

CONFRONTING UCSD'S BUDGET CRISIS

By Paul Drake*Professor Emeritus of Political Science*

UCSD continues to suffer from the worst budget crisis in its history. This financial disaster consumed my just-ended term as Senior Vice Chancellor for Academic Affairs. In the last few years, the budget for academic personnel and programs has been depleted by decisions made by the state, by the University of California Office of the President (UCOP), and by UCSD. During the devastation wrought by the "Great Recession," I learned four key lessons about how the academic core of the university can survive and revive.

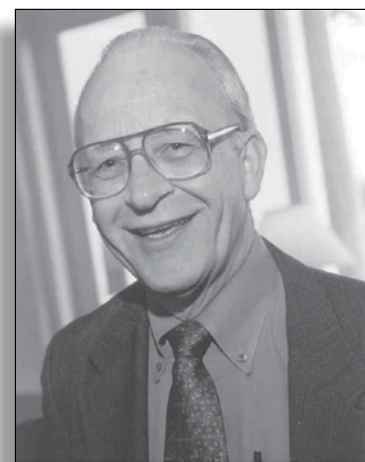
First, UCSD must craft its own solutions to the economic downturn. Even if the state and UCOP eventually bring us some relief, it is unlikely to be sufficient to realize our aspirations. For the foreseeable future, we cannot rely on bailouts from Sacramento or Oakland.

Although we should continue to lobby the state government to revive its funding for the UC system, we would be naïve to count on it. Our state has nearly reached the bottom of a twenty-year decline in allocations for public universities, reflecting a national trend. After each plunge in our support, Sacramento has failed to restore previous levels. Even when the state's economy recovers, its government could remain dysfunctional and burdened with deficits. Even if the state replenishes its coffers, politicians, voters, and taxpayers may well rank other priorities, such

as social services and K-12, above UC.

For UCSD to expect a rescue from UCOP seems an equally slim hope. That office has finally mounted a funding campaign in Sacramento, but to little avail. Although the President and the Regents recently approved vital hikes (of 8 percent) in student fees, they are unwilling to charge enough to cover our costs. The only other money available to Oakland is taken from the campuses.

UCOP's financial decisions are just as likely to harm as to help UCSD. Examples include four recent initiatives that we vigorously opposed. Three years ago, UCOP imposed an across-the-board, rather than merit-based, increase in faculty salaries that confiscated our



resources to pay for it. Although we supported boosting salaries, we deplored the methodology. Then UCOP jacked up graduate student fees, which are more of a cost to us than a source of income. Thereafter they escalated employer contributions to the strapped retirement system, which the campuses will have to underwrite. Now they are proposing a cap on non-resident student enrollments, our major new prospect for revenue gains. Meanwhile they continue to channel to other campuses substantial dollars produced by UCSD. In many respects, we would be better off if UCOP would just let us keep the funds we earn, especially student fees and indirect cost recovery, to deploy for our own priorities and projects.

In the absence of salvation from above, UCSD must emphasize three strategies to preserve and enhance the sterling academic foundation that has

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made it a world-class institution. Hiring and nurturing fabulous research faculty has been the origin, engine, and trademark of this upstart institution. A relentless emphasis on rigorous standards for the quality of the faculty and their programs has propelled us upwards in the rankings of research universities. The star faculty members attract the students and the grants, the fame and the fortune. They drive the university from the bottom up. They are our best investment in the future. To continue this ascent requires that we concentrate our dwindling dollars on that academic core.

To achieve that objective, the second lesson I learned is that UCSD should stop whittling away at the academic core and instead focus on obtaining underutilized resources. The campus must mobilize every effort to garner more revenues from outside sources to support the academic core, including the General Campus (GC), the Health Sciences (SOM), and the Marine Sciences (SIO). Many of our peers, such as Michigan and Virginia, are far ahead of us in developing alternative sources to the state treasury. We should amplify our intake from non-resident student tuition and fees, high-fee Masters programs, indirect cost recovery, non-state forms of faculty compensation (similar to the system in the Health Sciences), auxiliaries, tech transfer, partnerships with the private sector, and philanthropy.

