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Continuum

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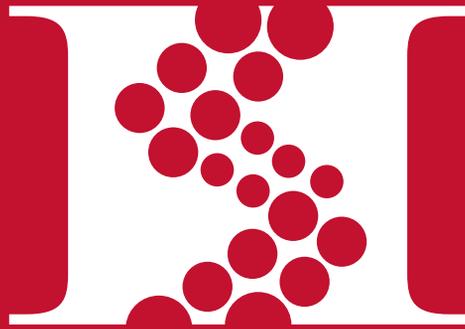
Art and Learning

THE NEW BEVERLEY TAYLOR SORENSON ARTS AND EDUCATION COMPLEX FOSTERS AN INNOVATIVE APPROACH TO TEACHING KIDS IN ALL SUBJECTS.

▶ **MARCROFT'S MOMENTS:** VIEWS FROM THE VOICE OF THE UTES
▶ **TRAINING TOMORROW'S DENTISTS:** THE NEW DENTAL SCHOOL

▶ **STORIES IN THE STUDY OF LIGHT:** A U ALUM'S BOOK
▶ **FINDING KAPA HAKA:** CULTIVATING MAORI DANCE

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Photo by Trevor Muhler

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An Icon's Centennial

Visit continuum.utah.edu for additional photos, videos, and more.



Your Comments

SEEKING DIVERSITY

As a 2014 Utah Ethnic Studies graduate, this article ["Partners for Diversity," Summer 2014] put a huge smile on my face! Keep up the great work, you two [Dolores Delgado Bernal and Octavio Villalpando]!

*William Theel BS'14
Salt Lake City, Utah*

The minor in Spanish that I received at Utah has been a wonderful addition to my great appreciation of Latin culture. Language and culture studies are an integral part of the university experience. Yes, we should market that experience the best we can to a diverse population.

But we cross a line when marketing and student outreach becomes outright political activism. This article uses words such as "activist" or "social change" several times. What is activism other than an effort to exert political influence? I want to send my children to schools that teach world culture in an objective light without an agenda. Is there a way to promote diversity in a way that promotes respect for everyone and in a way that diminishes racial and sexual dividing lines, rather than putting them into sharper relief? I hope so, but having read this article, I don't think the University is accomplishing it.

*Nathan Peirce BS'96
Fort Collins, Colorado*

SOUNDS OF THE WEST

Loved reading about Jeff [Rice] and [Kenning] Arlitsch and their wonderful project—so important to document and preserve the sounds of life ["Listening to the Natural West," Summer 2014]. I will check out the [University of Utah's J. Willard Marriott] library for sure. Good work—I'm glad someone is doing this.

*Peg Collins
St. George, Utah*

A WORTHWHILE BOOK

Regarding [Ed] Catmull ["Cultivating Inspiration," Summer 2014]. I heard him on a PBS talk show a couple of months ago. While he didn't say so, I was certain he was from Salt Lake, and bought the book [*Creativity, Inc.*] immediately. It is a great and inspirational book.

*Hal Lemmon BS'56 MS'59 PhD'63
Diamond Bar, California*

KUDOS FOR THE ROCK

Was happy to see the Rostrum getting some press ["The Campus Rostrum," Spring 2014]. As a classics professor at the U, I have been intrigued by this lonely monument since I hired on here. You filled in some gaps about the history of the Rostrum in the '50s and '60s that I hadn't come across. I wonder about the switching out of the stone. Some of the images do seem to contain a stone that looks taller than the one that sits in Presidents Circle now....

So this is the centennial of the Rostrum!!!

*Alexis M. Christensen
Salt Lake City, Utah*

We visited the Rostrum today on its centennial day, April 16, 2014. Wondering what it meant, I came across this article. After comparing my photos and those in the article, I'd say it is the original rock. Or would like to think so. Thanks for the interesting history.

*Anne Penrod
Salt Lake City, Utah*

We're eager to hear from you. Please go to continuum.utah.edu/contact-us/ for our contact information.



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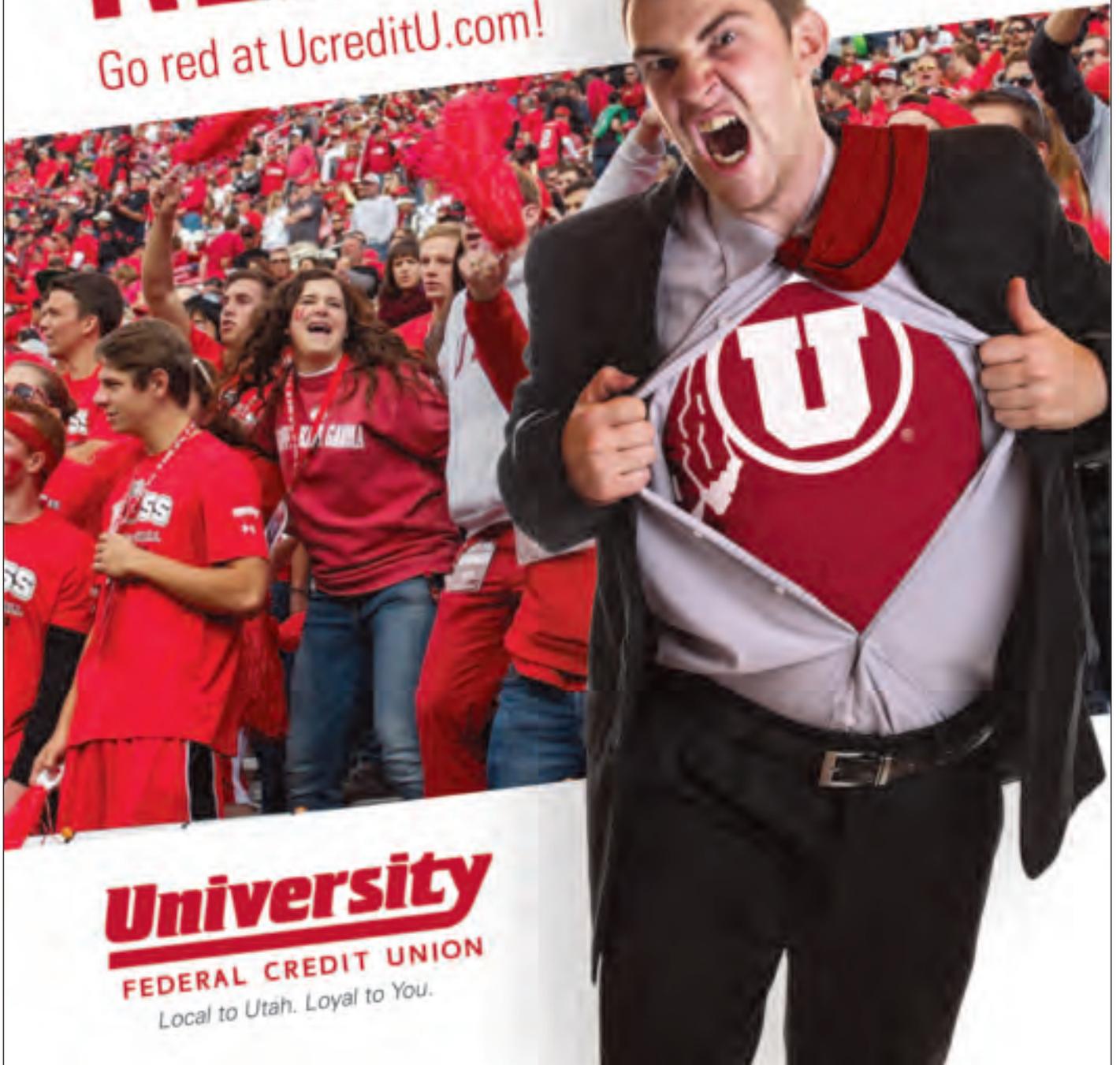
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100 Years OF ART

A century ago, University of Utah administrators opened a small art gallery in the Park Building on Presidents Circle. Today, the Utah Museum of Fine Arts (UMFA), the official fine arts museum of both the University and the state of Utah, collects, interprets, and preserves a permanent collection of 19,000 objects—ranging from antiquities and European masterworks to art of the American West and international contemporary art. Some highlights over the years:

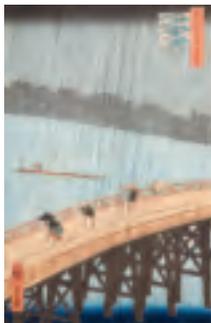


1914

The Administration Building, now known as the Park Building, opens with an art gallery on the top floor. The value of the fledgling collection: \$2,660.

1926

Salt Lake City businessman Edward Bartlett Wicks' donation of 75 paintings is among the earliest major art donations in Utah.



1938

A gift of 27 Japanese woodcuts and prints from James L. Franken and his wife, Charlotte, adds diversity to the collection.

1947

Under U President A. Ray Olpin, the School

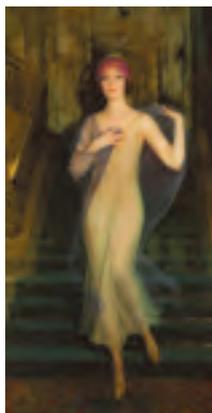
of Fine Arts is organized, the Utah Museum of Fine Arts is incorporated, and the Park Building gallery is renovated to accommodate a \$300,000 collection donated by Winifred Kimball Hudnut.

1951

The Utah Museum of Fine Arts opens with a private reception on May 6.

1970

The UMFA moves into expanded gallery space adjacent to the newly constructed Arts and Architecture Center.



1972

The UMFA becomes the first university art museum in the West to be nationally accredited by the American Association of Museums.

1974

Federal judge Willis W. Ritter and his wife, Rita, donate a collection of about 150 Navajo weavings.



1980

The museum begins annual acquisition of major artworks with funding from the Marriner S. Eccles Foundation.

1984

The museum's Clift Gallery opens, featuring Chinese porcelain and paintings from the Ching dynasty, donated by Bert G. Clift BS'50.

1985

The Owen D. Mort, Jr., Collection of African Art, the largest collection of African Art in the American West, is established, with more than 2,000 objects.



1986

The museum establishes the Dr. James E. and Debra Ann Pearl Collection of Photographs, featuring more than 4,000 objects that include the works of important 20th-century photographers.

1992

Val A. Browning donates more than 20 European masterworks, and with a second gift in 1994, the Val A. Browning Memorial Collection of 500 Years of European Masterworks is established.

1999

The Christensen Fund's gift of more than 250 objects from Asian and Southeast Asian cultures provides a cornerstone for the museum's Asian art collection.

2001

Ambassador John Price BS'56 and his wife, Marcia BA'57, along with other dignitaries cut the ribbon at the official opening of the new museum building that their substantial gift helped make possible.



2014

The UMFA curates a centennial exhibit of work from artists across campus in a new Presidents Gallery in the home of the U's first art gallery, the Park Building.

Moran Leader Receives 2014 Rosenblatt Prize

Dr. Randall J. Olson BA'70 MD'73, professor and chair of ophthalmology and visual sciences and chief executive officer of the John A. Moran Eye Center at the University of Utah, was honored with the 2014 Rosenblatt Prize for Excellence, the U's most prestigious award. The \$40,000 gift is presented annually to a faculty member who displays excellence in teaching, research, and administrative efforts.

"Dr. Olson has a long, rich history with the University and is an inspired choice for this honor," U President David W. Pershing says.

"His forward-thinking leadership has effectively put the Moran Eye Center on the national map, bringing life-changing research and outreach, renowned patient care, and academic excellence together in one outstanding institution."

Olson received his medical degree from the U School of Medicine, where he has been a faculty member since 1979

and full professor from 1982. He was appointed the first John A. Moran Presidential Chair of the School of Medicine in 1997 and became the CEO of the Moran Eye Center in 2006. Olson specializes in research dealing with cataract surgery complications and infectious ophthalmic diseases.

Under his leadership, the U's ophthalmology program has grown from a single faculty member in 1979 to "one of the nation's top ophthalmology programs and vision institutes in the world: the John A. Moran Eye Center," says Vivian S. Lee, the U's senior



Randall J. Olson received his Rosenblatt Prize certificate at Commencement.

vice president for health sciences. The U's ophthalmology department and Moran Eye Center now have more than 500 employees, including more than 30 practicing ophthalmologists and 50 researchers world renowned in their fields. **U**

University of Utah Welcomes Three New Deans

Three deans—in health, law, and social and behavioral science—were appointed this summer at the University of Utah. David H. Perrin started as dean of the College of Health in August. Robert W. Adler began as permanent dean of the S.J. Quinney College of Law in July. And Cynthia A. Berg became dean of the College of Social and Behavioral Science in July.



David H. Perrin

Perrin came to the U from the University of North Carolina at Greensboro, where he had been provost and executive vice chancellor.

He is an expert in athletic training and served as editor-in-chief of the *Journal of Athletic Training* and founding editor of the *Journal of*

Sport Rehabilitation. Before becoming provost, Perrin served as North Carolina-Greensboro's dean of the School of Health and Human Performance. He received his doctorate in exercise physiology from the University of Pittsburgh.



Robert W. Adler

Professor of Law.

After graduating from Georgetown University's Law Center, he had an acclaimed career as a practicing lawyer, including working for the Pennsylvania Department of Environmental Resources and the Natural Resources Defense

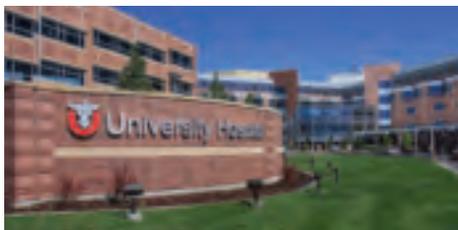
Adler, who had been serving as interim dean of the College of Law since 2013, holds the U's James I. Farr Presidential Chair in Law and is a Distinguished

Council. He joined the University of Utah faculty in 1994 and is one of the nation's leading experts in both environmental law and water law.



