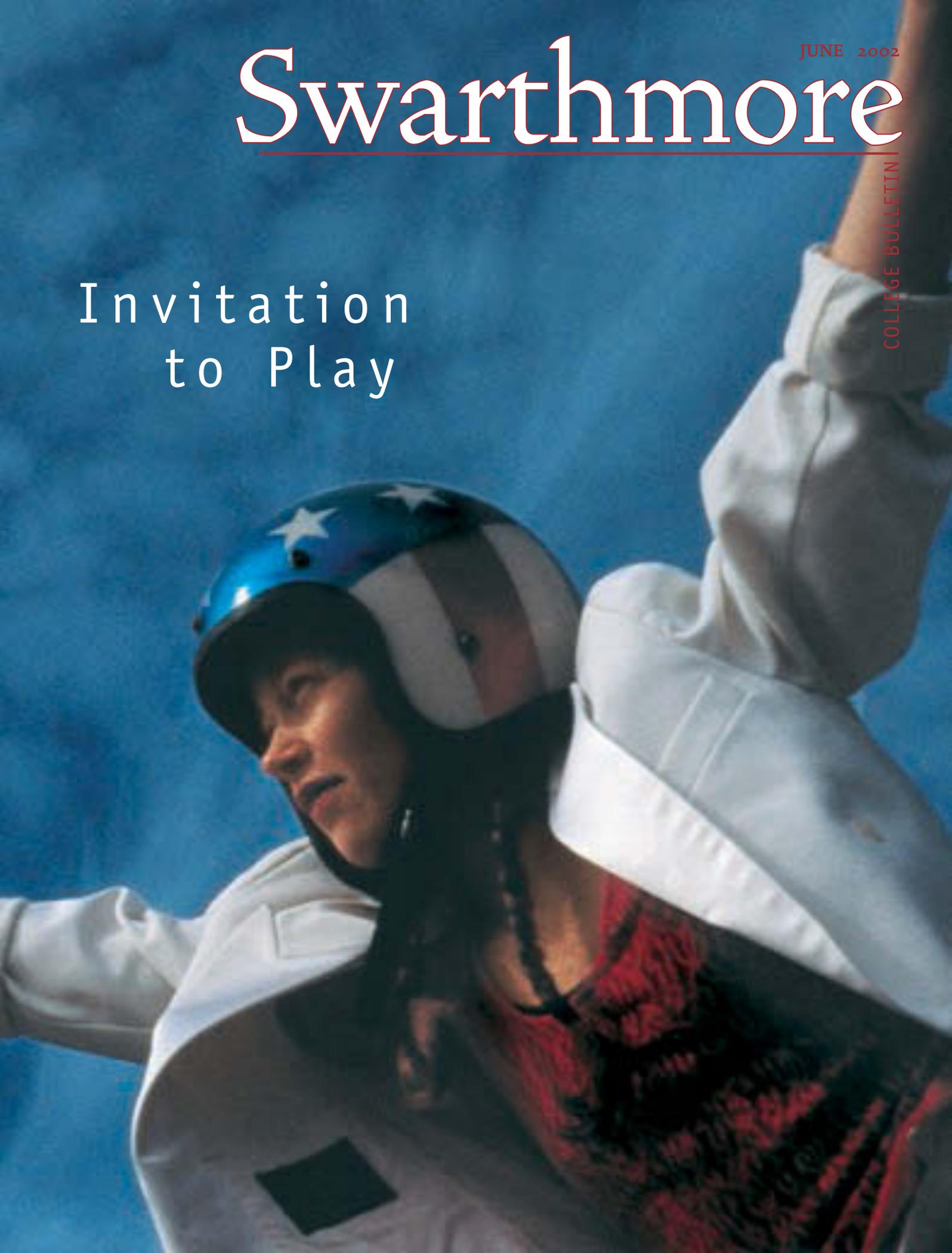


# Swarthmore

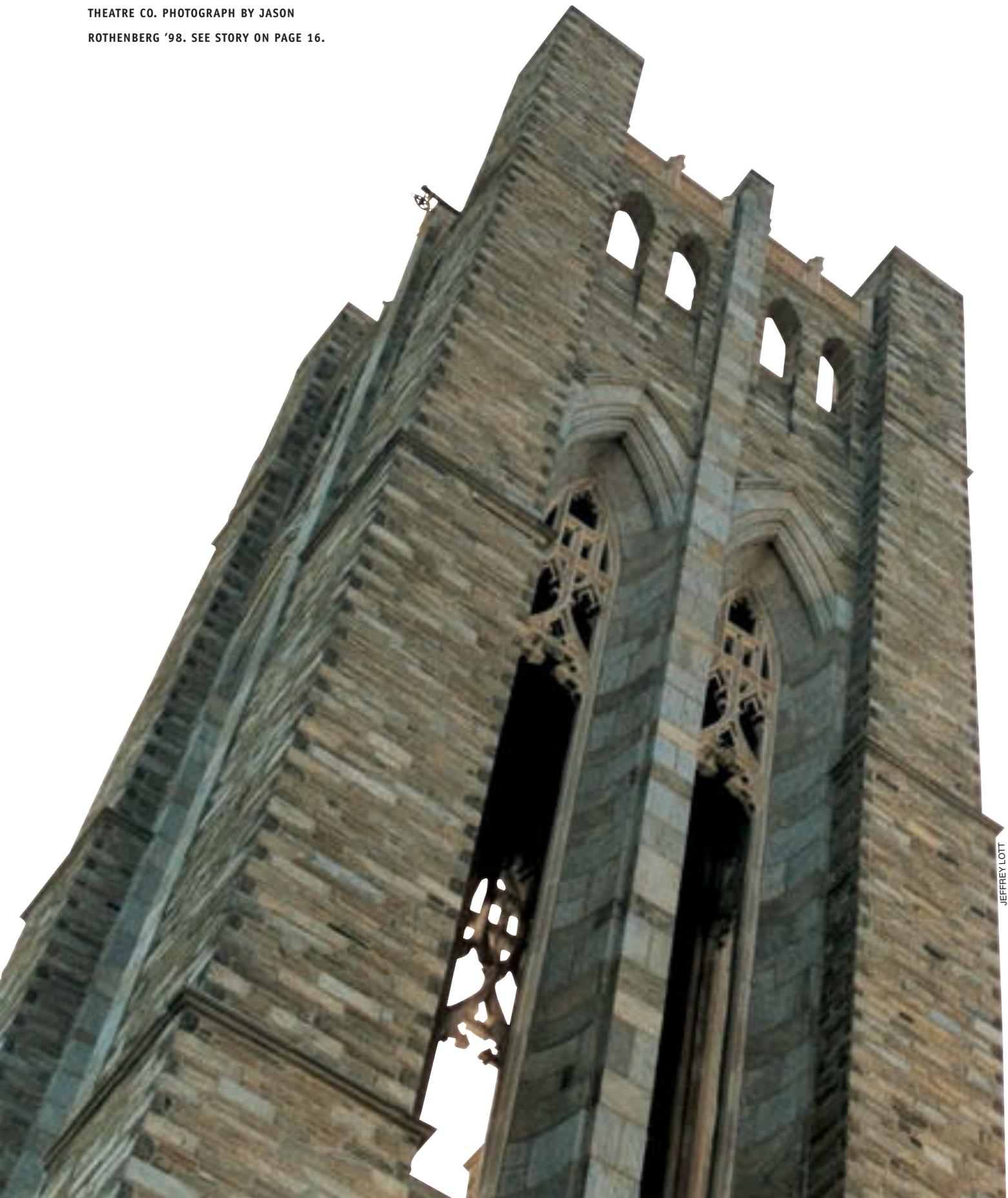
JUNE 2002

Invitation  
to Play

COLLEGE BULLETIN



ON THE COVER: JANETTE HOUGH APPEARED IN  
*MISSION TO MERCURY* (2000), ONE OF THE  
INNOVATIVE WORKS CREATED BY THE PIG IRON  
THEATRE CO. PHOTOGRAPH BY JASON  
ROTHENBERG '98. SEE STORY ON PAGE 16.



JEFFREY LOTT

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It is often difficult to predict which articles in the *Bulletin* will bring the most letters. Sometimes, stories that we expect to bring a strong response—such as the March 2001 article about the future of the Crum Woods—do not. Others that we think are innocuous or routine occasionally surprise us.

This reaction is certainly the case with the unusual volume and vehemence of the letters about a one-page profile about Roger Heacock '62 that appeared in the last issue. (Readers of “Professor in Palestine” will remember that Heacock teaches history at Bir Zeit University in Ramallah, a town most recently in the news as the besieged headquarters of Yasir Arafat. The article is also available at [www.swarthmore.edu/bulletin/mar02/heacock.html](http://www.swarthmore.edu/bulletin/mar02/heacock.html).)

Letter writers not only attacked Heacock's pro-Palestinian politics but also asserted that the *Bulletin* should not have presented his views in the first place—or

*We disagree with the suggestion that the work and ideas of certain alumni should not be featured in these pages.*

that this article was another piece of evidence of anti-Jewish bias on the part of the editors. We deny such bias and disagree with the suggestion that the work and ideas of certain alumni should not be featured in these pages. This would be contrary to the purposes of this magazine—which include the free exchange of ideas, even those we do not agree with—and to the tradition of academic inquiry at the College.

In their rich and varied lives, Swarthmore alumni follow a variety of paths, work for numerous causes, and express a wide range of ideas. One role of the *Bulletin* is to present as broad a cross section of those interesting

lives as possible in order to show how a liberal arts education can take people to unusual and interesting places—both physically and intellectually. Roger Heacock, a committed Quaker pacifist living in a war zone and supporting an unpopular cause, seemed to be a perfect example.

Not every reader of the *Bulletin* will agree with Heacock's positions—or his use of language—about the disputed land where he lives. Heacock's “solidarity” with the Palestinians, some of whom have engaged in acts of terror against Israel, is abhorrent to many. Yet, as free nations make war on terrorism, we must be careful to judge ideas and actions separately, countering the former with arguments of our own and judging the latter according to standards of law and civilized conduct. The *Bulletin* is a vehicle for ideas and, as such, must remain as open a forum as possible—a place, like Swarthmore College itself, where free expression, open debate, and respect for individual conscience are core values.

—Jeffrey Lott



## Swarthmore COLLEGE BULLETIN

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The *Swarthmore College Bulletin* (ISSN 0888-2126), of which this is volume XCIV, number 5, is published in August, September, December, March, and June by Swarthmore College, 500 College Avenue, Swarthmore PA 19081-1390. Periodicals postage paid at Swarthmore PA and additional mailing offices. Permit No. 0530-620. Postmaster: Send address changes to *Swarthmore College Bulletin*, 500 College Avenue, Swarthmore PA 19081-1390.

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Printed in U.S.A.

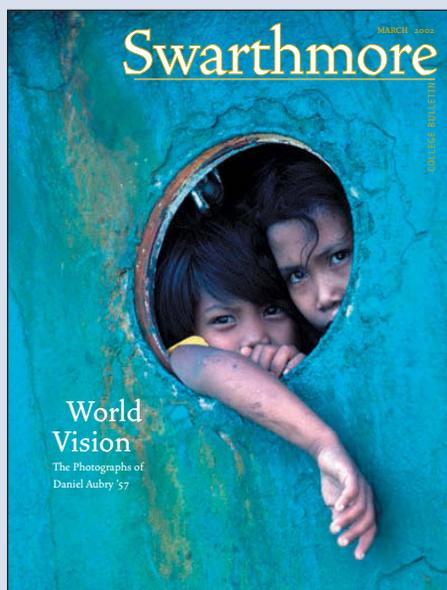
## NEIGHBORS

Roger Heacock '62, profiled in the March *Bulletin*, lives not far from me. He and his family live in Ramallah. I and mine live little more than 14 miles south in Jerusalem. These days, it is not easy to travel back and forth between our homes because the Israeli army has been searching for Palestinian terrorists who have come into Israeli cafés, hotels, markets, malls, and discos and killed whoever had the bad luck to enjoy themselves there that day. Many have been youngsters, some have been survivors of the Holocaust, and others were Arabs or workers from China and the Philippines who came to help their families back home. The young Palestinians who blew themselves up in order to murder Israelis have been lauded as martyrs, assured they would be met in heaven by 72 virgins, and promised that their families would receive \$25,000 from one of the world's most vicious despots, Iraq's Saddam Hussein.

Heacock describes himself as a "birthright Quaker." I am a Jew by birth, a citizen of Israel, and a citizen of the United States. He says that he came to live in Ramallah to witness "the struggle and the hardships of the Palestinian people." And he concludes that "the current violence will never end until the occupation ends."

By "current violence," I understand he means the terrorism launched immediately after Yasir Arafat refused Prime Minister Barak's offer of a Palestinian state on 97 percent of the land under dispute. (Already, the Palestinian Authority controlled all its major cities and towns.) Using the visit of Ariel Sharon to the Temple Mount—approved in advance by the Muslim authorities on the Mount—as an excuse to launch a new outbreak of terrorism, Arafat has made it clear to all of us here in Israel that he will not be satisfied without destroying the Jewish state. Having virtually everything in his hands to make a viable Palestinian state, Arafat threw it away and, with it, threw away the hopes of most Israelis that the Oslo peace process would lead to full acceptance and recognition of Israel in the Arab world.

Today [April 24], Israel still controls part of the West Bank and Gaza because it must protect its population from terrorism, because it cannot reward terror, and because there is no Palestinian who can be a negotiating partner. The vast majority of



Israelis want to live side by side with a democratic Palestinian state, one that has never existed but that Israel is ready to live next to when the price is not Israeli blood.

Arafat, recipient of the Nobel Peace Prize, has desecrated the name of peace, impoverished his people, trampled their human rights, burdened them with his corruption, poisoned them with hatred of Israel, and deluded them with expectations that Israel would give up its land under an onslaught of Palestinian terror.

The Palestinian people deserve better. I hope Roger Heacock and his family know some brave and forward-looking Palestinians who may one day, when Arafat is long gone, emerge as the leaders of a democratic and peaceful Palestine. We wait and pray for that day.

SUZANNE FRIED SINGER '56  
Jerusalem

## INJUSTICE TO ISRAEL

Somehow or another, Israel *must* survive, even though at this moment, in early spring 2002, the path to peace and security is not evident. Israel, a tiny country, is surrounded by Arab neighbors who are teaching their children that Jews are evil and that they should be exterminated. With this in mind, it is shocking to read in the March 2002 *Bulletin* that Roger Heacock '62 and his family have chosen to live in "solidarity with the occupied Palestinians" in the West Bank town of Ramallah.

Professor Heacock must have forgotten that the reason for the "occupation" of the

West Bank was a concerted—and nearly successful—invasion of Israel in 1967. He must be exceedingly isolated from his neighbors to be ignorant of the fact that it is they who send suicide bombers into shopping malls and hotels and buses to murder and maim and terrorize Israeli civilians. He seems to believe that the occupation of the West Bank is the sole source of tension in the region.

Nothing could be further from the truth, and Swarthmore has done an injustice to Israel—and to us all—in featuring this misguided man and his family.

JOHN WORLOCK '53  
Salt Lake City

## NASTY SHOCK

It was a nasty shock to see the *Bulletin* featuring Professor Roger Heacock '62 in an article that suggested that the Palestinian Authority, the havoc they have visited on Israel, and their betrayal of those who might have once imagined a nation somewhere in the Middle East for "Palestinians" were worthy of anyone's work or witness. I thought that Quakers were peace loving on principle. Why is this man attempting to act out some sort of "solidarity" with those whose every breath is dedicated to destruction and murder? And why does our magazine choose to provide a frame for Heacock's venom?

BART TEUSH '64  
New York City

## A PLACE CALLED PALESTINE?

I was quite surprised to find a blatant factual error in the article "Professor in Palestine" (March *Bulletin*). Where on maps of the 1980s is there a place called Palestine? I can only surmise that the author of the article was identifying with Roger Heacock's ['62] position about a most contentious geopolitical situation. Why not be honest and call this article an editorial?

RUTH HOCHMAN FRIEDER '60  
Great Neck, N.Y.

## MORE THAN A DISAGREEMENT

After reading the March *Bulletin*, I feel I must respond with more than just an editorial disagreement with its anti-Jewish content. I have chosen to divert my annual contribution to Swarthmore—which I haven't missed in 15 years—to the Magen  
*Please turn to page 78*

# Land-use plan looks ahead

What will the College be like 50 years from now?

A long-range land-use plan that addresses growth, change, and flexibility for the College over the next half-century has sparked a spirited conversation about where and how the College might find new room for expansion—and whether such change is desirable.

Prompted by a request from the Borough of Swarthmore, a committee of administrators, faculty members, Board members, and students was formed a year ago to create the plan, which was made public in February. The College hired Boston campus planners William Rawn Associates to assist the committee in studying the campus and presenting options to the College community and town officials.

“The planning process is a way of informing decision makers both at the College and in the borough,” says Larry Schall ’75, vice president for facilities and services. “It’s also a good exercise for the College, to look 50 years out and see what might happen to the campus.” Preserving flexibility is a paramount concern, according to Schall. “It’s not our job to impose a size or a program on the people who will be running the College in 2050,” he says. Still, Schall believes that the fundamental character of the College will remain the same: “Swarthmore is a small residential liberal arts college, and it will stay that way.”

Four fundamental values were put forward in the document:

- The natural environment is a fundamental component of the campus.
- The College is a residential community for students and faculty members.
- The health of the College is intertwined with the health of the Borough of Swarthmore.
- Informal interaction is fundamental to the culture of the College and must be supported by the physical environment.

Additionally, the committee identified several organizing principles for understanding and planning Swarthmore’s future land use:

- The topography of the campus is organized into zones with different uses.

Three key areas are the closely spaced north-campus plateau, which includes Parrish Hall and most academic buildings; the historic and more open central campus, which includes Parrish lawn, residence halls, and the Sharples Dining Hall, making up the College’s most visible interface with the borough; and the lower campus, a more open space south of the railroad tracks, which is largely recreational.

- Additional College-owned property includes much of the near-north residential area adjoining the campus along Whittier Place and Elm Avenue; the Cunningham Fields, bounded by Chester Road, the railroad tracks, and College Avenue; the far-south residential area along Harvard Avenue, stretching to the Mary Lyon residence hall; and the Crum Woods plateau, a largely undeveloped natural resource across Crum Creek from the main campus.

- Green spaces, more than architectural style, define the character of the campus. Swarthmore is a pedestrian campus, and its lawns, gardens, vistas, and woods are the unifying elements of its environment.

- Many campus buildings are integrated within this landscape through a series of three-sided open spaces. Collections of buildings such as Wharton and Worth halls are the most successful examples of this concept, which should be consciously continued. (The Rawn firm is also designing Swarthmore’s new dormitory. See p. 12.)

- Pedestrian pathways on the campus are “definitively more important” than vehicular access. Vehicle circulation and parking are consciously limited to the perimeter of the campus in order to preserve the landscape.

- Buildings at the perimeter of the campus naturally align with the residential streets that surround the College, creating a cohesive relationship with the borough. Each area of connection has its own character, from the faculty neighborhood in the near north to the business district interface near the train station.

When the plan was presented at campus meetings in February, questions were raised

about a future growth assumption that planners had based on historic trends. Since the College’s founding in 1864, Swarthmore’s student body has grown at a linear (not compounded) rate of about 1 percent a year. The committee used this figure to project potential future growth, although Schall emphasizes that this assumption is “purely hypothetical”—meant only to preserve options for the future, not to commit the College to any particular growth strategy. In fact, he says, program growth, not increased enrollment, has been responsible for much of the expansion of Swarthmore’s facilities in recent years. Since 1970, the College has added 450,000 square feet of new buildings—a 50 percent increase—and enrollment has increased by about 30 percent.

Schall says that concerns about the plan have largely focused on areas currently considered to be “off campus”—even though much of the land in question is owned by the College. These include the near-north neighborhood, the Crum Woods plateau, and the “hinge block.” (See map.)

Associate Professor of Religion Mark Wallace, who served on the committee, dissented from the group’s conclusions. Wallace is most critical of the plan for the near-north neighborhood, which comprises faculty homes along Elm Avenue and Whittier Place as well as some other nearby College-owned properties. The plan designates this area for future “residential scale” institutional use such as “small administrative or academic functions.” Wallace, who lives on Elm Avenue, asserts that such uses would threaten the “easy give-and-take among townspeople, faculty members, families, and the College.”

Schall says that the College will maintain “roughly the same amount of faculty housing as currently exists within walking distance [of the campus],” pointing out that it has bought “about a dozen” nearby homes and apartments in the past decade to further this goal.

Wallace also raised questions about the use of the Crum plateau, which the plan



WILLIAM RAWN ASSOCIATES

identifies as “the most appropriate area” for future expansion of College athletic fields. The question has been referred for study by a separate Crum Woods Stewardship Committee, which Wallace praised as “a thoughtful, protracted academic process through which to make these politically charged decisions.”

Associate Professor of Engineering Carr Everbach, who co-chairs the land-use committee with Schall, believes that environmental concerns are just one factor that College planners should consider. “I take a more pragmatic view,” he says. “We have to weigh a lot of different factors to make the best decisions for the long-range best interests of the College and the borough.”

In fact, says Everbach, a proposal to build an 80-room inn and restaurant on College property near the railroad station is a more important—and potentially contentious—public issue for both the College and townspeople. The inn is part of a larger plan being considered to revitalize the busi-

ness district of the borough. The current plan would have the College lease land to an independent developer who would build and operate the facility.

The land-use plan avoids mention of a hotel, saying only that this lower campus site “would best be used to enhance the connection of the College to the commercial center of the borough.” Schall says flatly that Swarthmore is “not about to get into the hotel business” but must continue to “pay a lot of attention to how we meet the borough.” Borough officials continue to study the hotel proposal, and no decision about it has been made by the town or the College.

Everbach believes that “the best outcome of the current discussions is the increased flow of information and fluid dialogue that has developed between the College and the borough. We’re all neighbors here, and working together is in the best interests of both the College and the borough.”

—Jeffrey Lott

## Key to Plan

A new College land-use plan identifies several areas where Swarthmore might expand in the future. According to the plan, some are within the current confines of the campus, and others are designed to “connect seamlessly with the neighborhood beyond.” The plan acknowledges that “in order to develop on some of these sites, the Borough [of Swarthmore] must agree to slight land-use adjustments at certain of the perimeter sites.” The list of possible development sites includes the following:

- A. Future expansion of McCabe Library.
- B. Expansion of the former Tarble Social Center, half of which was destroyed by fire in the 1980s.
- C. The southwest perimeter of the main lawn, near Sharples Dining Hall.
- D. The academic north campus, which is already “institutional scale.”
- E. The near-north neighborhood along Whittier Place and Elm Avenue.
- F. The “hinge block” bounded by Chester Road, College Avenue, Cedar Lane, and Elm Avenue. Except for two properties, the block is owned by the College.
- G. The Chester Road area south of the railroad station, currently used for athletic fields.
- H. Property along Harvard Avenue.
- I. The Mary Lyon site.

The plan addresses the scale of possible buildings, which would be carefully calibrated to “assure the integration of faculty residences in the life of the College.” These are indicated by colors:

- Institutional use, institutional scale
- Institutional use, residential scale
- Institutional use, contextual scale (responds to site topography and neighborhood scale)

View the entire land-use plan on the Web at [www.landuse.swarthmore.edu](http://www.landuse.swarthmore.edu).

# Globalization presents challenges in Africa

Cornell Visiting Professor of Economics Ernest Aryeetey, a native of Ghana, would like to see Africa in charge of its own development and democratization. He participated in a March campus conference “Africa and Globalization,” sponsored by the Black Studies Program.

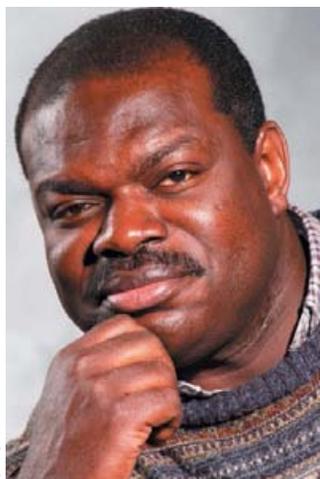
“Globalization reflects changing relations between nations to the extent that today individuals and groups can influence events in other nations more than was previously possible,” Aryeetey says. He points out that the people who benefit most from global integration are those with the right capital, information, and technology. They can take advantage of the opportunities that come with globalization while mitigating the risks stemming from business across borders.

“Africa cannot insulate itself against these risks, which means it has smaller benefits from globalization. But that doesn’t mean that Africa should stay away from it. We now have to ask, ‘How do we strengthen ourselves for the task of enlarging our bene-

fits from globalization?’” says Aryeetey.