All of these complex and controversial revenue-generating proposals will require careful planning, discussion, and implementation between Academic Affairs and the Academic Senate. UCSD must make sure that these endeavors contribute to the quality of the academic core. We must also insure that they benefit all departments, not just those most capable of tapping non-state dollars. However, we must take action with all deliberate speed to bring a halt to the hemorrhaging.

Thankfully, we have already reached agreement with the Academic Senate on the urgent need to expand the enrollment of non-resident graduate and especially undergraduate students (NRS), the

most significant source of new income for Academic Affairs. Rather than being distributed by UCOP, incremental NRS monies belong to the campus. Without those funds, we could not have resurrected faculty recruitments on the general campus this year. We had to return to the academic marketplace in order to begin replacing the scores of precious positions lost to budget cuts during the regrettable but mandatory freeze on hiring the year before.

Within reasonable limits, augmenting the ranks of non-resident students at UCSD should not provoke an unbearable political backlash. NRS currently account for less than 10% of our undergraduates, compared to over 20% at Berkeley and 35% at places like Michigan and Wisconsin. They are being brought in on top of our funded California undergraduates, whose education will benefit from the higher tuition and distinctive perspectives provided by students from other states and countries. These NRS dollars can also help finance efforts to diversify the faculty and student body.

Just before the end of my tenure as SVCAA, I forged an agreement with the Chancellor to guarantee 68% of all additional NRS revenues to Academic Affairs. That is where those dollars should go because their purpose is to fund the students' education. In the years ahead, the biggest challenge will be to recruit more non-resident students to UCSD (and our national ranking as the top university for surfing may help).

Third, until we overcome the current crunch of austerity, UCSD must carry out the remaining painful budget cuts in a very targeted manner. We must

allocate the reductions selectively with the goal of sustaining the academic core and its highest-quality components. As much as possible, the campus should prune non-essential, non-academic services first. Thereafter, the faculty, departments, programs, and deans must continue to streamline their operations, eliminate redundancies, and make tough decisions about which specialties to cultivate for the future. For example, we can further jettison excess regulations and administrators, consolidate staff and IT among departments, programs, and ORUs, weed out unnecessary courses and majors, reduce exaggerated requirements for majors and degrees, employ more online instructional mechanisms, and achieve other efficiencies, without damaging our most essential educational offerings.

At the same time, we must make very hard choices about what types of faculty, research, and teaching to emphasize in the coming years. We must not only build on strength but also foster innovation. We can be the best in many things, but not everything. In large part, UCSD became an academic powerhouse by promoting certain niches and comparative advantages, as well as gambling on bold ventures. Now we can re-invent the UCSD of Tomorrow with that same entrepreneurial and individualistic approach.

Fourth, UCSD should improve its budgeting process. It must make its budgeting tradeoffs in a more transparent way so that the faculty can weigh in, especially in hard times when every financial choice is a zero-sum game. In addition, UCSD should adopt an Executive Vice Chancellor for Academic Affairs (EVC)/Provost model like all the other UC campuses and most major research universities. Having all the non-academic Vice Chancellors report to that official would establish the primacy of the faculty and their research and teaching programs in all budgetary planning, deliberations, and decisions.

With an effective EVC structure, all ancillary programs would have to justify their expenditures based on their crucial

Emeriti Website

The UCSD Emeriti Association maintains a website:

<http://emeriti.ucsd.edu>

Clicking the NEWS, PROGRAMS & MEETINGS button will allow you to view past issues of this newsletter. The website also provides the constitution and by-laws, lists of members, and minutes of meetings.

contributions to the academic enterprise. All the non-academic Vice Chancellor areas perform vital functions, but every option for savings needs to be up for consideration in order to safeguard the academic heart of the university. One non-academic operation that should be bolstered is fundraising for academic purposes through External Relations.

Establishing such a powerful Provost at UCSD is complicated by the relative autonomy of the School of Medicine and the Scripps Institution of Oceanography. Their faculty must become convinced that joining with the General Campus to exert primary authority for academic needs through the EVC will also serve their best interests. The proposal for this change passed overwhelmingly by the Academic Senate last year could become a step in the right direction.

Except for alterations in the budget-making structure, UCSD has already made significant strides in all the directions outlined above. Now it must accelerate that transformation. We cannot simply wait for better days.