Cynthia A. Berg

was chair of the psychology department from 2008 to 2011. She joined the U faculty in 1987 and holds a doctorate in psychology from Yale University. Her research examines how individuals in close relationships deal with stress, decision making, and problem solving around chronic health conditions such as diabetes and cancer. **U**



University Hospitals and Clinics Named Best in Utah

University of Utah Health Care is the No. 1 health care system in the state of Utah, according to *U.S. News & World Report's* 2014-15 Best Hospitals rankings.

The U also was recognized as “high-performing” in eight specialties, including cardiology and heart surgery, gynecology, neurology and neurosurgery, urology, nephrology, orthopedics, pulmonary, and cancer care.

Approximately 5,000 hospitals in 94 U.S. metro areas were eligible for this year’s rankings. To meet the criteria, hospitals must offer each of 16 medical specialties, and then are ranked according to death rates, patient safety rates, procedure volume, and other objective data.

U Chamber Choir Brings Home International Prize from France



The University of Utah Chamber Choir competed with choral groups from around the world and won first place in the prestigious Florilège Vocal de Tours held in Tours, France.

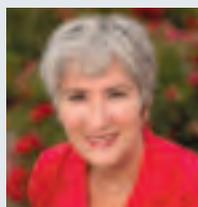
The choir sang “Dark Like Me” in the winning round. It was the first time its composer, Thierry Machuel, had heard an American choir sing his piece, which he based on a poem by Langston Hughes. The choir also won the Audience Favorite Award during the competition, held May 30 to June 1.

During their 12-day tour of France, the

choir performed in Normandy for the 70th anniversary of D-Day and at concerts in Paris at Notre Dame Cathedral, the Church of the Madeleine, and the American Cathedral. The choir is directed by Barlow Bradford, associate professor of choral studies.

New Chair Appointed for University’s Board of Trustees

Michele Mattsson HBA’85 JD’88 has been elected chair of the University of Utah’s Board of Trustees. Mattsson, the first woman to hold the position, had served as vice chair since 2009.



Since 2001, Mattsson has been chief appellate mediator at the Utah Court of Appeals. She holds a bachelor’s degree in English and a juris doctor from the University of Utah. She has also served in many volunteer positions at the U since 2005, including as president of the Alumni Association’s Board of Directors, and a member of the boards of Red Butte Garden, the Utah Museum of Fine Arts, and KUED. Mattsson succeeds Clark Ivory as chair of the Board of Trustees.

Construction Begins on Huntsman Basketball Center

Utah Athletics broke ground this past spring on the Jon M. and Karen Huntsman Basketball Center, a state-of-the-art facility that will house both the men’s and women’s teams. The new facility will feature a Utah Performance Center and state-of-the-art sports medicine and strength and conditioning facilities. The building will also contain film rooms, locker rooms, two gymnasiums, lounge areas, a nutrition center, a media center, and office space for coaching staffs. The project is slated for completion in July 2015.

The 80,000-square-foot center will be located just northwest of the 15,000-seat arena bearing the Huntsman name. As part of the project, renovations to that building are under way. Lighting, sound, and draping for other sports, as well as



two grand entrances for a hall of fame and legacy hall, are among the arena priorities.

U Changes Fight Song Lyrics to Reflect Modern Sensibilities

The University of Utah has opted to change the lyrics of its fight song, “Utah Man,” to make it more inclusive, after students expressed concerns that the old lyrics could be seen as sexist or racist.

The phrase “our coeds are the fairest” is being replaced with “our students are the finest,” and “no other gang of college men” is now “no rival band of college fans.” Printed versions of the song also will have the word “fan” printed after “man,” leaving it up to singers to decide whether to use the gender-neutral “Utah fan” or stick with the old “Utah man.”

A task force of students, alumni, faculty, and staff reviewed the song and its history, as well as about 1,300 emails about the song’s lyrics. Earlier this year, the Associated Students of the University of Utah’s assembly had approved a resolution to examine revising the song to be more reflective of modern sensibilities.



“When printed officially by the University, this 2014 version of the fight song will be used, but historical renditions of the song will always be acceptable,” U President David W. Pershing said in a prepared statement. “We encourage you to sing—loudly and with pride—whichever version resonates with you.”



Steve Keyser - BS'88
President
Utah PaperBox

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Invention Boosts Solar Cell Efficiency by Half

University of Utah electrical engineers have invented an inexpensive new optical element that could boost the overall efficiency of solar cells by more than 50 percent. Called a polychromat, it is a thin layer of transparent plastic or glass designed to sort and concentrate sunlight. The layer can be integrated into the cover glass of a solar panel and could also be used to boost power efficiency in a cell phone or improve low light conditions for a camera.

“Currently, high-efficiency solar cells are very expensive because they have to be carefully manufactured in a complex environment and are only cost-effective for space or defense applications like the Mars Rover,” says Rajesh Menon, a Utah Science Technology and Research (USTAR) assistant professor of electrical and computer engineering at the U. “We have designed a very cheap optical element that can be incorporated into the cover glass of a solar panel that will separate sunlight into various colors.”

Solar cells absorb light from the sun and convert it into electricity. Despite solar power’s tremendous potential as a limitless resource of energy, it is currently a small fraction of the global energy supply, due to its high cost compared with conventional power sources.

In addition, challenges in materials have further limited solar power’s reach. Solar cell performance is directly linked to the efficiency of converting sunlight into



Peng Wang, left, and Rajesh Menon

electricity. Solar cells operate on the concept that an absorbed bundle of light from the sun, called a photon, generates electrical charge carriers in a layer of material within the solar cell that then becomes electricity.

However, sunlight is made up of different wavelengths of light, ranging from ultraviolet to visible to infrared. Light at different wavelengths is made of photons at different energies. Conventional solar cells only absorb a narrow range of wavelengths very efficiently.

The energy at other wavelengths is not absorbed at all or is converted into waste heat rather than electricity. As a result, a solar cell can only convert a limited amount of photons into electricity: up to about 33.5 percent efficiency.

Menon and electrical engineering graduate student Peng Wang designed a polychromat 50 millimeters wide by 10 millimeters long,

with 3-micrometer-wide grooves to sort incoming light. The team placed the polychromat on top of a photovoltaic device (a device that generates a voltage when exposed to energy, especially light). With the polychromat added, the power efficiency increased by 16 percent.

“These colors can be absorbed by appropriate solar cells to increase the efficiency of the overall process without increasing the cost,” says Menon. The researchers also developed computer simulations of a polychromat placed on a solar cell with eight different absorber layers to show a theoretical efficiency greater than 50 percent.

Menon says the next step to using these polychromats in commercial solar cells is working with solar cell manufacturers. He says this could lead to high-efficiency solar cells on the market in another five or 10 years. Meanwhile, Menon and his team will test this new technology at the National Renewable Energy Laboratory. **U**

U Students Invent Bacteria-Killing Catheter

After hearing his aunt, a primary care nurse, tell stories of catheters causing clotting and infections, University of Utah bioengineering student Nate Rhodes BA'14 MS'14 decided to come up with a solution. With the help of a few classmates, he developed a type of catheter—a tube inserted into patients to remove and deliver fluids—that emits visible light, killing bacteria to prevent infections from occurring.

Rhodes' team of bioengineering and medical students recently won first place and \$75,000 at the International Business Model Competition hosted by Brigham Young University. The competition drew more than 2,500 teams from 200 schools representing 20 countries.

The students created a startup company, Veritas Medical LLC, to develop the LIGHT LINE Catheter, using high-intensity narrow spectrum light, which is known to kill bacteria without any harmful effects to human cells. The team has already filed a utility patent on their technology and will complete laboratory testing later this year, followed by clinical trials beginning next year. Other members



of the team include James Allen BS'13, a bioengineering graduate; Mitch Barneck BS'13, a bioengineering graduate currently in medical school at Oregon Health and Science University; Martin de La Presa, a third-year U medical student; and bioengineering grad Ahrash Poursaid BS'14.

Veritas Medical plans to use the \$75,000 in winnings to support further product development and validation. They have already conducted successful laboratory tests of their product, and

they are steadily working toward getting clearance from the U.S. Food and Drug Administration.

The students previously won more than \$20,000 in cash prizes and grants through other student competitions at the U, including Bench to Bedside, a medical device competition; the Utah Entrepreneur Challenge, a statewide business plan competition; and the Entrepreneur Club milestone funding program.

Stem Cell Therapy Helps MS-like Symptoms

Mice severely disabled by a condition similar to multiple sclerosis (MS) could walk less than two weeks following treatment with human stem cells in a new study led by a University of Utah scientist and a colleague.

“My postdoctoral fellow Dr. Lu Chen came to me and said, ‘The mice are walking.’ I didn’t believe her,” says co-senior author Tom Lane, a professor of pathology at the University of Utah, who began the study at the University of California, Irvine. Within 10 to 14 days, the mice could walk and run. Six months later, they showed no signs of slowing down. “This result opens up a whole

new area of research for us to figure out why it worked,” says co-senior author Jeanne Loring, director of the Center for Regenerative Medicine at The Scripps Research Institute in La Jolla, California.

More than 2.3 million people worldwide have MS, a disease in which the immune system attacks myelin, an insulation layer surrounding nerve fibers. The resulting damage inhibits transmission of nerve impulses, producing a wide array of symptoms including difficulty walking, impaired vision, fatigue, and pain.

Current FDA-approved medications slow early forms of the disease by dampening attacks by the immune system. In

recent years, scientists have turned their attention to searching for ways to halt or reverse MS. Such a discovery could help patients with latter, or progressive, stages of the disease, for which there are no treatments. Results from the study demonstrate the mice experience at least a partial reversal of symptoms. Immune attacks are blunted, and the damaged myelin is repaired, explaining their dramatic recovery.

With clinical trials as the long-term goal, the next steps are to assess the durability and safety of the stem cell therapy in mice. “We want to try to move as quickly and carefully as possible,” Lane says.



Photo by Keith Johnson

Bill Marcroft's home office is filled with memorabilia from his years as the "voice of the Utes."

Marcroft's

MOMENTS

LONGTIME 'VOICE OF THE UTES' BILL MARCROFT KEEPS A FRONT-ROW SEAT ON DEVELOPMENTS IN UTAH ATHLETICS.

By Jared Eborn

Bill Marcroft may not spend as much time in the broadcast booth at the University of Utah's Rice-Eccles Stadium as he used to. He might not have his name on a seat in the front row of the Huntsman Center. But for many, Marcroft is, and always will be, the voice of Utah athletics.

Marcroft BFA'52 spent 35 years covering Utah games as a sports broadcaster for KALL-AM radio and KUTV-TV in Salt Lake City. When he signed off for the final time as the "voice of the Utes" at the 2005 Fiesta Bowl, he had called 440 Utah football games and 1,088 basketball games, including the 1998 NCAA men's basketball championship game. After his retirement, his "Marcroft Moments" became a staple of the Utah football pregame shows, and he'll be returning to resume them again this fall. He continues to be a fixture at Ute games—conducting pre-game interviews and hosting alumni functions. This past April, the Utah Sports Hall of Fame Foundation presented him with its Distinguished Service Award.

Marcroft's journey to becoming an iconic voice along the Wasatch Front began in Salt Lake City, where he acted in school plays at South High and even appeared, when he was still a high school student, with Orson Welles and the Mercury Players in their presentation of *Macbeth* at the U's Pioneer Memorial Theatre. After graduating from the U with a degree in theater in 1952, he joined the Air Force and got a job with Armed Forces radio and television in Tripoli, Libya. There, he called his first sporting event, the Air Force Championship, which was a football game played by military athletes. Because he had to set up on the sidelines, he didn't have a decent view of the action. Without a spotter or statistician on hand, keeping track of much more than the score was a challenge, and his introduction to sports broadcasting was, in his opinion, a miserable failure. "To me, it was just horrible," he recalls. "I told myself right then that I would never do that again."



Bill Marcroft, second from left, celebrates with University of Utah Athletics Director Chris Hill, left, and others in November 2004, after Utah's football team defeated Brigham Young University, 52-21.

He returned to Utah after his military service and joined the local ABC affiliate station. As a staff announcer, he reported on news, weather, and sports and even hosted an afternoon children's show as "Captain Jet." He also did commercials as "Bill, the Family Man." He later moved on to KUTV, where he was the station's first weatherman. He did play-by-play coverage for delayed broadcasts of local high school football and basketball games during the mid-1960s, but he didn't do live calling until he was asked in 1966 by Bill Howard, the KUTV sports director who was then the "voice of the Utes," to work on Utah sports broadcasts.

"Initially, I balked," Marcroft recalls now. "I agreed, but only if I could do color and not play-by-play. I'm so glad I did." Marcroft eventually moved from color to play-by-play, and his career now

"Utah and BYU should play football every year and should have an annual home game and also have a home series in basketball."

spans more than 50 years. And though he no longer does play-by-play broadcasts, he's still telling stories—and playing golf, despite a recent shoulder surgery that kept him off the greens for a few months.

Marcroft, who in 2005 received a Distinguished Alumnus Award at the U's Founders Day, also still keeps a close view from the sidelines on developments in Utah athletics. Regarding the University of Utah's 2011 entry into the Pac-12 conference, he says: "It's a natural fit. Honestly, I thought it would happen a lot sooner."