Aryeetey believes that African countries should be able to design their own programs for development. Although foreign aid remains crucial, it will need to be restructured to consider the development goals of African societies. This contrasts with foreign aid policies that dictate how aid money should be spent. “It’s about ownership and participation to foster confidence—loyalty and sacrifice to make sure the outcome is what we want,” he says.

In Ghana, Aryeetey says there have been



JIM GRAHAM

AS CORNELL VISITING PROFESSOR, ERNEST ARYEETEEY HAS TAUGHT POLITICAL ECONOMY OF AFRICA AND ECONOMIC DEVELOPMENT. HE RETURNS TO THE UNIVERSITY OF GHANA THIS SUMMER.

both positive and negative effects of globalization. It has brought improved access to knowledge and information, which encourage more political decision making at the local level. “People have a better idea about what democracy means,” he says. “Now, they see a much more open world.”

But he worries about a concurrent “brain drain,” the loss of human capital that is so vital to a country’s development. “I’m not worried about Ghanaians who go to university abroad at their own expense,” Aryeetey says. “I’m more worried about those educated in Ghana at the expense of the taxpayers, only to use their training elsewhere.”

Also troubling to Aryeetey is the prevalent portrayal of Africa as a place that is undemocratic and engulfed by conflict. Of the 52 African countries, he says that no more than 6 are currently experiencing civil conflict: “I’d like to see the world acknowledge that good things come out of Africa.”

As for the continent’s future, he believes that Africa’s biggest market is Africa itself, where 16 percent of the world’s population live. “It’s up to Africans to develop Africa,” he says, and they are now taking the right steps.”

Aryeetey did undergraduate work at the University of Ghana and received a Ph.D. from the University of Dortmund, Germany. He was deputy director of the Institute of Statistical, Social, and Economic Research until he came to Swarthmore.

—Reiko Teshiba ’02

## @SWARTHMORE

Where do most people turn when they need help with their computers? To students, of course. That’s happening at Swarthmore, too, but with a twist, reports Stephen Maurer ’67, professor of mathematics and currently the College’s associate provost for information technology (IT). In a year-old program partially funded by The Andrew W. Mellon Foundation, student “IT associates” sharpen their computing skills in a weeklong workshop, then set to work helping professors and departments improve their Web sites. For a sample of their work:

- Discover dance-related resources, including video, audio, documents, and Web links, at <http://www.swarthmore.edu/Humanities/dance>.

- See how Swarthmore students register for courses these days at <http://www.swarthmore.edu/admin/-registrar>.

- Get psyched about psychology at the department’s new site: <http://www.swarthmore.edu/SocSci/Psych>.

—Jeffrey Lott

## ASIAN STUDIES TO EXPAND

The College will enhance its offerings in Asian studies, adding a four-year pilot program in Japanese language, literature, and culture as a result of a \$1 million grant from The Freeman Foundation. The current strengths of the Asian studies program lie in Chinese language and culture. Both the Japanese and Chinese components of the expanded curriculum will include offerings in history, sociology and anthropology, political science, art history, and religion.

## JOLLY GOOD CHLEN

Professor of Biology Scott Gilbert has been named an honorary fellow of the St. Petersburg Society of Naturalists. Founded in 1868, the society sponsors research in biology and ecology. It has become a leading nongovernmental voice in Russia for protection of the environment.

—Jeffrey Lott

## HOT STUFF

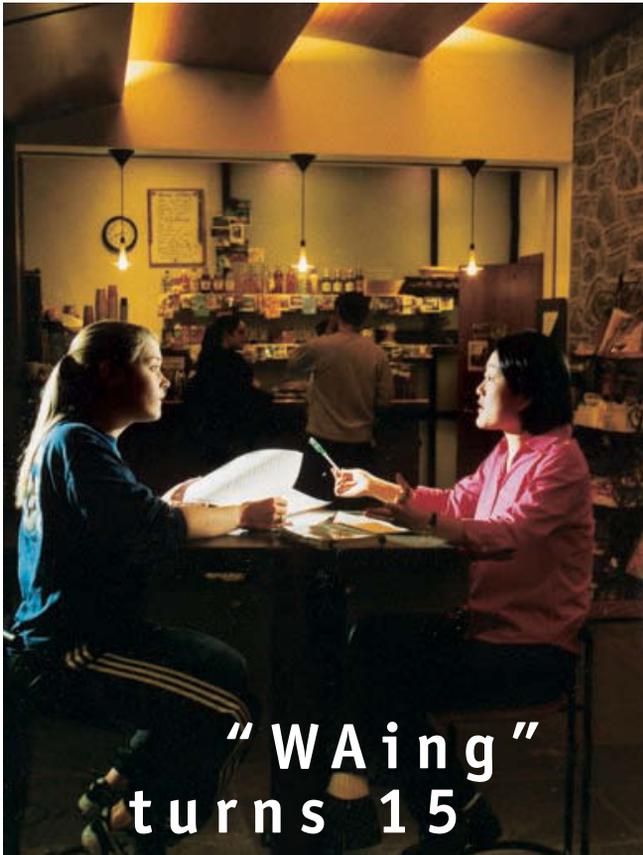
A group of Swarthmore students exhibited interdisciplinary work at the sixth annual "March Madness for the Mind" at the Smithsonian's National Museum of American History in March. The exhibition featured inventions from 19 national teams of student scientists,

engineers, and entrepreneurs.

Swarthmore's team of current and recent engineering and economics majors showed an energy-efficient home-heating system, which reduces electric power consumption by more than 50 percent and can operate for days on batteries and/or solar power

during utility grid outages. Last spring, the team began the patent application process for their system, which was originally initiated by the Isaiah V. Williamson Chair of Civil and Mechanical Engineering and Professor of Engineering Fred Orthlieb.

—Alisa Giardinelli



ELEFTHERIOS KOSTANS

## "WAing" turns 15

The Writing Associates (WA) Program is celebrating nearly 15 years of supporting student writing at Swarthmore. Launched by Thomas Blackburn, professor emeritus of English literature, the program is now directed by Jill Gladstein, assistant professor of English literature.

To celebrate the anniversary, Writing Program intern Matt Kutolowski '99 and Student Outreach Coordinator Joanne Gaskell '03 conducted a faculty panel in April. Faculty members from different disciplines talked with students about the process, challenges, and risks they encounter in their own writing. In addition, the coordinators are planning a publication featuring student, faculty, and alumni writing (see box above).

The WA Program was originally based on the Writing Fellows Program at Brown University, which was developed there by Tori Haring-Smith '74. Blackburn consulted many other college peer tutoring and writing programs when designing English/Education 001C, The Writing Process, the mandatory training course for WAs.

According to Blackburn, the WA Program grew out of a curric-

## CELEBRATE WRITING WITH US

The Writing Associates Program invites alumni to submit a piece of expository writing for an upcoming publication that will showcase the quality of writing at Swarthmore and show how that tradition continues among alumni. Submissions (maximum of 4,000 words) may be sent by e-mail to [writing@swarthmore.edu](mailto:writing@swarthmore.edu) or to Jill Gladstein, director, Writing Associates Program, at the College. The deadline is Aug. 1, 2002.

WRITING ASSOCIATE REIKO TESHIBA '02 (RIGHT) REVIEWS A PAPER WITH SUSIE ANSELL '02 IN KOHLBERG HALL'S COFFEE BAR.

The program now consists of course WAs, a staffed Writing Center that is open Sunday through Thursday evenings, an online writing lab, WA mentors, thesis WAs, and workshops. In fall 2001, 585 papers were "WA'd" at the Writing Center, in addition to more than 500 papers through course "WAing." In spring 2002, there were 64 WAs, with 22 courses being served by the program.

"The idea now is that support for writing at Swarthmore is more than just the WA Program," Gladstein says. "I think we're starting to see more diverse requests than we've had before. We're hearing from departments we haven't heard from in a while."

"You forge academic relationships through the program," agrees Gaskell. "I see students becoming more conscious of the importance of writing to the Swarthmore experience."

"I take every paper that's finished before 2 a.m. to the Writing Center," says Sarah Bryan '04. She sometimes brings visiting prospective students who stay overnight to her conferences with WAs. Bryan believes the WA Program has helped her make the important transition from high school to college writing.

Yen Pham '03 has also been a frequent visitor to the Writing Center since her freshman year. "The WAs are helpful because they look at my paper with a fresh pair of eyes," she says. "Their comments help me polish my paper."

"Writing is a process. It's something that you can always improve and enrich through discussion with your peers," Kutolowski says.

ular change in the mid-1980s that implemented required primary distribution courses designed to give students both exposure and a good foundation for writing in a variety of disciplines.

"The WA Program addressed one of the goals of the College—to have students become competent academic writers," Blackburn says.

—Reiko Teshiba '02

# Chocolates & choosing



ELEFTHERIOS KOSTANS

SOPHOMORES GATHERED TO DISCUSS SELECTING A MAJOR WHILE SAMPLING CHOCOLATE GOODIES.

Meeting as a whole class for the first time since freshmen orientation, members of the Class of 2004 gathered in Tarble All-Campus Space on Jan. 25 to mark yet another milestone in their Swarthmore experience: selecting a major. With a faculty panel prepared to discuss the various intricacies of the process—and plenty of chocolate on hand to curb any anxiety that might arise—the “Chocolates and Choosing”

## COLLEGE WILL REPLACE AID LOST BECAUSE OF DRUG CONVICTIONS

At its meeting on Feb. 26, the Board of Managers directed the College to replace financial aid for students for whom federal aid has been denied because of drug-related convictions on their records.

According to Laura Talbot, director of financial aid, this policy is a continuation of the status quo. “We will continue our policy of meeting demonstrated need,” she says. “When federal aid falls short, we’ll provide more of our own.”

The drug convictions provision was added to the Higher Education Act reauthorization bill in 1998 and was first implemented during the 2000–2001 academic year. Several higher education

event aimed to assist this year’s sophomores with what can be a very daunting process.

According to Dean of the College Robert Gross ’62, the selection of a major does not necessarily have to be a life-defining decision. “Think of it as a tentative hypothesis rather than a chosen path,” he says. “You can always change your mind.” According to Gross, about a third of Swarthmore alumni work in a field directly related to their major, another third work in a field tangential to their major, and the rest have established careers in fields that have absolutely nothing to do with their studies at the College. “For those students who are unsure,” he adds, “I’d say, don’t stress out about it.”

It seems as though very few sophomores do. Krista Gigone, who is planning to be a linguistics major, says that she wasn’t particularly worried about the effect her major would have on her career options. “I don’t think I’ll worry about crossing that bridge until I come to it,” she says.

Many sophomores are struggling with whether or not to apply for the Honors Program, however. Matt Goldstein, a prospective biology major on a premed track who also plays varsity baseball, cited time con-

organizations have criticized the law because it tends to discriminate against students who come from lower-income families who are eligible for federal educational grants and loans. Those who can afford the cost of higher education are not affected by the law.

Talbot says the Board’s decision is less a political or moral stance about drug use than an affirmation of Swarthmore’s long-standing commitment to meeting demonstrated need for all admitted students.

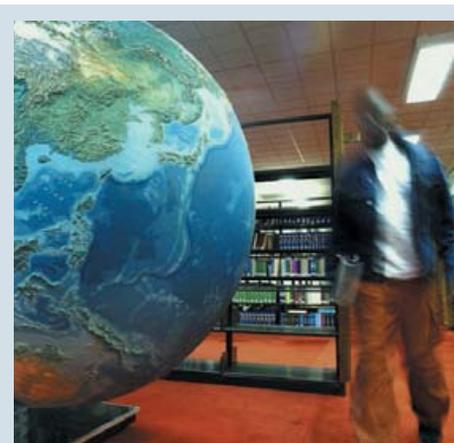
For privacy reasons, she would not say whether there were actually any students at Swarthmore who have been denied federal aid for a conviction. Hampshire College and Yale University have recently adopted similar policies.

—Reiko Teshiba ’02

straints and his desire to go abroad as critical to his decision. “With baseball, it’s difficult,” he says. “Plus, I’d also like to go abroad, and it’s difficult enough as it is to be a [course] science major and try to go abroad.”

Statistics from Director of Institutional Research Robin Shores and Professor of English Literature and Honors Coordinator Craig Williamson show that, although scheduling conflicts may slightly deter athletes from pursuing honors, the percentage of honors students who are also athletes (29 percent) is only slightly lower than the percentage of athletes in the entire class (32 percent).

—Elizabeth Redden ’05



JIM GRAHAM

## GLOBE FREE TO GOOD HOME

McCabe Library’s giant geophysical globe is seeking a new home. Renovations to the library, scheduled to begin during summer 2003, make keeping the globe impractical—there just isn’t space for it. Library staff members hope another educational institution can use the globe; the only condition is that anyone interested must disassemble and transport it. The globe was the gift of Arthur Magill ’29 and cost \$12,000 when installed in McCabe in 1967. It was constructed at a Rand McNally plant in Ossining, N.Y., and consists of two hemispheres of reinforced fiberglass and epoxy. Rand McNally craftsmen painted the globe’s land surfaces in natural vegetation colors and oceans in five shades of blue to illustrate varying depths. Interested? Call Librarian Peg Seiden at (610) 328-8489.

—Andrew Miller

## ONE QUESTION

I read about the "Dash for Cash," which raises money for the men's and women's rugby teams. Is this something put on by the Development Office?

**ANSWER:** No, the professional fund-raisers cannot take credit for the "Dash for Cash"—nor would they want to. Since the late 1980s, members of the rugby teams have run naked through the halls of Parrish, collecting bills from onlookers. In earlier years, the Dashers were all male, and almost all ran with paper bags covering their faces. In the mid-'90s, women joined the biannual run, and as the millennium approached, the bags were abandoned.

The fund-raiser is not without its critics: Writing in *The Phoenix* in January, faculty member J. William Frost called the event "a form of sexual exploitation." Nonsense, fired back nine members of the women's rugby squad: "Rugby gives us pride in our bodies. The Dash is not an objectification of our bodies but rather an extension of this pride."

This spring's Dash, held during Family Weekend, netted \$280.

Send your question to [bulletin@swarthmore.edu](mailto:bulletin@swarthmore.edu). We'll try to answer it.  
—Jeffrey Lott

## IN MEMORIAM: BERNARD MORRILL

Bernard "Betz" Morrill, Henry C. and J. Archer Turner Professor Emeritus of Engineering, died on March 3 at the age of 91. Morrill began teaching at Swarthmore in 1947, the same year he graduated from the Massachusetts Institute of Technology. He received a Ph.D. from the University of Michigan in 1959 and retired in 1975. A specialist in thermodynamics, he was the author of the books *Mechanical Vibrations* and *An Introduction to Equilibrium Thermodynamics*. He was a co-designer of the world's first supercritical steam power turbine, the most efficient turbine of its kind in the world at that time. At Swarthmore, he is remembered particularly fondly for his concern for minority and international students, to many of whom he and his late wife, Bernice, opened their home when campus housing and food services were closed. The Morrills set up an endowment, the Dorothy S. Leikin Fund, to provide food and accommodations for these students.

—Carol Brévar-Demm



1988 HALCYON

## TRANSITIONS

In February, Allison Dorsey and Bruce Dorsey (the two are not related) of history, Philip Everson of mathematics and statistics, Keith Reeves '88 of political science, Adrienne Shibles of physical education and athletics, and Elizabeth Vallen of biology received appointments with tenure. Except for Reeves, who came to the College already an associate professor from the Kennedy School of Government at Harvard, all will be promoted from assistant professor to associate professor. Full professorship was awarded to associate professors Lynne Molter '79 of engineering, Robert Weinberg of history, and Lee Wimberly of physical education and athletics.

Retiring at the end of distinguished careers on the faculty are

Professor of Statistics

Gudmund Iverson,

Susan Lippincott

Professor of

Modern and

Classical

Languages

Gilbert

Rose, and

Professor of

Biology

Timothy

Williams '64.

—Carol

Brévar-Demm

## MATH WHIZZES

Swarthmore's student math team finished among the top 10 in this year's William Putnam Mathematical Competition. Swarthmore's 8th-place finish among more than 300 teams is the College's best in its last 20 years of participation in the event.

Benjamin Schak '03 scored in the top 20 of nearly 3,000 students from 453 colleges. Senior Amy Marinello placed in the top 200, and freshman Yijun Li was in the top 500. Eleven other Swarthmore students took the 6-hour math exam in December.

—Alisa Giardinelli

## PROXY FIGHT

This spring, Swarthmore used its position as a stockholder in the aerospace firm Lockheed Martin to urge the company to bar discrimination on the basis of sexual orientation in its equal employment opportunity policy. Although the resolution filed by the College was defeated at the company's annual meeting in San Diego on April 25, it garnered 5 percent of proxy votes, ensuring that it will be reconsidered at next year's annual meeting.

This resolution—said to be the first in the country solely initiated by a college or university since the anti-apartheid movement in the 1980s—was the work of the

College's Committee for Socially Responsible Investing (CSRI). The 4-year-old committee is chaired by Harvard University Business School faculty member Samuel Hayes III '57 and includes students, college administrators, and members of Swarthmore's Board of Managers. It prepared the resolution in consultation with the Equality Project, a nonprofit organization in New York devoted to securing equality in the workplace for lesbian, gay, bisexual, and transgendered employees.

Morgan Simon '04, an honors economics major and a CSRI member, represented the College at the stockholder meeting along with Paul Aslanian, vice president for finance and planning. Lockheed Martin is

only one of the many companies in which Swarthmore holds stock, but Simon says it was chosen because of the potentially large impact of a policy change at such a prominent firm.

According to Simon, more than half of Fortune 500 companies and many of Lockheed Martin's competitors, such as Boeing, Honeywell International, and Raytheon, already have such a policy in place. "We hoped that our actions would not only lead to change at Lockheed Martin but also exert pressure on other Fortune 500 companies to update their policies and encourage other colleges to use their power as shareholders for social good in the future."

—Alisa Giardinelli

# SECRET RUNNER

Imo Akpan kept her secret from her family for nearly four years. But after she was named NCAA Division III Indoor Track Athlete of the Year by the United States Track Coaches Association—and after *Sports Illustrated* touted her in “Faces in the Crowd”—it was no longer possible.

It’s not that Akpan, who came to Swarthmore from Nigeria, didn’t want to tell her family about the record six gold medals she won and the four school, meet, or conference records she set at the Centennial Conference Indoor Track and Field Championships in March. Or about the four gold medals she garnered at the Centennial Conference outdoor meet in May. Or about being named that meet’s outstanding female performer. But she couldn’t.

“My family didn’t know I run track,” Akpan says.

Akpan purposely withheld her involvement in athletics from her family because of problems she had during her freshman year. Her family attributed Akpan’s academic difficulties to her involvement in volleyball and track and advised her to stop playing sports.

Akpan thought otherwise. “I knew my problems had nothing to do with athletics,” Akpan says. “I was having some personal family problems. I thought it was normal, something I could handle on my own, but it wasn’t. I soon realized that I needed to seek help from the school.”

Akpan’s decision to disregard her family’s wishes is no surprise to anyone who knows her. She is an extremely independent person.

Born in Houston, she moved to Nigeria with her family when she was 3 years old. She’s been virtually on her own since she was age 9. Akpan attended boarding schools in Nigeria before coming to the United States at age 14 to live with a family friend in New York City, where she was the top-ranked student all four years at Adlai E. Stevenson High School.

It has been a lonely existence. Akpan has seen her mother, Comfort Akpan, only twice since 1994. “There are moments when I see parents at a track meet, taking great pleasure in the accomplishments of their children,” Akpan says. “It would be nice if [my parents] could be here for graduation, but I know that’s not possible. It makes me sad, so I try not to think about it.”

Akpan’s first hurdle in the United States was to learn the language. Because her command of English was limited, she was placed in bilingual classes. But that did her little good because the classes were designed primarily for Spanish-speaking people. Her first language is Ibibo. The bilingual classes also were less taxing academically. Akpan, a chemistry major who plans on attending medical school, thought she belonged in the advanced placement classes.

“I knew words, and I knew sentences; I just didn’t know the proper context to use those words or sentences,” Akpan says. “People would say things to me, use slang terms, and I would take them literally. If someone says, ‘I’m going to jump you,’ I thought they meant they were physically going to jump over me.”

So Akpan did what any other red-blooded American kid would



STEVEN GOLDBLATT '87

**TRACK STAR IMO AKPAN '02 DIDN'T TELL HER FAMILY SHE WAS ONE OF THE BEST RUNNERS IN THE COUNTRY. NOW THE WHOLE WORLD KNOWS.**

do to understand the English language better—she watched television, specifically the nightly news. “I would listen for words and phrases to see how they were used,” Akpan says. “I also listened to the way the newscasters talked and memorized it.”

Television proved to be a tremendous learning tool for Akpan. She has no hint of an accent, and her command of the English language is better than that of most native-born Americans.

Athletics were a different story. Akpan did not become a competitive athlete until she enrolled at Swarthmore in 1998. “In high school, I thought sports were a waste of time,” Akpan says. “I could not understand why people played sport. I was all about academics. I thought people should be home studying instead of playing sports.”

Akpan’s attitude toward athletics changed in her freshman year when a good friend, Camille Hall, convinced Akpan to go out for the volleyball team. The volleyball coach convinced Akpan to try out for the track team.

Four years later, Akpan is the toast of the United States Track Coaches Association. At the indoor championships, she set a College record in the 55-meter dash (7.2 seconds), school and conference records in the 200 (25.51), a school and meet record in the long jump (18 feet, ½ inch), and meet record in the 400 (58.34). She also was part of the winning 400-meter and distance medley relay teams.

After *Sports Illustrated* ran her photo, Akpan broke the news about track by telephone to her mother. The call went well.

—Terry Toohey

*Adapted with permission from the Delaware County Daily Times, where Toohey is assistant sports editor.*



STEVEN GOLDBLATT '87

SWARTHMORE PLAYERS AND COACHES CONGRATULATE THEIR RIVALS FROM FRANKLIN & MARSHALL COLLEGE AS THE SUN SETS ON A COOL APRIL AFTERNOON. THE GARNET TOOK AN 8-5 LEAD INTO THE LATE INNINGS, BUT F&M SCORED 7 RUNS IN THE NINTH TO WIN THE GAME 13-8.

## SPRING SPORTS ROUNDUP

**Baseball (6-21-1, 5-13)** Jared Leiderman '05 and Scott Kushner '02 earned All-Centennial Conference (CC) honors. Leiderman, a pitcher, was named to the second team, and left-fielder Kushner was tabbed as an honorable mention. Leiderman posted a 2-8 record with a 3.39 ERA in 12 games. Kushner hit .288 and led the conference with four triples. Center-fielder Brandon King '05 led the team with a .308 batting average, 33 hits, 18 runs scored, and seven doubles.

**Softball (2-24, 2-14)** The Garnet snapped a 24-game losing streak with a doubleheader sweep of Haverford. Short-stop Pam Lavallee '03, who closed the season with a 13-game hitting streak, earned All-Centennial Conference second-team honors.

**Golf (5-0, fifth of seven at CC Championship)** Matt Kaufman '02 closed out an outstanding career with a CC Championship and Co-Player of the Year honors.

**Men's lacrosse (6-8, 1-5)** Blake Atkins '02 was named to the All-Centennial Conference second team. Atkins scored 14 goals and added 14 assists on the season for 28 points. John Murphy '03 led the team in scoring, with 23 goals and 12 assists for 35 points.

**Women's lacrosse (9-6, 4-5)** Katie Tarr '02, Heather Kile '02, and Jennifer Hart '03 were named to the All-Centennial Conference first team, and Mavis Biss '02 earned second-team honors. Tarr led the conference with 66 goals and finished her career with a conference-record 260. Kile, a defender, led the Garnet with 75 ground balls, 44 caused turnovers, and 36 draw

controls. Hart, a goaltender, led the conference with a .574 save percentage and was third with a 9.87 goals-against average. Biss was second on the team in scoring with 38 goals and seven assists for 45 points.

**Women's tennis (9-8, 7-3)** Anjani Reddy '04 ran her CC singles record to a perfect two-year total of 30-0, as she captured her second consecutive conference singles championship, earning the CC Player of the Year award. Reddy also teamed with Kristina Pao '04 for a third-place finish in doubles play.

**Men's tennis (9-8)** The Garnet made its 24th consecutive trip to the NCAA Division III Tournament, falling 4-1 to Washington in the first round. Frank Visciano '04 was the lone winner at No. 4 singles.

**Women's track and field (2-2, sixth of 10 at CC Championships)** Imo Akpan '02 (see p. 10) was named Outstanding Performer of the Meet at the Centennial Championships. Njideka Akunyili '04, Elizabeth Gardner '05, and Claire Hoverman '03 joined Akpan on the relays, which were both run in school record times. Jessica Rickabaugh '02 earned a silver medal in the high jump, clearing 5-0.25.