Our university can still be great and become even greater with fewer state dollars, faculty, staff, and programs. Prior to the budget crisis, we thrived because of our extraordinary faculty, staff, and students. We still have those invaluable assets. We still boast one of the best research universities on the planet. UCSD has never possessed funding comparable to that enjoyed by UCB and UCLA, yet we have soared to similar heights in the academic stratosphere. We have done more with less. We still can.

We have already proven that we know how to create a stellar university with scarce resources. Now we must seize the necessity and opportunity to do it again. To continue our upward trajectory, we can build upon a towering legacy of excellence. With vision and determination, the faculty and their allies among the outstanding staff can rekindle UCSD's pioneering spirit and march forward to a brighter future. More than ever, our destiny should be in our own hands. ♦

Executive Committee Adopts Budget Changes for 2010/2011

The Emeriti Association's budget for 2010/2011, approved by the Executive Committee on July 14th, 2010, contains several changes that will impact the membership, though an increase in membership dues is not one of them. As the Association expenses have increased, significantly, over the past four years, its revenue has not.

The 2010/2011 Projected Budget as originally presented to the Committee (see below) would have resulted in a \$7210 deficit. Several reasons were identified as contributing to the shortfall.

- The bulk of the membership (300 of the 400 members) are Life Members resulting in only 100 members currently paying annual membership dues of \$30 (\$40 for a couple).
- The regular meetings held at the Faculty Club cost approximately \$450/meeting.
- Although members paid to attend the annual luncheon/business meeting, which attracted 72 attendees, it still needed a subsidy of \$1400 from the budget.
- The new/prospective member reception in the spring is projected to cost \$3000. This event is currently free to all attendees.

By reviewing expense categories, the Executive Committee approved the following measures that should result in cost cutting and potential revenue enhancements.

- Increase the cost for attendance at the annual luncheon from \$25 to \$35 (\$600 savings).
- Charge current members \$25 to attend the new/prospective member reception (\$2250 savings).
- Provide an opt-in for members to receive Chronicles electronically (\$400 savings).
- Continue to encourage tax deductible donations to the EA. Many Life Members do donate to the EA each year, which partially offsets the deficit.
- Encourage Emeriti to "underwrite a meeting" at a donation cost of \$500. Checks for such donations should be sent to the Retirement Resource Center with made payable to the UC San Diego Foundation, with a note in the memo line "For the Emeriti Association Program Fund, #4562.
- Hold two monthly meetings of the EA in campus venues that are free of charge.
- Actively recruit more members.

The cost-cutting measures changes will save the EA approximately \$3250. In addition, by actively recruiting new regular members, increasing the number of program meetings "underwritten" by members and encouraging Life Members to continue their donations, it is anticipated that the budget gap will be substantially reduced.

Phyllis Mirsky
Secretary-Treasurer

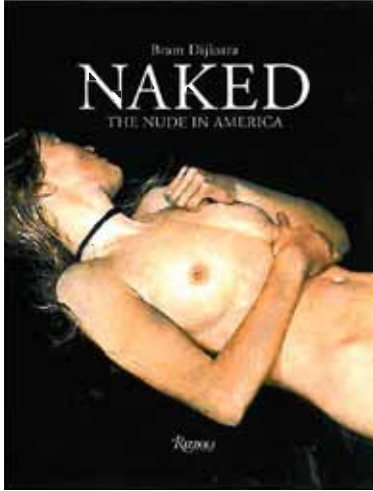
The Discovery of America

By Bram Dijkstra

Professor Emeritus of American and Comparative Literature

In the American cultural environment the naked human body is still often cast as the *perpetuum mobile* of moral outrage. Why representations of the undraped body should be considered damaging to the intellectual fiber of this nation has always been a mystery to me. Cultural history is nothing if not the new frontier of our knowledge about the details of the human condition, and a thorough historical treatment of the whys and wherefores of the visual representation of the nude in our moral and social environment is an integral part of this knowledge. As the first detailed history of this subject in more than thirty-five years, my book *Naked: The Nude in America*, is long overdue.