Marcroft says he saw a shift in the sands decades ago when smaller-market Pac-8 schools such as Oregon State and Washington State struggled in many cases to keep up with their bigger partners in the conference. Eventually the Pac-8 added Arizona and Arizona State, and Marcroft says it was only a matter of time before the Pac-10 expanded again.

What he didn't foresee, however, was the inclusion of Colorado as Utah's new conference "rival." "When it did happen, I truly thought it would be BYU coming along instead of Colorado," he says. "For a variety of reasons, the Pac-10 decided Colorado was a better fit. But I still think BYU and Utah belong in the same conference together."

The U is now in the middle of a two-year hiatus from playing BYU in football. The suspension in 2014 and 2015 is the result of scheduling conflicts with other teams and will interrupt a rivalry that has gone on for decades. But Marcroft believes the match-ups of the two teams should continue in the future: "No questions asked, Utah and BYU should play football every year and should have an annual home game and also have a home series in basketball." He also thinks Utah and Utah State University should always play one another every year, as should Utah State and BYU. That said, Marcroft recognizes the new realities of conference schedules, independence, and the need for national exposure and schedule strength. Scheduling traditional rivals and foes, he admits, is likely more difficult than most fans—Marcroft included—would prefer. Even so, the Utah-BYU rivalry "encompasses everything that this state represents in so many ways," he says. "It is a game that is unlike any other game in the nation."

But with the Pac-12's nine-game conference scheduling requirement and BYU's new football independence, he says the rivalry may never be what it once was. "Utah really has a problem trying to put BYU in there every year," he says. "The new conference, the need to schedule a national game, the need to schedule an early-season game that is, pardon my term, a sure win. It all adds up to a situation where scheduling BYU every year in football is going to be very difficult."

The NCAA is undergoing dramatic change, and the recent rounds of conference realignment have not only caused a split in the Utah-BYU rivalry, but very well may create a split in Division I football. With five conferences having separated themselves from the rest of the Football Bowl Subdivision, the haves and have-nots are seeing the gap widen at an ever-increasing rate.

"When Utah was invited to join the Pac-12, that might have been the most important day in the school's history," Marcroft says. But inclusion in the party is not enough, he says. Keeping pace

with fellow Pac-12 schools and universities from other conferences such as the Big 12, ACC, and SEC is also paramount. "Utah is making great investments in its facilities. The new basketball training center, the football complex, everything they are doing is designed to keep the teams competitive with the rest of the conference and with the rest of the country, really," he says.

The U celebrated the grand opening of the \$32 million, 152,000-square-foot Spence and Cleone Eccles Football Center in August 2013. Just adjacent to the Huntsman Center, Utah Athletics this past May broke ground on the Jon M. and Karen Huntsman Basketball Center, a state-of-the-art facility that will house both the men's and women's teams. The 80,000-square-foot center will be located just northwest of the 15,000-seat arena bearing the Huntsman name. As part of the project, renovations to that building are under way. Lighting, sound, and



Photo courtesy Bill Marcroft

Bill Marcroft, left, works in his broadcasting booth at Rice-Eccles Stadium in the mid-1990s with Frank Dolce, a former University of Utah quarterback who provided color for Marcroft's Utah game coverage.

draping for other sports, as well as two grand entrances for a hall of fame and legacy hall, are among the arena priori-

ties. Marcroft also sees a need for more: "I think the football stadium needs to be up to 60,000 seats, minimum. The Huntsman

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Center needs some updates. But those will come.” He notes that after a few years of dragging the bottom, the men’s basketball program is resurging with coach Larry Krystkowiak at the helm. While a return trip to the Final Four may take a lot more work, the direction is positive, and fans have started taking notice, after virtually abandoning the team for a few seasons.

“Salt Lake City and the entire area is growing really fast,” Marcroft says. “What we’re seeing is a growth in the fan base. Many of these people moving here are looking for a new team to cheer for, and the Utes are that school. Season ticket sales are at an all-time high, and the demand is only going to get higher. So adding more seats to the football stadium should be a no-brainer.”

Changing times also prompted the University in July to update the U’s fight song, “Utah Man,” to be more inclusive. A task force of students, faculty, staff, and alumni recommended the changes after examining the song’s history and about 1,300 emails about the issue from U fans. Like many of those fans who sent emails, Marcroft thinks the changes went too far. “There are certainly places where political correctness has its place. But the ‘Utah Man’ song is not one of them,” he says.

Another development he’s less than pleased with is the current trend among sports broadcasters to take sides in their coverage. He says too many radio and TV sportscasters throw objectivity out the window and in the process

Photo courtesy Bill Marcroft



Bill Marcroft joins Rick Majerus, left, then head coach of the U men’s basketball team, and Ron McBride, the head football coach, on the floor of the Huntsman Center in 2000 during a fan appreciation night.

damage the profession’s reputation by transforming from journalists into cheerleaders without the pom-poms.

BYU fans might disagree, but Marcroft says he learned very early in his career that he had to remain as neutral as possible while in the broadcast booth. “Because I was also with KUTV and not just the Utah play-by-play man on KALL, I recognized I had fans of all the local schools listening to me,” he recollects.

“It was important to me, especially because I was also on KUTV, to represent each of the schools in the state as fairly as possible, especially when they were playing against each other.”

Marcroft says he would allow his color commentators to let their opinions fly, but he kept himself in check as much as possible. In fact, during one Utah-BYU game, Marcroft made arrangements for BYU quarterback Gifford Nielsen, who was injured and unable to play, to join him in the booth as the

color man. “I got more validation for his commentary than anyone else,” Marcroft says. “When you work in sports, you do touch nerves,” he says. “You tend to touch a sensitive part of the brain for listeners who are so emotionally invested in their teams.”

While Marcroft no longer calls those games, he continues to be an iconic voice for Utah athletics, in the minds and memories of many: “I have really enjoyed my tenure as voice of the Utes,” he says. “I still enjoy going to the stadium and walking up those walkways with all the fans streaming down while I walk up and having people stop me and shake my hand. That’s the residue of a fine career.” **U**

—Jared Ebora is a former Deseret News sports reporter who now works as a Utah-based freelance writer.

Visit continuum.utah.edu to watch a video interview with Marcroft and view a gallery with more photos.



Photo courtesy Bill Marcroft



Bill Marcroft calls a basketball game in 1990 with former University of Utah point guard Jeff Jonas providing color.



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Let's turn the answers on.





Amber Lunsford, left, and Devin Daniels are both part of the University of Utah School of Dentistry's inaugural class.

Educating Tomorrow's DENTISTS

The U's School of Dentistry aims to meld practical training with a bent for research.

Story by Jennifer Dobner Photos by August Miller

When Devin Daniels was thinking about choosing a career, he conducted a quick assessment of his personal qualities. Small hands? Check. Ability to understand people with their mouths full? Check. His decision? Dentistry. "I knew I wanted a career in the health industry and wanted to own my own business," says Daniels, who grew up in St. George, Utah, and graduated from Dixie State University with a degree in biology in 2013.

Amber Lunsford's interest in the profession was more idealistic. "I've always wanted to help people improve their confidence," says Lunsford, who received her bachelor's degree in biology from the University of Utah in 2013. "I see myself being able to do that in dentistry through individuals' smiles. When you can restore someone's smile and make such a drastic change in their lives, it has an amazing impact. That's very real."

Daniels and Lunsford are among the 20 students who enrolled in the historic first class of the University's new School of Dentistry in fall 2013. It's the nation's first new dental school at a major research university since the 1960s and the first new school on the U campus in more than 50 years. With the addition of the dental school, the University of Utah now offers students opportunities in every aspect of health sciences education. In August 2013, the U also broke ground on the \$36.4 million Ray and Tye Noorda Oral Health Education Building, which will house the U's new dental school. The nearly 80,000-square-foot building in Research Park, slated for completion this December, is being constructed with a \$30 million gift from the Noorda family and will provide state-of-the-art lab and classroom facilities, administrative and faculty offices, and a dental clinic that will treat patients.



Rena D'Souza, dean of the U School of Dentistry, stands in front of the construction site of the Ray and Tye Noorda Oral Health Education Building, slated for completion in December.

“The College of Dentistry is a remarkable asset to the University of Utah,” says Vivian S. Lee, the U’s senior vice president for health sciences, dean of the School of Medicine, and chief executive officer of University of Utah Health Care. “Dental health is increasingly being recognized as a key driver of overall health, and our opportunity to enhance the health of the state and region through our research; clinical services, particularly for the underserved; training of future dentists; and community service complements the outstanding work across the Health Sciences campus.”

Rena D’Souza, who was named the school’s first permanent dean in August 2013, notes that it’s a large task, but the U is well positioned to build a program aimed at providing an innovative, 21st-century environment for dental education and research. “The School of Dentistry will shape the future of dentistry worldwide by developing exemplary oral health professionals who are clinicians, educators, researchers, and community leaders,” she says.

Building any new academic program from the ground up is ambitious, but the University of Utah seems uniquely suited for the challenge, says Charles Bertolami, dean of the New York University College of Dentistry. The U’s long tradition of first-rate scientific research and medical education provide the right academic and cultural foundation for building a top-notch dental school by attracting the right students and

faculty, says Bertolami, who like D’Souza is a former president of the American Association for Dental Research. With dentistry an increasingly popular profession, many new dental schools have opened nationwide. But until now, none have been housed at a major university interested in cultivating a strong research mission. “The Utah dental school is very special,” Bertolami says. “It’s an opportunity to retain excellent students within the state who will then practice in the state.”

Bertolami says D’Souza has a combination of skills that make her exactly the right person to build the new program. D’Souza, who grew up in Mumbai, India, and received dental degrees in both India and the United States, is known for being an exceptional scientist and clinician; a pragmatic, outcome-oriented thinker; as well as a mentor and consummate networker who consults widely with colleagues and has sharp administrative skills. “She brings people together,” Bertolami says. “She knows their talents. She recognizes their interests and then mobilizes people and resources and ideas, marshaling them together into very creative kinds of outcomes. She can attract the kind of faculty that you need on both the clinical and the research side.”

D’Souza came to Utah by way of Texas A&M Health Science Center’s Baylor College of Dentistry and the University of Texas in Houston, where she spent 30 years teaching, developing evidence-based curriculum, and conducting research in

craniofacial development and regenerative dental medicine. Her research in the use of small molecule replacement therapy for tooth agenesis and dental stem cells is in the process of being translated into therapies for congenitally missing teeth and those that succumb to decay.

Her career and scientific achievement have also garnered her millions in federal grant funds, appointments to leadership roles with prestigious national dental professional associations, and numerous accolades and awards, including the 2010 Presidential Award for Health Research and Excellence from the Texas A&M Science Center. This September, she is scheduled to be inducted into the German National Academy of Sciences Leopoldina, an honor earned by nomination from other academy members.

“First and foremost, I’m a dentist,” says D’Souza, who admits she initially chose dentistry because the path to graduation was shorter than medical school. “My roles as a researcher and educator have centered around solutions to problems I encountered as a clinician while chairside. I am inspired by the need to integrate new research into dental practice.”

Once decided on a career path, D’Souza says, she pushed herself to excel. She came to the United States with her father in 1977 at age 23, after graduating with a bachelor’s of dental surgery degree from the former University of Bombay. Although the U.S. trip was intended only as a short

The curriculum melds foundational education with new technology and cutting-edge research.

visit, D’Souza was offered a chance to work with a renowned functional anatomist, so she stayed on. A year later, she gave up graduate study in orthodontics at Columbia University to marry a young engineer bent on a career in deep water technology and moved to Houston. By 1987, D’Souza had obtained DDS, master’s, and doctoral degrees, all from the University of Texas Health Science Center. During those years, she also became a mother of two children. She maintained a busy dental practice and went on to join the faculty at UT Houston’s School of Dentistry.

D’Souza found herself drawn to funding opportunities available for dentist-scientists like herself while she continued her practice of dentistry. Although she says she loved working with patients, she wanted more. “I like to get to the bottom of things. I like to analyze things and ask, ‘Why and how do things happen this way?’”

She wants to encourage that same the kind of curiosity and drive in students at the U’s new School of Dentistry.



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Dental student Devin Daniels is interested in both general dentistry and orthodontics.



Toward that end, she is working to oversee development of a curriculum that marries traditional foundational education and clinical professional best practices with new technology and cutting-edge research. She wants to train professionals who are not just proficient inside the dentist's office but who are also critical thinkers and problem solvers, with deep emotional intelligence and compassion. D'Souza believes that sort of education will position the U as a "leadership" school and empower its graduates to transform the dental profession. "While most dental schools do a good job gradu-

ating technically skilled dentists, it takes a lot more to be a good oral health care provider," she says.

Cultivating a vibrant environment for dental research is a key part of that vision, so among the goals for the school is the establishment of an interdisciplinary center in craniofacial medicine. The center would draw top researchers and faculty to Utah and provide opportunities for collaboration with medical researchers in human genetics, stem cell biology, substance abuse, tissue engineering, and other areas of study for which the U's health sciences center is renowned. Another goal: Bring diversity to the dental school's student and faculty ranks, and by extension, into Utah's broader dental community. About 98 percent of the state's 1,700 professional dentists are male. The U's first class of 20 dental students includes just four women. It's a small start, the dean says, but a start just the same.

Getting the school from dream to reality wasn't easy and required the backing of the U's top administrative and academic leaders as well as the state's Board of Regents. Additional approval and support was needed from the Utah Legislature and the Utah Dental Association, says Glen R. Hanson PhD'78, the U School of Dentistry's associate dean of research. "You have to work through a lot of systems, and the path isn't obvious."

Since 1980, the University of Utah had offered the Regional Dental Education Program, which provided students with a one-year dental education program at the U and then shipped

G. Lynn Powell, the U School of Dentistry's founding dean, a dozen years ago helped begin the process to create the school.