**Men's track and field (1-2, ninth of nine at CC Championships)** Justin Pagliei '02 earned the lone medal for the Garnet, finishing third in the discus (130-9).

**Hood Trophy:** This year's Hood Trophy went to Haverford by a score of 10-8. Swarthmore won men's and women's tennis and softball but split in baseball and lost in men's and women's track.

—Mark Duzenski



BRUCE TROUT

### IN THE SWIM—TWICE

Three senior members of the women's swimming team celebrate Swarthmore's second Centennial Conference championship in as many years. Co-captains Lisa Ladewski and Allison Lyons and Amy Auerbach (left to right) were team leaders last year, when Swarthmore unexpectedly upset perennial conference champion Gettysburg College. Expected to be underdogs again this winter, the Swarthmore women surprised the conference by taking a second consecutive championship.

Auerbach, who has twice been named to the conference all-academic honor roll (she is an honors biology major, planning a career in medicine), holds College records in the 1,000 freestyle and the 800 and 400 freestyle relay.

—Jeffrey Lott

# NEW DORM PLANS ADVANCE

For more than 18 months, Swarthmore's campus has been on the minds of a group of architects from the Boston firm of William Rawn Associates. The national-award-winning firm was selected in September 2000 to design a new 150-bed dormitory and last fall was asked to consult on a long-range land-use plan for the College (see p. 4).

The new residence hall will be funded from The Meaning of Swarthmore, the \$230 million capital campaign currently under way at the College. It will initially accommodate current residents of Parrish Hall, which is slated for major renovations as a part of the campaign. Once students are moved back into Parrish, the new dorm will help relieve crowding in other residence halls. No increase in the College enrollment is currently being contemplated.

The new residence hall will be located at the southeastern end of campus between Mertz Hall and Route 320, serving as an anchor to the south end of Parrish lawn. Emphasizing the need to respect and even defer to the campus's landscape, Rawn's associate principal Cliff Gayley says, "Par-



WILLIAM RAWN ASSOCIATES

rish lawn is really one of the truly memorable spaces in American colleges. The new residence hall will reinforce this space by strengthening its eastern edge."

The architects have met frequently with landscape architects from Olin Partnership Inc. and a College steering committee headed by Vice President for Facilities and Services Larry Schall '75. After considerable research into Swarthmore's residential culture, including late-night hours spent with students in the existing dormitories, company owner and principal William Rawn, Gayley, and designers Peter Reiss and Kevin Bergeron have proposed a residence hall that they believe will be in keeping with the unique nature of the College.

**THE NEW 150-BED RESIDENCE HALL WILL RISE BETWEEN MERTZ HALL AND ROUTE 320, ANCHORING THE SOUTHEASTERN EDGE OF PARRISH LAWN.**

Designed as a three-sided structure with an open fourth side—similar in ground plan to Worth and Wharton halls—the dormitory will have two buildings of three and four stories, respectively. Each building will have a main lounge and kitchen area near its entrance, smaller floor lounges on each story, a laundry, and group study space on the ground floor. The buildings will be surrounded by landscaped areas, designed by Olin.

On the corridors, where the use of natural light will be maximized, students will be housed in 41 double and 78 single rooms on halls accommodating about 25 individuals each. "We spent a lot of time finding the right balance for a properly social corridor and one that lets you study," says Gayley. "For example, we believe that the width and character of the corridor have a lot to do with hall life. We determined that 7 feet is the ideal corridor width for Swarthmore College. Five feet is too narrow and 8 feet too wide. Understanding those physical nuances particular to Swarthmore has been an important area of learning for the architects and the building committee."

With a construction budget of \$15 million, according to committee member and Associate Vice President for Facilities Management C. Stuart Hain, the project is currently in the latter part of its design development phase. A date for the beginning of construction will be decided by the Board of Managers in September.

—Carol Brévert-Demm



JEREMY SCHIEFLING '03/THE DAILY GAZETTE

## MAGIC CARPET RIDE

As Swarthmore traditions go, the annual blind-date fest called "Screw Your Roommate" is as well established as the "McCabe Mile" and the "Dash for

Cash." On March 2, hundreds of students in homemade costumes descended on Sharples Dining Hall to find their companions for the evening. Elaborate meetings arranged by friends and roommates were played out as bees searched for flowers, human piñatas were whacked by blindfolded suitors, and Burger King searched the room for his Dairy Queen. In this photo, Aladdin (Sam Breckenridge '05, right), asks his princess (Jessica Martin '05) if she will take a magic carpet ride.

The evening continues at an all-campus party at which the "dates" (archaic these days) celebrate the bizarre and ridiculous.

—Jeffrey Lott

# Hush

Early this semester, the List Gallery exhibited the landscape photography of Harry Kalish, Richard Kagan, and Brian Peterson. The black-and-white photographs in this exhibit framed shifting patterns of light, texture, airiness, and regeneration.

Kalish began his photography career in 1984 and has work in the permanent collections of the Philadelphia Museum of Art and the National Museum of American Art. “My involvement with landscape photography grew out of an early but unrealized interest in the formal beauty of the world,” he says of his work about structure and form.

When he first moved to the area 30 years ago, Kalish was introduced to the College and the Crum Woods by a group of students and alumni with whom he became friendly. He has covered events and photographed campus grounds—particularly new gardens—for the Scott Arboretum since 1988.

“My personal photography is mostly of the landscape, with some deviation from this highly contemplative genre. For instance, I have a series of images made by running the same film through the camera two or more times,” Kalish says. “To me, these pictures have a dreamlike quality that is about the overlapping of segments of time.”

Kalish has also worked during the last three years with the other 100 Scott volunteers who garden at least two mornings each



© HARRY KALISH

month. “I wanted to contribute a share of the manual effort required to maintain the grounds that I have been admiring over the years and to learn about Scott’s landscaping and gardening strategies,” he says.

—Andrea Hammer

ONE OF THE LANDSCAPE PHOTOGRAPHS IN A LIST GALLERY EXHIBIT EARLY THIS SEMESTER WAS *PLAY OF LIGHT*, A TONED SILVER PRINT CREATED BY HARRY KALISH IN 1998.

## REAL WORLD INTRUDES

Three recent criminal investigations—an embezzlement arrest, a rape charge, and the search of a student’s computer on suspicion of child pornography—have brought the College a little closer to the “real world.”

In April, former McCabe Library financial administrator Antoinette Selby-Hobbs was arrested by Delaware County authorities for approving payments of more than \$64,000 to dummy suppliers. She was charged with theft by deception, criminal conspiracy, and forgery. Selby-Hobbs was released on her own recognizance, and a preliminary hearing was scheduled for May.

Also in April, a 20-year-old Navy man stationed at the New London, Conn., submarine base was charged

with rape in connection with an alleged sexual assault on a female student in December. The victim, whose name has been withheld, reported the incident to local police in late January, prompting mild criticism by borough police chief Brian Craig, who said he was concerned about “losing details and evidence.”

The woman involved reported the incident to College officials within hours. Associate Dean of the College for Student Life Tedd Goundie said that Swarthmore policy is to “do options counseling with students.” Reporting an incident to police is just one of those options, explained Goundie. Others include dealing with the attacker directly, handling charges against another student through the College judicial system, and doing nothing. When classes re-

sumed in mid-January after winter break, the woman decided to press charges. A preliminary hearing was set for May 13.

In the third case, a student was arrested after members of the Delaware County Criminal Investigation Division, using a warrant, searched his computer in March. Ivan Boothe, a 20-year-old sophomore, was charged in late April with possession of child pornography and related offenses. The investigation began when New Hampshire authorities were alerted by the parents of a minor.

College spokesperson Tom Krattenmaker said that, if true, “the student’s activity is upsetting and offensive to Swarthmore College. The activity described in the charges violates our principles and our rules.”

—Jeffrey Lott

## TOUR TIME



JIM GRAHAM

Student tour guides are masters of coordination. Like most engaging speakers, they have the gift of touching the soul of their audiences—tapping into individual interests and skillfully addressing a gamut of questions. Beyond juggling the time demands of two one-hour tours each week, guides need to be both mentally and physically agile.

As Dave Mister '04, a tour guide since May 2001 who is also a member of the cappella group Mixed Company, says: "I'm a performer at heart, so for me to have a captive audience for an hour is a wonderful thing! I really like bragging about Swarthmore to prospective students, and I love it when I'm asked questions because it means the prospective student is really interested—that he or she isn't just at another stop on a college tour."

Mister also needs to land safely on his feet like an acrobat. "As for new skills," he says, "walking backward is something I learned rather quickly: I can even go up and down stairs backward!"

A parent's role is important during a tour, but Mister thinks the best ones encourage their prospective students to ask their own questions. "It's impossible to say everything about Swarthmore in an hour, so you need to pick and choose the most important things," he says. "A good tour guide will be able to tell what's important to a prospective student and tailor the tour accordingly."

About two dozen student guides—who commit to giving tours

DAVE MISTER (ABOVE LEFT AND FAR RIGHT), A STUDENT ADMISSIONS TOUR GUIDE FOR MORE THAN A YEAR, SHEPHERDS PROSPECTIVE STUDENTS AND THEIR FAMILIES ACROSS CAMPUS IN LATE MARCH. "THERE'S ALWAYS ONE MOTHER IN EVERY GROUP WHO IS PROTECTIVE OF THE GUIDE," HE SAYS. "SHE'LL SAY, 'OH, WATCH OUT FOR THE STAIRS!'"

for at least two semesters—are hired each year before spring break. This year, admissions deans interviewed 60 applicants. During a 3- to 4-week period, the new guides gather to meet one another, review an admissions handbook, and finally "shadow" current tour guides who then reverse positions to provide peer feedback.

"The experienced guide critiques the newbie after the tour is over: what the guide missed, what was done well, and so on," says Mister, who has worked for the Admissions Office in a summer position. "It's a good system, and it eases guides into the job without making them give tours cold."

Guides are offered advice on fielding questions that can "throw an entire tour off," says Alexis Kingham, assistant dean of admissions. These include information about the College's alcohol policy and sex in dorms. "Suggested responses are that drinking occurs at parties but is not the predominant activity at Swarthmore, and students do engage in sex but are considerate of others," she says.

Mister adds: “Other questions have included just about all topics, from housing to food to why the exterior of Clothier Hall looks like a church. In all the tours I’ve given, the Board of Managers’ decision to cut the football team came up just twice.” (For his “Top 10 Tour-Guide Questions and Answers,” see box.)

To keep a tour fresh, Mister learns about participants’ interests. This interaction “requires getting to know the participants a bit,” he says. “I find out what they’re interested in academically and extracurricularly and speak to these areas when I get to those points in the tour.”

Rather than “selling” the College, guides are encouraged to discuss their personal experience and explain what they like about Swarthmore. “A candid conversation about campus atmosphere and a description of the guide’s own experience and friends is more valid,” says Kingham.

Both Mister and Kingham agree that a campus tour has a strong impact on a prospective student’s final choice. “A tour is different from accessing Web information,” Kingham says. “Sometimes a tour is the only contact with a current student.”

Similarly, the tour guide is also enriched by tapping into his or her enthusiasm for Swarthmore, says Kingham, who has enjoyed her work with “lots of quality students who give a valuable sense of the College and represent it well because of a personal investment.”

Mister adds, “Personal experience is much better than statistics. When you get a tour guide who really cares about Swarthmore, it reflects on the quality of life at the College.”

—Andrea Hammer



JIM GRAHAM

## TOP 10 TOUR-GUIDE QUESTIONS AND ANSWERS

By Dave Mister '04

**1. How many volumes are in the library?** There are approximately 800,000, including books, reserves, and journals as well as recordings and scores in Underhill Music Library.

**2. What’s the College’s enrollment?** Last fall, the College opened with 1,467 students, 1,373 of whom were studying on campus.

**3. Do students enjoy being here?** Definitely. There’s an air of pride among the student body—they’re proud that they go to such an amazing school.

**4. What impact do fraternities have on the social scene of the campus?** The College’s two fraternities contribute to it without dominating it—it’s nice to have the option to go to a fraternity-sponsored party on the weekend, but it’s by no means the only thing to do.

**5. How accessible are the professors?** In my experience, they’ve just been incredible. They always keep their office hours, and they’re more than willing to sit down and talk with a student about almost anything—even if they’ve never met the student before.

**6. Where else did you apply to college?** I also applied to Brown, Amherst, Tufts, William and Mary, and University of Maryland at College Park.

**7. How does the Tri-College Consortium work?** Students at Swarthmore can take classes; go to parties, concerts, lectures, and social events; and generally take advantage of all the resources of Swarthmore, Haverford, and Bryn Mawr. The libraries are interconnected, so finding the materials you need is as easy as a computer search; if it’s at one of the other two colleges, the library shuttle will bring it here within a couple days.

**8. Do people actually take advantage of the Tri-Co system, or is it just for show?** As with any college program, there will be a certain number of students who will take advantage of it. I’ve heard that roughly 30 to 50 Swarthmore students take classes at Bryn Mawr or Haverford each semester.

**9. Can you have a car on campus?** You can, though not as a freshman. After your freshman year, you can put in a parking application, though priority is typically given to seniors.

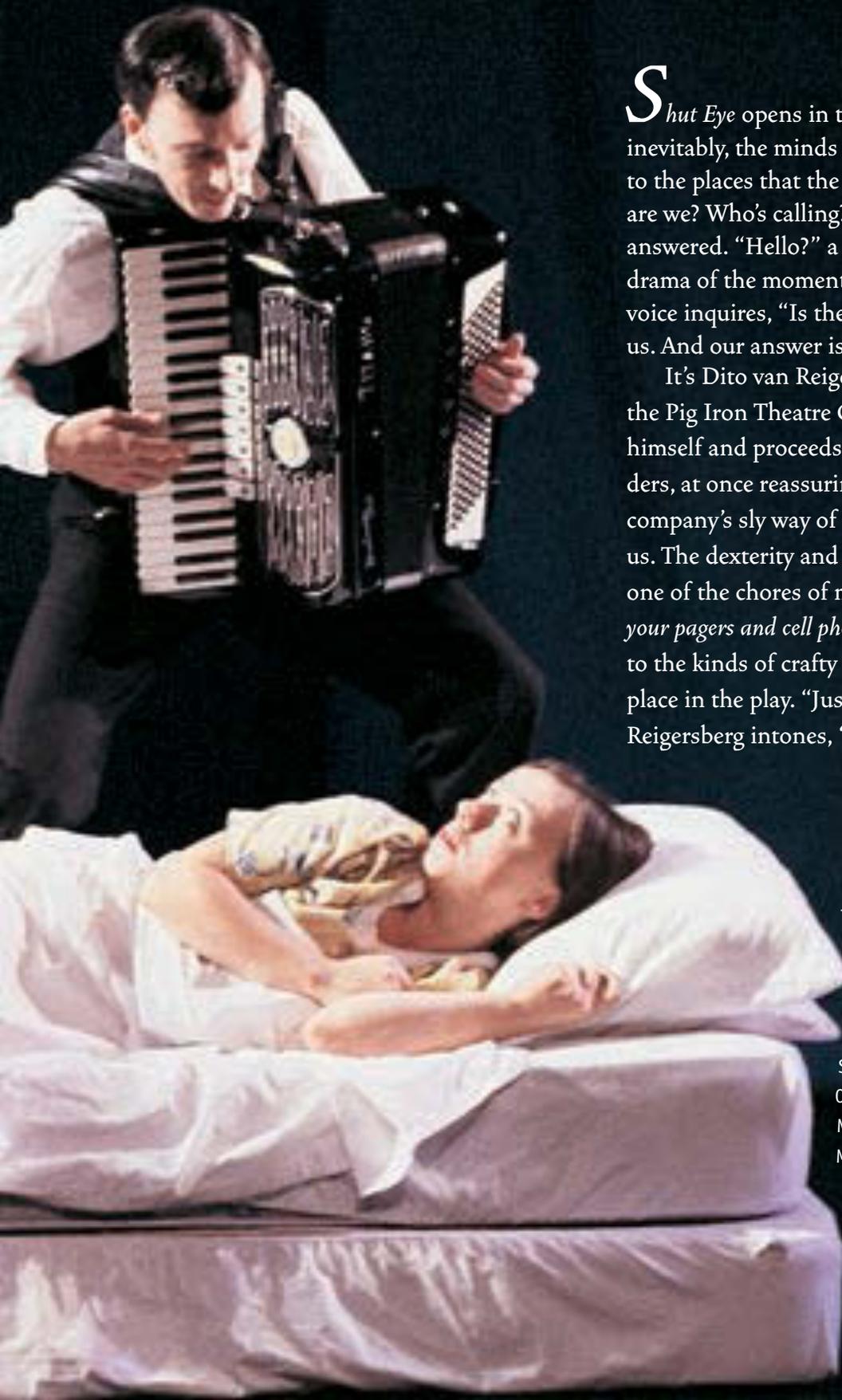
**10. What are the performing arts and extracurricular opportunities here?** They’re plentiful and varied—from music ensembles to a cappella groups. We have more than 140 extracurricular groups, including publications, activism, club sports, and Student Council. If you’d like to see something here that’s not represented, you can start it—only three participants and a charter from the Budget Committee are necessary to receive funding from the College.

# INVITATION TO PLAY

The innovative Pig Iron Theatre Co. leaps onto national and international stages.

*By Mark Lord '84*





**S**hut Eye opens in the dark. A telephone rings, and, inevitably, the minds of the spectators begin to travel to the places that the play might be leading us. Where are we? Who's calling? The ringing stops. The phone is answered. "Hello?" a voice asks. Again, "Hello?" The drama of the moment is delightfully deflated as the voice inquires, "Is the audience there?" The call is to us. And our answer is that we are there, in the theater.

It's Dito van Reigersberg '94, co-artistic director of the Pig Iron Theatre Co., talking to us. He introduces himself and proceeds to give us a clever set of reminders, at once reassuring us and calling attention to the company's sly way of slipping the rug out from under us. The dexterity and care with which Pig Iron handles one of the chores of modern theatergoing—*turn off your pagers and cell phones*—becomes an introduction to the kinds of crafty transformations that will take place in the play. "Just because I'm on the phone," van Reigersberg intones, "doesn't mean that *you* can be."

THE SEARCHING SONGS OF JAMES SUGG TRANSFORM THE TRAJECTORY OF *SHUT EYE* AS HE SERENADES THE SLEEPLESS CASSIE FRIEND. PLAYING BOSS IN A CORPORATE OFFICE CALLED PILLOWTECH, SUGG IS A MASTER OF THE ACCORDION AND OF MUSICAL GENRES—AN IMPORTANT ELEMENT OF *SHUT EYE'S* SUCCESS. MUSIC MAKES NEW WORLDS, AND THE ENSEMBLE EXPLORES AND EXPLODES THEM.



JEFF SUGG

IN 1998, CASSIE FRIEND, DITO VAN REIGERSBERG, SULI HOLUM, JAMES SUGG, AND TREY LYFORD (LEFT TO RIGHT) APPEARED IN *THE TRAGEDY OF JOAN OF ARC*.

**G**limpsed for a moment in rehearsal for *Shut Eye*, the working dynamic of the Pig Iron Theatre Co. articulates itself. Dan Rothenberg '95, co-artistic director, announces to the group that they'll be running through the first nine scenes of the still-evolving play but with one adjustment: The entire play should be performed from the viewpoint of Clark, one of the characters. "This exercise," Rothenberg announces, "is for you to play as much as possible."

His invitation to play is met with the reaction you might expect from a group of seven artists, including company members Cassandra Friend, Suli Holum '97, Geoff Sobelle, and James Sugg. They stand quietly in a circle, deep in thought. No one sits. Obstacles are identified. They ask each other questions. Since the discussion in the rehearsal room centers on the reinterpretation of the play from the viewpoint of the character played by van Reigersberg, he

begins to receive direction from the entire ensemble.

Members of the company discuss concepts as if they were collaborating aspects of a single mind—not that there's any single-mindedness involved here. Ideas are tossed out, challenged, conflated with additional suggestions, chuckled over, altered, teased, tested, and discarded. All with a peculiarly gentle quality, with both rigor and grace. The discussion ends, not because the actors are finished preparing but because Rothenberg doesn't want to let the experiment be too fully developed. The play he's looking for will come, in part, from forcing the actors to make connections on the fly, to discover spontaneously a way of fitting all the pieces together from a specific, improvised perspective.

Although joyous, the process of collaboration and discussion is not always sweet. When there are differences of opinion, they

are sometimes communicated sharply. The ensemble's collaborative process is like an eight-person marriage in which the furniture in the apartment is perpetually being rearranged.

**F**ounded in 1995, the Pig Iron ensemble—emerging in the world of modern theater—continued to return to Swarthmore as artists-in-residence each summer until 2001. It was at Swarthmore that members of the company first encountered the work and writing of Joseph Chaikin in Professor Allen Kuharski's class. Chaikin's blatant anticommmercial stance particularly struck Rothenberg, and the physical nature of Chaikin's projects intrigued the rest of the group. So Kuharski introduced Pig Iron to Chaikin.

The importance of Joseph Chaikin's work, first as an actor with the renegade Living Theater and then as a director and leader

of the Open Theater, was not lost on the students who would become the Pig Iron ensemble. Chaikin's legendary ensemble productions have won him virtually every accolade possible, and his sphere of influence ranges from Sam Shepard to *My Fair Lady*. Second, Kuharski, who was just beginning as resident director in the Theatre Studies Program at Swarthmore when the core Pig Iron ensemble members were students, is a particular champion of Chaikin.

"He made sure that Joe got to see our work whenever we showed it in New York," Quinn Bauriedel '94, the third co-artistic director, remembers. After Chaikin had seen enough of their early work to be as smitten with the ensemble as many critics, Kuharski helped to put together the collaboration that would become *Shut Eye*. "I like Pig

Iron," says Chaikin, "because of their sense of humor, and they are terrific physically."

Rather than grounding his company's theatrical explorations in the realm of psychology—as virtually all theater practitioners had done since the advent of Stanislavski at the dawn of the 20th century—Chaikin worked out a system of sound and movement exercises that were designed to make it possible for his actors to approach abstract and poetic texts.

For Pig Iron, working with Chaikin—a landmark on their Swarthmore syllabus and a legend in contemporary drama—is analogous to students in philosophy being invited to sit down with Emmanuel Kant and hash out a fourth critique. "Chaikin's work with the Open Theatre was one of our inspirations, a model for our own work,"



JOSEPH CHAIKIN

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says Rothenberg. Chaikin inaugurated the *Shut Eye* collaboration with a simple provocation. "We started with four words: 'night,' 'conscious/unconscious,' and

'dreams.' We've never started with as little source material as this," Rothenberg recalls. After a month's residency at Swarthmore last summer, the piece was further developed with the ensemble paying frequent visits to Chaikin in New York, where he reviewed their progress with Rothenberg, his co-director. "Joe would give us a direction like: 'Go and make music,'" van

## THE ENSEMBLE'S COLLABORATIVE PROCESS IS LIKE AN EIGHT-PERSON MARRIAGE IN WHICH THE FURNITURE IN THE APARTMENT IS PERPETUALLY BEING REARRANGED.



JESSE VASQUEZ

SULI HOLUM, DITO VAN REIGERSBERG, AND QUINN BAURIEDEL (LEFT TO RIGHT) PERFORMED IN THE 1999 PRODUCTION *CAFETERIA*.

Reigersberg remembers; at first, it was difficult to know how to respond to such a broad invitation. Bauriedel chimes in, "What was great about working with Joe was learning to trust ourselves more. People who have seen a lot of our work have said that *Shut Eye* has more of us in it. I think Joe really enjoyed bringing out our idiosyncracies."

The result of this collaboration premiered at Swarthmore in September 2001 and has been seen at the Philadelphia Fringe Festival and the Palace of Culture in Warsaw, Poland; it will play at the Wilma Theater in Philadelphia during the end of July and at Scotland's Edinburgh Festival during August. In the hands of more traditional artists, the content of *Shut Eye* could be both familiar and maudlin. A man (Matthew) has been seriously wounded in a car accident and lies in a coma, hovering between life and death. His sister Judy, a busy junior executive, tears herself away from her hectic life to spend time with him. The pressures of her work never leave her alone,

and the fast pace of the hospital allows her no respite; she's never able to resolve for herself what his life in a coma is like. She spends the night with him in his room. She sleeps. During the night, he dies.

Transformation is the essence of *Shut Eye*'s structure. This notion of Chaikin's, which is seen in his Open Theater work, is perhaps at its most seminal in Pig Iron's collaboration with him.

The theatrical trick of a transformation is simple: The actress uses her body in one moment to incarnate one thing and in another to represent something (or some-

sleepless woman wandering the hospital halls (and the corporate offices of Pillowtech) in search of the sleep lab. She tries to solve her sleeplessness with Sleepy-time tea, ambient music, herbs, and advice from consulting experts. Pig Iron lampoons these experts in an irrational explosion of rhyme that speculates on everything from the doctor's choice of graduate schools to the diagnosis: *cataplexy* or *narcolepsy*? The scene dissolves the audience into fits of laughter but solves nothing for April.

