay Telotte praised the journal for managing "to maintain its readership and its place as a major voice in scholarly film criticism." In his opinion, the essays we have published are "among the most accessible" in contemporary film criticism. "Its unwavering standard of scholarship," he concluded, "openness to a variety of critical approaches, and a quality of readability continue to distinguish *Literature/Film Quarterly* from a number of journals which, often with much larger subsidies [though, I protest, *we have no subsidy!*] and staffs, have attempted to follow its pattern." Among the "Location Sources" Telotte cited to demonstrate the journal's "solid and respected place in the field of film scholarship" were Harvard and Yale, UCLA and UC Berkeley, the University of Chicago and the Chicago Public Library, MOMA and New York Public Library on the East Coast, UC Berkeley, UCLA, the Los Angeles Public Library, and the Academy of Motion Picture Arts and Sciences on the West Coast. At that time *LFQ* circulated coast-to-coast in the US and Canada and to 25 foreign countries abroad; we now circulate to well over 30 countries abroad. We have a track record, and a readership. We shall prevail.

In closing, we owe a huge debt of gratitude to the scholars who have evaluated manuscripts for us over the last 30+ years. I am amazed and impressed by the care and attention our readers have given to submissions, and the wonderful suggestions they have offered in an effort to improve even borderline essays that may not yet be ready for publication but have shown some potential. Without their expertise and knowledge and good sense, we could not have continued. It is unselfish and unpaid professional charity, and that is a virtue.



Students with Senator Richard Lugar. The students are (from left to right): (Left) Brian Young, Isaac Johnson, Sen. Lugar, Chris Beil, Alice Wilkerson, Richard Hostetter, Anthony Cirillo (Right)

Senator Paul S. Sarbanes Lecture Series

Salisbury University's Institute for Public Affairs and Civic Engagement (PACE) has begun a yearly lecture series named in honor of Maryland's distinguished senior senator, the Honorable Paul S. Sarbanes. The purpose of the lecture series will be to bring distinguished public figures who will speak to the University and the community on issues of public life as well as issues of deep concern to our students.

On October 22nd, senior senator Paul Sarbanes addressed Salisbury University and the community on the "Crisis in Corporate America: the Legislative Response", in which he spoke on the process and the delicate balance of creating the most far-reaching reform of business practices in the last six decades. During the spring semester 2003, Republican Senator Richard Lugar presented the second lecture to the series. Senator Lugar's lecture, titled "The Changing World" addressed issues in foreign affairs, particularly the volatile situation in the Middle East and terrorism. Senator Lugar's lecture gave our students the opportunity to hear from a politician whose life of devotion to the public offsets the often negative image of politics. An enormous turnout of over 700 people were in attendance for Senator Lugar's lecture.

Students, faculty/staff, and community are all encouraged to attend the lectures, which are open to the public. We have seen enormous student involvement though volunteering, dinners, and discussions with the Senator.

Lambda Pi Eta Members Participate in M.S. Walk

On Saturday, April 5, 2003, members of the Communication Arts honor society walked in the National Multiple Sclerosis Association's benefit walk held in Ocean City, Maryland. The event began at the southern end of the boardwalk with registration, warm-ups, and a brief speech by Ocean City Mayor Jim Mathias. Participants walked from one end of the boardwalk to the other and back for a total of 5 miles. Members collected over \$600 for this cause. Special thanks go to President Dane Sears, V.P. Emilie Johnson, Tracy Barriger, Rebecca Lippa, Tammy Noe, Matt Porac, Amanda Potter, Nathan Trout, and advisor Bryan Horikami for their efforts. Lambda Pi Eta is co-advised by Horikami and Melany Trenary.

Desserts from Around the World Quiz Answer Key

- The first "dessert" discovered by cave people was honey.
- Baklava is a dessert made of thin leaves of pastry dough, nuts, and syrup. This treat is claimed by ...
 - Greece
 - Turkey
 - Morocco
 - All of the above
- ___ has the highest consumption of candy in the world at 29.5 pounds per person.
 - U.S.A.
 - Denmark
 - Switzerland
 - Kenya
- Chocolate was "invented" in ...
 - Spain
 - China
 - Egypt
 - Mexico
- Macadamia Nuts originated in
 - Afghanistan
 - Australia
 - Hawaii
 - Thailand
- What Americans call "cookies" is called _____ in England.
 - Scones
 - crumpets
 - biscuits
 - pies

Bonus for tie breaker: Write down the names of all the desserts you know that are non-English words.

Members of Lambda Pi Eta at the MS Walk



are non-English words.

Italian: Tiramisu, Spumoni, Gelato, Canolli, Biscotti, Panetonne, Torrone, Zabaglione, Marscapone, Tortoni Zep-pole

French: Crème Brulee, Crepes, Mousse, Sorbet

Hawaiian: Haupia

Japanese: Mochi, Manjyu, Anko

Chinese: Gau, GinDoi

Spanish/Mexican: Flan, Churro

German: Streutel, Stollen, Marzipan

Hebrew/Jewish: Halva, Blintz, Farfel Nosh

Russian: Pashka

Africa: For the most part, dessert is not a part of the traditional Sub-Saharan African meal. The Congo Cookbook has a recipe for *Caakiri*, (a dessert made from couscous and cream which is popular in the Sahara and Sahel regions of Western Africa), and *Ngalakh* (a similar dish flavored with the fruit of the baobab tree). From Eastern Africa comes a kind of cookie-candy: the Swahili *Kashata*.