The book delineates the carefully orchestrated, and unfortunately usually sexist, rules that served to regulate the representation of the nude figure in “high art” and the transgressions that turned “high” into “low.” It also shows how most of these rules have, in recent years, been subverted by manifestations of the “sexual anarchy” that was formerly seen to govern the lower depths of the popular imagination. The dignified “nudes” of traditional art are featured side by side with the raw, far more directly “naked” world of pulp fiction magazine covers, comic books and pinup calendars. Given the explicit nature of much recent art, it



might be argued that there is little room left for outrage within the context of contemporary visual culture, but *Naked* demonstrates that a constructive rage against convention in the representation of the human body has been one of the longest-standing secret weapons against conformity in the annals of American art.

The manner in which the undraped human figure is depicted in art inevitably reveals historical changes in the prevailing conceptions of appropriate gender behavior. In more than 430 illustrations, the book documents the still ongoing clash between the Puritan strain in American life and a variety of more life-affirming concepts of the sensuous side of human relationships. American artists have always excelled in their pursuit of unembarrassed expressions of the beautiful in their representations of the nude.

Indeed, the better the artist, the more distinguished – and the more directly an expression of personal passion – his or her work in this field tends to be. But because naked passion terrifies those who have most to hide, the best of such work has usually ended up under the counter or in the basements of our museums.

Naked has recuperated much of this material, presenting the reader with a dazzling array of variations on the expressive potential of the human body, both male and female. The images included constitute a spectacular record of some of the most elegant, but even today still largely “hidden” bodies to be found in American art, photography and sculpture. Featuring such unconventional subjects as “From Hercules to Superman,” “The Discovery of the Pubes,” “The Invasion of the Pinup Queens” and “The Inexorable Rise of the Breast,” the book provides a lavishly illustrated record and interpretation of the historical manifestations and permutations of America’s fraught fascination with imagery of the nude. As such it distills the arguments of earlier books of mine such as *Idols of Perversity*, *Evil Sisters* and *American Expressionism* and demonstrates the central relevance of socio-critical analysis to the study of the arts.

Dijkstra’s newest book has been published by Rizzoli. He will reveal it and sign copies at an event entitled “Get NAKED for Valentine’s” at Warwick’s bookstore in La Jolla February 8 at 7:30 p.m.

In Case You Missed It...

The University of California, which for years has paid nearly 90 percent or more of retiree health insurance premiums, is expected to gradually reduce its share to about 70 percent for most retirees under a new cost-sharing plan.

...For 2011, the change is reflected in medical plan premium rates published in the Open Enrollment materials that retirees received in October.

A phase-in period is intended to give retirees time to plan for the additional cost.

“Each year...the administration should reassess the level of the university contribution, the appropriateness of an additional three percent reduction in contribution and whether the floor should be 70 percent or a higher amount,” the [Post-Employment Benefits] task force wrote in its report to the President.

New Dimensions (newsletter for UC retirees), November 2010

Franz Liszt And The Romantic Revival

By Cecil Lytle
Professor Emeritus of Music



It is hard not to notice that classical music is going through a Romantic revival. Orchestras, opera companies, and soloists of all stripes are programming the major and lesser compositions of the nineteenth century movement in literature and art. Works by **Fredric Chopin** and **Robert Schumann** – both of whom happened to be born in 1810 – are especially in vogue. Music addicts are advised to brace themselves for an extended period of bicentennial birthday bashes inasmuch as both **Giuseppe Verdi** and **Richard Wagner** were born in 1813. Opera companies worldwide are preparing to boost ticket sales with celebratory events marking the arrival of these two masters of musical narrative.

But the one Romantic composer who needs revival most is **Franz Liszt** (1811-1886). Although a collection of his compositions would stand waist-high, most listeners know fewer than a half-dozen or so of his piano pieces – works like his iconic *Liebstraum* – which are most often heard in Tom & Jerry cartoons, on elevator rides, or in the dentist's office. He deserves better. There is no question that Liszt was the most celebrated and innovative musician of the Romantic period.

To help promote this revival, I am collaborating with UCTV on a three-hour film documentary examining Liszt's life and work. This will be one of two American contributions to the 2011 bicentenary celebrations of the International Liszt As-

sociation in Budapest. When completed, our film will be shown at music festivals in the United States and Europe.