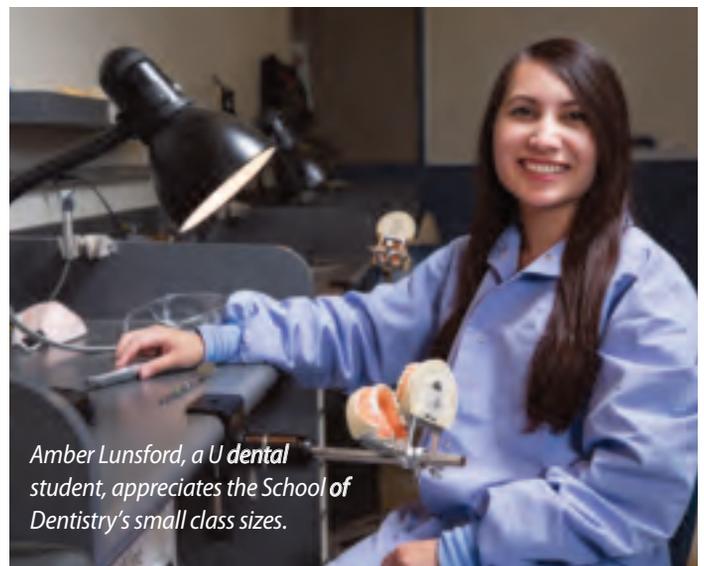


Glen R. Hanson, the School of Dentistry's associate dean of research, says the curriculum encourages dental research and will help broaden opportunities for U students and benefit the community.

them off to Creighton University in Nebraska for the remaining three years of training and a diploma. The concept worked but was limited, says G. Lynn Powell, the U dental school's founding dean, who teamed with Hanson to begin the steps toward founding Utah's dental school about a dozen years ago. The old regional program's design also meant that annually a few hundred students and millions of tuition dollars were leaving the state. With the cost of education rising, some academic and dental professionals in Utah wanted to try to give students a local, affordable option, Powell says.

Detractors argued that Utah already had a healthy per-capita supply of dentists and the existing program was sufficient. But Hanson and Powell worked to design a proposal for a new school that made academic and economic sense, and they spent two years traveling the state to meet with dentists and lawmakers to promote their vision and listen to concerns. "The opposition was that we were going to over-populate the practitioners," Powell says. To address those

The school was created to give students a local, affordable option for dental education and research.



Amber Lunsford, a U dental student, appreciates the School of Dentistry's small class sizes.

concerns, the University agreed to cap the new school's class size at 20 students, the same number historically enrolled in the regional program. To ease lawmakers' worries over requests for large amounts of public funds, plans for the new school also included a commitment to not seek funds from the Legislature beyond the annual \$500,000 appropriation that had historically been provided for the regional program.



U dental school dean Rena D'Souza's goals include establishing an interdisciplinary center in craniofacial medicine.

A critical moment in the project's development came in 2007, in the form of an unexpected gift. Tye Noorda, whose late husband Ray Noorda had founded the software giant Novell in the 1980s, and her four surviving children came forward with \$30 million and the hope of starting a dental school. Her gift was accompanied by a request that the school's mission include an emphasis on serving those who can't otherwise access dental care. "The story Mrs. Noorda told was that when she was first married, she broke her teeth in a fall outside her church," says Powell. "They were students with no resources to fix it and help her smile again," and she had to wait until later to have her teeth repaired. Her memory of that experience prompted her request with her gift at the U. "Part of her motivation was to provide care for those who can't afford it."

The school was finally approved by the Legislature in 2012. Hanson hopes the school will serve to better integrate dentistry into the broader health sciences so that tomorrow's practitioners will work more closely with physicians and other health care providers. Encouraging dental research will also help broaden opportunities for U students and change the future of dental health for the community. "We believe students can come here and get outstanding clinical training and have a very productive and fulfilling life as practicing dentists; however, we think there are benefits to having this

The combination of an innovative curriculum and a state-of-the-art facility helped the U draw top students to its inaugural class.

other emphasis in research," he says. "The two are not mutually exclusive. It's a different sort of vision for what a dental school can be."

The combination of an innovative curriculum and a state-of-the-art facility helped the U draw outstanding students to its inaugural class. More than 850 students applied for the 20 class slots. Those selected had an average grade point average of 3.81, which was the highest of any class admitted to all the nation's dental schools in 2013, D'Souza says.

Dental students Daniels and Lunsford both applied to multiple schools across the country, but they had the U's School of Dentistry at the top of their list, even though they knew

the program was unproven. The affordable \$33,837 annual in-state tuition was a factor for both students (by comparison, Creighton's 2013-14 annual tuition was \$52,886), but the idea of being a part of building an innovative program was also a draw. "It was exciting to know that I'd be a part of the inaugural class and that we'd all play a big role in setting the stage for how this school grows and evolves," says Daniels.

Classes are small, and the faculty-to-student ratio is high—sometimes four or five clinicians for every 10 students. Lunsford says that makes the learning environment more individualized and supportive. "Most schools have more than 80 students," says Lunsford. "The fact that we have more interaction with the professors and faculty means we can build relationships."

At the one-year mark, D'Souza couldn't be happier with the progress that has been made. Key faculty members have been hired. Curricula are well into development, and the school has secured preliminary accreditation and been awarded its first two research grants: one focused on drug addiction and another examining brain function and pain. Other grants awarded to new faculty recruits, including D'Souza, support research in genetics, tissue engineering, and salivary gland biology. And construction of the new building is on time and on budget. With those pieces together, D'Souza says she knows what kind of place she wants the school to be a decade from now: "A place whose students have gone out and transformed the profession. A place where faculty and students are not just good consumers and producers of knowledge, but whose leadership in the community exemplifies the spirit of giving back." **U**

—Jennifer Dobner is a freelance writer based in Salt Lake City and a frequent contributor to Continuum.

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Art AND Learning

Photo by Brian Nicholson

Eliza Zenger helps Marlow Leftwich with his picture during a visual arts class for students with disabilities at the Beverley Taylor Sorenson Arts and Education Complex at the University of Utah.



The new Beverley Taylor Sorenson Arts and Education Complex fosters an innovative approach to teaching kids in all subjects.

By Kim M. Horiuchi

Piano music wafts out the doors of the small school tucked in Salt Lake City's Avenues neighborhood. Inside a classroom at Wasatch Elementary, children are leaping into the air and singing about colorful and peaceful dreams that they hope to catch with hula hoops lifted high toward the ceiling. They play recorders and beat drums and act out *The Legend of the Rainbow*, an opera they wrote themselves. "Nightmares, do you have your costumes?" third-grade teacher Kathy Travers calls out to the children playing bad dreams, who swoop across the stage as a black light illuminates their white tunics. The opera took the children more than five months to put together and culminates in a performance at the Rose Wagner Performing Arts Center.

But this production is about more than music and dance and drama. As they perfect their play, these third-graders are learning lessons in core subjects of science and math, as well as social studies, reading, and writing. They count out the beats to their dances and songs, perfecting basic math skills. They develop a script by researching various legends as part of their class curriculum. They construct chalk murals of rainbows and other weather elements for the stage's backdrop, and their corresponding essays line school walls.

What's happening at Wasatch Elementary can be traced to the University of Utah's new integrated teaching approach developed over the past several years through a complete redesign of the U's teacher education program. Facilitating that approach is the new Beverley Taylor Sorenson Arts and Education Complex,

"The arts are a way of constructing knowledge. The idea is that all our senses play a part in education. Not everyone learns from a book."

which opened early this year and brings together under one roof the University's College of Education and the Tanner Dance Program, as well as programs from the College of Fine Arts. In addition to traditional classroom and research space, the facility features six dance studios, a performance auditorium, a black box theater, and a visual arts studio. (Milton Bennion Hall will continue to be used by the College of Education, as well, for its classroom, research, and lab space).

"The way the new building has been set up so that we can collaborate together and across is one of the most unique characteristics I've seen in any College of Education," says María Fránquiz, who became dean of the College of Education this past January. "It's going to create possibilities for interdisciplinary learning that would not have been possible in a space that is more constrained."

Standard educational models are based on teaching students to learn subjects across the curricula, one at a time in separate blocks, with standardized tests measuring learning, again focused on each subject in isolation. But the U's new program is preparing teachers to use an evidence-based integrated curriculum model in which children simultaneously explore multiple subjects, such as art and science, and apply them thematically. The program also emphasizes using the arts as a teaching tool for all subjects. Housing arts and education programs in one building is vital to advancing that integrated approach, Fránquiz says.

"To be able to think beyond the standards hasn't been highly encouraged in

the last couple of decades, and that's what's possible here," she says. "You're looking beyond the standards. You're offering more than content." The key is that the arts, including both fine arts and the performing arts, are incorporated as a part of learning other subjects, rather than provided as a separate, add-on program to students. "The arts are a way of learning," Fránquiz says. "They are a way of constructing knowledge. The idea is that all our senses play a part in education. Not everyone learns from a book."

Mike Sikes, a former assistant director for education at the National Endowment for the Arts in Washington, D.C., calls the U's new teaching model "groundbreaking." "You're not just filling kids' heads with knowledge, but making them world-class thinkers," says Sikes, who now works as an education consultant based in Greensboro, North Carolina. "It's weaving content and knowledge together." By focusing on conceptual and higher-order learning, the teacher is no longer the "sage on the stage, but the guide on the side," he notes. With an integrated teaching and learning approach, students are more responsible for framing the knowledge they assimilate, making projects and tasks more relevant. "Something powerful happens when you break down the barriers between disciplines."

The U's College of Education began restructuring its teacher training program in the spring of 2006 in response to national

research and data that led to many of the same conclusions, mainly that children were better served and learned more through an integrated curriculum model that intentionally overlapped subject areas and facilitated collaboration among teachers with various specialties.

"Traditionally, those subjects are taught in silos—a half hour of reading, a half hour of math, a half hour of social studies," says Michael Hardman BS'71 MS'73 PhD'75, who initiated the redesign of teacher education when he was dean of the College of Education. "The research, the literature, focuses on integrating those areas in ways that make sense so they're much more applied," says Hardman, a Distinguished Professor who became the U's chief global officer in 2013, heading the U Office for Global Engagement. "We don't want students



The Beverley Taylor Sorenson Arts and Education Complex, which opened in February, brings together the colleges of Education and Fine Arts under one roof.



Students at Salt Lake City's Wasatch Elementary School hold hoops to catch colorful and peaceful dreams as part of The Legend of the Rainbow, an opera they wrote themselves. Their work can be traced to the University of Utah's redesign of teacher education that infuses arts into the teaching of all subjects.

to just be feeding back information. We want students to be involved in the creativity.”

The U also recognized a major retooling was needed because of the complicated landscape created by federal No Child Left Behind mandates, which emphasized mastery of core subjects and required standardized testing to gauge adequate yearly progress. Educators were concerned the tests were too narrow in measuring the scope of children’s learning, Hardman says. It is much harder to measure arts knowledge and creativity, and there simply wasn’t enough time in the day to cover all the subjects separately. “Arts education was being pushed out,” he says. So the U began looking at ways to connect arts curriculum with other subjects, to not only free up time for activities such as painting and music but to help students see how various forms of knowledge interrelate. “The integrated curriculum model changed the whole dynamic,” Hardman says.

That new approach was championed by the late Beverley Taylor Sorenson BS’45, who graduated from the U with a teaching certificate and gave millions of dollars to arts education. Her efforts began in 1995 with her Art Works for Kids program, which provides professional development for teachers and arts specialists and is considered a national model for arts education in elementary schools. With added funding from the Utah State Legislature in 2008, her integrated arts teaching model was expanded statewide through the Beverley Taylor Sorenson Arts Learning Program. She also created and funded

endowed arts education chairs at universities across the state and contributed the largest single donation—\$12.5 million—to the new \$37.5 million, 110,000-square-foot Beverley Taylor Sorenson Arts and Education Complex.

Raymond Tymas-Jones, dean of the College of Fine Arts and the University’s associate vice president for the arts, describes the new facility as “an unprecedented partnership between the colleges of Education and Fine Arts, along with Tanner Dance.” The building, which also houses the Center for the Advancement of Technology in Education, the new National Center for Science and Math Education, and the Utah Education Policy Center, will allow the College of Fine Arts to continue to prepare K-12 teaching specialists in art, music, theater, and dance education.

The College of Fine Arts offers undergraduate degrees and endorsements for teaching specializations in all four art forms and will hold some classes supporting those degrees at the new Sorenson facility. The building also will provide the college with the space to continue providing professional development workshops for both in-service arts specialists and classroom teachers, as well as arts education programs for school-age children through its Youth Arts Division. “This complex will be a state and national source of scholarship and applied research knowledge on new cutting-edge approaches in education for K-12 students, teachers in training, and professional development for practicing teachers,” Tymas-Jones says.

"We don't want students to just be feeding back information. We want students to be involved in the creativity."



Photo by Brian Nicholson

Michael Hardman was dean of the College of Education when the changes in teacher education began. He now leads the U's Office for Global Engagement.

Mary Ann Lee BA'68, director of the Tanner Dance Program, says the new building also will allow her to expand into other genres of dance and broaden programs, including day camps for adults with disabilities. Tanner Dance now serves about 5,000 students every week, including 4,000 students in site-based programs at elementary schools and another 1,000 dance students at the new complex.

Since its establishment in 1949, Tanner Dance has moved from one temporary location to another around Salt Lake City, including the old Deseret Gym, the McCune Mansion, one of the "barracks buildings" on campus, and even the North Temple Bowling Alley. Lee is thrilled to finally have a permanent home, especially one with floor-to-ceiling studio windows that give the feeling of "dancing at the edge of the world," she says. "To have a building where all of these ideas can be housed and then can flourish and grow is astonishing."

