



SYRACUSE UNIVERSITY
MAGAZINE

EDITOR

Renée Gearhart Levy

ART DIRECTOR

Kori L. Kennedy

ORANGE PEAL EDITOR

Carol North Schmuckler

ASSISTANT EDITORS

Bob Hill, Andrea C. Marsh

MANAGING EDITOR

Dana L. Cooke

CONTRIBUTORS

Mary Bush, Laurie Root Harrington,
Kevin Haynes, Leslie Loeffel

STUDENT INTERN

Robert Moll

CLASS NOTES

Doris Caruth

PRODUCTION MANAGEMENT

Margaret McComb, James Mulherin

COORDINATOR /

OFFICE OF ALUMNI RELATIONS

Sue Wlodychak Black

SU PHOTO CENTER

Steve Sartori, David Broda, Bill Gandino,
Richard "Buzz" Pitzeruse

PRINTING

The Lane Press, Burlington, Vermont

ON THE COVER

Painting by Richard Merkin
Honey Melody and the Mysterious
Billy Smith in Avalon, oil on canvas, 1992

Syracuse University Magazine (ISSN 1065-884X) is published four times yearly in summer, fall, winter, and spring by Syracuse University and distributed free of charge to alumni, friends, and faculty and staff members. Second Class Paid at Syracuse, New York, and additional mailing offices. Requests for subscriptions, changes of address, and advertising inquiries should be sent to *Syracuse University Magazine*, 820 Comstock Avenue, Room 308, Syracuse, New York 13244-5040. Our telephone number is 315-443-2233. Fax: 315-443-5425. E-Mail: MAGAZINE@SUADMIN.BITNET.

Views and opinions expressed in *Syracuse University Magazine* are those of the authors and do not necessarily represent the opinions of its editors or policies of Syracuse University.

Contents © 1993 Syracuse University, except where noted.

Shining Through

Inspiration is a personal matter.

Each of us has personal landmarks, places we're drawn to because of the memories they evoke or the way they make us feel.

One of mine is the lighthouse at the beach where I grew up and eagerly return every summer. Known to locals as "Big Red," the lighthouse marks the channel from Lake Michigan into Macatawa Bay, at Macatawa, Michigan. It is unique, as lighthouses go. A square steel structure with a gable roof that reflects the Dutch roots of nearby Holland, Michigan, the lighthouse is painted barn red, making it as much a beacon to boaters during daylight as its beam is at night.

As is related by 1962 SU graduate Wayne Wheeler in our feature *Keeping the Lights*, the appeal of lighthouses runs deep and hits us at many different levels: romance, legend, or pure aesthetics. To me, Big Red is a little of each and more. In some ways it symbolizes my youth. As a child, I was frequently warned about the danger of walking along the channel on my own. Being allowed to make the trek solo was truly a milestone. I remember lying in bed at night, listening to the blare of the foghorn in the distance. And, most clearly, I remember thankfully catching a glimpse of the lighthouse's beam while lost out on Lake Michigan in the storming darkness after a late-night sail turned treacherous. Big Red

called us home. And it still calls me home to this day.

While lighthouses inspire countless photographers and painters, they don't do much—at least on their own—for artist Richard Merkin, who is profiled in this issue. "I have painted singular subjects—certainly portraits—and an occasional landscape, but usually by the time the thing is finished there is a lot more involved," he says. "I'm not much interested in just making a picture of something. You can get that with a polaroid."

Merkin's philosophy on his own art prompted an office discussion: If you were a painter, what would you paint?

Assistant editor Bob Hill was quick with his answer, "my bedroom and bathroom," which

he completed last weekend. *Orange Peal* editor Carol Schmuckler said she'd paint herself in glamorous surroundings. Managing editor Dana Cooke says he used to do some painting, "silly geometric abstracts," that he wisely set aside in favor of songwriting in his spare time. Art director Kori Kennedy used to paint "impressionistic landscapes," but hasn't picked up a brush in years. Andrea Marsh, who wrote our lighthouse story, says her paintings would have something to do with the sea or ships. Perhaps all of these blended together could provide some food for thought for Merkin. Then again, maybe not.



Renée Gearhart Levy
RENEE GEARHART LEVY
EDITOR

IN BASKET

Remembering Flight 103

Thank you very much for your article on the continuing legacy of the Pan Am 103 bombing [December 1992]. It's especially meaningful now that there are practically no students left on campus who knew any of the bombing victims personally.

Your article could not have come at a more appropriate time. I first read it after a long trip from my current home in the Buffalo area to my mother's home in New Jersey for the Christmas holidays, during which I stopped in Syracuse, a day after the fourth anniversary of the bombing.