"Band Classics"

On Tuesday, May 6 2003 at 7:30 p.m. the SU Wind Ensemble presents its annual Spring Performance entitled "Band Classics." The performance is in Holloway Hall Auditorium and is free and open to the general public and handicap accessible. Featured soloist with the Wind Ensemble is Ms. Amy Bejm. Ms. Bejm will perform the "Concerto a tromba principale" with the Salisbury University Wind Ensemble. The concerto was written in 1803 by Hungarian composer Johann Nepomuk Hummel. Amy Marie Bejm, a senior instrumental major with teacher certification concentration at Salisbury University, graduated from Atholton High School in Howard County in 1999. While a student at Atholton High School, she performed as principal trumpet for four years. Her high school accomplishments included two years in the Maryland Junior All State Band, one year as principal trumpet; and two years in the Maryland Senior All State Band, her senior year as principal trumpet.

While at SU, she has been principal trumpet for the Wind Ensemble, a member of the Chamber Winds Ensemble, the Brass Quintet, the Chamber Choir, the Jazz Guitar Ensemble, the Salisbury Symphony Orchestra, the Salisbury Youth and Collegiate Orchestra, the Maryland Intercollegiate Band, and the Annapolis Wind Symphony. In addition to her trumpet, Amy Bejm has also played French horn with the University Chorale, the SU Youth and Collegiate Orchestra and the Salisbury Symphony Orchestra. In addition to her instrumental participation, she has also performed as a vocalist in the University Chorale and the Concert Choir.

Currently, Amy is the president of the MENC (Music Educators National Conference) Student Chapter 416 and is the secretary for the ESA (Environmental Students Association). After student teaching next spring, Bejm will graduate from Salisbury University in May 2004. After graduation, Bejm hopes to teach instrumental music in the state of Maryland while pursuing her master's degree in music education from the Peabody Conservatory of Music.

She has been inspired by the music educators in her life, including Robert Miller, James Nick Ellis, Lee Stevens, Ken Pfabe and Dr. Richard L. Johnson as well as the entire Salisbury University Department of

Continued from page 9

Music faculty. Amy says that "If I can reach only one student the way these educators have reached me, then I will feel that I have honored each of them."

Other Band Classics performed by the SU Wind Ensemble include Paul Creston's Celebration Overture composed in 1954 when the American Composer was at his zenith of popularity. Creston's output is considered rather compartmentalized with distinct formal and stylistic character applied to each composition. As exemplified in Celebration Overture, Creston's compositions tend to be lively and exuberant. Their extroverted character combined with typically Crestonian syncopated rhythmic manipulations, gives the music a jazzy, almost 'slick' quality, reminiscent at times of the commercial music of its day.

Another hallmark "Band Classic" is Vittorio Giannini's Symphony Number 3 for Band. This four-movement symphony is actually the fifth of seven compositions of that genre. Composed in 1958, the work is melodically smooth and skillfully wrought and thoroughly conventional in layout and style. While 50's composers like Alan Hovhaness was simulating "the bells in a thousand towers of the lost Armenian city of Ani" in his Symphony No. 4, written during the same time, Giannini wrote his symphony 'because I felt like it,' motivated only "by what I heard and felt at the time." Other works to be performed on the Salisbury University Wind Ensemble are Brian Balmages "Star Above, Shine Brightly," a contemporary chorale melody (2000) originally written for his father and eventually dedicated to the Columbia Concert Band who commissioned Balmage to commemorate their director, Robert Miller. The concert ends with a traditional rousing march. Harry L. Alford's The Purple Carnival March (1933) is dedicated to the Northwestern University Band and its director Glenn Cliffe Bainum.

The Salisbury University Wind Ensemble is under the direction of Dr. Richard L. Johnson, Professor of Music, at Salisbury University. Dr. Johnson has appeared internationally conducting at the American Academy of Rome for international composer David Rakoski

and has lecture at the Ferenc Liszt Academy in Budapest Hungary at the invitation of conductor Lazlo Marosi. He has conducted several World Premieres of music by Peter Westergaard, James Syler, Beth Wiemann and most recently John Frantzen. Dr. Johnson has recently appeared as guest conductor with the United States Naval Academy Band Chamber Music Series appearing with solo clarinetist Chief Musician Marcia Diehl of the United States Naval Academy Band.

This performance is funded in part by Fulton Endowment and contributions made to the Salisbury University Wind Ensemble.

Exchange Artist Graduates

Thanks to student, Melissa Carlson, graphic artist for the *Exchange* for the past two years. Carlson's quiet determination, patience, and of course, her creativity, have been much appreciated. Due in part to her design efforts, the *Exchange* has shifted from primarily an internal newsletter to an internal and external newsletter than can also be viewed on the Internet. We wish Melissa the best of luck in her future career!

Thanks to the Exchange Representatives

Art	Ursula Ehrhardt
Communication & Theatre Arts	Jody Morrison
English	Connie Richards
History	Richard Bowler
Modern Languages & Intercultural Studies	Arlene White
Music	Karen Noble
Philosophy	James Hatley
Political Science	Michael O'Loughlin
Psychology	Alfred Witkofsky
Sociology	Diane Illig
Staff	Tammy Hazel
Career Services	Becky Emery
PACE	Pauline Gehnrich
Advising	
Coordinator/IDIS	Bryan Horikami
Graphic Artist	Melissa Carlson
Editor	Jody Morrison
Web Master	Deana Karpavage

**Special thanks to Duplication Services for their cooperative efforts on each and every issue.*

SU Wind Ensemble