Take Kelby McIntyre-Martinez's 15 students, who are gathered in a circle and tossing a bean bag back and forth at Milton Bennion Hall. Another bean bag is tossed into the mix, and another. Soon they are juggling multiple bean bags while yelling out facts about ancient Greece each time a bag is caught. The group laughs as bean bags are missed and tidbits of information are recalled or flubbed. But this isn't another grade-school class. These students are juniors and seniors majoring in elementary education at the University of Utah.

"If we're laughing and giggling, don't you think your sixth-graders will be laughing and giggling?" says McIntyre-Martinez, director of professional development for the Beverley Taylor Sorenson Arts Learning Program and an instructor with the U's College of Education. "It's a tiptoe into what they may be experiencing." The game is fun but overwhelming, she notes. "There are so many moving parts," which is entirely the point. Movement—like the bean bag game, or dancing or acting out a part, or playing a musical instrument, or even painting or drawing—engages the whole brain. "Active learning has significant advantages over sedentary learning," she says.



Photo by Trevor Muhler

María Fránquiz, left, dean of the University of Utah's College of Education, and Raymond Tymas-Jones, dean of the College of Fine Arts, are working together to foster interdisciplinary collaboration and creative ways of learning.

The new approach makes learning fun, Hardman says, for both schoolchildren and teacher-education students. “There’s a joy to it. You can learn and have fun and be happy. They’re not mutually exclusive.”

Beverley Taylor Sorenson’s son Jim Sorenson BS’75 and daughter Ann Crocker BS’74 say their mother realized the need for that different approach. Her advocacy for integrated arts education began decades ago when she heard that state funding for the arts had been cut. “My mother loved the arts,” Crocker says. “She was very passionate about the arts. The family was always playing the piano and dancing. So when she found out they had taken the arts out of the schools, she wanted to bring it back. She said it was wrong of them to do that.”

At the same time, one of her own grandchildren was struggling as a teenager. She was watching the sullen boy listening to rap music on his Walkman while his younger sister, who was five or six years old, was enthusiastically dancing to music from *The Phantom of the Opera*. “It hit her, the impact that art and media can have, particularly on children at a formative age,” Sorenson says. “That was really quite a catalytic experience for her.” Not long after, Beverley Taylor Sorenson gathered a group of stakeholders around her kitchen table to discuss what could be done and how she could help advance development of the U’s new teaching model.

To mark that beginning, a replica of a kitchen table from her home was brought to the new Beverley Taylor Sorenson Arts and



Photo by Brian Nicholson

Dance professor Sharee Lane works with students, from left, Megan Kleinman, Anne Burton, and Cynthia Chen during a class at the U’s Sorenson Complex.

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Education Complex, where it is in the center of a conference room.

Integrating arts into the classroom not only involves schoolchildren, it also has an effect on parents and teachers. According to the Utah Education Policy Center, an education research center at the U, teachers at schools with integrated arts programs are more likely to collaborate and participate in professional development, and parents are more engaged. The policy center has been conducting annual evaluations of the Beverley Taylor Sorenson Arts Learning Program since the program's inception in 2008. This past year, at the request of the Utah State Office of Education, the center used research on the arts program's endeavors to complete a five-year study on the general state of arts education in Utah public schools. Besides the results for teachers and parents, the study, completed in December 2013, found that students at schools that were integrating the arts showed higher participation and attentiveness in class, and their attendance was higher. The research was inconclusive on the relationship between arts education and student learning outcomes but did find that the more years a school implemented the arts learning program, the higher students' test scores were when averaged across three years.

"To be able to think beyond the standards hasn't been highly encouraged in the last couple of decades, and that's what's possible here."



U education dean María Fránquiz, center, meets with Mary Burbank, left, assistant dean for teacher education, and associate dean Andrea Rorrer, at a replica of a table owned by Beverley Taylor Sorenson, whose portrait is on the wall.

Travers has seen those benefits first-hand with her third-grade class at Wasatch Elementary. By incorporating arts in learning, the students gain ownership of their work. "It empowers them for the rest of their lives. They know their ideas count," she says. "It comes down to the desire to want to learn."

Sarah Munro, whose son Powell participated in the play as a student in Travers's class, says the integrated approach has engaged her son and encouraged him to explore. "He's just thrived. He likes the hustle and bustle and likes the art." One day, he even told her, "I don't want you to be sad, but I like school better than home." **U**

—Kim M. Horiuchi is an associate editor of Continuum.

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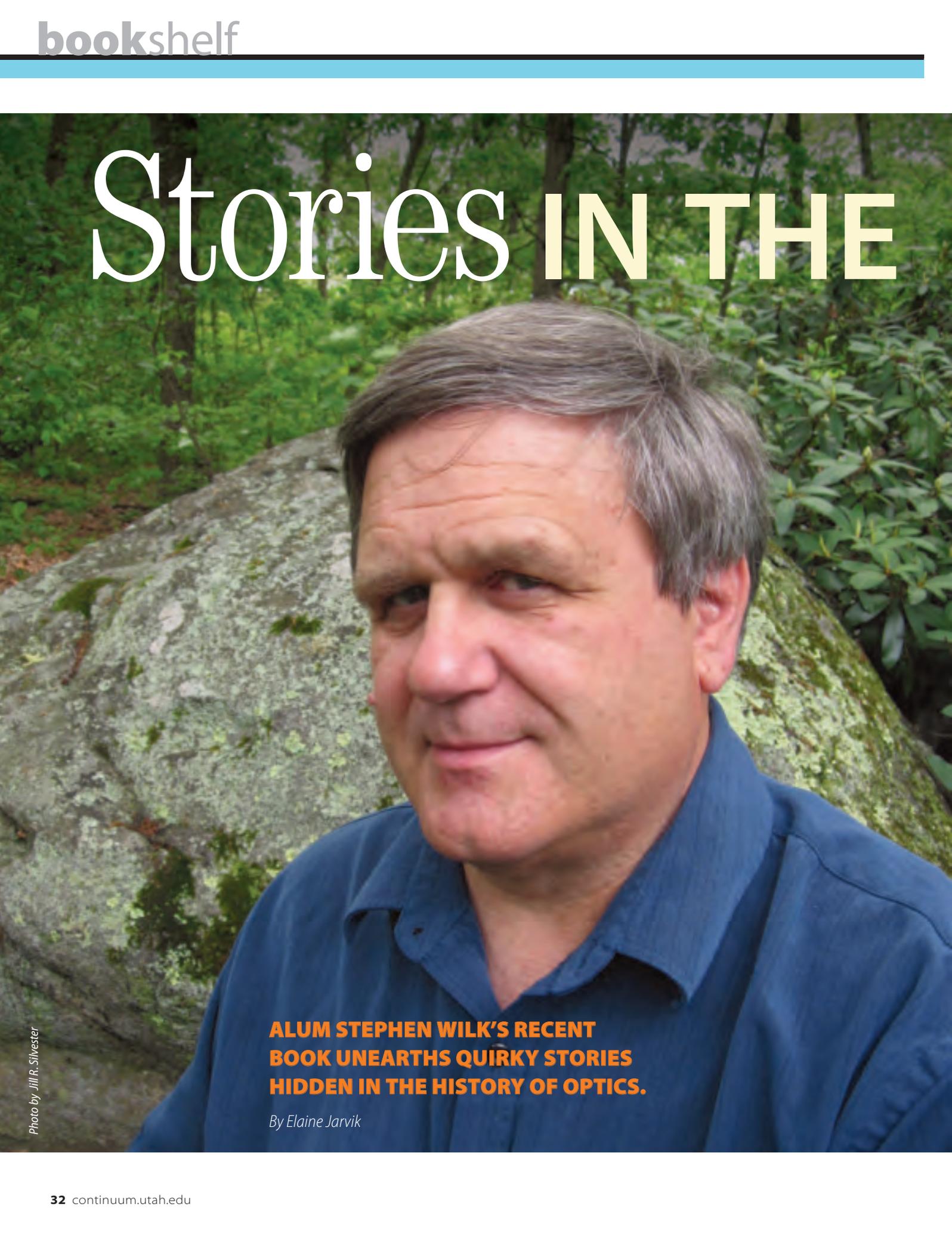


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**ALUM STEPHEN WILK'S RECENT
BOOK UNEARTHS QUIRKY STORIES
HIDDEN IN THE HISTORY OF OPTICS.**

By Elaine Jarvik

Photo by Jill R. Silvester

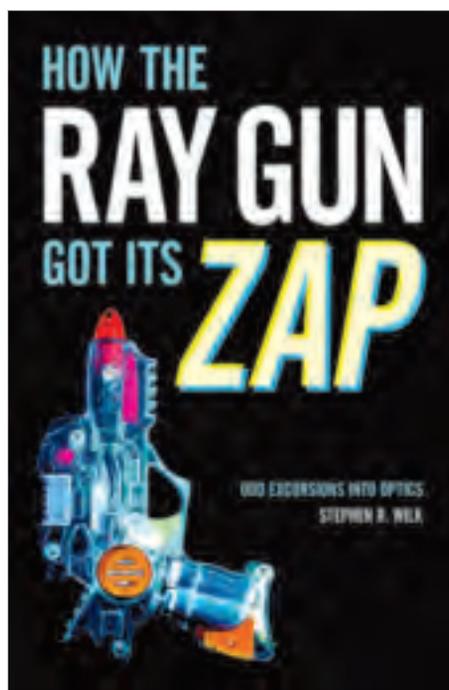
Study of Light

University of Utah alum Stephen Wilk is a reader of footnotes, a collector of small details, a man who finds joy in what others might have overlooked. His professional specialty is lasers, but he also writes books that illuminate what he calls “optics esoterica”—those historical footnotes that shed light on scientific dead ends and the dead scientists who have never gotten their due.

His latest book, *How the Ray Gun Got Its Zap*, is a collection of essays on odd optics episodes that have fascinated him over the years. Wilk PhD’87 bemoans the fact that science is often taught in a shorthand that presents what he calls a “stilted view of history” in which the whole endeavor of scientific discovery seems effortless, flawless, and linear.

The course of science includes long periods when no progress at all is made toward understanding a topic, and in some cases, a discovery is made only to be lost again, or credit is given to the wrong person, he writes. “All too often in the history of science the work of scientists past is glossed over. They become figures like prairie dogs, invisible until and unless they surface to grant their name to a formula or a principle or a constant.”

In his book, Wilk illustrates that point with the story of Francis Hopkinson and David Rittenhouse. One summer evening in 1785, Hopkinson—a lawyer, poet, and



scientist, and a signer of the Declaration of Independence—sat outside his house holding a silk handkerchief up to his eyes. He looked through it toward a street lamp in the distance, and, as he had expected, the threads of the cloth looked magnified because the cloth was so close to his eyes.

What surprised him, though, was that when he moved the cloth to the right and left, the lines stayed put. So he took the matter to his friend Rittenhouse, an astronomer, who decided to tackle

the question by performing experiments with tiny threads, 106 to the inch. Looking through the threads at an object in the distance, Rittenhouse could see four or five colored sets of bars on either side of the image. He then measured the angles the different colors made. His work, in essence, was a precursor to later experiments that definitively measured the wavelengths of the colors of light, but Rittenhouse’s discovery has long since been overlooked.

An account of that episode is among the essays gathered in *How the Ray Gun Got Its Zap*, published last October by Oxford University Press. Wilk’s path to writing the book traces back to 2000, when Oxford published his book *Medusa: Solving the Mystery of the Gorgon*, which looked for the origin of the snake-haired goddess’s eerie stare and found an answer in the stars—specifically the “variable stars” that seem to blink on and off, like an eye opening and shutting. (The book’s theories were later included in the History Channel’s *The Story of the Medusa* in 2009, and Wilk was one of the experts featured in the show.)

Other pieces he had published in *Scientific American*, *Weatherwise*, and *Parabola* magazines also led to a monthly “Light Touch” column in

“All too often in the history of science the work of scientists past is glossed over. They become figures like prairie dogs, invisible until or unless they surface to grant their name to a formula.”



Image courtesy The Granger Collection

Stephen Wilk's book examines the question of whether Sir Isaac Newton decided there were seven colors in the rainbow because seven is a mystical number and the succession of colors resembles the notes in a musical scale.

Optics and Photonics News, the monthly news magazine of the Optical Society, a national scientific association dedicated to advancing the study of light. Wilk then expanded and compiled those articles into *How the Ray Gun Got Its Zap*, in the hopes of reaching a wider readership, and the publisher liked the idea.

"Is this story true?" or some variation of that question threads its way through the book. Did Sir Isaac Newton, for example, decide there were seven colors in the rainbow because seven is a mystical number, as many people have suggested? Aristotle had posited that there were three colors in the rainbow, other Greek philosophers said four, and Newton couldn't decide at first between five and

seven. Wilk contends Newton finally settled on seven because the succession of colors resembled the notes in a musical scale, and Newton became convinced that the ratio between colors corresponded to the ratio between do, re, mi, etc. So he added orange and indigo to the list.

Word lovers among Wilk's readers will like the story of *dord*. For five years during the 1930s, *Webster's New International Dictionary* listed the word, defined as *density*. *Dord* originated with a 3-by-5 card sent by the dictionary's special editor for chemistry to the offices of G. and C. Merriam Company. It was intended as an update to the first edition entry on abbreviations, written as "D." The card indicated that the abbreviation

"Is this story true?" or some variation of that question threads its way through the book.

for density could also be abbreviated with a lowercase "d." D or d. *Dord*. The mistake was discovered in 1939.