The documentary will begin with Liszt's early years when his talent was first noticed by his father **Adam**. Even at the tender age of nine, little "Franzi's" performances on the piano made listeners think he was the second coming of **Mozart**. Indeed, his father sought to follow the "stage parent" model set by **Leopold Mozart** by presenting his gifted progeny to the leading musical authorities in Europe. He left a relatively secure position as the chief accountant for a wealthy family in eastern Hungary to set out with his wife and young son for Vienna where young Franz would be able to study with the master piano pedagogue, **Carl Czerny**.

Having himself been a wunderkind, Czerny was immediately struck by the youngster's talent, even as he was shocked by his lack of keyboard discipline:

A man with a small boy of about eight years approached me with a request to let the youngster play something on the forte piano. He was a pale, sickly-looking child who, while playing, swayed about the stool as if drunk, so that I often thought he would fall to the floor. His playing was also quite irregular, untidy, confused, and he had so little idea of fingering that he threw his fingers quite arbitrarily all over the keyboard. But that notwithstanding, I was astonished at the talent which nature had bestowed on him.

Czerny took the boy on free of charge and devoted every evening to his instruction. Young Liszt was given a strict regimen of scales, arpeggios, and the already celebrated Czerny studies and exercises. Czerny's "Art of Finger Dexterity," as well as **Clementi's** "Gradus Ad Parnassum" became the daily diet of the impassioned youngster and his impatient father.

Under Czerny's tutelage, Liszt began to attract notice, but his father was astute enough to sense that Vienna, although still an economic and military center, was a city in cultural decay: Mozart had died

an ignominious death there; **Beethoven** was deaf and dying; and the mercurial **Schubert** was still an unknown waiting to be discovered. So after a brief eighteen months in which Franz studied piano with Czerny and composition with **Antonio Salieri**, he went with his family to Paris.

When they arrived, in 1822, they found a city still gripped by the contradictory tensions unleashed by the French Revolution and subsequent counter revolutions. On the second day of their arrival, Adam presented his prodigy to Maestro **Luigi Cherubini**, the director of the Paris Conservatory of Music. Ironically, this Italian-born master of opera turned down Liszt's application for admission due to a newly passed rule forbidding the enrollment of foreign piano students!

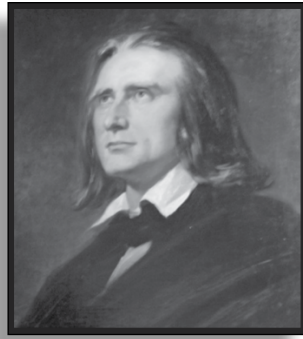
But that rejection may have been for the best because Liszt was essentially an auto-didact. The rudimentary velocity training he received from Czerny focused on perfecting his mastery of finger dexterity and other pianistic gestures. On his own, in his late teens, Liszt advanced the relationship between the hand and body and the piano keyboard. The typical layout of a classical piano piece was essentially a two-layer texture – the left hand was devoted to accompaniment while the right was made chiefly responsible for projecting the melody. Young Liszt diligently composed new piano works that exploited multiple layers of activity. Several pieces from this period have the melody divided between the adjacent thumbs with the remaining fingers of the left hand simultaneously coordinated to provide an accompaniment and the remaining four fingers of the right hand devoted to an upper register counter melody as embroidery. The many etudes of Liszt offer as many as four and five levels of activity taking place between the two hands. This is also the case with many of his late impressionistic piano works that attempt to portray falling water or galloping horses.

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In Paris he found an enthusiastic reception in the salons for which the city had been famous since the seventeenth century. Thanks to the military campaigns of **Napoleon Bonaparte**, Paris had become a hothouse for cultural revolution. The salons attracted many of the most innovative minds of the age –among them **Victor Hugo**, **Honoré de Balzac**, **Heinrich Heine**, **Hector Berlioz**, **Eugène Delacroix**, **George Sand**, **Fredric Chopin**, and **David Hume**. There, women were men's equals. It was they who usually planned and hosted the salon presentations. They were often beautiful, rich, young, and fully emancipated, and they created an ambience in which a dashing handsome, extremely gifted, and sexually attractive young man like Liszt would be noticed. One woman among the many who noticed him was a beautiful, wealthy, intelligent-but unhappily married-countess named **Marie d'Agoult**. Their ten year affair, or *pèlerinage*, wandering across Europe in a Byronic adventure, produced three children that were farmed out to his mother for care.