Matthew, a nonstereotypical victim, is a selfish and egocentric alpha-guy whose fam-

careen helplessly and silently onto the stage. April ascends the ladder as Judy puts on her shoes and wishes the cleaning woman a good night. "Good morning," the woman replies. "It's morning."

Pig Iron's creativity exemplifies the mysterious connections that a mind can make between disparate pieces. Their work can seem to be heading off in many different directions, yet the artistic output of this talented young group is a coherent unit. In addition to *Shut Eye*, they have collaborated on more than a dozen new theater works,

**“WE WANTED TO SEE WHETHER WE WERE AFRAID OF HAVING AN  
EMOTIONAL IMPACT ON THE AUDIENCE, TO FIND OUT IF WE  
WERE CAPABLE OF MAKING PEOPLE WEEP.”**

one) new. The implications for the representation of the shiftiness of consciousness are more elusive; an ensemble of actors versed in transformation techniques does not represent consciousness as a coherent “character.” Instead, the directors can choose to reassign roles; to double or triple the number of actors standing in for any given person in a moment; or to represent or project consciousness onto objects, colors, or ideas.

In the *Shut Eye* script by Deborah Stein '99, developed in collaboration with Chaikin and the Pig Iron ensemble, life is breathed from a dazzling number of perspectives into what could have been an ordinary story. The primary scene—in which Matthew hovers between life and death, and Judy lingers between waking and sleep—establishes the landscape of the play: night, consciousness/unconsciousness, and dreams. But this unstable reality repeatedly explodes into fantasies, songs, and double-visions.

For instance, Judy's hospital room vigil transforms into a business meeting, and Matthew rises from his coma to take center stage in the meeting. In *Shut Eye*, unwieldy business meetings break out at the drop of a hat; at the conclusion of one particularly unruly meeting, Clark resuscitates a coding co-worker, using two telephones for cardiac paddles.

Judy's fitful sleep is doubled by April, a



QUINN BAURIEDEL, DITO VAN REIGERSBERG, AND SULI HOLUM (LEFT TO RIGHT) PERFORMED IN ANOTHER SCENE FROM *CAFETERIA*.

ily connections have all withered. His car accident is not tragic; late in the play, the scene is essentially comic.

The inevitable crash happens in silence, as a relief from comic tension. All that's left behind are the crumbs of a muffin on the stage floor. After Matthew passes on, office chairs, the hospital bed, and privacy screens

including *Anodyne*, *Gentlemen Volunteers*, *She Who Makes the Moon the Moon*, and *Flop*, which have earned applause from audiences both locally and internationally. During the past two years, Pig Iron has received 15 Barrymore nominations, *Philadelphia Magazine's* Best of Philly Awards as “Best Theatre Troupe” of 1999, and the “Spirit of the



JEFF SUGG

IN *THE TRAGEDY OF JOAN OF ARC* (1998), CLOWN-NOSED EMMANUELLE DELPECH WIELDED HER SWORD WHILE DREAMING IN A FIELD.

Fringe” Award for *Gentlemen Volunteers* at the Edinburgh Festival Fringe in 1999. A \$50,000 Pew Fellowship in the Arts, awarded to Bauriedel, Rothenberg, and van Reigersberg, announced in early June, was “a vote of confidence for us and for the category of performance art,” Rothenberg told the *Philadelphia Inquirer*.

The last year has been a busy one for Pig Iron. After the success of *The Snow Queen*, a children’s play commissioned by the Arden Theater Co., Pig Iron met to discuss the ensemble’s next work. Recognition of *The Snow Queen* intensified pressure on company members to build on this success, which allowed them to pay themselves and their collaborators salaries to meet basic living expenses for the first time in their history. Laughing, van Reigersberg recalls that the first decision they made about their next project, which ended up on every poster and handbill that advertised it, was: “*Anodyne* contains material not suitable for children.”

This ensemble-driven decision—and the tenacity and will to explore and experiment that it represents—is vintage Pig Iron. In between jaunts out of the country, *Anodyne*

took shape beyond its parental warning label. In a series of weekend workshops, the company auditioned actors to participate in this work and began a yearlong investigation of the themes of the dark world they wanted to create. The production that resulted from these workshops was perhaps the most talked-about play of the season in Philadelphia.

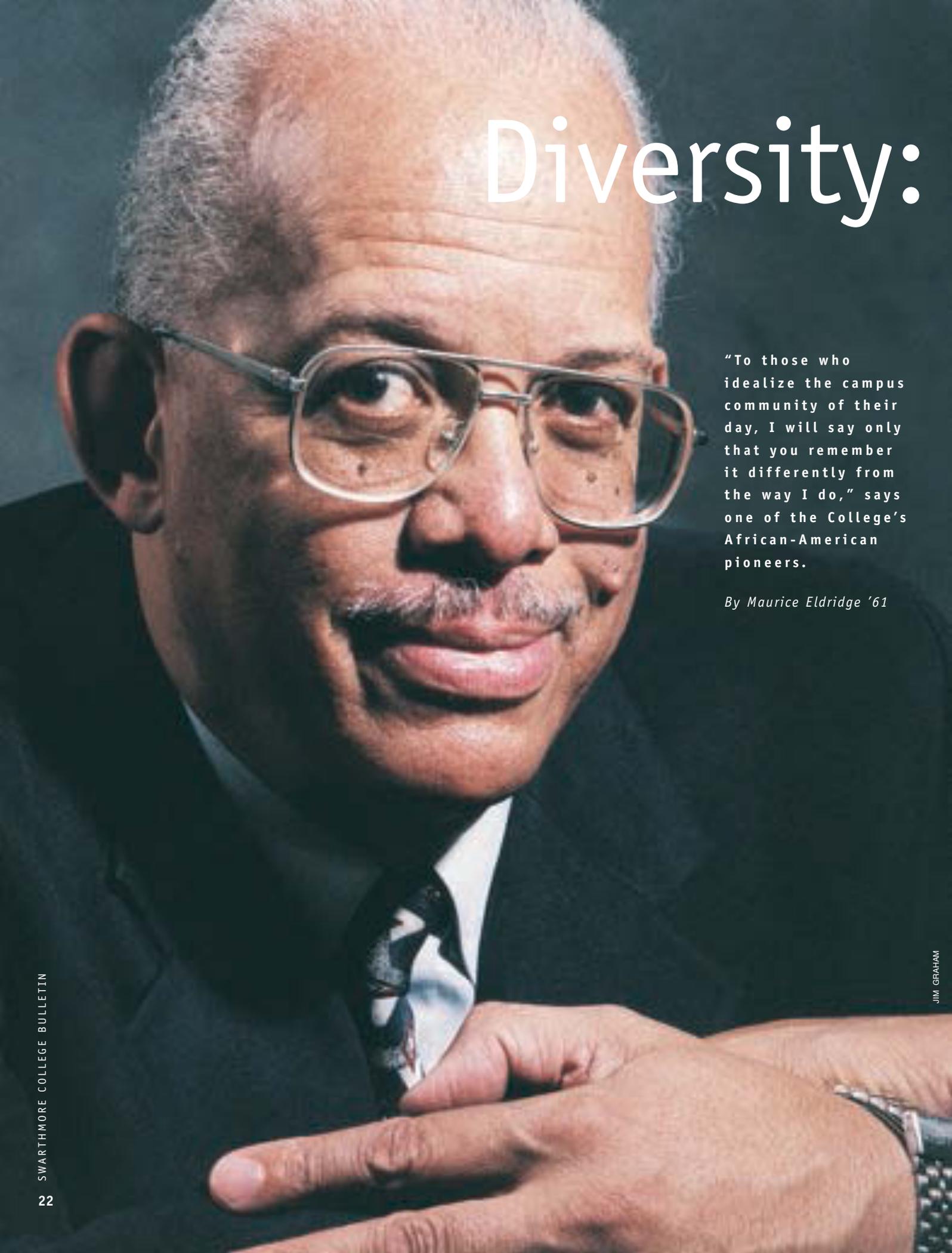
Similarly, after creating a range of remarkable and rigorous works of physical theater, they took up the material that would become *Gentlemen Volunteers* in 1998. They did this, recalls Rothenberg, in order to test themselves. “We wanted to see whether we were afraid of having an emotional impact on the audience, to find out if we were capable of making people weep.”

*Gentlemen Volunteers* tells the story of volunteer ambulance drivers during World War I and remains in the company’s active repertoire. Pig Iron performed the play at the Sibiu Festival in Romania last summer. While on a tour of arts festivals in Eastern Europe, Aaron Posner, who helped found the Arden and still directs there frequently, saw the production with his Romanian

translator. The audience was driven in buses to a hill about 20 minutes outside Sibiu, where they hiked to a church and memorial. “Against one wall of the building,” Posner recalls, “were rows and rows of small plaques, memorials to fallen German soldiers from World War I.” It was in this chilling environment that Pig Iron staged the play. “It’s hard to imagine a better setting,” Posner says.

His translator happened to hate theater and had been embarrassed by the work that Aaron had made him sit through—up to that point. Watching *Gentlemen Volunteers*, which uses Lecoq-style storytelling devices of simple gesture and character type, “the entire audience was held rapt by the play. I could see [my translator’s] surprise during it that [even] he was engaged and entertained. It was a tremendous joy to introduce him to Pig Iron after the show and to hear him tell them, openly, honestly, and sincerely, that this was the first play he had ever enjoyed.” ☞

*Mark Lord is the theater director at Bryn Mawr College.*



# Diversity:

"To those who idealize the campus community of their day, I will say only that you remember it differently from the way I do," says one of the College's African-American pioneers.

*By Maurice Eldridge '61*

# Then and Now

**H**ow do we remember our College days? When we think back, do we see them with clarity, objectivity, and historical accuracy, or do lenses of ensuing decades blur our backward vision? When I hear from alumni who are critical of the current state of diversity at the College—and especially of the various methods of support that have been devised to accommodate that diversity—I begin to suspect that one such lens affecting their vision is the progress that the College and society have made in racial matters.

Many recall Swarthmore as an ideal, generous, and inclusive community, and as far as their own experience went, it may have been. But it is easy to forget that until relatively recent times, the College was rather more homogenous than diverse. Some current critics seem unaware of the racism—both individual and institutional—at work in the College just as it was in the larger world. Springing from these blurred memories are a number of misconceptions about diversity today at our alma mater.

Forty-five years ago, when I came to Swarthmore to begin my undergraduate career, I was surprised and disappointed to discover that the student population was not as diverse as that of the progressive New England boarding school from which I had come. When I entered the Windsor Mountain School at age 14, I brought to it experiences of my segregated hometown, Washington, D.C.; of segregated Mississippi; and of an integrating neighborhood in Brooklyn, N.Y.

The homes of my two sets of grandparents had taught me different lessons. My Mississippi grandmother told me how to talk to white people so that they would not find me uppity—and perhaps kill me, as they did Emmett Till one year after my last childhood visit

**ELDRIDGE SAYS: "IT IS NO SURPRISE THAT MANY MINORITY STUDENTS WHO EXPERIENCED SWARTHMORE DURING THOSE FIRST TWO OR THREE DECADES OF EVER-BOLDER EXPERIMENTATION WITH DIVERSITY FEEL DEEPLY AMBIVALENT ABOUT—AND SOMETIMES EVEN HOSTILE TO—THE COLLEGE.... THE COLLEGE IS A BETTER PLACE NOW THAN IT WAS 40 YEARS AGO, AND THIS IS DUE IN LARGE MEASURE TO THE CONTRIBUTIONS OF THESE PIONEERS AND THEIR ALLIES AMONG THE STUDENTS AND FACULTY."**

there. In Brooklyn, where my other grandparents lived, I made my first white friends. Then, at Windsor Mountain, I joined an integrated community to which I readily and happily adapted—and in which I became a leader. There I found a school community ready to confront and oppose the prejudices of the larger society, working to foster the instincts and abilities of its students to do so as well. Because both the school's headmaster and his wife were Swarthmore alumni, I naively expected that my college would be an extension of my high school.

At Swarthmore, I found a different reality. I found myself having to wear identities imposed by others—to represent what they thought they knew about blacks (we were Negroes then) or wanted to believe about us. My favorite was the expectation that I was an expert on jazz. Another was that I was primarily a sexual being who could score with enviable ease all the time. A third was that I was not up to it intellectually. I was once told that blacks could not "do" philosophy, for example.

Swarthmore has come a long way as an institution since those days but not without cost to those who helped to integrate the College in the '60s and '70s. Like me, they found a college that was not yet ready for them—and not ready to believe that there was racism afoot at both the individual and institutional level—in the classroom and in student life. Like me, they found they had to carry a double load: to study and to teach.

Even today, I hear complaints from students about the burden of explaining to members of the majority what is racist in a remark or action or of sensitizing them to elements of difference and human commonality. It was difficult and emotionally draining to constantly have to meet and defeat the stereotypical views and expectations of the community at large. It only made the true work of Swarthmore—to study and to learn—that much harder.

So it is no surprise that many minority students who experienced Swarthmore during those first two or three decades of ever-bolder experimentation with diversity feel deeply ambivalent about—and sometimes even hostile to—the College. It took many of us years to appreciate the value of the education we'd received and to recognize that Swarthmore really was always striving to be better. The College is a better place now than it was 40 years ago, and this evolution is due, in large measure, to the contributions of these pioneers and their allies among the students and faculty.

A friend from my class remarked to me recently that she didn't know how I stood it or how I could forgive her and the rest of our

cohort. I have stories to tell, of course, and some of them still bring tears; others, tinged with irony, amuse. One year, when I lived in the Preps, I was approached by one of the cigarette vendors who frequented the campus in those days. I refused his offer of free Winstons, telling him that they were the product of a racist company. He went away injured but returned to me eagerly a week later to tell me that my remark had inspired investigation, and he was happy to tell me that his company had just recently donated a new hospital for “coloreds” in Winston-Salem. The irony escaped him; I simply told him I preferred another brand.

When I received anonymous hate mail one spring, our dean, William Prentice '37 scoured the hand-written registration cards until the culprit was found and expelled.

Softhearted even then, I urged counseling rather than expulsion. Yet it was I who truly needed counseling and who found no one to suggest or offer it. During a visit to campus, my mother found the text of the hate letter in my dorm room. When I discovered her there, crying over it, I cried too and do so even today when I picture that scene.

I took a year off after that spring. When I returned to Swarthmore, I was determined to make it on my own terms. I chose my friends and associations outside of existing cliques across the range of students and focused on my academic work with a vision of becoming an English teacher. I continued my involvement in the integration movement and, by the time I graduated, became an activist in the Philadelphia chapter of the Congress of Racial Equality. Eventually, I returned to the Windsor Mountain School as a teacher of English and became assistant headmaster, continuing the progressive work there that had inspired my first engagement with Swarthmore College. In 1979, my continuing commitment to educating for a better world led me back to Washington, D.C., to become principal/director of its inner-city magnet school for the arts.

**W**hen I came back to Swarthmore as associate director of development in 1989, I was dismayed to discover that black students not only continued to experience racism—and, therefore, to perceive it even when it was not there—but also that it followed much the same yearly pattern that I had experienced three decades earlier. It seemed that every spring, near exam time, there would be an incident against a member of the black community that exploded in their midst and distracted them from focus on study—forcing them to, once again, become teachers and healers in the community.

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By then, there was a larger population of black students, and the College was working in earnest to further broaden the spectrum of its diversity. The community was learning through difficult and painful experience to combat racism within the institution and build more consciously on the lessons of the previous 20 years. Primarily through the Dean's Office, Swarthmore began to create programs and mechanisms to develop and sustain a more diverse community.

We do a better job now of welcoming and including a diverse population through campus organizations like Swarthmore African-American Students Society, the Swarthmore Asian Organization, the Hispanic Organiza-

tion for Latino Awareness, and many other support groups. These groups not only provide settings in which students who feel isolated from or excluded by the majority can gather strength from one another but also develop within them the tools they need to become fuller members of the larger community. The groups also undertake to educate the College as a whole about diversity, lifting some of the burden to teach from the shoulders of individuals.

The success of the College in creating a diverse community is gradually changing the role of such groups. Members learn about their own individual differences and begin to appreciate the complexity of creating community. They learn that racial and ethnic identities are not monolithic. Our support organizations are learning to respond creatively to the more diverse needs of their own membership while expanding their educational outreach to the rest of the campus. Increasingly, some members of minority groups are finding less of a need to participate in the support centers as larger numbers of students, consciously or unconsciously, simply integrate. In admissions, we have moved from the “we'll consider them if you students recruit them” posture that I and my fellow crusaders heard from administrators in the late '50s to an organized outreach and recruitment program that has achieved and sustained the highest degree of racial, ethnic, and socioeconomic diversity in the history of the College—without sacrificing Swarthmore's quality and its commitment to rigorous intellectual pursuit.

Relatively new events such as Black Alumni Weekend or Hispanic Alumni Weekend came into being at the request of minority alumni who asked the College to facilitate. These events help draw back to campus those pioneers who are still struggling with the bitterness of their undergraduate experience. When they return to the contemporary campus, they discover a changed and better place and begin to



FROM THE DISTANCE THAT HE OFTEN FELT AS A STUDENT, MAURICE ELDRIDGE '61 LOOKS ON AS OTHERS PERFORM IMPROMPTU FOLK MUSIC. THEY ARE (LEFT TO RIGHT) PETER SCHOENBACH '62, ELIZABETH LADD GLICK '61, REBECCA ADAMS MILLS '61, CAROLYN GOLDBERG BURKE '61, AND (STANDING) ROGER HEACOCK '62. THE PERSON IN THE SOMBRERO (ABOVE RIGHT) AND OTHERS REMAIN UNIDENTIFIED.

feel more positive about Swarthmore. Many desire to reconnect more broadly at Alumni Weekend in June or through Swarthmore Connection events in their local communities. They also begin to network with current students who want both to understand the experiences of their predecessors and to take their own measure of the College's commitment and progress.

Perhaps in our future there will be a time when support groups, admissions outreach, and counseling will not be needed. Until

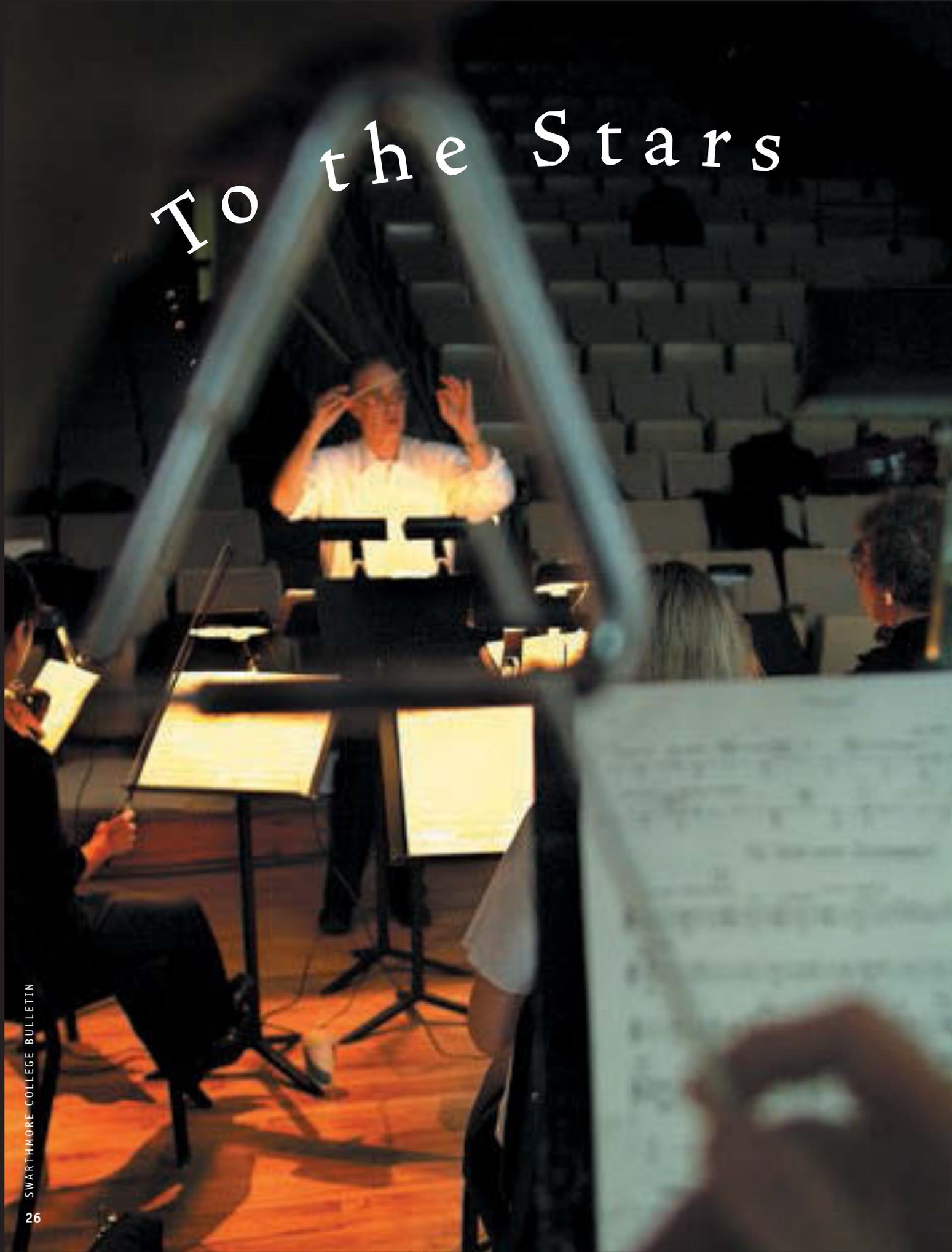
Perhaps in our future, there will be a time when support groups, admissions outreach, and counseling will not be needed.

then, we can only hope that those who direct these activities will continue to accept the challenges they face on this much-changed campus—and to find new and daring approaches to building community.

To those who idealize the campus community of their day, I will say only that you remember it differently from the way I do. What we share, however, is a vision of an ideal Swarthmore that is not only inclusive and generous but realistic about what kind of effort is required to create and sustain a truly diverse community. Even though our struggles against racism as a college and a nation are far from over, I am proud of what has been accomplished here. ☞

*Maurice Eldridge '61 is vice president for College and community relations and executive assistant to President Alfred H. Bloom. Before joining the College staff in 1989, he was a teacher, school headmaster, and principal/director of the Duke Ellington School for the Arts in Washington, D.C.*

# To the Stars



No, their repertoire does not include *Also sprach Zarathustra* by Richard Strauss. Not yet, anyway.

And yes, they know what year this is.

For 14 years, a Swarthmore-based professional ensemble has been leading concert audiences on an odyssey of discovery to the farthest reaches of new music. Along the way, this starship of musical enterprise has made its name, Orchestra 2001, a trusted brand among musicians, critics, and music fans. They're not about to change it.

Founded in 1988 by James Freeman—conductor, pianist, double bass player, and Daniel Underhill Professor of Music at the College—Orchestra 2001 consists of a core group of 15 musicians from the Philadelphia area, a number that can double when necessary. On occasion, as when the ensemble performed Polish composer Henryk Górecki's *Symphony No. 3* last March, some student string players from the College get into the act.

From the orchestra's inception, the College has provided it with office space and performing dates in Lang Concert Hall—no small thing, as anybody would know who has ever needed the use of Swarthmore's facilities. The ensemble always gives credit to Swarthmore in its programs, no matter where it performs.

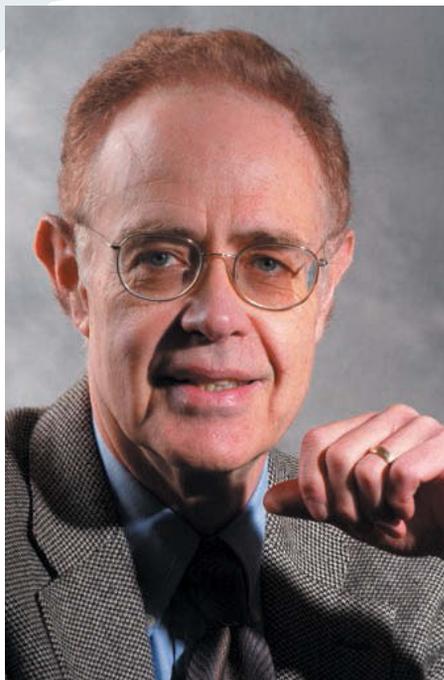
Ever since he founded the group in 1988, Freeman has dedicated its concerts to the proposition that listening to new music should be as pleasurable and rewarding as reading a new book or watching a new movie. "New music is as powerful and beautiful as music by Mozart or Beethoven," he says, "and it can be as romantic as anything written in the 19th century."