The book also offers detailed explanations of everyday phenomena. There are chapters that explain why the sun—which, he notes, "is the very definition of white light"—appears yellow; why cats' eyes are efficient retroreflectors; how pinhole glasses work for myopia; and of course the origin of the ray gun's zap. Light rays don't make a noise; infrared and ultraviolet light are as silent as visible light, and so are particle beams, gamma rays, and X-rays. The sound "zap" was coined in 1928 by science fiction writer Philip Francis Nowlan, in his story *Armageddon 2419 A.D.*, with Anthony (in later serials known as "Buck") Rogers as the main character and narrator.

Other chapters explore what Wilk calls "pop culture errors in optics." Two examples: Many movies to the contrary, you can't see light coming from a laser, because light travels too fast. And Piggy's glasses in William Golding's 1954 novel *Lord of the Flies* couldn't have started a fire, because lenses that correct for myopia are concave and won't concentrate light the way a magnifying glass would.

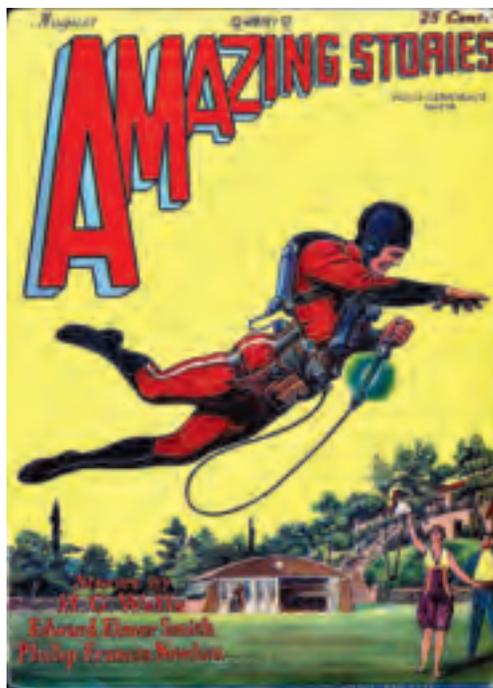
How the Ray Gun Got Its Zap is conversational in tone and is aimed, Wilk says, toward a "general audience," but he generously assumes that this audience has a strong background in science, especially optics. One chapter, for example, begins "If you've built or aligned a laser, you know how difficult the task of alignment can be."

Wilk first became fascinated by light and color as a child. Growing up in New Jersey, just 45 minutes from Manhattan, he spent many happy Saturdays roaming through the Metropolitan Museum of Art on one end of Central Park and the Museum of Natural History on the other.

He remembers one moment of optical discovery when he was in grade school: buying a prism at the Met and then looking through it at the Monets and Seurats as his parents took him through the galleries.

But children don't need a fancy prism, Wilk reminds us. When he gives talks to children—a "hands-on-science" session for pre-teens at the yearly Arisia science fiction convention in Boston—he shows them ways they can do experiments with objects they can find around the house. The backsides of CDs and DVDs, for example, also refract light. Add a tube from a paper towel roll, and you can build your own spectrometer. He always tries to keep his explanations short. "My rule is: Keep it the length of a commercial."

Wilk got his undergraduate degree in physics at the Massachusetts



The sound "zap" was coined in Philip Francis Nowlan's 1928 story Armageddon 2419 A.D., published in *Amazing Stories*.

Institute of Technology, where he flirted with a career in geophysics but found the physics of light more fun. Still, he could sometimes be diverted: He was hoping to write his senior thesis on something related to spectroscopy but was convinced by a professor to instead measure the force and velocity of karate chops. "A lot of my life is dictated by what I stumble across," Wilk says.

The thesis was unusual enough to be published in *Scientific American*, in the spring of 1979, and later in the *American Journal of Physics*. Then he was off to the University of Rochester's Institute of Optics to get a master's degree, and then to the University of Utah in 1983 to study optics under physics professor Fritz Luty.

Wilk's specialty was lasers, the intensely focused light beams that are

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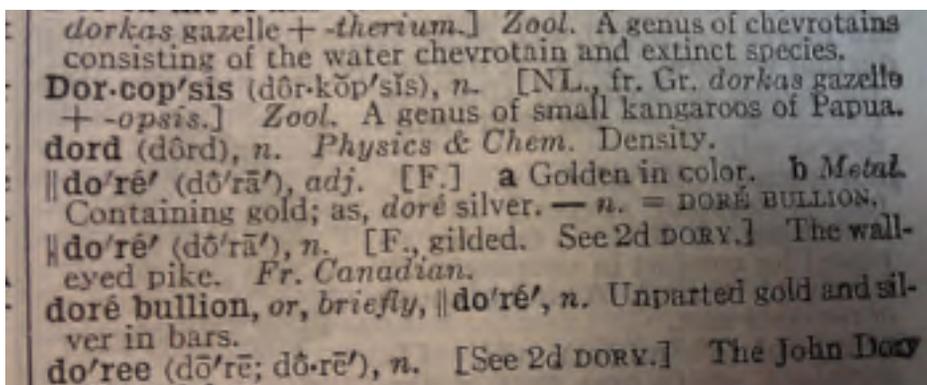


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“People don’t like to talk about the failures, and that’s unfortunate.”

now used in everything from surgery to computer printers. Wilk was drawn to the U by Luty’s work with “color center” laser mediums, essentially colored defects in otherwise clear, checker-board-like crystals, that could amplify light. Wilk received his doctorate in 1987, and his thesis examined the behavior of cyanide ions doped onto a crystal lattice.

His former colleague Werner Gellermann PhD’81, who is now a research professor in the U’s Department of Physics, remembers that even as a doctoral student, Wilk was drawn to the stories behind the data. “He had a keen interest in hunting down these sometimes obscure references.” And those were the days, Gellermann points out,



In the 1930s, a Webster's dictionary included the word dord, which arose from an editor's note on density.

when there was no Internet to help in the search. “He loved to go to the library and dig up the history.”

Wilk loves (and writes) science fiction as well as science fact and met his wife, Jill Silvester, at the World Science Fiction convention in 1989. He especially loves Jules Verne, whom he calls the quintessential science fiction writer because Verne not only knew how to tell a good yarn but also based those yarns on real science.

After graduating from the U, Wilk left academic research for the optics industry. “I wanted to go into an area where my work might have more immediate applications,” he says, “and where the funding might be better.” What he hadn’t counted on were a series of industry layoffs because of cutbacks in defense grants.

He has worked at Boston-area labs Textron Systems, Optikos Corporation, and AOtec, where he has designed and built optical measuring devices for contact lenses, intraocular lenses, and imaging and analysis through catheters. He has also been a visiting professor of electro-optics at Tufts University. When he’s not doing optics, he writes full time.

He hopes, like his hero Verne, to bring science to the non-scientific, through story. “Education by stealth, as the BBC so succinctly put it,” Wilk says. And he hopes to remind us over and over what doing science is really like.

“People don’t like to talk about the failures,” he says, “and that’s unfortunate.” Or, as he writes in *How the Ray Gun Got Its Zap*: “There should be more coverage of the errors and false starts of science. They teach us how to pursue the truth, how to recognize a wrong turning when we find it, and hearten us when we feel that we have reached such a turning point ourselves.” **U**

—Elaine Jarvik is a Salt Lake City-based freelance journalist and playwright and a frequent contributor to *Continuum*.



David Rittenhouse, shown here in a portrait by American painter Charles Wilson Peale, was a Philadelphia scientist who did early experiments that were precursors to measuring the wavelengths of colors of light.

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New Officers and Directors Join Alumni Board



Julie Barrett

The University of Utah Alumni Association has welcomed eight new members of its Board of Directors, as well as a new board president and vice president, and new presidents of four of its five affiliate boards. The new members and leadership were introduced by departing board President **Keven M. Rowe** BS'83 JD'86 and Vice President **Heidi Makowski** BS'83 at the association's annual board meeting in May.

The new president of the Board of Directors is **Julie Barrett** BA'70, who has enjoyed a distinguished career in education and development. Barrett retired in May as associate head of school for Rowland Hall School. During her more than 30 years at the school, she received a Certified Fund Raiser Executive designation and was named the Utah Fund Raiser of the year in 1994. She has also served on the CASE Commission for Philanthropy and the CASE District

VII board. As a member of the Alumni Association's board for the past three years, she has served as chair of the Awards and Scholarships Committee and as a member of the Community Service and Board Development committees.

The board's new vice president is **Scott Verhaaren** BA'90 MBA'91. Verhaaren has been on the board for two years, serving as a member of the association's Legislative Relations, Awards and Scholarships, and House Renovation committees and representing the Alumni Association on the Crimson Club board. He has also been an active supporter of the David Eccles School of Business. Verhaaren is senior partner at The Boyer Company, and in connection with that responsibility, he has held several positions with the International Council of Shopping Centers.

The new members of the Alumni Association's board are **Todd Allen** BS'91 MD'95, a doctor and hospital administrator with Intermountain Healthcare; **Susan Bollinger** BA'13, a brokers assistant with Merrill Lynch; **Patricia Callahan** MBA'86, a community activist; **Kevin Curtis** BA'86, director of business development for the O.C. Tanner Company; **Rich Lambert** BA'97, manager of the commercial loan department at Wells Fargo Bank; **Jim Olson** BS'92 MS'93, chief operating officer for Miller Sports Properties; **Susan Porter** BS'85 MSW'88, president and a psychotherapist with Counseling Service, PC; and **Julie Thomas** BA'88 JD'93, general counsel for the University of Utah.

The new presidents of the Alumni Association's affiliated boards are **TJ McMullin** BA'11, Beehive Honor Society Board; **Tony Middleton** BS'63, Emeritus Alumni Board; **Lacey Despain**, Student Alumni Board; and **Jamie Sorenson** BS'05, Young Alumni Board. **U**



Scott Verhaaren



Todd Allen



Susan Bollinger



Patricia Callahan



Kevin Curtis



Rich Lambert



Jim Olson



Susan Porter



Julie Thomas

Register for Fall Away-Game Tailgate Parties

Join the University of Utah Alumni Association for the official Utah away-game tailgate parties of the 2014 football season! The events this year will be held at the University of Michigan and two Pac-12 venues: Stanford University and the University of California at Los Angeles.

The Official Utah Tailgate at Michigan will be held September 20 at the Ann Arbor Golf and Outing Club, adjacent to the University of Michigan Stadium. The tailgate for the UCLA game is scheduled for October 4 at the Brookside Golf Club, adjacent to the Rose Bowl. And the November 15 tailgate at Stanford will be held at Ford Plaza, near the Stanford Stadium.

The Official Utah Tailgate Parties will include a full buffet, with food and beverages as well as prizes, giveaways, Utah merchandise, music, and more. Register online at ulink.utah.edu/tailgates.



EVENTS CALENDAR: SEPTEMBER 19-27

19 Friday
Redfest
6 - 10 p.m., Union Lawn
801-581-2788

20 Saturday
Legacy of Lowell
Community Service Day
8:30 a.m. - 12:50 p.m.
Glendale Middle School
801-581-4811

23 Tuesday
House Decorating
4 p.m., Greek Row and Other
Campus Locations
801-581-2788

24 Wednesday
ASUU Lunch Box Series
Noon - 2 p.m., Union Plaza
801-581-2788

Emeritus Reunion
5 p.m., Dinner (Alumni House)
6:30 - 8 p.m., Toast &
Presentation, Beverley Taylor
Sorenson Arts & Education
Complex, \$35/per person
801-581-3719

25 Thursday
Songfest
6 p.m., Union Ballroom
801-581-2788

Crimson Rally
2 p.m., Union Lawn
801-581-3709

26 Friday
Homecoming
Scholarship Scramble
8 a.m., Bonneville Golf Course
801-585-3716

Student Dance
8 p.m. - 1 a.m., Grand Hall
at The Gateway
801-581-2788

Parent-Family Weekend Begins
801-581-7069

27 Saturday
Homecoming
Scholarship 5K and KidsK
8 a.m., Alumni House
801-585-8012

Pregame Tailgate Party
Two Hours Pylon by Kickoff
Guardman Way & 500 South
801-585-3716

Football Game
Utah vs. Washington State
Time: TBA, Rice-Eccles Stadium
801-581-UTIX (8849)

Parent-Family Weekend Cont.
801-581-7069

More information at:
www.alumni.utah.edu/homecoming
801-581-6895

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BELIEVE IN U

Partnership Honors Scholars and Community

Three students were recognized with scholarships from the University of Utah Alumni Association and University Neighborhood Partners during a Partners in the Park picnic in Salt Lake City.

U graduate student Tina Huynh BS'12 received a \$5,000 scholarship, while Enoabasi Etokidem and Isabel Aranibar each won \$3,000 scholarships. Ruth Watkins, the U's vice president for academic affairs, and Julie Barrett BA'70, the new president of the U Alumni Association's Board of Directors, presented Huynh with a certificate of honor for her scholarship during the Partners in the Park festivities in June. Community members from the city's west side are invited to attend several Partners in the Park events each summer, including the annual picnic co-hosted by the Alumni Association, to learn more about the U and higher education, plus have some food and fun.

Huynh, whose parents immigrated to the United States from Vietnam, is currently seeking dual master's degrees in health administration and public health at the U and aims to become a health administrator with a nonprofit organization focusing on health promotion and education for children and members of minority groups. Etokidem, who immigrated to the United States from Nigeria with her family when she was a child, is a U undergraduate studying applied math and finance and hopes to attend medical school, become a physician, and return to Africa to open clinics that provide free or low-cost preventative care and treatment. Aranibar, who moved to the United States from Peru, has been taking courses at Salt Lake Community College and will enroll at the U in the coming year



From left, Julie Barrett, Tina Huynh, and Ruth Watkins

to study psychology. She also eventually wants to attend medical school and become a physician.