Before long, Liszt was the most celebrated pianist in all of Europe. Heine coined the term "Lisztomania" to describe the rapture that enveloped the traveling virtuoso. **Hans Christian Andersen** captured the fervor felt both the audience and the artist at his appearances:

When Liszt entered, it was as if an electric shock passed through the salon. Most of the ladies rose, it was as if a ray of sunlight passed over every face, as if all eyes were greeting a dear, beloved friend! I was standing quite near to the artist who is a thin young man, his long dark hair hanging around his pale face; he bowed and sat down at the piano. . . . As Liszt sat before the pianoforte, my first impression of his personality was derived from the appearance of strong passions in his pale face, so that he seemed to me a demon who was nailed fast to the instrument from whence the tones were streaming forth – they came from his blood, from his thoughts; he was a demon trying to play his soul free; he was on the rack, his blood was flowing and his nerves trembling; but as he continued to play, the demonic disappeared; I saw his pale face assume a nobler and brighter expression: the divine soul shone from his eyes,



from every feature; became beautiful as spirit and enthusiasm can make one!

Liszt's concertizing took him to the capitals of Europe and to places that had little more than a stable and corral for a venue, everywhere from Britain to the empire of the czars – even in the dead of winter. Once, outside Kiev in 1849, he had to be delivered to the concert hall by dog sled! Suddenly, however, in that very concert, with little warning and at the height of his fame and fortune, Liszt announced an end to performing for the public for money. He then settled down as Kapellmeister Extraordinaire in the small regional principality of Weimar where he devoted himself to conducting and developing what he called *German Music of the Future*. With the motley orchestra he inherited from Maestro **Johann Nepomuk Hummel**, he stunned the conservative ears of Weimar with premieres of the orchestral works of Robert Schumann, **Richard Wagner**, **Joseph Joachim**, and the new genre of orchestral works he called "symphonic poems." Together with Wagner, Liszt developed a new approach to music as narrative. In this respect he believed that he was heir to **Goethe**, not Hummel.

At the concert near Kiev, he was introduced to Princess **Carolyne von Sayn-Wittgenstein**, who was to become his muse and constant companion during the Weimar period. Given his restless nature, the Weimar chapter of his life also ended suddenly in 1860 and ushered in another major change in the direction for his personal and musical life. His final twenty-six years were bitter. His surviving child, **Cosima**, tormented his life. She had married Liszt's prized student,

Hans von Bülow, and bore him three children. But as Liszt was leaving Weimar for Rome, she was carrying on an affair with the quarrelsome and difficult Wagner. Their *ménage à trois* was the scandal heard around the world. Liszt's letters to all three over a period of six years show a heartbroken father trying, first, to patch up the marriage between Cosima and von Bülow, then pleading with Wagner not to continue the seduction of his daughter, and finally reconciling himself to the fact that an embittered Cosima was, in fact, acting out the theatre of his youth when he took up with the unhappily married Marie, her mother, in Paris.

With the untimely death of two of his children, the shenanigans of Hans, Richard, and Cosima, and the wholesale rejection of his music compositions by critical musical circles, it is not surprising that Liszt responded to a calling from his youth and devoted himself to the Catholic Church, taking Lower Orders to become an Abbé. The final two decades of his long life were grim and as restless as ever. He spent one-third of each year in three cities: Rome, Weimar, and Budapest. The compositions he wrote during this period are the most introspective and religious of his long career.

In retrospect, Liszt was even more than the foremost musical Romanticist. He was a creature of three centuries: taught fundamentals by two of the masters of 18th century style (Czerny and Salieri), he led every development in the Romantic music of his own century, and composed works that hinted at innovations better known in the 20th. (His penultimate work was entitled *Bagatelle sans Tonalité*.) The research developing around the Liszt bicentenary is demonstrating the connections between many of his final ideas about music in the mature works of **Arnold Schoenberg**, **Olivier Messiaen**, and **Claude Debussy**, who helped Liszt transcribe and notate those late works.

It is my hope that our documentary film will shed light on the fascinating life of Franz Liszt and the powerful influence he had on music of his own time and ours.