That philosophy has taken Orchestra 2001 on an odyssey of its own, from Lang Concert Hall to the Kimmel Center (Philadelphia's new downtown venue for the performing arts) and abroad to Russia and England. Next June, they are adding a tour of Spain to that list.

This orchestral spacecraft's course has passed through the recording studio, resulting in four CDs of music by American composers on the respected new-music label CRI. More disks are on the way. Record critics have welcomed these releases with verdicts such as "outstanding performances," "rewarding," and (dear to Freeman's heart) "accessible." It's not hard to hear why. Com-

## Orchestra 2001 leads concert audiences on an odyssey of discovery.

By David Wright '69



JIM GRAHAM

**JAMES FREEMAN (ABOVE), DANIEL UNDERHILL PROFESSOR OF MUSIC, PREPARES ORCHESTRA 2001 FOR A MARCH PROGRAM AT PHILADELPHIA'S KIMMEL CENTER (LEFT). THE SWARTHMORE-BASED NEW-MUSIC ENSEMBLE WILL PLAY THREE CONCERTS IN THE NEW CENTER CITY PERFORMING ARTS COMPLEX DURING ITS 2002-2003 SEASON.**

binning the lively acoustics of Lang with colorful playing—and dynamics that range from a whisper to a hair-raising fortissimo—these disks are a treat for the ear.

The recordings document the orchestra's ongoing relationships with a wide variety of present-day composers, emphasizing Americans and particularly composers from the Philadelphia area. On them, Scottish-born Thea Musgrave and Russian-born David Finko, now working in America, rub shoulders with such American originals as Steven Stucky, Joseph Schwantner, Aaron Jay Kernis, Gerald Levinson (a Swarthmore faculty member since 1977), and David Crumb.

But surely the favorite uncle of Orchestra

2001 is David Crumb's father, George Crumb, whose evocative and colorful music has brought him a Pulitzer Prize and many other honors as well as admiration around the world. George Crumb is, among other things, the most celebrated composer who lives and works in Media, Pa. In October, the orchestra will premiere Crumb's *Unto the Woods*, a new work based on Appalachian mountain tunes and written especially for the ensemble.

James Freeman has participated in premieres and first recordings of Crumb's music for two decades, as pianist, bassist, and even on sitar in Crumb's *Lux Aeterna*, in an Orchestra 2001 performance that has been heard both on CD and in a memorable Moscow concert in October 1993, which occurred amid rifle fire in the streets and shelling of the parliament building.

Orchestra 2001 has explored Crumb's music in depth, programming it with other music that points out its roots—for example, pairing his *Ancient Voices of Children* with Gustav Mahler's *Das Lied von der Erde* ("The Song of the Earth")—and linking it to works by younger composers. Crumb's music appears on three of the orchestra's four CDs, including one all-Crumb disk. The orchestra's celebration of Crumb's 70th birthday in October 1999, with concerts at Lang Concert Hall and in downtown Philadelphia, featured three of the composer's works and world premieres of seven pieces by other composers, all written for the occasion.

The importance of an ensemble like Orchestra 2001 to the Philadelphia arts scene would be difficult to exaggerate. James Freeman, an active musician in the area since joining the Swarthmore faculty in 1966, says that performance of new music in Philadelphia used to be a hit-or-miss affair, especially during the years between the fading of a group called the Penn Contemporary Players around 1980 and the founding of Orchestra 2001 in 1988.

Looking a little farther back, Freeman says: "This country had a bad relationship to contemporary music in the '60s and '70s. I remember that the Philadelphia Orchestra commissioned several new works for the [American] bicentennial in 1976. They were tough to listen to, and the audience didn't like them."



During that era, the name of Milton Babbitt, the Princeton-based composer, became synonymous in the public mind with knotty and challenging modern music. Babbitt has often visited the Swarthmore campus to give talks and teach. In 1994, the Philadelphia Orchestra commissioned his *Transfigured Notes* but after repeated attempts gave the piece up as “unplayable.” Orchestra 2001 played it. Babbitt wrote to Freeman, expressing his “gratitude for ... your high professionalism, your extraordinary sensitivity to every aspect of the performances.”

This incident was a sign of changing times. Musicians have better chops now, and audiences have better “ear chops.” Peter Dobrin, music critic of *The Philadelphia Inquirer*, wrote last March in a review: “Orchestra 2001 has had a lot to do with the city’s evolving sophistication with contemporary music. James Freeman has a canny way of finding holes in the local music scene that didn’t seem to exist until the ensemble came along to plug them with invigorating programs.”

Freeman believes  
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watching a new movie.

Dobrin was reviewing the Kimmel Center performance of Górecki’s *Symphony No. 3*, a mesmerizing, quasi-minimalist piece that is better known as a million-selling hit record of a few years back (with the Baltimore Symphony Orchestra and soprano Dawn Upshaw) than as a staple of the orchestral repertoire. On March 2, Maureen O’Flynn, who has sung at the Metropolitan Opera and La Scala in Milan, was the soloist

with Orchestra 2001’s performance of the symphony.

Freeman’s goal is to take his guerrilla ensemble and liberate the Kimmel Center with new music. He says he lobbied to have Orchestra 2001 named one of the Center’s constituent organizations, along with the Philadelphia Orchestra, the Pennsylvania Ballet, and other major players. “It’s where important things happen, so it’s where you have to be,” Freeman says.

But Kimmel Center’s management presented him with the Catch-22 of aspiring artists: You don’t give enough concerts for us to invite you to give concerts.

This was not the answer for Jim Freeman, who during the 1980s, while traveling on summer tours as a double bassist in the Boston Pops, wrote an estimated 150 grant proposals per year to get Orchestra 2001 started. “Write grants all day, perform at night,” he says of those summers.

So he hit on the all-American solution to the Kimmel Center problem: Buy your way



STEVEN GOLDBLATT '67

MEZZO-SOPRANO SUZANNE DUPLANTIS REHEARSES MAHLER'S *DAS LIED VON DER ERDE* FOR PERFORMANCES IN PHILADELPHIA AND SWARTHMORE.

events, open to everyone at no charge. So now Freeman will have to oil up his grant-writing fingers again and rehearse a lot of music to justify his band's new prominence.

He has recently been in negotiations with the College to reduce his teaching load by half. In personal terms, it's like giving up your day job. "Sure, it's a risk," says the 62-year-old Freeman. "You're cutting your income in half. But when you get older, you find yourself having to decide: Am I really going to do this or not?"

All orchestras depend on star soloists to help sell tickets, and Orchestra 2001 is no exception. People who might not be enticed out of the house to hear "an evening of music by present-day composers" might just be motivated to hear, say, the glamorous, Grammy Award-winning Sharon Isbin play her guitar.

Isbin made her Orchestra 2001 debut last Sept. 22, amid a national crisis. Like most people, she was stunned by the events of Sept. 11; yet she was also scheduled, just 11 days later, to play the well-known *Concierto de Aranjuez* by Joaquin Rodrigo and the new *Concert de Gaudi* by Christopher Rouse, at Lang Concert Hall and Trinity Center in Philadelphia. "I said to myself, 'How can I prepare such difficult music at a time like this?' I just forced myself to practice and to remember that there is a world beyond all this," she says. "Jim Freeman was very supportive. It was a healing experience for all of us. We focused our energies on making beautiful music, and we played to two packed houses."

Freeman always keeps an eye out for soloists with audience appeal. A performance of Mahler's *Fourth Symphony* featured the noted early-music soprano Julianne Baird in an inspired bit of "casting against type." It shared the bill with the award-winning violinist Pamela Frank in the Philadelphia premiere of the *Violin Concerto* of Ellen Taaffe Zwilich.

In May 2000, Peter Schickele '58 returned to Lang to lead the orchestra and soloists in a performance of the recently discovered opera by P.D.Q. Bach *The Stoned Guest*.

Orchestra 2001 has even ventured into staged opera—beginning with the world premiere of *The Black Swan* (text and music by Swarthmore faculty members Nathalie Anderson, professor of English literature; Thomas Whitman '82, assistant professor of music; and stage direction by Sarah Caldwell) in September 1998, and followed last October with two more premieres: another Whitman-Anderson opus, *Sukey in the Dark*, on a double bill with *Naomi in the Living Room* by Jonathan Holland and Christopher Durang. Lou Camp in the *City Paper* found "rich rewards" in this program and concluded: "We have a treasure in Freeman and his colleagues."

Freeman is hoping to be able to spread that treasure around a bit through what he calls "mini-residencies," one- or two-day campus visits that combine performances and chamber-music coaching or classroom sessions. Orchestra 2001 did something like that at Dickinson College several years ago, and last April they went to West Chester University to play music by Larry Nelson, who is a Ville resident and professor of music there.

The Chinese composer-conductor Bright Sheng led Orchestra 2001 in his *Two Poems From the Sung Dynasty* at concerts in November 2000. He will be back next March, and again the following year, with works inspired by the Silk Road Project, an East-West musical dialogue masterminded by the cellist Yo-Yo Ma.

But, for all his glowing notices and high-profile projects, Jim Freeman knows what he's up against. "A while ago," he says, "I was in a meeting with a man who does the advertising for a lot of musical organizations. He said, 'There are several words that are anathema. You must never use them in ad copy. They are "contemporary," "20th century," and "American!"' That about took care of us."

On the other hand, guitarist Sharon Isbin said, "I have to commend Jim, in these times when so many orchestras are cutting back and just trying to survive, for creating such a successful new orchestra."

Don't count him out. ☼

*Journalist and pianist David Wright writes about music from Wellesley, Mass. He was formerly program annotator of the New York Philharmonic.*

in. Some eyebrows were raised on the board of Orchestra 2001 when he proposed leaving their nonunion, three-figure rentals in downtown Philadelphia for the Kimmel Center's Perelman Theater, which could set the orchestra back as much as \$6,000 a concert. Freeman won the vote, however, and the orchestra made its Kimmel Center debut on Feb. 2, with the program of Crumb and Mahler. "It had soul," wrote Dobrin, reviewing that concert in the *Inquirer*. "[Freeman] bet that [the pieces'] shared musical material ... and the theme of rebirth would build upon each other to form a greater emotional experience. He was right."

The all-Polish program at the Kimmel Center followed on March 2, and three concerts are planned there for the 2002–2003 season. "It will give us a major presence downtown, and our concerts at Lang will continue to serve the suburban and college audiences," Freeman says.

He also notes, however, that the concerts at Lang are, like all on-campus College

# CONSTRUCTING KEN GERGEN



## THE MAVERICK PSYCHOLOGIST CONTINUES TO REINVENT A SHIFTING SELF.

By Jeff Heckelman '02

Nearly 30 years after writing the article that set off the “crisis in social psychology,” Ken Gergen is a very different man. Having spent most of his professional life as an outsider in his own field, he’s surprising his critics yet again—by reaching out to them.

The self-described “rebel with too many causes” has a long history of sailing against the current. He says that his independent streak was evident at an early age. To his parents’ dismay—his father taught mathematics at Duke University, and his mother was a community arts enthusiast—Gergen joined the Southern Baptist church at age 12. In high school, he found himself stretched between the social worlds of “jock culture and the intellectual fringe.”

“My experiences,” says Gergen, “combined with the proud tradition of rebellion in the South, left me with a strong residue of idealism, pride, and a willingness to take up against oppression. I was a dreamer; I felt I had to do something to change the world for the better.”

As an undergraduate at Yale, he discovered psychology, a discipline where the scientific method met the human psyche. “I became quite enamored with the empiricist model of knowledge,” he recalls. “It was a wonderful new world for me, where the strategies used in mathematics and physics could also be applied to human behavior. You could conduct research studies, and the data would allow broad generalizations.

The eternal sounds of the internal voices ...  
Mother ... father ... brothers ... sisters ...

Listen carefully when I speak  
and you shall hear them.

And when they speak, their words will carry countenances  
Of mothers ... fathers ... brothers ... sisters ...

As I speak with you now  
You will hear the echoes of distant times

TEXT BY KENNETH GERGEN  
DRAWING BY REGINE WALTER

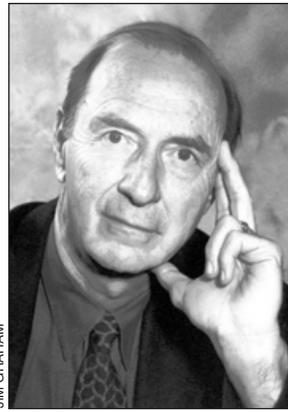
This wasn’t pie in the sky—it seemed to promise that real-world change could result.”

Yet, despite his fascination with the empirical method, Gergen also became curious about some ideas that weren’t taught in his Yale classes. Writers such as Erich Fromm and Carl Jung provided alternatives to traditionally held views of the self, and Gergen began to wonder about the limitations of his own work. After Yale, as an ensign in the Navy, he wrote an essay about “shifting selves,” painting a picture of people stretching themselves like pretzels from one reality to the next. He included this essay with his applications to graduate school and was rejected everywhere but Duke, where, he says, the father of a childhood friend sat on the admissions board.

At Duke, Gergen eschewed his adolescent idealism to make ends meet. “I was a young man, married with two children,” he says. “I had to put aside my personal agenda in order to excel in terms of the program demands.” As a graduate student, he concentrated on conducting and publishing empirical studies, which led to National Science Foundation support and, in 1963, the offer of an assistant professorship at Harvard.

During his five years on the faculty at Harvard, Gergen says he became even more disillusioned with what he was doing: “I was trading my idealism for careerism. The fast-track demand was for data production, which would garner grant support and reputation—leading to more production, more grants, more reputation. There was something that was a little sickening about it.”

An opportunity at Swarthmore changed all that. In 1967, Gergen was invited to interview for the chairmanship of the Col-



JIM GRAHAM

“I WAS A DREAMER; I FELT I HAD TO DO SOMETHING TO CHANGE THE WORLD FOR THE BETTER,” SAYS KENNETH GERGEN, WHO HAS TAUGHT AT SWARTHMORE SINCE 1967.

lege’s legendary Psychology Program. Although dominated by giants of the field such as social psychologist Solomon Asch and Gestalt theorist Wolfgang Köhler, the program had dwindled and shrunk in size in recent years.

Gergen was just 33 years old at the time. Despite his youth (he says he conveniently left his age off his résumé), then-President Courtney Smith told Gergen he was convinced that he could do the job of revitalizing the department and continuing its international reputation. Deeply impressed with the Swarthmore ethos and its tradition in psychology, Gergen took the job.

He brought with him an unorthodox teaching style that helped make psychology one of the most popular majors at the College. (In 1963, only seven students graduated with a psychology major; by 1973, that number had grown to 34.) For instance, by constantly changing the learning environment in a course on group dynamics, Gergen used the class itself as an experiment. “One day, we would meet outside and sit in a circle or in the branches of a tree,” he explains. “Other times, we met in a classroom lit with red light, or in the swimming pool, or in total darkness. We would discuss how the change altered the patterns of relationship.

“Looking back,” he says now, “some of the things I did seem quite silly, but there was a creative energy there, and the classroom was alive.”

Gergen believes that the academic freedom Swarthmore grants its faculty was essential to his development: “At many schools, you have to earn your keep in research overhead. But at Swarthmore, I didn’t have to secure grants in order to maintain my position. Swarthmore has a

very reflective atmosphere—perhaps deriving from its Quaker tradition—and in the 1970s, critical reflection on what you were doing was nearly as important as doing it. For me, this was a wonderful time. There was exciting ferment—a sense of revolution for the better.”

That ferment, plus Gergen’s reflections on his career and his field of study, eventually came together in his 1973 article “Social Psychology as History,” published in the *Journal of Personality and Social Psychology* (JPSP). Criticizing the prevailing wisdom of his field, Gergen argued that the search for overarching generalizations about human behavior is misleading. In the natural sciences, one can make such generalizations because the patterns under observation are generally stable across time. But, wrote Gergen, the same can’t be said about human

*Kenneth Gergen collaborated with Swiss artist Regine Walter on a series of works that they call “relational art”—text and graphics that work together to express their concern with human relationships. The works have appeared in the Journal of Social and Personal Relationships and will grace Gergen’s forthcoming book Relational Being. Signed copies of the prints and poems are available from Gergen.*

“My colleagues—many of them close friends—were furious,” recalls Gergen. “The JPSP received dozens of responses but chose to publish just one,” he says. “It was considerably longer than my original article and was extremely critical. After that point, the senior editor declared that he was closing the book on this discussion.” Even Gergen’s

within communities and become concerned with the ways in which the dominant orders suppress or obliterate minority visions of the real and the good.”

It’s never easy being an outsider in your field, though Gergen seemed to wear the role well. Still, about 15 years ago, he says his wife, Mary, helped him move to a new phase of inquiry. She chided him for being too critical and pessimistic. “She essentially told me that I would do little good for the world if my major message is simply negative.”

Gergen says that Mary, a feminist scholar and social critic in her own right (he calls her his “partner in crime”), wished for more light at the end of the tunnel. “Social constructionist ideas set the stage for enormous liberation from traditional assumptions about knowledge,” says Gergen, “but the real challenge was in locating new directions.” For Gergen, one of these directions was to break the barrier between the scholarly and what he calls the “secular” world.

The major outcome of this new exploration was his 1991 book *The Saturated Self*. “It was an attempt to reach a broader public,” Gergen says, “and to take up the question of how the major technologies of the century were affecting our lives together. At a more subtle level, however, the book took a lot of the social constructionist ideas and set them into a cultural context. It focused on how technologies foster multiple and conflicting realities and moralities. It challenges us to use our technologies to gener-

## With the publication of a single article, Gergen’s career as a mainstream psychology torchbearer was over.

beings and their likes, dislikes, tendencies, behaviors, and traits.

He argued that in describing and explaining such patterns, the social sciences actually bring about change. “Not only were fields like social psychology charting history in the name of universal laws,” he says, “but they were active participants in the process of historical change.”

Jill Morawski, a colleague of Gergen’s in the ’70s and now professor of psychology at Wesleyan University, says this kind of objective questioning was going on in several disciplines, such as anthropology, sociology, and history. “But social psychology is different,” she said. “It’s always aspired to be more scientific in its claims. Out of all the writers of the time, Ken’s work was the most intellectually troubling. He was in a field that had committed itself to the scientific method. Given his challenges to this scientific commitment, many colleagues saw him as a threat.”

The response to Gergen’s critique was overwhelming, and its effect was magnified by the author’s identity. “That paper was explosive,” he says, “in part because of who I was—a full participant in the field. I wasn’t some critic coming from out of town; I was family.”

thesis adviser at Duke, Edward Jones, was hurt by this son’s rebellion. Jones went on to dismiss his former student in a handbook of social psychology by quoting the Kahlil Gibran poem,

The dogs bark  
And the caravan moves on.

Gergen’s career as the next in a long line of mainstream psychology torchbearers was effectively over. Yet, although the years following the publication of “Social Psychology as History” became known in academic circles as “the crisis in social psychology,” they were actually a period of rebirth for Gergen. Colleagues from around the world welcomed the opportunity to join this new conversation, he says, and he became a leading figure in the “postempiricist” dialogues of the 1980s. From these conversations within his field, he began to generate an alternative to the long-dominant view of universal truth and knowledge—a view that came to be known as “social constructionism.”

“In the constructionist view,” Gergen says, “the traditional emphasis on the individual mind is replaced by a concern with the relational processes from which rationality and morality emerge. We focus on truth

Here am I.  
Standing before you  
Singular and solitary.

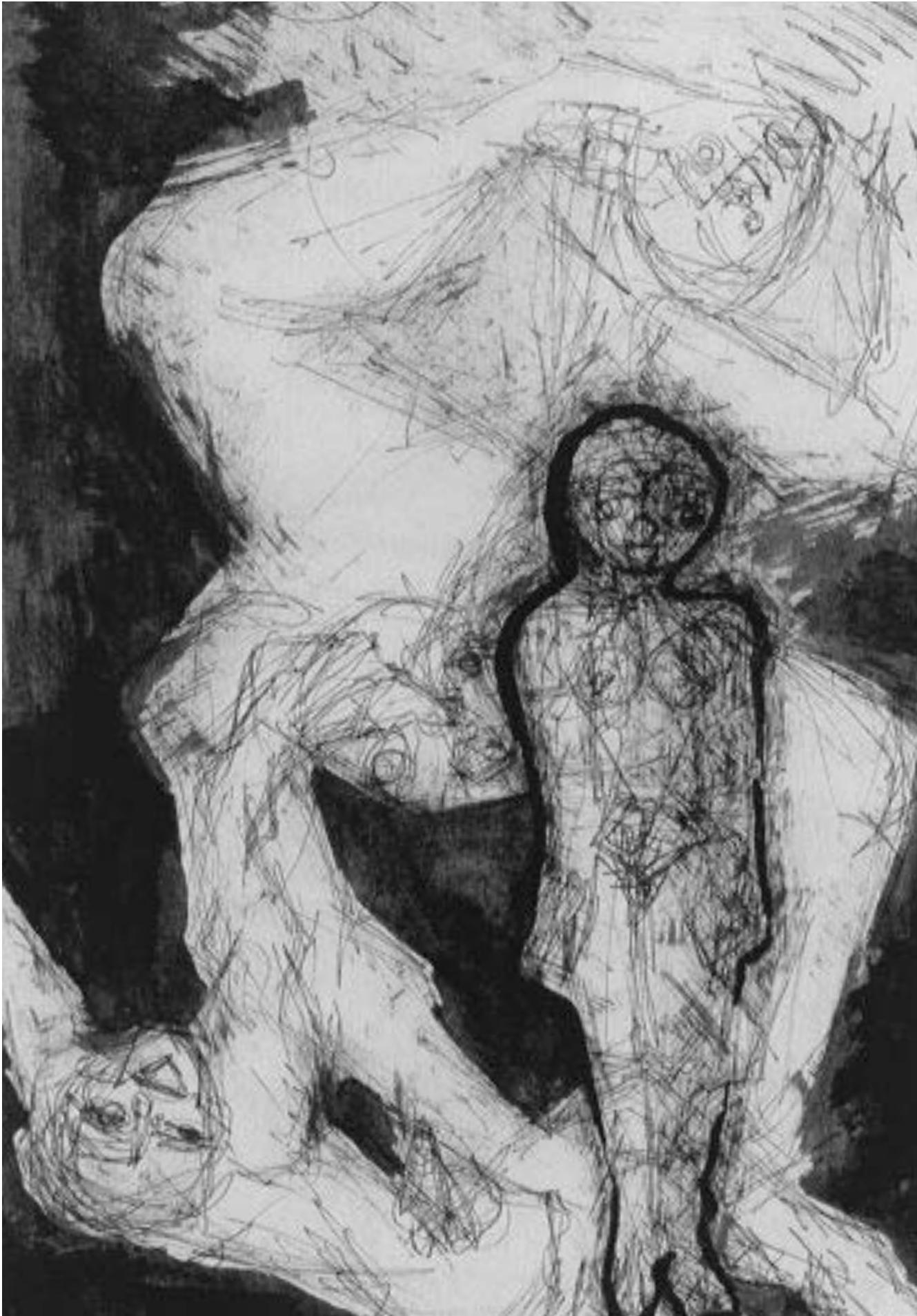
But don’t let appearances fool you.

Each word from my mouth  
Each gesture  
Is born of others.

You see singularity  
But reality is in multiples.

As we talk  
You enter this world  
And I into another.

