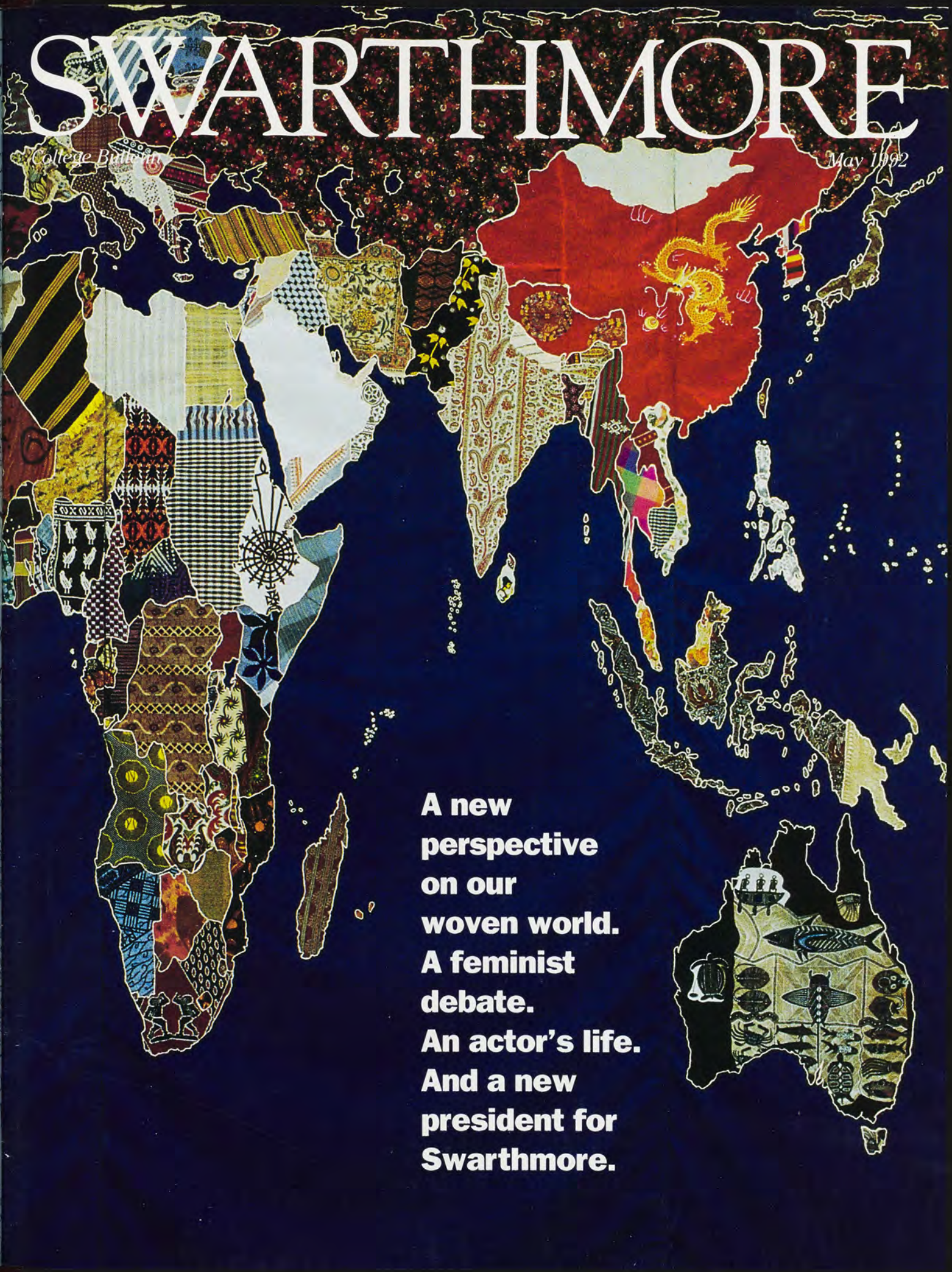


SWARTHMORE

College Bulletin

May 1992



**A new
perspective
on our
woven world.
A feminist
debate.
An actor's life.
And a new
president for
Swarthmore.**



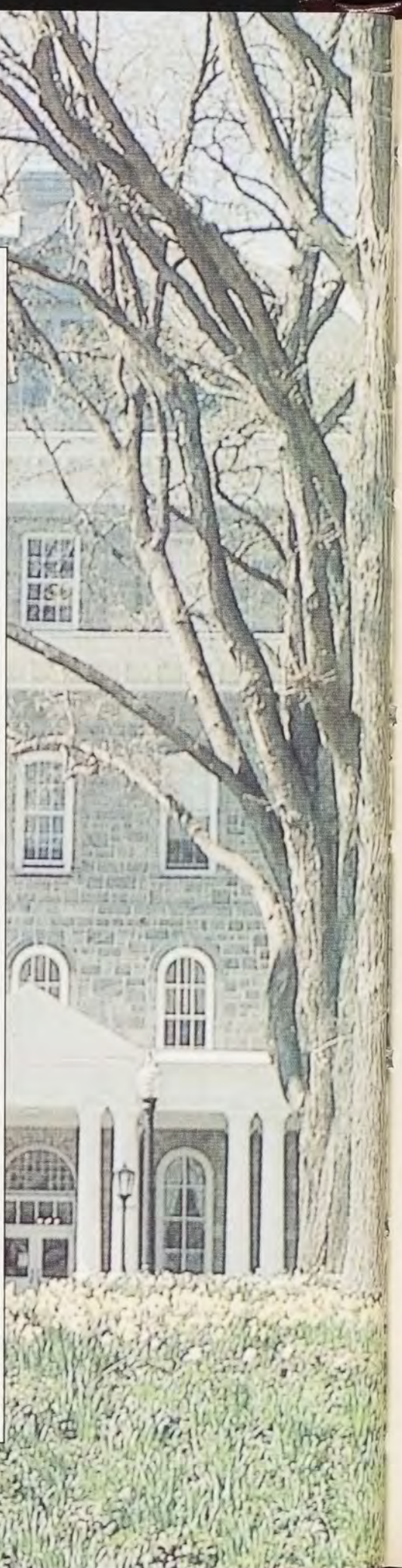
DICK BELL

She won't like this. She's already nixed the idea of a portrait to hang in Parrish Hall. But between the covers of this magazine, which she edited for 35 years, is where a tribute to Maralyn Orbison Gillespie '49 rightly belongs.

We have the privilege of working on a great college magazine, and Maralyn Gillespie gets the credit for making it one. Her love of Swarthmore, coupled with her insistence that we reflect the institution warts and all, has given this magazine a sense of integrity often missing from alumni publications. Numerous national awards have confirmed Maralyn's unswerving commitment to excellence, and her retirement leaves a great void at Swarthmore.

To keep her values in our minds as we carry on without her, we have appointed her (again, without her permission—sorry, Maralyn) editor emerita of the *Swarthmore College Bulletin*. May her name grace our masthead for many, many years.

—The Editors



SWARTHMORE

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2 The Woven World

Imagine a map of the Earth that isn't just a diagram of geographical boundaries, but a work of art made from indigenous textiles. Claire Brill '89 made such a map, and it's helping to change our understanding of the world.

By John Vaillant



4 Mirror, Mirror

*Feminist author Naomi Wolf visited campus in February—a visit she won't soon forget. Her presence sparked a spirited debate over the nature of the feminist movement and the impact of her controversial book, *The Beauty Myth*.*

By Katherine Cook '92



8 The Play's the Thing

*As acting careers are measured, Stephen Lang '73 is still a young man, but already he's in a position to call most if not all of the shots. From the *Hamburg Show* to *Hamlet*, this Swarthmorean has always known what he wanted to do in life.*

By W. D. Ehrhart '73



12 A New President for Swarthmore

It was quite a day: With an academic procession and a Chinese lion, with serious symposia and striking dances, Swarthmore celebrated the inauguration of Alfred H. Bloom as its 13th president. We took lots of pictures so you could share in the occasion. Oh—and then there was the food!