The U Alumni Association joined with University Neighborhood Partners to launch the outreach scholarship program eight years ago to benefit underserved students as they seek degrees at the U, and three scholarships are now awarded annually. The Alumni Association's involve-

ment with University Neighborhood Partners began in 2001, when then U President Bernie Machen asked Irene Fisher, who was the founding director of the Lowell Bennion Community Service Center, to study a possible outreach program on Salt Lake's west side, and the Alumni Association quickly provided funding for an intern to help Fisher with that preliminary research. Fisher went on to become the founding director of U Neighborhood Partners, which opened an office in Salt Lake's west side in 2003. Over the years, the Alumni Association has continued to provide annual internship support to U Neighborhood Partners.

As that office's community outreach strengthened, the need to help students financially became apparent. The majority were first-generation students with the desire to succeed at the University, but without the financial resources to complete their education. The Alumni Association/University Neighborhood Partners scholarship program was established to serve a wide range of students, from incoming freshmen to those in graduate programs. The scholarships have helped many incoming students get a solid start and others to fulfill their goals of a college degree.



First Bryant Scholarship Students Attend College

Six students who were among the first group to participate in the University of Utah Alumni Association's Bryant Scholarship Project are starting college this year. Launched in 2010 through a generous donation from a former board member, the

U Emeritus Alumni Board's project helps refugee students at Salt Lake City's Bryant Middle School in the ESL (English as a Second Language) and tutoring programs by offering them the possibility of a \$5,000 scholarship to attend college. Many of these students and their families have fled hardship and political strife in their home countries.

The scholarship possibility provides them with an added incentive to succeed through high school. They are selected as candidates for the scholarship when they are in eighth grade and can redeem the award when they graduate from high school, provided they have met certain benchmarks of academic achievement.

Among the students who were the first participants in the Bryant Scholarship Project, Bryan Mone has received a full football scholarship to attend the University of Michigan this coming year. Sabrin Hassan, Cozie Ma, and Mercy Paih will be attending Salt Lake Community College. Estafanous Pulale aims to go to Weber State University. And Leo Paih is enrolled at Utah Valley University.

University of Utah European Alumni Reunion Held in Oslo

More than 50 University of Utah alumni from 11 countries attended this year's U European Alumni Reunion, held in Oslo, Norway, in June.

Former U students from Austria, Belgium, Egypt, Finland, Germany, the Netherlands, Norway, Romania, Taiwan, the United Kingdom, and the United States gathered for the festivities.

The attendees included **Jörg Eehalt**, president of the European Alumni Association, from Germany, and board members **Alexandra Kaul**, also from Germany, and **Muriel Van Alsté**, from the Netherlands. **Espen Thøgersen**, a former U student from Norway, and U alum **Per Christian Nicolaisen** BA'82 helped organize the reunion.

In addition to touring local attractions, such as the Nobel Peace Center, the attendees met for a reunion dinner that was held at Olivia-Aker Brygge Restaurant. Featured speakers included **Kirk Jowers** BA'92, director of the U's Hinckley Institute of Politics, who talked to the alumni about the disenchantment of the U.S. electorate and how the U is making a difference.

Nelly Divricean BS'09 MS'12, the U Alumni Association's international alumni relations manager, then presented the 2014 Alumni Award for Contributions to the European Alumni Association to **Petra Hammerle**, from Austria.

Hammerle attended the U in 1993-94 as an exchange student and stayed involved with the University in subsequent years, including serving as president of the European Alumni Association from 2003 to 2006.

Alumni Association Hires New Business Development Manager

The University of Utah Alumni Association has hired David Viveiros to be its business development manager. He is overseeing all corporate sponsorships and advertising endeavors, including ad sales for *Continuum* magazine.

Viveiros comes to the U with an extensive background in developing marketing

plans and creative strategies. Most recently, he has been executive director of SPG, an Orem, Utah-based consulting firm that focuses on sports events and promotion.

Prior to that, he was director of the Bruin Club and athletics marketing at Salt Lake Community College. He also has worked in sports marketing and promotion at Southern



Utah University. "I am thrilled to be part of the team at the University of Utah Alumni Association and to be associated with such a great brand," Viveiros says.

If you and your company are interested in exploring sponsorship and advertising opportunities with the association or with *Continuum*, please contact Viveiros for more information, at (801) 581-3718.

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Continuum
THE MAGAZINE OF THE UNIVERSITY OF UTAH

Finding Kapa Haka

By Marcia C. Dibble

Growing up on a dairy farm in far northern New Zealand in the 1950s and early '60s, University of Utah alum Suzanne Renner rarely encountered any aspects of Maori culture except in family trips to visit her mother's siblings and childhood home. Renner's maternal grandfather (who died before she was born) had been full Maori from the Ngati Hine *iwi*, or tribe. But until the early 1970s, Maori were expected to learn English and adopt the dominant European-influenced ways. By the early 1980s, there was a surge in respect for and interest in Maori culture and language, and Renner eventually delved into learning more about her own Maori heritage. She had by then become an accomplished dancer and choreographer, and she began exploring Maori themes and references in her works. Late last year, she was honored with a lifetime achievement award for her contributions to contemporary Maori dance.

Renner MFA'75 had discovered dance with her first ballet lesson at the age of 9. Captivated, she immediately set her sights on becoming a ballerina. But growing up outside the village of Mangawhai, north of Auckland, she had limited opportunity for advanced study. "I lived in the country and relied on a teacher who visited the area every two weeks," she notes. However, being both athletically inclined and academically successful, she decided she could settle for pursuing a degree in physical education at the University of Otago, far south in Dunedin, and becoming a secondary school PE teacher. "But within the first weeks of being at PE school," she says, "I had discovered a new future."

Folk, social, and modern dance were part of Otago's PE program, and Renner began dancing with various groups in the

late 1960s and early '70s and toured the country with the New Dance Company, co-led by John Casserley and Gaylene Wilson, both Otago PE school instructors and modern dance leaders in the country. Wilson (later Sciascia) went on to the University of Utah and received an MFA in dance. "She returned to New Zealand and told me, 'That's the place to go!'" says Renner, who applied and was accepted to the U and attended on a scholarship from the Queen Elizabeth II Arts Council, the country's national arts development agency now known as Creative New Zealand.

Renner arrived in Salt Lake in the summer of 1973. "My two years as an MFA student were among the happiest of my life," she says. After finishing her degree, she went on to study in New York for 10 months with acclaimed modern dancer-choreographers Alwin Nikolais and Murray Louis at the Nikolais/Louis Dance Theater Lab. Renner's former professor Joan Woodbury then asked if she was interested in joining Ririe-Woodbury Dance Company. "Of course I said yes."

In addition to performing professionally, the company also participated in a National Endowment for the Arts program that took dance into a variety of communities for two-week stretches of teaching and performing, so Renner got

to see still more of the United States and its territories, from Alaska to Puerto Rico, Hawaii to North Dakota, during nearly a decade with the company.

By 1986, Renner was feeling like she needed a change, and she accepted a temporary job lecturing in dance at the University of Otago, back home in New Zealand. The one-year post then became a permanent opportunity, and Renner chose to stay. Her current full-time position at Otago focuses on teaching an overview of the background of dance to



Photo courtesy Suzanne Renner

Suzanne Renner performs the dance "Maia" as part of her 1999 solo show *Poutama*, named for a stair-like pattern in Maori weaving.

students studying to teach it as a general arts subject in secondary school (“dance is in the national school curriculum as an arts subject,” she notes). She doesn’t dance or choreograph or work directly with dancers in her everyday job. Soon after she arrived back in Otago, though, she found her creative outlet working with the university’s Dance=Arts student performance group, directing it as a teacher/choreographer. She also was asked by Te Waka Toi, the national Maori arts development board, to work on their new committee promoting contemporary Maori dance.

“Returning to New Zealand at a time when Maori dimensions in education and contemporary arts were gaining strength provided new learning and experiences that enabled me to appreciate more keenly the cultural heritage of my mother,” says Renner. She dove into studying Maori language and performing arts, started working Maori themes and imagery into her choreography, and then began teaching Maori arts skills to other teachers and dancers. She eventually choreographed and danced several works with Maori themes, such as “Puhi,” about the birth of a Maori princess, and

“Maia,” a solo dedicated to strong Maori women. Starting in 2000, she spent nearly a decade facilitating dance professional development, creating dance resources, and working with the national secondary school qualifications authority on developing national standards in contemporary dance and *kapa haka* (traditional Maori song and dance). “Integrating Maori cultural concepts and motifs in my dance and teaching work has been an ongoing journey, and it’s been a pleasure to see the development of Maori contemporary dance as a genre over the past 30 or so years,” she says.

In 2009, New Zealand leaders in Maori contemporary dance created the Kōwhiri festival, which features several days of contemporary and traditional Maori dance, dance films, and scholarly talks, held somewhat centrally in Wellington. (*Kōwhiri* means “from the stars”; in Maori beliefs, the first Maori man, Hei-tiki, came *kōwhiri*.) Within a few years, the festival expanded to embrace other forms of contemporary indigenous dance, with performers from U.S. Native American tribes, South Africa, and elsewhere. The festival also introduced the new Kōwhiri Lifetime Achievement Award in Maori Contemporary Dance,

sponsored by Te Waka Toi. In 2013, Renner became the fifth recipient of the award, with a *pounamu* (New Zealand nephrite jade) adze specially created for her by acclaimed Maori artist and dancer/choreographer Charles Koroneho.

The Otago Dance=Arts group is now defunct, but Renner still teaches a weekly modern and expressive dance class. And at a stage when many are preparing for retirement, Renner is also working part time on a doctorate, focusing on her research into primary school teachers’ teaching of dance.

“Being a dancer is an essential part of who I am,” says Renner. “Even though I haven’t performed for a few years and my activities are more about teaching, I still think of myself as a dancer-performer. My time in Salt Lake City and as a member of the Ririe-Woodbury Dance Company was so defining that I am conscious of carrying remnants of that life with me every day.”

—Marcia Dibble is managing editor of Continuum.



Visit continuum.utah.edu to view a gallery with more photos.

'70s



Dave O’Leary BA’79 and his son, Connor, a senior at the University of Utah, have won *The Amazing Race: All-Stars*. Traveling more than 23,000 miles, they were

taken by the popular reality television show to 22 cities and nine countries. Their prize was \$1 million. *The Amazing Race* is an Emmy Award-winning series on CBS that pits 11 two-member teams against each other on a 25-day trek around the world. At every destination, each team competes in a series of mental or physical challenges, and only when the tasks are completed do they learn of their next location. Teams that are the farthest behind are gradually eliminated as the contest progresses. The first team

to arrive at the final destination wins \$1 million. Of the original 11 teams, three made it to the season finale. Those three teams flew from the United Kingdom to Las Vegas and had to dig up a box in the desert, perform an escape under the eye of magician David Copperfield, and replace light bulbs high atop the Mirage Hotel. The last leg of the race aired in May. Dave received a degree in social and behavioral science from the U, and Connor expects to receive his bachelor’s degree in communication at the end of fall semester.

'80s



Richard Boyer BFA’83 has been selected as the featured artist for the 21st annual Maritime Art Exhibition at the Perkins Gallery at Coos Art Museum in Coos Bay,

The Nonagenarian Athlete

By Ann Floor

John Morgan, Jr., BS'51 can often be found hard at work sitting at his desk surrounded by piles of papers in his office in downtown Salt Lake City's Walker Building. Dressed in khaki pants, a pressed white shirt, navy fleece vest, and white tennis shoes on a recent afternoon, the spry 91-year old with twinkling eyes looked more like a student than a nonagenarian. Just behind him, a tennis racket rested casually on the seat of one of his office chairs.

Morgan, the founder and president of the Huntsman World Senior Games, plays tennis several times a week with his wife, Wilma, either at the University of Utah's Eccles Tennis Center or at the courts in Salt Lake's Liberty Park. He also plays in St. George, Utah, where the games are held each October.

He began his career more than 60 years ago. After graduating from the University of Utah in 1951 with a bachelor's degree in political science and a minor in business, he formed the Uintah Wyoming Oil and Gas Company. In 1967, he merged Uintah Oil and Gas into Utah Resources International, Inc., and served as that company's chief executive officer until 1995. Since 1982, he has been chairman of the board, president, and chief executive officer of Morgan Gas & Oil Company.

Morgan was raised in Salt Lake City, but he and his first wife, Daisy BS'49 (who died in 2001), and their four children enjoyed spending time in St. George, and he realized during the 1970s that the "sleepy little farming community" had the potential to become a great resort. He and Daisy bought some land and put a golf course on it. In 1979, he built the St. George Hilton Inn—the first hotel in the city—which Daisy managed for 14 years. In trying to figure out how to attract



John Morgan, Jr.

more visitors and ensure the hotel's success, he realized that St. George residents were interested in sports and the city attracted retired people, and—bingo!—the idea of a senior sporting event was born. He and Daisy, along with friends Royce and Jill Jones and Sylvia Wunderli ex'66, used the Baton Rouge-based National Senior Games Association, which was established in 1985, as a model for the St. George games. With a goal of encouraging good health and physical fitness for seniors, the games, originally called the World Senior Olympics, were first held in 1987 as part of a community development plan for St. George. In 1989, Utah philanthropist Jon M. Huntsman, Sr., became the principal sponsor, and the name was changed to the Huntsman World Senior Games.