TEXT BY KENNETH GERGEN  
DRAWING BY REGINE WALTER



Hear the story of my life—  
or at least one life

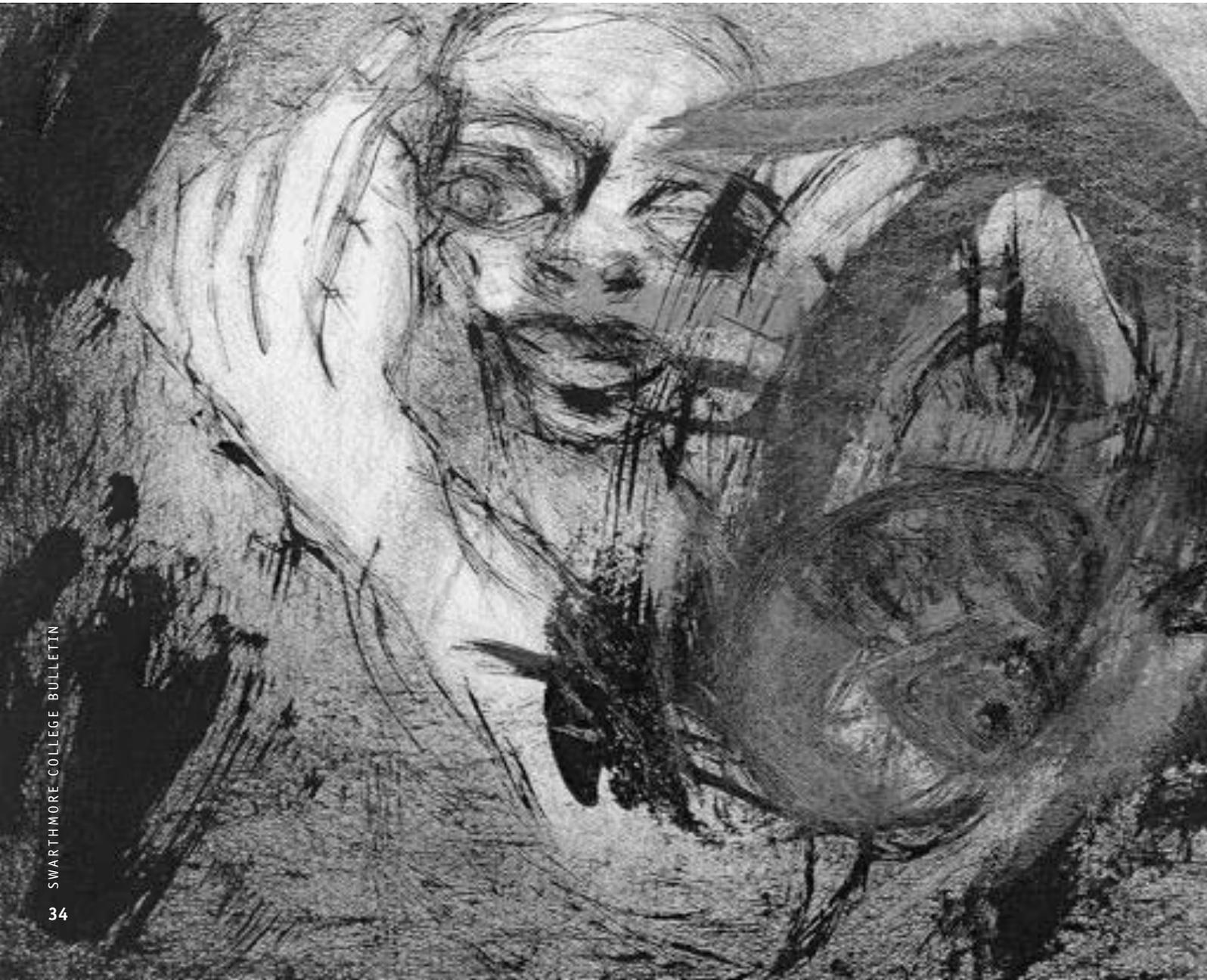
The kind of life  
Told by folks like us  
The way we tell stories these days.  
Some stories are good for laughs  
Some stories are tear jerkers  
Where would we be without good stories?  
Where would I be without my story?

TEXT BY KENNETH GERGEN  
DRAWING BY REGINE WALTER

ate productive dialogue as opposed to islands of truth, whereby small groups of people each claim their own local realities to be the 'really real.'"

Gergen was gratified that *The Saturated Self* reached people outside academia: "Therapists, in particular, resonated with the ideas. They invited me to their conferences and workshops and gave me yet another nesting place." Organizational scholars were also drawn to the ideas.

As his ideas became an increasing fixture in his classes, some of Gergen's colleagues were unsettled. Barry Schwartz, Dorwin P. Cartwright Professor of Social Theory and Social Action at Swarthmore and a departmental colleague of Gergen's for more than 30 years, thinks that undergraduate students may be the wrong audience for Ger-



gen's message. "Intelligent adolescents are very attracted to relativism," he says, "but they embrace it before they have the tools with which to judge it. I think Ken's perspective is an important one for our students to grapple with, and they're lucky to have him here in the flesh to present his views. I just wish that they came to Ken's approach with a stronger appreciation of what the 'other side' has to offer."

Although Gergen understands such sentiments, he thinks some people misunderstand the message he's sending. "I'm not teaching a new truth," he says. "I'm offering resources that can be incorporated or not into one's thinking and actions. Some of my colleagues actually do use some of these ideas; others simply follow more traditional paths. I am not so much against these paths

as I find them severely limiting."

Gergen continues to enjoy teaching undergraduates, and he has maintained his unorthodox teaching style while embracing new avenues of learning. For example, he currently teaches a course called Technology, Self, and Society, in which he invites students to help organize the classroom experience. He explains that "Swarthmore students are often enormously sophisticated in the use of new technologies. So we try to share the knowledge to create cutting-edge educational experiences." Rather than requiring a standard written term paper, Gergen invites students to develop or use all of their communication skills. "It's really awe inspiring," he says. "They create Web sites, generate videos, write poetry and plays, generate on-line experiences, compose electronic music—there is no end to it. One outstanding student even danced his term paper for the class."

Logic would dictate that Gergen should be slowing down at this point in his life. To be sure, he has set aside more time for enjoying his grandchildren, tennis, and golf; reacquainting himself with the banjo; and

ist thinking and theology. As a part of this effort, he spoke last year on relational views of the sacred at Trinity Church on Wall Street.

Applying constructionism to their own advancing years, Ken and Mary Gergen recently launched a newsletter called *Positive Aging*. "Society has always told us that aging is all about going downhill; it's a decline," says Gergen. "But after all, that's a social construction. Why do we have to look at it that way? Why not look at it as a positive, enriching growth process—something to look forward to?" The newsletter ([www.healthandage.com/html/res/gergen/entrance.htm](http://www.healthandage.com/html/res/gergen/entrance.htm)), which includes reports on news, research, and therapeutic practices as well as book and film reviews, now reaches 12,000 subscribers.

Gergen has won many awards during his career—fellowships from the Guggenheim, Fulbright, and Humboldt foundations; honorary degrees in the United States and abroad; and even an honorary professorship in Buenos Aires. However, his most recent scholarly work may prove to be his most groundbreaking. His recent article, "Psychological Science in a Postmodern Context,"

## Social constructionism set the stage for liberation from traditional assumptions about knowledge, but Gergen's real challenge was in locating new directions.

chasing his "blurred genre" dog, Phisto, across the campus. Although he still enjoys teaching and has no plans to retire anytime soon, Swarthmore has allowed him to teach half-time this past year, so that he can devote more time to other ventures.

Ten years ago, Gergen helped found the Taos Institute ([www.taosinstitute.org](http://www.taosinstitute.org)), which he describes as "a group of scholars and practitioners exploring the idea that through our relationships we construct our realities and futures together." The group conducts conferences and workshops, publishes books, offers on-line continuing education, and even co-sponsors a Ph.D. program with Tilburg University in the Netherlands.

Although he long ago gave up being a Southern Baptist, Gergen is attempting to forge a new dialogue between construction-

in *The American Psychologist* in 2001, carries Mary's positive voice to the extreme. He argues that the constructionist orientation opens new and exciting vistas of scholarship and practice in psychology, nurtures new theories and methods of research, and invites the development of more communally oriented teaching, writing, and social change. Gergen says that although he doesn't want to abandon traditional practices, he is nevertheless more excited than ever about the emerging potentials. It seems as though he has set out on another quest. ☞

*Jeff Heckelman received a degree in a special major of sociology/anthropology and psychology on June 2. The first draft of this article was written for Journalism Workshop, a course taught by then-Visiting Professor Ben Yagoda in fall 2000.*



# City

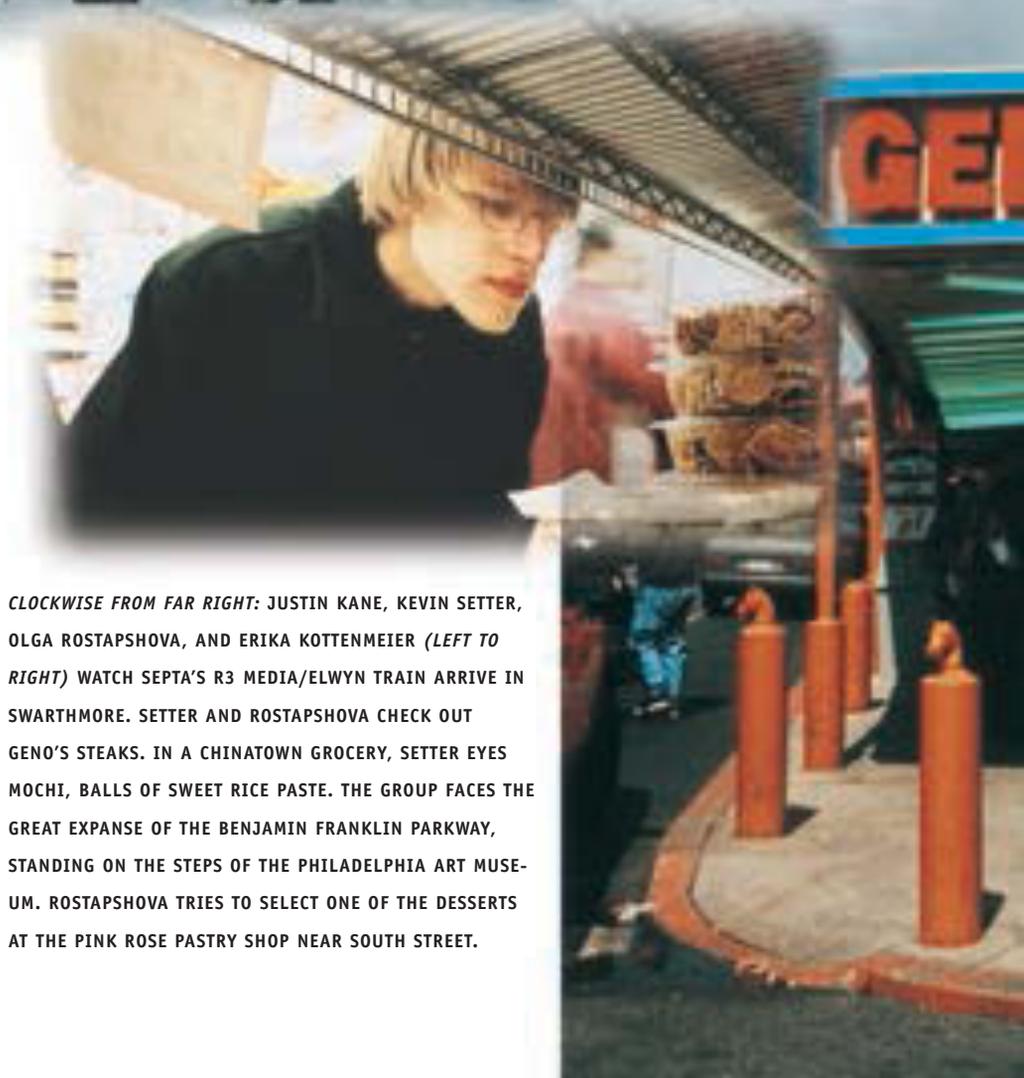


Lively Philadelphia balances Swarthmore's suburban calm.

Two diverse worlds enrich the lives of Swarthmore students: a lush suburban retreat and a metropolitan cultural feast. In early April, one clan of seniors—Justin Kane, Erika Kottenmeier, Olga Rostapshova, Kevin Setter, and Judy Chen—set out on a spring jaunt into Philadelphia before graduation. During one of their last weekends together as students, they packed a Saturday full of good food and fun in the far corners of the city.

Just 23 minutes away on the SEPTA R3 Media/Elwyn line, Philadelphia offers students a rich blend of neighborhoods to explore. From the Italian Market to South Street, the colorful sights of fresh produce to orange-and-purple spiked hair mesmerize passersby. Stopping for a Moroccan food fest, visitors can settle onto plump floor cushions—enjoying the gifts of triple-jointed belly dancers between the eight courses of their meal.

Philadelphia's size, cultural offerings, quality, and character especially impress Kottenmeier, who is from a suburb of Honolulu. "In Hawaii, we don't have



*CLOCKWISE FROM FAR RIGHT: JUSTIN KANE, KEVIN SETTER, OLGA ROSTAPSHOVA, AND ERIKA KOTTENMEIER (LEFT TO RIGHT) WATCH SEPTA'S R3 MEDIA/ELWYN TRAIN ARRIVE IN SWARTHMORE. SETTER AND ROSTAPSHOVA CHECK OUT GENO'S STEAKS. IN A CHINATOWN GROCERY, SETTER EYES MOCHI, BALLS OF SWEET RICE PASTE. THE GROUP FACES THE GREAT EXPANSE OF THE BENJAMIN FRANKLIN PARKWAY, STANDING ON THE STEPS OF THE PHILADELPHIA ART MUSEUM. ROSTAPSHOVA TRIES TO SELECT ONE OF THE DESSERTS AT THE PINK ROSE PASTRY SHOP NEAR SOUTH STREET.*

# Beat

By Andrea Hammer

Photographs by Justin Kane '02 and Judy Chen '02



“Philly is like an amusement park for Swarthmore students during the weekends.”



such high buildings, nor such large cities,” she says. “Philly was a bit intimidating, but I really like the idea of living in a place where everything is available in a fairly small radius. I also think the city has so much character in University City versus South Street and Center City versus Rittenhouse Square: It’s all so different in such a relatively small space, and it’s all available.”

From Maryville, Tenn., Kane is particu-



larly enthralled by Philadelphia's architecture. "Sometimes, I don't really have a destination in mind, and I just walk around," he says. "It's a beautiful city, with some unique architecture and public spaces that are perfect for just idling. The architecture gives Philadelphia its character, its distinct neighborhoods, its moods."

Setter, raised in Arlington, Va. (near Washington, D.C.), finds that "Philadelphia

is much less artificial, much more organic. The whole city has the feeling of being very old and having been developed in stages." He adds: "For me, one of the most captivating sights in Philadelphia is the factories lining the Schuylkill River. They look so monstrous and surreal—bizarrely lighted, belching smoke—that I just stare at them as I cross over the river."

Rostapshova, who grew up in the

Ukraine (see June 2001 *Bulletin*), considers herself a "city person." She says: "Just having a train station at the bottom of campus makes the college experience seem less 'bubble-like' and allows students to have access to a much wider variety of activities and interact with people from many different walks of life. I have lived in several cities, and it was wonderful to discover Philadelphia, a city so unique and full of its own life."

Born and raised in Reno, Nev., Chen now wants to live in a city in the near future because her "experience at Swarthmore has made me appreciate city life," she says. Chen visits Philadelphia two or three weekends each month, enjoying South Street, eating in restaurants, going to Philadelphia Orchestra concerts, or seeing movies at the Ritz with friends. "When we are eating or spending time in the city, we are usually more relaxed and better able to focus on spending time with one another rather than worrying about impending assignments," says Chen.

After a week crammed with classes, papers, exams—and suburban calm—the city beat entices students away from campus for a weekend romp. ☺



**CLOCKWISE FROM BOTTOM RIGHT:** THE GROUP PASSES FRESH FRUIT IN THE ITALIAN MARKET. CHEN AND KOTTENMEIER SEE WHICH MOVIES ARE FEATURED AT THE RITZ. SETTER FAVORS THE ACADEMY OF MUSIC, WITH HIS FRIENDS RIGHT BEHIND HIM. KOTTENMEIER ASSUMES THE CLASSIC ROCKY POSE ON THE STEPS OF THE PHILADELPHIA ART MUSEUM. KOTTENMEIER ASSUMES THE CLASSIC ROCKY POSE ON THE STEPS OF THE PHILADELPHIA ART MUSEUM. NEAR CARPENTER HALL IN HISTORIC INDEPENDENCE PARK, THE FRIENDS SPELL OUT "SWAT."

## Making New Swarthmore Connections In Your City

Swarthmore alums don't have to live in an area with an "established" Connection group to be able to get together. Ernest "Ernie" Smith '44 met up with a "young, lonesome graduate student who is a Swarthmore grad," and it struck him that it was time to have a gathering of Swarthmore alums in **Boulder, Colo.** So he put one together! Ernie was kind enough to make arrangements for a gathering at his country club and to arrange for entertainment by a bluegrass band. More than 50 alums and guests attended.

Stephanie Hirsch '92 organized a happy hour for alums of all ages and graduating years living in the **Boston/Cambridge** area. More than 50 alums gathered at this low-key event. Many thanks to Stephanie for making it happen.

Sara "Sally" Guthrie-Geers '56 invited fellow alums in the **Gainesville, Fla.,** area to her home to get acquainted and "talk about one of our favorite places." Using Gainesville as the central point, Sally invited alums from Ocala to the Georgia border and from the Jacksonville area to the Gulf.

If you are interested in hosting an event in your hometown, the Alumni Office can help with invitations, mailing costs, and other details. Contact Tricia Maloney in the Alumni Office by phone at (610) 328-8404, or e-mail [pmalone1@Swarthmore.edu](mailto:pmalone1@Swarthmore.edu).

### OTHER GATHERINGS

**Philadelphia:** In March, Swarthmore alums visited the Philadelphia Museum of Art to enjoy an exhibit titled *Earth: A Polarized View*, created by Austine Read Wood-Comarow '63, who gave a private tour and an explanation of the technique she uses to create her work. Thanks to Philadelphia Connection Chair Jim Moskowitz '88 for planning the event.

**Metro DC/Baltimore:** Connection Chair Sampriti Ganguli '95 was very pleased with the turnout at a recent informal event held at Search for Common Ground in Washing-



PATRICIA MALONEY

**AN INTERCULTURAL CENTER (IC) ALUMNI GATHERING ON APRIL 6, WITH THE THEME "CELEBRATING GROWTH, BUILDING TOMORROW" WAS PART OF THE IC'S 10TH ANNIVERSARY CELEBRATION. THE DAY'S EVENTS INCLUDED WORKSHOPS IN EDUCATION, POETRY, DANCE, ART, AND SOCIAL JUSTICE AS WELL AS A RECEPTION (LEFT TO RIGHT): MARION TIZON '03 MET CHRISTIAN MARÍN '96, LUCIA PERILLAN '93, IC ACTING DIRECTOR MEGHNA BHAGAT, AND IVAN PEREZ '95.**

ton, D.C. Alums discussed key lessons learned in the area of conflict resolution and reflected on the Swarthmore Quaker tradition pertaining to conflict mitigation. This connection group also attended the exhibition *Our Expanding Universe* at the Carnegie Institution. Thanks to Sampriti for arranging for these creative events.

### SCHWARTZ LECTURES

While other faculty members were catching up on paperwork, Barry Schwartz, the Dorwin P. Cartwright Professor of Social Theory and Social Action, spent spring break giving three lectures on the West Coast. He gave a talk titled "Too Many Choices: Who Suffers and Why" for the **Seattle** Connection and at two events for the **San Francisco** Connection (in Berkeley and Palo Alto). The talks were well attended—particularly by former psychology majors—with alumni, parents of current students, and other friends of the College participating in highly interactive discussions. Faculty talks around the country and around the world are one way to bring "a taste of Swarthmore" to alumni.

Many thanks to Connection Chair Deborah Read '87, who arranged for the Seattle event; to Connection Chair Neal Finkelstein '86 for arranging the San Francisco event; and to Thomas Klein '85 for arranging the Palo Alto event.

## Remembering Susan Snyder

The Department of English Literature is planning a remembrance and reception in honor of the late Professor Susan Snyder on Saturday, Oct. 5. Snyder, a distinguished teacher of Shakespeare and Renaissance literature from 1963 to 1993, was a scholar in residence at The Folger Shakespeare Library in Washington, D.C., until her death last fall. As a part of this campus gather-



ing, alumni are invited to contribute recollections and reminiscences. The department invites expressions of interest from alumni who would like to join in this celebration. Please contact Professor Charles James at (610) 328-8142, or e-mail [cjames1@swarthmore.edu](mailto:cjames1@swarthmore.edu).

# BACK TO CLASS

After more than 40 years away from Swarthmore, Roger '53 and Lillian Frank Youman '57 find themselves back in a Trotter Hall classroom. Decades removed from essays and exams, the Youmans have relished their return to academia: "It's been fun," Lillian says. "And fun is not exactly the word I would have used for many of the courses I took 40-some years ago."

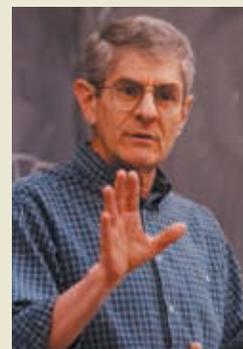
As students in the pilot semester of Swarthmore's Lifelong Learning Program, the Youmans, along with 26 other alumni and local community members, had the opportunity to revisit the academic arena by taking no-credit, nongraded seminar-style courses designed especially for adults. Offerings this spring included Homeric Models of Heroism, taught by Susan Lippincott Professor of Modern and Classical Languages Gilbert Rose; and Aristotle, Galileo, and Einstein: Space-time, Gravity, and Black Holes, taught by Professor of Physics John Boccio.

"I think that there's a real desire on the part of adults to resume their education," says Rose, who initiated the Lifelong Learning Program. Rose explains that many adults tend to move away from their academic experience when they begin raising families and developing careers. Many of those enrolled in the program, he says, "feel as though they are being challenged in ways they haven't been challenged in years."

"My last academic experience was in 1947, so that tells you something," said Pat Terwilliger, a graduate of Oklahoma State University and resident of Swarthmore. Although she says returning to an academic setting has been challenging, she considers it to be entirely worthwhile. "My idea is to keep my mind stimulated for the rest of my life," she says.

Courses last for eight weeks, and tuition is \$500. Next fall's course offerings will include *As Imagination Bodies Forth: English Classics From Beowulf to Twelfth Night*, taught by Craig Williamson,

ADULT LEARNERS HAVE ENJOYED THE OPPORTUNITY TO STUDY WITH SWARTHMORE PROFESSORS SUCH AS GILBERT ROSE (RIGHT), WHO TAUGHT HOMERIC MODELS OF HEROISM IN THE COLLEGE'S NEW LIFE-LONG LEARNING PROGRAM THIS SPRING.



PHOTOGRAPHS BY ELEFTHERIOS KOSTANS

professor of English literature; *Medicine and Society: The American Case*, taught by Steven Piker, professor of anthropology; and *History and Memory: Perspectives on the Holocaust*, taught by Robert Weinberg, professor of history, and Marion Faber, professor of German. For more information, contact the Lifelong Learning Program at (610) 328-8696.

—Elizabeth Redden '05



More than 150 students and alumni attended this spring's Lax Conference on Entrepreneurship. Pictured at the annual event are keynote speakers Tralance Addy '69 (above left) and Mickey Herbert '67 (above right), chatting with with Andrew Lax '77.

Panelist Brian Smiga (middle right)

## Lax Conference means business



'76 described his business experiences to Dmitriy Shchelokov '02 (middle left).

Nicole Perez '04, Orhan Edali '04, Ken Leith '81, and Chirag Chotalia '04 (above far right, left to right) engaged in one of the many discussions at the conference.



Alumni panelists who shared their entrepreneurial experience included Eric Adler '86, Richard Barasch '75, Caroline Curry '90, Kevin Hall '89, Ethan Klemperer '94, Arnold Kling '75, Emily McHugh '90, Seth Murray '98, Robin Shapiro '78, Timothy Sibley '98, Brian Smiga '76, and Thomas Snyder '72.

PHOTOGRAPHS BY PATRICIA MALONEY



CAROL BREIVART-DEMIM



EMILY MOLLENKOPF '05/THE PHOENIX

Sophomore art student Jake Beckman likes to think big. This winter, he made a pair of 4-foot-long red Converse “Chuck Taylor” sneakers and hung them from a Parrish chimney—as if they had been tossed there by a giant. In April, he turned on McCabe Library with a giant light switch. And visitors to campus during Commencement and Alumni Weekend were delighted by the giant Adirondack chair that appeared on Parrish lawn in May. Beckman says he likes his art to be available to a large audience, and he thinks art should be fun.

# Second Skin

ROBERT TURNER '36, A LEADING 20TH-CENTURY CERAMIST, GIVES THE HEILMAN LECTURE.

At the end of February, Heilman visiting artist Robert Turner drew faculty, staff, and students to the Lang Performing Arts Center for a slide-show lecture and List Gallery reception. Sydney Carpenter, associate professor of studio art, introduced the lanky “Rocket Bob”—referring to his ability to go “up there and back while sharing mysteries.”

Noting that Turner came “as a guest but also as one of Swarthmore’s own,” Carpenter recounted his student interests in economics and literature. After studying painting at the Pennsylvania Academy of Fine Arts from 1936–41, Turner received an M.F.A. in 1949 from the New York State College of Ceramics at Alfred University, where he worked as a pottery and sculpture instructor from 1958–79 and is now a professor emeritus.

Describing Turner’s “lifetime body of work that is respected and revered,” Carpenter said the potter uses “clay as a kind of second skin.” With work displayed in 25 museum collections, including the Helen Drutt Gallery and the Philadelphia Museum of Art, Turner exhibited 13 of his characteristically spare shapes, created during the 1980s and 1990s, in the List Gallery through the end of March.