Nominations Invited

Emeriti Association members, you are invited to nominate yourself or a colleague who has agreed to be nominated, to a position on the Emeriti Association Executive Committee, a ten-member group that meets monthly, September through May, to plan and lead the Association's programs and operations.

It's a great way to stay abreast of campus and UC-wide developments, to continue your involvement with the UCSD campus, and to enjoy the company of congenial colleagues. The monthly meetings are held at 2:30 p.m. on the second Wednesday of the month in the Faculty Club, just before the general program meetings. For the 2011-2012 academic year, nominations are invited for the offices of Vice-President/President-Elect, and two Members at Large. The Nominating Committee will recommend a slate of Officers to the Executive Committee at its March meeting, with the final slate presented to the Membership at the Annual Meeting in June. For more information and to forward nominations, contact Jacqueline Hanson, Past-President of the Emeriti Association and Chair of the Nominating Committee at jmhanson@san.rr.com.

– **Dick Attiyeh**, President

Anecdote

By **Sandy Lakoff**

Blame **Kurt Shuler** for this story. It seems a mother and child were out for a drive when a rabbit darted in front of the car and was run over. Mother and child got out of the car, and saw that the rabbit was done for. The child began to cry. So the mother went over to the motionless bunny, did something to it, and lo and behold the rabbit rose up on its hind legs and waved at them. The child, delighted, asked his mother what she had done. "Why," she replied, "I gave him a hare restorer and a permanent wave!"



Thanks to **Susan Chalek**: A young Jewish man excitedly tells his mother he's fallen in love and that he is going to get married. He says, "Just for fun, ma, I'm going to bring over three women. Try and guess which one I'm going to marry." His mother agrees. The next day, he brings three beautiful women home and sits them all down on the couch. They chat for a while. Then the son says, "Okay, ma, guess which one I'm going to marry." She immediately replies, "The one on the right." "That's amazing, ma, you're right," says the son, "but how did you know?" "Simple," the mother replies, "I don't like her."



A friend of mine recently benefited from a new medical technique. He had suffered a severe stroke and the doctors decided to lower his body temperature to permit recovery. (A San Diego company has invented RhinoChill brain freeze – a system that allows first responders in emergency situations to improve survivability in their patients by applying a chilling nose spray to cool the brain on site. It is now in clinical trials.) Amazingly, the strategy worked and he is as good as new. Sometime later, when he mentioned that he had a doctor's appointment, I told him he might just as

well skip it. "You know what he's going to say," I said, "Take two ice cubes and call me in the morning."



The Washington Post Mensa Invitational once again invited readers to take any word from the dictionary, alter it by adding, subtracting, or changing one letter, and supply a new definition. Here are some of the winners:

1. Cashtration: The act of buying a house, which renders the subject financially impotent for an indefinite period of time.
2. Ignoranus: A person who's both stupid and an asshole.
3. Intaxicaton: Euphoria at getting a tax refund, which lasts until you realize it was your money to start with.
4. Reintarnation: Coming back to life as a hillbilly.
5. Bozone: The substance surrounding stupid people that stops bright ideas from penetrating. The bozone layer, unfortunately, shows little sign of breaking down in the near future.
6. Foreploy: Any misrepresentation about yourself for the purpose of getting laid.
7. Giraffiti: Vandalism spray-painted very, very high.
8. Sarchasm: The gulf between the author of sarcastic wit and the person who doesn't get it.
9. Inoculatte: To take coffee intravenously when you are running late.
10. Osteopornosis: A degenerate disease. (This one got extra credit.)
11. Dopeler Effect: The tendency of stupid ideas to seem smarter when they come at you rapidly.
11. Karmageddon: It's like, when everybody is sending off all these really bad vibes, right? And then, like, the Earth explodes and it's like, a serious bummer.
12. Decafalon: The grueling event of getting through the day consuming only things that are good for you.

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Chronicles
December 2010

Mark Your Calendar!

Saturday, December 11
1:00-4:00 p.m.

HOLIDAY PARTY
(\$25 per person)

Wednesday, February 9, 4:00-5:30
Associate Professor John Evans
Department of Sociology

“The Real Conflict Between Religion
and Science”



~ Green Faculty Club ~

Chronicles

Newsletter of the UCSD Emeriti Association



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