The weather was the same, the atmosphere on campus was the same, and there was a crowd on its way to a basketball game—just like the night of the crash. The sight of the flowers against the memorial wall gave me more sorrow than I thought I would feel, and it was exacerbated by the sense that I was alone on campus in feeling that way. Thank you for reassuring me that wasn't so, that institutionally, if not personally, Syracuse remembers.

DANIEL CASE '90
AMHERST, NEW YORK

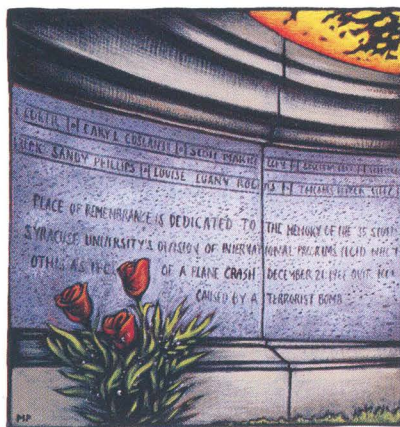
Two years ago, I attended a Homecoming fraternity dinner. We were shown slides, mostly depicting the latest and greatest fun escapades inherent in this segment of college life. Several showed reference to the tragedy of Pan Am Flight 103. Without hesitation, I asked everyone present to stand for a moment of silence. Although there was initial surprise, everyone stood in unison, realizing the importance of the moment. Included were alumni from the 30s, 40s, etc.

Any time this disaster is ever mentioned by anyone anywhere with any affiliation to Syracuse University, I submit that standing for a moment of silence is not only appropriate, but necessary for the healing to continue.

TIM LA BORIA '70
DENVER, COLORADO

Just Words?

Why the unnecessary apology over racial terms in the December 1992 issue? When one person can belong to the National Association for the Advancement of Colored People,



MICHAEL PRINZO

the Black Congressional Caucus, contribute to the United Negro College Fund, and be called an African American, you need not apologize. Let these groups settle upon one universally acceptable, socially correct name so that others will no longer err.

BILL BODELL '49
PHOENIX, ARIZONA

My use of the proper noun Negro is in keeping with the live press conference with (the late) Justice Thurgood Marshall on the eve of his retirement. The justice used the proper noun to describe himself, to deny that his was a Negro seat on the Supreme Court, and [to assert] that the President should not feel obligated to nominate a Negro to that seat. Obviously, the words were edited out of all network news reports of that event. Clearly, Justice Marshall was an insensitive bigot for using them!

RICHARD H. WOODWARD '50
FORT MYERS, FLORIDA

Corporate Dropouts

Your otherwise excellent article, "Time Out," contains one misleading error. Dr. Eric Holzwarth, my executive assistant, is misquoted as saying that he feels "like wearing a tee-shirt that says, 'Not serious about my career.'" The quotation should read, "I feel like I'm wearing a tee-shirt that says, 'Not serious about my career.'"

The important point that misquotation obscures is this: Although Dr. Holzwarth is intensely serious about his career, the fact that he has taken some time out for family purposes is widely misinterpreted as evidence that he is not serious. Those of us in a posi-

tion to facilitate the career development of serious professionals, men and women alike, who seek to combine a commitment to family with a commitment to career, make a terrible mistake if we take the former commitment as evidence that the latter is missing.

SAMUEL GOROVITZ
COLLEGE OF ARTS AND SCIENCES

I thought your feature article on the "downshifters" who have burned out by age 40 and are looking for something with a little less pressure to be more than just trite: It was sad.

Most of these people seem to have one thing in common: They have pursued the buck as their professional goal in life and, now that they have some in the bank, are tired of the stress involved in making it. There are plenty of professionals around in their 50s and 60s who continue to work hard, endure a considerable amount of stress on the job, get paid well, and in addition, really like what they're doing.

JOEL L. ROSENBAUM '55
NEW HAVEN, CONNECTICUT

The Last Word

Felicitations for having published R. Bruce Skewes's non-PC letter about homosexuality in your September issue. He represents a viewpoint—probably the majority one—which has as much right to be publicly expressed as those in your December issue who want his letter repressed because they don't agree with it.

Remember Voltaire's words, "I disapprove of what you say, but I will defend to the death your right to say it." One may tolerate a misfortune or natural object, but one is not obliged to like, approve, encourage, or support it. Toleration ends where group or individual self-preservation begins.

ALFRED M. ROSSUM '50
PARIS, FRANCE

Editor's Note: Syracuse University Magazine welcomes letters from readers. Address letters to Syracuse University Magazine, 820 Comstock Avenue, Room 308, Syracuse, New York 13244-5040. Letters are subject to editing for style and space limitations.