During the 2002 Heilman lecture, Turner explained his surrender to the creative process: “I start with logic, and gradually intuition starts to move in—until time disappears. I don’t know what a piece is going to be until later.”

Five key principles guide the artist’s approach to ceramics. First, “making connections,” he said. Second, “examining the obvious.” Third, “exploring paradox.” Fourth, “ambiguity involves multiple meanings, not fuzziness; it takes us beyond our mind-set and transports us to new possibilities.” And, fifth, Turner focuses on “strangeness or apparent inconsistencies. Stray surprises or something missing makes us wonder.”

Showing slides of his work, Turner said: “These casserole dishes show the geometry of a circle ... and the importance of practical use. I love simplicity and geometry, a path that I could always follow.”

Then, the ceramist described the sensation of “deliberately throwing a dome shape and cutting it off the wheel while still damp—gravity, lifting, and forming by itself; an organ-



**DURING THE OPENING-NIGHT RECEPTION OF HIS LIST GALLERY EXHIBIT, TURNER DISCUSSED HIS 13 WORKS ON DISPLAY, INCLUDING REDUCTION FIRED STONEWARE PIECES: OWERI, CA. 1999 (FRONT); TSIPING, 1999 (BACK LEFT); AND FORM II, CA. 1998–99 (BACK RIGHT).**

ic movement,” he said. “I try to find ways to let the piece form itself. Some things just happen.”

As if part of the clay itself, Turner relayed “how air goes past the dampness. I wanted to get down inside it,” he said of one piece.

Along with Board member and wife Sue Thomas Turner '35, the artist has traveled to Maine, Africa, Italy, and New Mexico, where nature has inspired his work. In addition, “Tree and rock partly see and understand; the

tree is being nudged by the rock to know each other’s identity,” Turner said.

Pausing for a moment, he added: “You bring so much more to experience and perceptions. Geometry, simplicity, and meaning all say, ‘This is who we are.’”

Trying to gather the “energy of life,” Turner draws on animals, movement, and poetry to recognize the “is-ness of it.” He believes that utilitarian pieces are “made to reveal the self as sacred objects,” he said.

“Accidents give you where to go,” Turner added.

“Certainty is in contrast to the uncertainty of a piece—the two parts of the way we live.” Showing his use of a stone contrasted against a smooth slab of clay, Turner described the “roundness of the stone not disturbing the space, just letting it be.”

—Andrea Hammer

# My Football War

MEMORIES OF "BLAKE'S BEARCATS" RECALL THE WAR YEARS.

By Richard Burrowes '45

The best of my football career all happened in the side yard. Maybe it should have stayed right there. In the yard, we five children played endless games from tag and red-light to kick-the-can and football. Because Mother liked her summer flowers, Father relished his vegetables, and we all liked picnic suppers on the lawn, our ground rules were intricate to say the least. In season, we played touch football. Large trees shaded most of the area, but their canopies were high enough for young legs to practice punts and drop-kicks. I was the youngest child, and when my turn came, I had a dependable gang of eight or nine boys to see how many touch-

Kasprzak played, all right. He was strong, ran hard, scored several touchdowns, probably shaved frequently, and—I did survive. We improved a little over the season, but we never won a game.

Other sports went off better, and I remember the joy of our first win after about four games of basketball. In my senior year, there was no football team, but we did well in both basketball and baseball. At graduation, our coach, Luke Ward, urged me to go right after the football team at college. He said, "Swarthmore is small, Dickie. You'll be on the team as soon as you get there. Make 'em see what you can do."



DICK BURROWES (BACK ROW, SIXTH FROM LEFT) HUDDLED WITH SWARTHMORE'S JUNIOR VARSITY FOOTBALL TEAM, THE BEARCATS, IN 1943.

downs we could loft through the tree branches or scoot around the hummocks. In the limited space, we ruled out blocking, but we did lots of running and dodging, with passes galore. At one point per touchdown, a typical afternoon's score might be 39 to 37. As I grew, I thought I was pretty good at our game—don't forget my kicking practice.

I never tried out for school teams, feeling much too shy, but then I got a scholarship to the local boys' prep school and found out that everyone there played on all the teams. Suddenly, as a high school junior in September 1940, I was the left tackle! At 160 pounds, I was the biggest kid on the team. I was scared when we traveled across the Hudson River to New York City to play the Riverdale School in my first real game. We had heard rumors of Kasprzak, a postgraduate ringer, being groomed for Columbia University.

That summer, I worked on a dairy farm in New Hampshire, replacing hands who had gone in the draft. I pitched hay, lugged grain, and cleaned stables. I felt strong—190 pounds—and, when Swarthmore invited me to preseason football camp at Avalon on the Jersey shore, I puffed up a little more, thinking they must need me.

Fall 1942 was a strange time—blackouts after sunset all along the Atlantic coast, pitch dark without the moon, not a soul playing on the beach all day, empty cottages and shops everywhere. All was barrenness. I was young, balmy, and not yet aware of my liability to the draft. The gloomy scene and the girlfriend I had left behind in New Hampshire made me homesick. I watched the easy friendships of the older guys and felt shy among the freshman prospects. I brooded: These blustery guys? This Philadelphia accent? Is this the only music? Davy and Joe jitterbugging together—best I've ever

seen. Do I have to do that? What made me think I can play football anyway? I hurt my shoulder in the very first scrimmage.

College opened, and I continued to work out with the team. Half the season went by before I could play, and I joined the leftovers of the football squad. Avery Blake—excellent as the regular lacrosse coach and world-class as a forgiving mentor—assisted with junior varsity football in his off season. Now, I was playing at the right level. We had our own high morale as the duffers of the squad. We all loved Ave and called ourselves “Blake’s Bearcats” in his honor. Our schedule came from challenges by secondary schools in the area. We were always the visiting team, usually on their Homecoming Days.

Ave got results quietly by reminding us of the real importance of our work. On game days, he would say blandly, “Nobody will be hoping you’ll win, there won’t be any reporters, no scouts watching you. These kids are excited. They want to beat you. They think you are a college team. You’ll probably just mess it up the way we’ve done

“I think you could  
go out and  
win it if you want to.”  
And we did win—often.

all week, but you can pull together some of what you know. Well, go ahead out there, and have some fun.”

At halftime, he was sure to say, still gently, “Well, you really didn’t do much, did you? Nobody cares, but I think you could go out and win it if you want to.” And we did win—often—the only victorious football games I ever played in. We all wanted to give him our very best.

One of our most memorable games was against the National Farm School up in Bucks County, Pa. A year had gone by, and now, in early December 1943, I had joined the Navy V-12 program at Swarthmore. By then, I loved the College and a much more important girlfriend on the campus, but I was having a hard time continuing my engineering major and accepting the duties of an apprentice seaman. And I worried about me and the war. It was a cold day. We rode the Reading Railroad from Philadelphia to Doylestown, where we boarded a white school bus. Somebody had painted it all over with big green hearts like an eighth-grade project. Inside, we saw a big green sign in scrawly letters: “Fighting hearts—we can’t be beat!”

We got off at a bunkhouse sort of building, where we dressed for the game. In the bare, cold room we saw more green posters. Some said, “Fighting hearts”; some, “We can’t be beat”; or both. We scoffed, “What is this? Intimidation?” And the theme continued on every maple tree as we hiked up a long road to the field—hearts, slogans, even a couple of green skull and crossbones. We laughed,

“This is going to be a circus.” The home team ran out on the field doing a lot of yelling—getting up their courage, we supposed. They looked small but well fed. One of the guys said, “They look like a bunch of Porky Pigs!” We decided maybe we should go easy on them.

What a shock! They ran my good kickoff back to our 45-yard line. Jumping quickly into position still standing, the quarterback called out, “Fighting hearts!” The team roared back, “We can’t be beat!”; then, they squatted down and yelled, “One-two, one-two, one-two,” smacking us back a good 12 yards, straight on. Back into formation, the quarterback gave a few code numbers. “Ready!” he yelled, and with a few more “one-two, one-twos” they plunged into us again. About four more of these, and they had a touchdown.

Well, it kept on with the farm boys always hitting fast and *hard*. They varied the attack with open signal calling, usually in unison, and often repeating their “Fighting hearts” exchange. At the half, we were behind 14–0 and adjourned to the back of the little grandstand for a frigid rest. Someone said it was below 20 degrees. We struggled back with a touchdown, but I missed the extra point (did you forget my kicking practice?). We needed two more scores to win, but we never even got the first one. Near the end of the game, I took a terrible kick from somebody’s cleats in the back of my right calf. In the cold, it stiffened immediately into the worst cramp I ever had. I couldn’t stay in the game.

At last it was over. With “Fighting hearts—we can’t be beat!” still ringing in our ears, we put our Navy blues back on, stuffed our gear back into our duffles, and by bus and train rode back to Philadelphia. I was hobbling badly on the dark streets as I tried to keep up with my teammates on the walk from Reading Terminal down to Broad Street Station. The lights were dim, and the neon signs still off, somber at best. People noticed me limping. “They suppose I’m a veteran, back home from somewhere,” I thought. I imagined a false little war of my own. Soon two motherly women came on all dressed in black, with Christmas scarves against the cold. They stopped me, and one put her hand on my arm saying, “Oh, you poor dear boy!”

I was ready. I groaned a patronizing, “Oh, I’ll be all right, lady,” and, with hardly a look at them, I hobbled on. As they drifted away, I flattered myself with my cavalier fake disregard for them; applause to a bruised football chump. But, as I write this, I wonder: Was that a real grief those women were trying to share? ☞

*Class secretary Dick Burrowes and wife Jean recently moved from Bothell, Washington, to Evanston, Ill., to share more time with their grandchildren.*

DICK AND WIFE JEAN GIBSON BURROWES '46, WHO BECAME HIS "MUCH MORE IMPORTANT GIRLFRIEND ON THE CAMPUS," STILL HAVE STRONG MEMORIES OF THEIR COLLEGE EXPERIENCE DURING THE WAR YEARS.



# Beautiful Math

DAVE BAYER '77 WRITES HOLLYWOOD'S EQUATIONS.

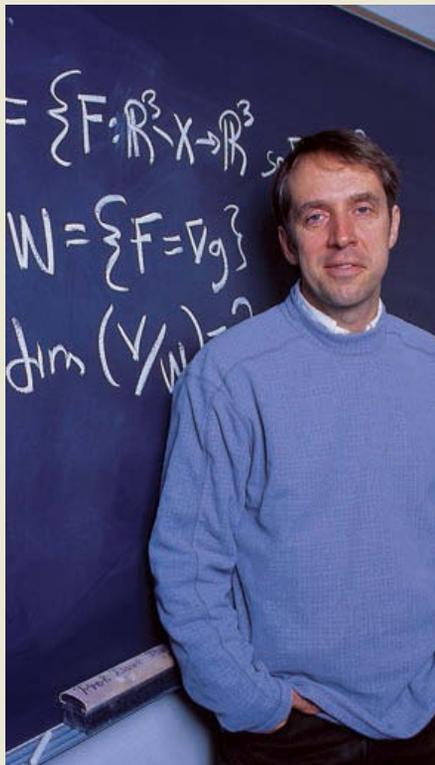
Early in the film *A Beautiful Mind*, Russell Crowe, playing the brilliant young mathematician John Forbes Nash, strides into a classroom at the Massachusetts Institute of Technology to teach his first undergraduate class in vector calculus. Nash makes no effort to hide his resentment of the students and of his teaching duties, hurling the assigned textbook into a wastebasket. Then he writes a series of equations on the blackboard and announces that the rest of the course will be devoted solely to solving the problem they represent—a task, he says, that will take some of them “all your natural lives.”

It's a pivotal moment. The student who later rises to the challenge—unsuccessfully—is Nash's future wife Alicia (played by Jennifer Connelly), who will nurse him through three decades of mental illness and share his triumph when he wins the Nobel Prize. Like many key scenes in the film, though, the one that launches their journey together mixes fact and fiction. Though Alicia Larde did take John Nash's advanced calculus class, he never threw out such a challenge.

So when director Ron Howard needed a mathematical problem for the scene, he could not just pluck one out of someone's 50-year-old class notes. Instead, he asked Dave Bayer to make it up—to invent the math that Nash would have written if such a scene had occurred. Some mathematicians or math historians might have balked, but for Bayer—an algebraic geometer at Barnard College in New York City, who was moonlighting as the film's mathematical consultant—it was all in a day's work. “For me, movies are dream sequences,” Bayer says. “But even the wildest dream sequences are anchored in reality.”

Bayer's task was to forge the anchors. It is a job, Bayer says, that Howard and his team took very seriously: “Audiences can tell when the mathematics is real, and they want it to be real.”

Bayer came to the film by a circuitous route. In 2000, he had written a review of the Broadway play *Proof for Notices of the American Mathematical Society*. As a movie and theater aficionado, he wanted to draw his colleagues' attention to a play that treated mathematics seriously. The review found its way to Howard, who liked what he read, interviewed Bayer,



DAVE BAYER, PROFESSOR OF MATHEMATICS AT BARNARD COLLEGE, WAS A CONSULTANT ON THE OSCAR-WINNING FILM *A BEAUTIFUL MIND*. HE FORMULATED THE COMPLEX EQUATIONS USED THROUGHOUT THE STORY OF THE BRILLIANT MATHEMATICIAN JOHN FORBES NASH, WHO RECEIVED THE NOBEL PRIZE IN 1994.

and hired him on the spot. Once Bayer was on board, Howard outlined his main concerns about the role of mathematics in the film: How could such an intensely internal subject be captured visually? Could mathematics show Nash's descent into mental illness and his slow emergence?

Answering those questions took months of intense effort. “An amazing amount of work goes into every second of film,” says Bayer. His work included writing every one of the countless formulas and computations that cover blackboards and windows throughout the film, apart from a few that Crowe wrote on camera. Bayer also consulted on set design and props.

The classroom scene was the pièce de résis-

tance, Bayer says. He approached it as if he were the actor playing Nash, by putting himself into the character's shoes. “This is someone who really doesn't want to teach the mundane details, who will home in on what's really interesting,” he says.

The problem Bayer finally chose (see photo) was a more complicated version of a classical physics problem: determining whether a static electric field (the  $F$  in lines 1 and 2) necessarily has a potential function (indicated by  $g$ ). If the “electric field” is allowed to be infinite or simply nonexistent at certain points (collectively indicated by  $X$ ), the question becomes physically unrealistic but mathematically very rich. The answer depends not only on the geometry of the set  $X$  but also on one's assumptions about the field  $F$ —as the fictional Nash explains to Alicia rather brusquely when she offers her stab at a solution.

As an unexpected bonus, Bayer wound up on camera himself. Near the end of the movie, he appears as one of Nash's fellow professors who approach him in the Princeton faculty club and lay their pens on his table as tribute. The “pen ceremony” scene is fiction, but it is one of the most moving scenes in the movie and, as Bayer says, it is a beautiful example of the way a good director creates emotional truth.

Although some critics grumble that *A Beautiful Mind* exaggerates the competitive atmosphere of postwar Princeton and leaves out important parts of Nash's life and work, the mathematics in the film has come through peer review with flying colors.

And the best-informed critic of all seems to be satisfied. John Nash, who has seen *A Beautiful Mind* several times, wrote to Bayer that he appreciated the “bona fide sophistication” of the math in the movie—although he added that in the film's portrayal of his later work, the fictional Nash seems to know some things that “the real Nash (me)” never did.

—Dana Mackenzie '79

*Adapted from the Feb. 1 edition of Science with permission. Dana Mackenzie, a writer in Santa Cruz, Calif., took Professor David Rosen's Complex Analysis class with Dave Bayer in fall 1976. “That class had the most awesome group of students of any that I took at Swarthmore,” he said.*

# The Marrow of the Matter

A LIFESAVING TRANSPLANT CHANGES LIFE FOR BRIAN AND NAOMI ZIKMUND-FISHER '91.

When Brian Zikmund married Naomi Fisher in 1992, they wrote their own vows in the form of a promise: I promise to share with you in times of joy as in times of trouble. Although the Zikmund-Fishers' Quaker matchbox marriage has brought much joy, it has also seen its share of trouble.

In 1998, Brian was diagnosed with myelodysplastic syndrome, a form of pre-leukemia that causes bone marrow to function improperly and fail to produce blood cells, especially, in Brian's case, clot-making platelets. To save his life, in 1999 he received a bone marrow transplant from an anonymous donor through the National Marrow Donor Program ([www.marrow.org](http://www.marrow.org)).

When Brian was diagnosed, Naomi was six months pregnant with their now 4-year-old daughter Eve. Over the next year, Brian received regular platelet transfusions drawn from approximately 100 units of blood. A healthy person's platelet count is between 150,000 and 350,000, but Brian's was 19,000 when he was diagnosed, and it soon dipped below 10,000. The entire family had to relocate for 4 months from Pittsburgh to Seattle for the transplant itself.

To take control of the situation, Brian confronted his uncertain future, which included the possibility of his death.

"I had to face hard questions about my future while still trying to enjoy my daughter. I made videotapes of me for her just in case. I wrote letters to her," he says.

With the success of the transplant, Brian says today he's 99 percent recovered and off almost all medications. He'll always have to monitor his blood to watch for a possible relapse, but he has a normal life expectancy.

"I'm not so sure who had the harder task," says Brian, praising his wife on how she handled the situation in Seattle. "I was all drugged up. All I had to do was lie in a bed and get well. We were 2,000 miles from home, living with my parents who came to Seattle to be with me, and we had a toddler."

This fall, Brian will begin a postdoctoral position at the Program for Improving Health Care Decisions, a joint program of the Ann Arbor Veterans Administration Medical Center and the University of Michigan School of Medicine. "I want to use my experience to



ELEANOR LEWIS

**BRIAN ZIKMUND-FISHER, HIS WIFE, NAOMI, AND THEIR DAUGHTER, EVE, TREASURE BRIAN'S NEW LEASE ON LIFE AS HE CONTINUES HIS RECOVERY FROM MYELODYSPLASTIC SYNDROME. A BONE MARROW TRANSPLANT HELPED SAVE BRIAN'S LIFE.**

help communicate complex medical decisions to patients," he says.

Naomi's Jewish faith helped her through this period. "I had absolute faith that I was not being punished. From Judaism, I've learned I have a religious obligation to make the world a better place," says Naomi, who is an elementary school vice principal. Following that belief, Naomi and Brian established the Brian Zikmund-Fisher Fund for DR Typing ([www.bzffund.org](http://www.bzffund.org)), which funds a detailed form of tissue typing of potential stem cell donors so that the patient-donor matching process can be quicker and more efficient.

BMT InfoNet ([www.bmtinfonet.org](http://www.bmtinfonet.org)), a national marrow transplant support organization, recently published Naomi's book *Across*

*the Chasm: A Caregiver's Story* (BMT InfoNet, 2002). "As we dealt with Brian's illness, I sent e-mails to all my friends and family. This book is based on those e-mails, showing how our family dealt with Brian's illness on a day-to-day basis," she says. All book proceeds go to the Brian Zikmund-Fisher Fund and BMT InfoNet.

At their 10-year Swarthmore reunion, the Zikmund-Fishers coordinated a bone marrow registry event on campus and typed 105 people through a simple blood test. "That's a lot of people," Brian says. "We usually get 30 or 40." They also raised \$500 in donations to help cover the cost of the tissue typing.

Dealing with a life-threatening condition gives the Zikmund-Fishers a renewed perspective on what's important in life.

"Family life matters. Enjoying each day matters. Being locked up in my career doesn't," Brian says. "My life is not a tragedy. It's my life. Dealing with this looks absolutely enormous, but you take it day by day. And we deal with it. End of story."

—Audree Penner

# Frontier Spirit

SIBERIAN LIFE IN THE HEADY POST-SOVIET DAYS

Alexander Blakely '92, *Siberia Bound: Chasing the American Dream on Russia's Wild Frontier*, Sourcebooks, 2002

I recall the first time I met Alexander “Xander” Blakely. He arrived at my office for advising and regaled me with tales of rafting on the Ob River and trekking by horse and reindeer sleigh in the Siberian winter. He explained his desire to learn Russian, along with his planned major in economics; so I was not surprised when I learned that he spent a semester studying at the University in Novosibirsk in 1991. Several students told me after Xander’s graduation in 1992 that he had moved to Novosibirsk because he had fallen in love with a young woman there during his previous visits. Over the next several years, I heard various rumors about Xander’s fate—how he was living with his Russian girlfriend in her parents’ cramped apartment, how he was importing jeans to support himself, how he was running a successful restaurant in Novosibirsk, and how he was married with three children.

Fortunately, the appearance of Xander’s memoir *Siberia Bound* has cleared up the mystery of his life since 1992. Although it is true that love enticed Xander back to Novosibirsk, the relationship did not last. Nor did he strike it rich as a jeans importer. Rather, he and a Tatar friend built up a mini-empire importing cocoa beans and condoms, all the while gleaning insights into the nature of capitalism and the challenges confronting Russian society as it stumbled through the dislocations of the transition to a market economy. *Siberia Bound* is a fascinating look at the heady days of the first half of the 1990s, when the frontier spirit captured the hearts and minds of entrepreneurs seeking to make their fortunes in the former Soviet Union.

Siberia also beckoned Xander because he was tired of the material comforts and overabundance of American life. Moreover, he was on a mission to aid in the building of a free market from the detritus of the planned economy of the former Soviet Union. Ironically, he quickly learned that market capitalism was bringing to post-Soviet Russia many of the same problems that drove him

from the United States—namely, overconsumption, crass materialism, mindless advertisements, and the ostentatious display of wealth. Xander found that his efforts to apply the training in economics from Swarthmore to the realities of Siberia in the 1990s did not always end the way he expected. As he notes: “For years I had been promoting the market as Siberia’s salvation,



ALEXANDER BLAKELY

**Siberia beckoned Blakely because he was tired of the material comforts and overabundance in America—but he found that cutthroat capitalism was alive and well in the Russian north.**

and now the market had become a monster. So this is what Dr. Frankenstein felt like.”

Xander dishearteningly learned that the spirit of unbridled, cutthroat capitalism was alive and well in Siberia. Russia’s newly emerging capitalist class did not need lessons on how to take advantage of the market during the poorly regulated transition from planned economy to market capitalism; they already knew how to wheel and deal. He ultimately acknowledged what I

had recognized on my frequent visits to Russia at the same time—namely, that the unfettered business practices resembled the robber-baron era of 19th-century America. Despite his realization that capitalism is not the panacea for Russia’s problems, Xander nevertheless believes that the free market is preferable to the planned economy of the communist era. By 1996, he had decided that he had accomplished what he had set out to achieve and left Siberia for the United States, leaving Russian entrepreneurs to figure out how to instill a sense of order, legality, and ethics into the workings of the Siberian economy.

A fascinating, coming-of-age story, *Siberia Bound* is replete with interesting observations of what it was like to experience post-Soviet life firsthand. Xander offers a glimpse of the trials and tribulations of daily life in Siberia some 10 years ago. His vivid and succinct prose also touches on other aspects of Russian life such as the pervasive role of alcohol, the annoying tactics of American missionaries who seemed to be everywhere, the challenges of keeping your clothes clean and fresh, the menace presented by drunken drivers, and the life-threatening nature of falling icicles during the winter thaw. He also offers compelling insights into how Soviet values and ways of doing things affected the conduct of business after communism’s collapse.

The importance of personal relationships in cementing deals, not to mention the reliance on threats and violence to conduct business, gave Russia’s fledgling market economy a particular flavor for which Xander’s economics classes did not prepare him. Just as valuable are the perspectives provided by Xander’s various Russian business partners regarding business ethics, the pros and cons of American culture and society, and their hopes and aspirations for a post-communist Russia. The text is marred by incorrect transliterations, but on the whole, *Siberia Bound* engages the reader and offers plenty of food for thought.

And by the way, Xander did find true love in Siberia. He married Natasha, a university student from Kamchatka, and they currently live in San Francisco.

—Robert Weinberg, professor of history

## OTHER BOOKS

**Jan (Burgess) Chozen Bays '66**, *Jizo Bodhisattva: Modern Healing & Traditional Buddhist Practice*, Tuttle Publishing, 2002. A Zen teacher and practicing pediatrician, Bays explores the development of traditional Buddhist practices and ways to incorporate key philosophies into your own life through meditations, mantras, and chanting.

**Fred "Crash" Blechman '46** and others, *Bent Wings—F4U Corsair Action & Accidents: True Tales of Trial & Terror!* Xlibris, 1999. This book includes 43 stories by 10 pilots who lived to tell about flying Corsair planes during World War II and the Korean War period.

**Grace Bulger '88**, *The Enlightened Entrepreneur: A Spiritual Approach to Creating and Marketing a Company*, Marlowe & Co., 2002. Working with publisher **Matthew Lore '88**, Bulger wrote this guide for creating both a financially successful and spiritually fulfilling business.