The event has become the second-largest senior games in the world, behind the National Senior Olympics, and gives 10,000 men and women ages 55 and older the opportunity to compete in 27 athletic events over a two-week period. Serious athletes from Japan to Russia and from Alaska to Australia come to participate.

more visitors and ensure the hotel's success, he realized that St. George residents were interested in sports and the city attracted retired people, and—bingo!—the idea of a

Morgan has competed in the tennis event in all but one of the 26 annual games. Last year, he won two silver medals and one bronze, "and missed a gold by that far," he says, holding up his thumb and forefinger, one inch apart.

At last year's event, crowds also gathered at the Dixie Center to celebrate then 90-year-old Morgan as he received the Personal Best Award from the National Senior Games Association. "What [Morgan] has created here is iconic for health and wellness for seniors, and friendship and peace," said Marc Riker, the association's chief executive officer, at the 2013 event. "He truly loves to see these people from all over the world and the fellowship and friendships that people have created."

Today, Morgan is preparing for the 2014 games coming up in October. He's in charge of finding lodging and arranging schedules for the ambassadors—former participants in the games from around the world. And yes, he'll be competing in tennis at this year's games, using his favorite Wilson racket.

—Ann Floor is an associate editor of *Continuum*.



Morgan won three medals in tennis at the 2013 Huntsman World Senior Games.

Oregon. The exhibition is the American Society of Marine Artists regional competition for the western United States. Boyer is known for his *en plein air* (outdoor) painting style, and his landscapes reflect a traditional approach to oil painting and are enhanced by a rich, textural quality. His painting subjects range from European street scenes to landscapes of Utah's Wasatch Mountains and southeastern Utah. Among the awards he has received are the Art Times Award from the Salmagundi Club in New York and the Stobart Foundation Award, which recognizes aspiring artists with an artistic vision inspired by the tradition of working directly from nature. After studying under noted University of Utah art professor Alvin Gittins, Boyer received a bachelor's degree in fine arts from the U. He lived for more than five years in Germany and painted throughout Europe, Africa, and the Middle East. He is represented by several galleries throughout the country and now lives with his family in Salt Lake City.

Lily Eskelsen Garcia BS'80 MEd'86—an elementary school teacher from Utah, former president of the Utah Education Association, and onetime congressional candidate—began serving as president of the National Education Association in September. She was elected to the post in July. She plans to tackle high-stakes testing and immigration issues as president of the 3-million-member group. Eskelsen Garcia formerly served as the national

association's secretary-treasurer and vice president. After graduating *magna cum laude* in elementary education from the University of Utah, she taught at Orchard Elementary in West Valley City. She went on to a master's degree in instructional technology from



the U and spent a year teaching at the Salt Lake City homeless shelter and a year teaching abused and neglected children at the Christmas Box House. Eskelsen Garcia increased her involvement with the Utah Education Association after a year teaching a class of 39 fifth-graders. (Utah consistently has some of the largest class sizes and lowest per-pupil funding in the nation.) Over the years, her involvement grew. After nine years of teaching, she was named Utah Teacher of the Year. In 1990, she became UEA president, a post she held until 1996. Eskelsen Garcia, whose mother emigrated to the United States from Panama, is the union's first Latina leader. **LM**

Jeong Sun-joo PhD'90, a professor in the department of molecular biology at Dankook University, a private research university located in Yongin

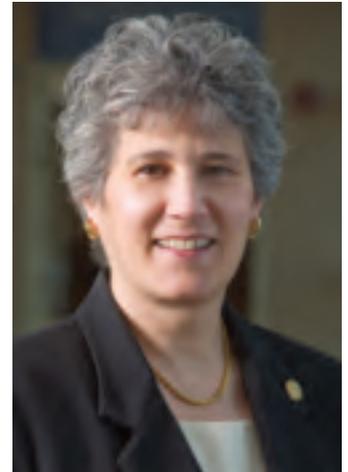
and Cheonan, South Korea, has received the 2014 Academic Promotion Honor in the Korean national L'Oréal-UNESCO For Women in Science program. The award, which includes a grant of about \$20,000 U.S., aims to improve the position of women in science by recognizing outstanding women researchers who have contributed to scientific progress. Jeong, who served as the first female dean at the Office of International Affairs at Dankook University, has been studying ribonucleic acid and discovered a connection between cancer and beta-catenin, a dual-function protein. After graduating from Seoul National University, she received a doctorate in medicine at the University of Utah,



served a postdoctoral fellowship at Stanford University, and became a professor at Dankook University one year later.

'90s

Pamela Cipriano PhD'92 was elected president of the American Nurses Association in June. The professional



association represents the interests of the nation's 3.1 million registered nurses. Cipriano is a research associate professor at the University of Virginia School of Nursing, chairs the Task Force on Care Coordination at the American Academy of Nursing in Washington, D.C., and is a member of the Virginia Nurses Association. As the University of Virginia Health Systems' chief clinical officer and chief nursing officer for nine years, Cipriano oversaw more than 3,000 employees. She also served one year as the Distinguished Nurse Scholar in Residence at the Institute of Medicine, where she helped study the safety of health information technology assisted care. Cipriano served as the inaugural editor-in-chief of the journal *American Nurse Today*, served two terms on the American Nurses Association's board of directors, and has served for more than 30 years on state and national committees for the association and for the American Academy of Nursing. She most recently served as senior director at Galloway Advisory by iVantage, which helps hospital groups, health care payers, and

medical providers improve their operations, outcomes, and profits. She received her doctorate in executive nursing administration from the University of Utah and a master's of science in physiological nursing from the University of Washington in 1981.

'00s

James Alic Garang HBS'06 is one of 10 people who this year received doctorates in economics at the University of Massachusetts. Garang is part of a group of young men known as the "Lost Boys of

Sudan," a term coined by international aid organizations to refer to the thousands of boys and young men who either were taken by force from their homes or who chose to leave their villages fearing they had no other recourse during the civil war that raged in Sudan from 1983 to 2005. When he was about 10 years old, Garang made a three-months-long, 600-mile trek, with no parents accompanying him, from his home in South Sudan to Ethiopia. There, he lived in a refugee camp and enrolled in school. Later, while he was living at the Kakuma refugee camp in northern Kenya, visiting delegations from the United States and the United

Nations decided to bring some of the refugees to the United States. Garang arrived in Utah in 2001 with 22 other Sudanese



men. He eventually enrolled in a community college and went on to the University

of Utah where, in 2004, he received the \$10,000 Charles Hetzel III Scholarship for exceptional academic achievement and was part of the U's Honors Program. He graduated with a bachelor's degree in economics. Encouraged by one of his professors, he applied to the University of Massachusetts for graduate school. His doctoral dissertation, which he presented this past spring, focused on how the financial systems in Kenya and South Sudan contribute to the creation of small- and medium-sized business enterprises. He says he hopes to eventually return to South Sudan and work to help improve conditions there.

U Alum Named Leader of Veterans Affairs

Robert A. "Bob" McDonald MBA'78, former president and chief executive officer of Procter & Gamble, has been appointed to lead the U.S. Department of Veterans Affairs. McDonald succeeds former Veterans Affairs Secretary Eric K. Shinseki, a retired four-star Army general who resigned in May after scandal involving reports that VA hospitals had falsified waiting lists. The VA operates 1,700 hospitals and clinics across the country and handled 85 million outpatient visits last year.

Born in Gary, Indiana, and raised in the Chicago area, McDonald received a bachelor's degree in engineering in 1975 from the U.S. Military Academy at West Point, New York, graduating in the top 2 percent of his class. He served in the Army for five years, achieving the rank of captain in the 82nd Airborne Division, and obtained an MBA from the University of Utah in 1978 before taking an entry-

level job at Procter & Gamble in 1980. He then held various executive positions and eventually became president and chief executive in 2009. He retired from Procter & Gamble in 2013.

Under his 33-year tenure, the company grew to employ 138,000 people working in more than 80 countries, and it reported more than \$84 billion in revenue last year.

McDonald was honored by the U Alumni Association in 2010 with a Founders Day Distinguished Alumnus Award, which recognizes individuals who have achieved great professional and personal accomplishments. In an interview the U conducted

for the award, he said: "I simply wouldn't be where I am today if I hadn't benefited from the MBA and the education I got at the University of Utah." **LM**





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An Icon's Centennial

The U's Park Building celebrates 100 years as a University landmark.

By Roy Webb

It was the morning of October 8, 1914, and students and visitors gathered in front of the newly completed University of Utah Administration Building to form a procession for the dedication ceremony. They went on to gather in the men's gymnasium on campus, where William W. Riter, chairman of the state Board of Regents, presided, and Anthon Lund, a member of the First Presidency of The Church of Jesus Christ of Latter-day Saints, gave the dedicatory prayer. W.N. Williams, a state senator, then spoke to the audience, as did Utah Governor William Spry. The U's male quartet, choir, and orchestra provided the music.

The building was considered to be one of the most artistic and well-appointed college buildings in the West. After some wrangling, the state Legislature had agreed to appropriate \$300,000 in 1909 for the building, and construction began in 1912. Cannon & Fetzer and Ramm Hansen were the associate architects who had charge of the design and construction. The classical-style edifice was made of Utah granite and limestone, and the facings of the first floor and stairway were of Alaskan marble.

The new building had opened on June 2, 1914, during Commencement week. The main floor housed administrative offices and reception rooms, the campus bookstore, and editorial offices for *The Utah Chronicle*. The library of the University filled the second floor, with a reading room that extended the length of the building. The collection of 50,000 volumes was the largest book collection in the state. The top floor of the building was devoted to art and archaeology. The art gallery displayed not only the best work of Utah's leading artists, but some originals by American masters. The archaeological museum contained an extensive collection of artifacts. The building also required construction of a new heating plant on campus, and its tall smokestack rose nearby.

Photo courtesy Special Collections, J. Willard Marriott Library, University of Utah



University of Utah faculty, staff, students, and supporters gather for an event on the steps of the University's Administration Building shortly after its completion. The building's dedication ceremony was in October 1914.

At Commencement ceremonies in the summer of 1919, the building was renamed the Park Building, in honor of John R. Park, a physician and educator who had been president of the University of Deseret, the predecessor of the University of Utah, from 1869 to 1892. In addition to his contributions as a leader of the University, upon his death in 1900 he had bequeathed his entire fortune, including his library, to the U. The new building contained a marble statue of Park, by Utah sculptor Mahonri Young.

As the campus expanded over the years, many entities once housed in the Park Building received their own buildings and moved out, while the leadership and legal offices remained. In 2009, an \$8 million renovation and seismic retrofitting was completed, and the Park Building remains a center of the University of Utah, visually, historically, and administratively. **U**

—Roy Webb BA'84 MS'91 is a multimedia archivist with the J. Willard Marriott Library and a regular contributor to Continuum.

Visit continuum.utah.edu to view a gallery of more historical photos of the building.





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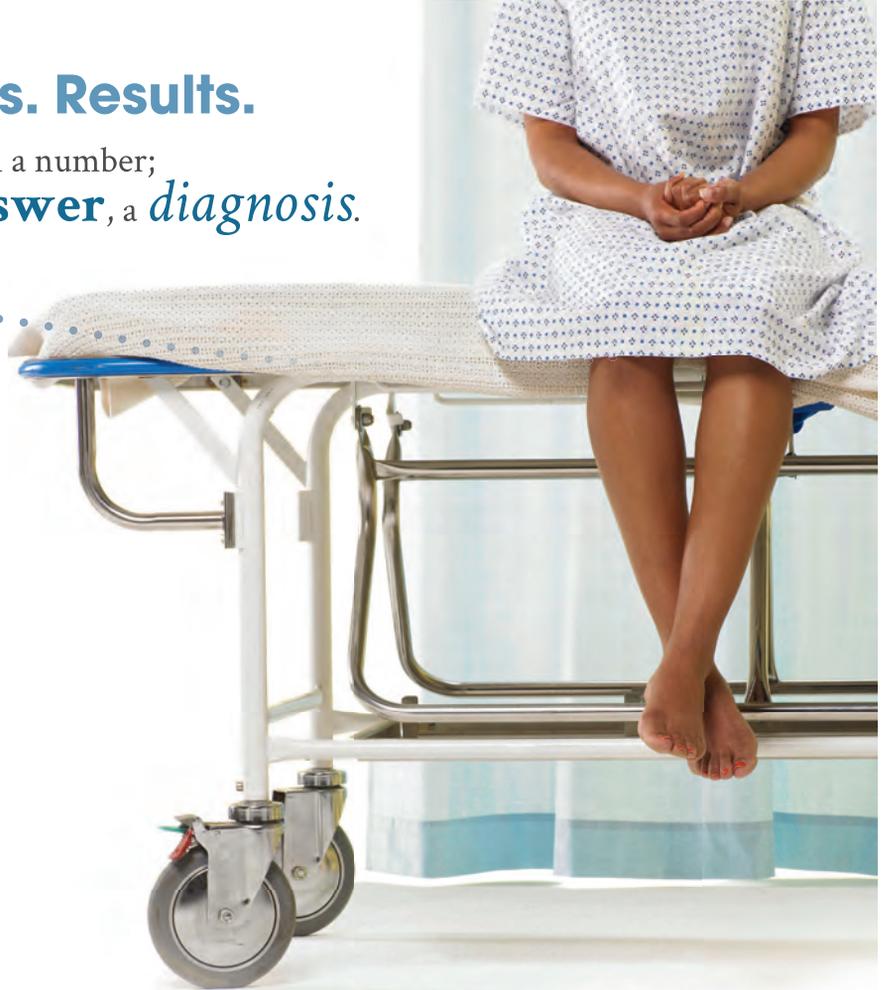
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