**Elizabeth Burchard '82** and Judith Carlone, *Torn From the Arms of Satan*, Ace Academics, 2000. This book, with an accompanying videotape, describes how Burchard was hypnotized, brainwashed, and abused by a Manhattan psychologist and how Carlone deprogrammed her.

Jeff Berman, **Fran Fleegler '73**, and John Hanc, *The FORCE Program: The Proven Way to Fight Cancer Through Physical Activity and Exercise*, Ballantine Books, 2001. FORCE, an acronym for Focus on Rehabilitation and Cancer Education, is highlighted in this book as a comprehensive lifestyle approach to cancer treatment.

**Jennifer Glancy**, *Slavery in Early Christianity*, Oxford University Press, 2002. Drawing on various sources, Glancy situates early Christian slavery in its broader cultural setting.

**Laura Morgan Green '85**, *Educating Women: Cultural Conflict and Victorian Literature*, Ohio University Press, 2001. Green, assistant professor in the English Department at Northeastern University and a writer for *Salon.com* and *Poets and Writers*, analyzes the conflict between the higher education movement's emphasis on intellectual and professional achievement and the Victorian novel's narrative, in which women's success is measured by the achievement of emotional rather than intellectual goals.



©1999 MEGHAN KRIEGEL

**NARCISSUS**, A PHOTOGRAPH BY MEGHAN KRIEGEL '97, WAS PART OF AN EXHIBIT AT THE BLUE CLOUD GALLERY IN SOMERVILLE, MASS., DURING APRIL.

**Stephen Henighan '84**, *When Words Deny the World: The Reshaping of Canadian Writing*, The Porcupine's Quill, 2002. Fiction writer and literary journalist Henighan examines both Canadian fiction and Canada's changing literary institutions during the 1990s, when Canadian writing became a commercial enterprise.

**Sharon Bertsch McGrayne '64**, *Prometheans in the Lab: Chemistry and the Making of the Modern World*, McGraw-Hill, 2001. This book highlights influential chemical discoveries, the people who discovered them, and how they helped to shape the modern world.

**Judy (Kazan) Morris**, *Writing Fiction for Children: Stories Only You Can Tell*, University of Illinois Press, 2001. A published author of both fiction and nonfiction for children, Morris inspires adults to use the solid building blocks of plot, character, and setting to shape engaging children's literature.

**Robert Roper '68**, *Fatal Mountaineer: The High-Altitude Life and Death of Willi Unsoeld*, American Himalayan Legend, St. Martin's Press, 2002. Blending adventure with an honest look at cultural background, this book examines the pressures on mountaineers during a period torn with conflict.

**Charles Sullivan '55** (ed.), *Dancing in the*

*Wind: Poetry and Art of the British Isles*, Harry Abrams, 2002. Sullivan has assembled a montage of words and pictures that presents the British Isles and their inhabitants from various viewpoints.

**Kenneth Turan '67**, *Sundance to Sarajevo: Film Festivals and the World They Made*, University of California Press, 2002. A film critic for the *Los Angeles Times*, Turan writes about the most unusual as well as the most important film festivals, emphasizing the cultural, political, and sociological aspects of each event.

**Naomi and Brian Zikmund-Fisher '91**, *Across the Chasm: A Caregiver's Story*, BMT Information Network, 2002. After dealing with Brian's bone marrow transplant (see the profile on page 70), this book was developed as a cathartic way to help other caregivers deal with similar challenges.

## COMPACT DISK

**Elizabeth Neiman '82**, *Das Pierrot Projekt: Danse Contemporaine und Neue Musik*, Konzertmitschnitt, 1999. These works include musical pieces for flute, clarinet, violin, cello, and piano.

## VIDEO

**Tariq Quadir '87**, *Tawhid: The One in the Many*, shows how everyday Islamic religious practices can nurture the awareness of oneness of God, truth, and reality. For information, e-mail him at [tquadir@aol.com](mailto:tquadir@aol.com).

Colin Powell. **Peter Holm** is completing a Fulbright in Sweden, where **John Paul Christy** and **Marlena Melhunek** visited him over Easter break.

A little closer to the alma mater, Philly is bustling with Swarthmore alumni. **Erika Williams** is between Philly and Wilmington, works for a dental practice, and is contemplating dental school. **Sarah Kowalski** is moving to Philly, where she found a job as a tour guide at Eastern State Penitentiary over the summer. **Alisa Greenberg** works at the Children's Hospital doing psych research. **Jennifer Tyson** works in community education.

Last but not least, others are scattered elsewhere about the country. **Nii Addy** lives in Washington, D.C., and works for ICF Consulting, an environmental consulting firm. I bumped into **Dan Marrin** in DC one day, strolling around Georgetown. **Dan** lives in Arlington, Va., with two great Latino roommates and works for the Associated Press. I hear **Katie Vivalo** is also living in Arlington. **Dionne Stanfield** was in Baltimore this year, working for the Maryland Public Health Dept., but she is definitely moving to Philly. **Ellie Hakala** is a member of AmeriCorps and teaches in her hometown of Astoria, Ore. She lives in a boathouse with her new standard poodle, happy as can be.

**Willa Bandler** works on a horse farm in Aiken, S.C., run by a famous British trainer, Robert Hall. **Kristen English** has decided to pass her talents on to other college students and has moved to California to be head coach of women's lacrosse at the Claremont Colleges. She also conducts research in the Graduate School's Psychology Dept. Back at good old Swarthmore, **Kwabena Adu** and **Keith Ben-trup** are starting up a company of their own, providing computer services to the neighboring community.

That's all for now. It was great to hear from everyone.

## LETTERS

*Continued from page 3*

David Adom Fund (the Israeli Red Cross).

I was especially taken aback by the content of the article "Professor in Palestine," which ends with the passage "the current violence [in the Middle East] will never end until the occupation ends." It is shocking to me that our magazine would feature a Quaker conscientious objector who protests Israeli "occupation" but has nothing to say about suicide bombings by Palestinians targeting Jewish civilians. (It is extremely unfortunate that he chooses merely to "bear witness" rather than to share his pacifist philosophies with his neighbors.)

It is also telling of our magazine's bias that only David Fisher's ['79] articulate discussion

**"I hope in the future the editors will do some soul searching on their true feeling toward Jews and take history into account before publishing unfair and harsh criticisms of the Jewish state."**

of a previous anti-Israel piece in the *Bulletin* [Fisher wrote to object to opinions expressed in an interview with Assistant Professor of Sociology and Anthropology Farha Ghannam, which appeared in the December issue] was countered immediately with a "reply" (i.e., a last word—an out-of-place entry in a letters-to-the-editor section). I hope in the future the editors will do some soul searching on their true feeling toward Jews and take history into account before publishing unfair and harsh criticisms of the Jewish state. I intend to pass my message on to alumni and to encourage others to also withdraw their donations.

JULIE FELICE MARCUS '87  
Oxford, Ohio

### STUDENTS SUPPORT GHANNAM

As students of Assistant Professor Farha Ghannam, we were upset by the baseless personal attack on her by David Fisher '79 in a letter in the March *Bulletin*. Coming from a variety of

religious and ethnic backgrounds, we cherish Swarthmore as a community that values diversity and respect for all people as individuals. Professor Ghannam is a fine teacher, who encourages us to question assumptions and to respect all viewpoints. We have enormous regard for her as a scholar and as a person, and we feel that her classes are a valuable part of our Swarthmore education. We regret that Mr. Fisher was unable to learn from her as we have.

JOHN ANDERSON '03, ALYSSA BELL '03, GUNES BENDER '02, DEBORAH BISHOV '03,

EMILY CHAVEZ '03, CAITLIN ENGELHARD '03,

DANIEL FINK '03, MELANIE HIRSCH '02,

SONIA MARIANO '02, TAMARA MANIK-PERLMAN '02,

KATE PENROSE '04, BENEDICT SCHWEIGERT '02,

CHIKA WATANABE '02, PAUL WULFSBERG '03

### PROMISED TO THE JEWS

Roger Heacock speaks of violence in "Israeli-occupied Palestine," which, he says, "will never end until the [Israeli] occupation ends." I know several things: This land and more is promised to the Jews. The Jews are still the Lord's chosen people. They were driven into exile because they worshiped the false gods of the local people. The Palestinian Muslims are zealous in worshipping a false god. The Jews still will not recognize as Savior the One they crucified. But they will! And they will be restored, and the land will be theirs. That is the way the situation will be.

Anyone can know this by reading the Bible.

BOLTON DAVIDHEISER '34  
La Mirada, Calif.

### MORE WAR AND PEACE

I was working on a comment about the "War and Peace" issue (December *Bulletin*) when the March issue arrived with many letters, including the outstanding one from David Fisher '79.

I believe it is wrong to characterize the attacks on America as "Muslim," as Fisher does. The perpetrators were renegades to their faith. Religious references ought to be avoided. In my study of the Quran, I find no support for terrorist activities, but I did find "Let there be no compulsion in religion."

The common thread in history is the acquisition and wielding of power. Leaders are to be judged by their motives as well as their accomplishments. Some leaders promote turmoil as an avenue to power.

In his introduction to *The Quran Text: Translation and Commentary*, Addullah Yusuf Ali recounts the trials of Muhammad in delivering his message of peace to the warring tribes of Arabia. Ali writes, "Islam meant the willing submission of [Muhammad's] will to God, the active attainment of peace through conflict, and he gave that submission, not without effort, even as Moses did before him, and Jesus in the Garden of Gethsemane." Muhammad's own tribe was from time to time under the influence of Jews, Christians, and pagans, who sought his destruction. The latter were defeated by his followers, who pressed Muhammad to become their temporal leader.

For several hundred years, communities and individuals of the several religions apparently lived in peace and, in some cases, prosperity. Strong leaders were able to develop religious zeal to their own advantage. Therefore, I believe it is wrong to describe the conquests of the Ottoman Turks as Muslim conquests.

In the past 200 to 300 years, pervasive, belligerent anti-Semitism has arisen and regrettably was not completely eradicated with the defeat of Hitler. Religion is not a sound explanation, despite past assertion of Christian condemnation for Jews at the crucifixion—and at present, Arab against Jew in the ethnic sense. The Arabs apparently harbor resentment that Abraham's blessing was bestowed on Isaac rather than the first-born Ishmael. The age-old drive to acquire and wield power is alive and well. During this same period, a feeling of envy, jealousy, and resentment has arisen in the Eastern countries against the Western. Such feeling is contrary to the teaching of the Quran but, in my view, is the principal basis for the present contention. Although Islam has no hierarchy of priests, the judges of Islamic law have attained major influence along with professors of Muslim history and local prayer leaders. This provides a favorable climate for extremist leaders and hijackers of religion. The challenge is to reorient the teaching of the young, which may take several generations.

In conclusion, peace is a state of affairs devoutly to be wished, but it is not a natural state. To achieve and maintain it is a never-ending task.

THOMAS SPENCER '37  
Orlando, Fla.

## OAKS WITH QUAKER ROOTS

Andrea Hammer's "Families Strong as Oaks" in the March *Bulletin* provided evidence of how our college years have made their way into our hearts and minds and how Swarthmore's influence continues to be felt through the years by so many alumni.

To the "117 with three or more generations," we want to add the story of our family, which began in 1894 when Ida Palmer entered Swarthmore. With her subsequent marriage to Charles Stabler and then four children, we now have five direct generations totaling 19 family members as well as 10 in-laws who are Swarthmore alumni. The youngest in this line will graduate in 2003.

In 1935, this association with the Col-

**"The Quaker way of doing business goes beyond democracy, which is majority rule.**

**The 'sense-of-the-meeting' procedure aims to find a solution acceptable to all concerned."**

lege led to the appointment of our mother and grandmother, Eleanor Stabler Clarke '18, to the Board of Managers. She was Board secretary from 1950 to 1967 and became an emerita member in 1971. In 1972, she was awarded an honorary doctor of humane letters degree and spoke to the graduating class about the history of Quakerism as it pertained to the College. As she pointed out, some customs of early Quakerism have been long outdated, but the major Quaker influence, which is as meaningful and important today, is the Quaker way of conducting business. She remarked: "The Quaker way of doing business goes beyond democracy, which is majority rule. The 'sense-of-the-meeting' procedure aims to find a solution acceptable to all concerned. The result is not a compromise but a search for a better answer." This consensus way of making decisions can be lengthy, but "it is the

surest way to have decisions acceptable to the whole group." She added that "the emphasis on the dignity and worth of the individual means at Swarthmore a concern for the development of the potential of every person who is a student."

Unfortunately, the athletic decision of December 2000 was rushed. Not enough time was spent listening, discussing, and seeking the "sense of the meeting." The result is that many alumni are angry and disappointed with the conduct of members of the administration and the Board, who rushed a decision that dismissed a certain category of students as being unworthy of the College's resources, energy, and respect.

Swarthmore College is legally a nonsectarian institution but one that proclaims to be proud of its Quaker heritage. If a "commitment to essential values of the Quaker tradition" still exists, as expressed by Marjorie Thompson Mogabgab '74 in the March *Bulletin*, and if a Swarthmore College experience instills in each of us a sense of personal values of tolerance, independence in spirit and thought, and respect for others—as also mentioned in the article—then we must return to our Quaker roots and believe that, as a College, we can continue to grow and change with the support of all.

Swarthmore College has been extremely important to our family over many years. But just as there was some strong disagreement and disappointment expressed about the athletic decision in the article, so also has our branch of the family been distressed. We hope the Alumni Council will be the catalyst for the healing process by spending time discovering creative solutions to this crisis. When this has been achieved, our family, among many others, can rejoin the larger alumni body with tremendous enthusiasm and loyalty and once again be "strong as oaks."

CORNELIA CLARKE SCHMIDT '46  
Princeton, N.J.

ELEANOR SCHMIDT CLARK '71  
Farmington, Conn.

## WRITE TO US

The *Bulletin* welcomes letters concerning the contents of the magazine or issues relating to the College. Address your letters to: Editor, *Swarthmore College Bulletin*, 500 College Avenue, Swarthmore PA 19081-1390, or e-mail [bulletin@swarthmore.edu](mailto:bulletin@swarthmore.edu).

# SWARTHMORE'S MAGAZINE

THE BULLETIN TURNS 50.

By Jeffrey Lott

This year marks the 50th anniversary of the *Swarthmore College Bulletin*, which first appeared under this name in December 1952.

The magazine evolved from Swarthmore's original alumni publication, *The Garnet Letter*, which first appeared in 1935. Writing in its inaugural issue, William Tomlinson '17, then president of the Alumni Association, described *The Garnet Letter* as "an effort to bring the College and her alumni into a closer relationship through a better understanding of the aims, objectives, and activities of Swarthmore today ... [and] to develop a more closely knit alumni organization [that] can play a greater part in the future success of Swarthmore."

This objective is remarkably consistent with the mission statement under which we publish the *Bulletin* today: "The *Swarthmore College Bulletin* seeks to strengthen and extend the positive connections that are

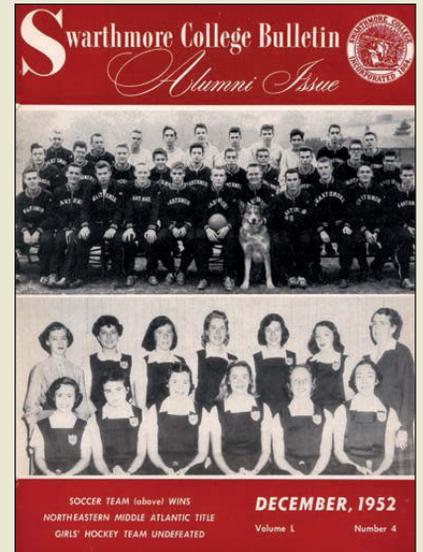
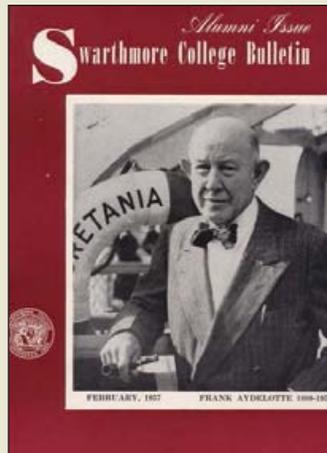
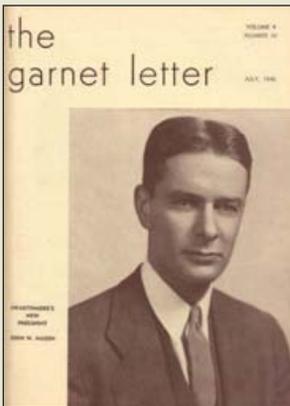
part of the college experience and to promote a sense of responsibility for the future of the College."

*The Garnet Letter* was published occasionally through the late 1930s (it continues today as a newsletter and was last published this spring). It went to glossy paper and added photographs in 1938, beginning to look more like a magazine. In October 1939, it added its first Class Notes. These included information on "senior alumni" as far back as the Class of 1881—the year that Parrish Hall burned and Science Hall (now known as Trotter) was built.

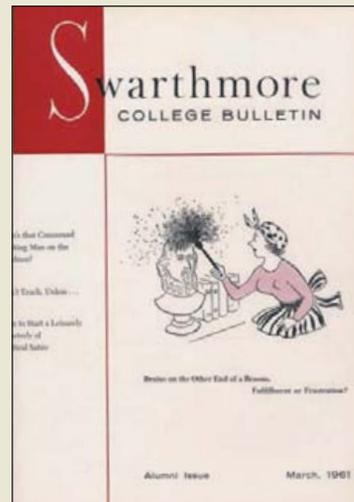
After World War II, *The Garnet Letter* con-



THE GARNET LETTER FROM 1940 (LEFT) SHOWS NEW PRESIDENT JOHN NASON, WHO GUIDED THE COLLEGE THROUGH WORLD WAR II AND INTO THE 1950S. THE GARNET LETTER IN 1944 (BELOW LEFT) SHOWS UNIFORMED STUDENTS WITH OTHERS ON THE STEPS OF PARRISH HALL. A 1957 BULLETIN (BELOW) NOTED THE PASSING OF PRESIDENT FRANK AYDELOTTE, ORIGINATOR OF THE HONORS PROGRAM.



THE SWARTHMORE COLLEGE BULLETIN (FIRST ISSUE, DECEMBER 1952, ABOVE) EVOLVED FROM THE GARNET LETTER (ABOVE LEFT), A NEWSLETTER FIRST PUBLISHED IN 1935 BY THE ALUMNI ASSOCIATION. IT HAS HAD JUST THREE EDITORS IN THE PAST HALF-CENTURY.



THE BULLETIN HAS NEVER BEEN AFRAID OF THE ISSUES OF THE DAY. IN THE COVER STORY FOR THE MARCH 1961 ISSUE (ABOVE LEFT), THE LATE ROSEMARY COWDEN CADIGAN '35 AND EDITOR MARALYN ORBISON GILLESPIE ASKED A GROUP OF ALUMNAE "NINE IMPERTINENT QUESTIONS ABOUT THE RELATION OF A SWARTHMORE EDUCATION TO THEIR ROLES AS WIVES AND MOTHERS." A 1977 COVER STORY EXPLORED RETIREMENT PLANNING. AND THE COVER OF THE AUGUST 1992 ISSUE (EDITOR JEFF LOTT'S FIRST) TOUTED A STORY ON CROSS-DRESSING WITH A PROVOCATIVE PHOTO OF ARTIST ANDY WARHOL (RIGHT).



tinued under the supervision of Joseph Shane '25, vice president for alumni and development. In 1952, for reasons that apparently had more to do with postal regulations than an editorial decision, *The Garnet Letter* was renamed the *Swarthmore College Bulletin*. Its first editor was Kathryn "Kay" Bassett '35.

Three years later, a new name appeared on the masthead, when Shane asked a young assistant dean—Maralyn Orbison Gillespie '49—to become assistant editor. Within a year, she was appointed editor, a position she held for the next 36 years.

Gillespie made the *Swarthmore College Bulletin* what it is today. Until she came along, the *Bulletin* still had the feel of a newsletter, but she gradually gave it a broader focus, not only reporting what was happening on campus but also reflecting on the concerns, careers, and issues faced by alumni around the world. The magazine started to take on national and international issues, with articles about politics, foreign affairs, culture and travel, social change, education, literature, and the arts. But always at the center of the action were Swarthmore alumni, faculty, and students. The College was—

**THE BULLETIN CONTINUES  
TO CELEBRATE THE  
SPECIAL RELATIONSHIPS  
AMONG STUDENTS,  
STUDENTS AND FACULTY,  
AND ALUMNI.**

and remains—the star of the show.

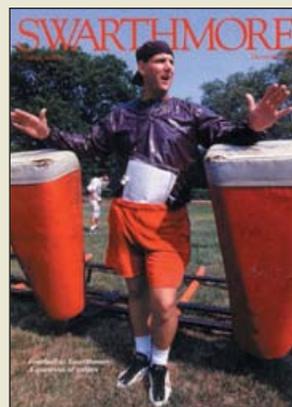
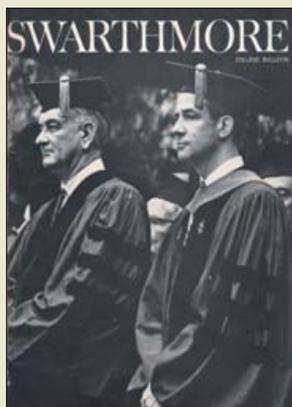
Gillespie also became a leader in a movement. In the 1960s, alumni editors around the country were learning to serve their institutions in a different way—through the interests of their readers. Gillespie and her colleagues at schools like Penn, Brown, and

Johns Hopkins reinvented the alumni magazine, setting standards of excellence that endure to this day. Under Gillespie, the *Bulletin* became a sort of continuing seminar, where the kind of thinking, analysis, commitment, and involvement that alumni found at Swarthmore remain the central concerns of the publication.

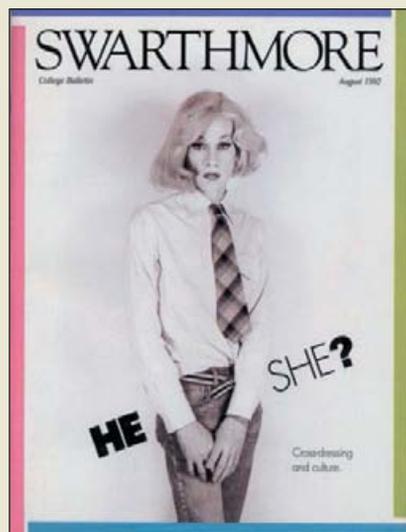
I had the opportunity to work alongside Gillespie as managing editor for two years before her retirement in 1992, after which I was appointed editor—just the third in the last half-century. I inherited a magazine that was at the top of its game, and my aim has been to build on that success.

The *Bulletin* continues to celebrate the special relationships among students, students and faculty, and alumni that bind community members together and cause them to care about the future of the College. Its purpose is not only to inform you about the College but to constantly remind you of the quality of those relationships, the value system that lies beneath them, the quality of the education that nurtured them, and the impact that they have on your lives—and on the world. ☺

**PRESIDENT LYNDON JOHNSON (SHOWN WITH SWARTHMORE PRESIDENT COURTNEY SMITH, RIGHT) SPOKE AT COMMENCEMENT IN 1964, THE COLLEGE'S CENTENNIAL YEAR. AMONG THOSE RECEIVING HONORARY DEGREES WERE POET W.H. AUDEN, WRITER GUNNAR MYRDAL, AND U THANT, THEN SECRETARY GENERAL OF THE UNITED NATIONS.**



**A 1998 ARTICLE ON FOOTBALL (LEFT) WAS NAMED "BEST ARTICLE OF THE YEAR" IN A COLLEGE MAGAZINE BY THE COUNCIL FOR THE ADVANCEMENT AND SUPPORT OF EDUCATION (CASE) AND THE CHRONICLE OF HIGHER EDUCATION. THE BULLETIN CONTINUES TO REPORT ON THE CONTROVERSY SURROUNDING ATHLETICS.**



**BOB WOOD DESIGNED THE BULLETIN FROM 1970 UNTIL 2000, WHEN NEW DESIGNER SUZANNE DEMOTT GAADT BEGAN A GRADUAL REDESIGN WITH THE SEPTEMBER 2000 ISSUE (RIGHT).**



**THE BULLETIN'S MOST RECENT HONOR WAS A BRONZE MEDAL FROM CASE FOR THE DECEMBER "WAR AND PEACE" ISSUE (RIGHT). THE MAGAZINE IS NOW MAILED TO MORE THAN 22,000 PEOPLE.**



**Philadelphia's  
Pig Iron Theatre Company,  
started at Swarthmore  
in 1995, explores the  
mysterious connections  
that the mind can make  
between disparate pieces.**