16 Dear Al...

"Dealing with advice," writes Nancy Bekavac '69, "is one of the first burdens visited upon college presidents." We asked all seven Swarthmore alumni who serve as college presidents to add to the mountain of advice President Al Bloom has been getting since September. Can he manage to follow it all?

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Cover: This map of the world is different. Made from indigenous textiles and based on a new equal-area projection, it is a reflection of an emerging understanding of the Earth that has changed our way of thinking about everything from Christopher Columbus to our cultural history. It is the creation of Claire Brill '89 and hangs in the University of Pennsylvania Museum. Story on page 2. Photograph by Walter Holt.

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The Woven World

Imagine a map of the world that isn't just a diagram of geographical boundaries, but a work of art made from indigenous textiles. Imagine a map in which Mexico is cut from a handwoven blanket and France is a fragment of tapestry. Iceland is a patch from a traditional fisherman's sweater, and New Zealand is a scrap of grass skirt woven in a native Maori design. Africa becomes a collage of intricate patterns and vivid colors, and the ocean is a sea of blue canvas.

by John Vaillant

The approaching quincentennial of Columbus' "discovery" of the "New World" has sparked a hot debate on what actually defines discovery, a misnomer that has become a euphemism for uninvited occupation and theft. Because attitudes toward expansion and colonization have changed dramatically since the naively self-congratulatory Columbian Exposition of 1892, we have begun to re-examine the motives, ethics, and effects of Columbus' endeavor. A new view of the world is emerging, one that invites us to transcend the boundaries of Eurocentrism.

Claire Brill '89 has presented us with an enlightening perspective on this new world. Brill, a staff member of the University of Pennsylvania Museum's International Classroom Program, has created a map of the world that would have humbled Columbus and is even now changing the worldview of countless adults and schoolchildren.

The museum's Textile World Map, which Brill designed and made with the help of two student interns, was a summer project sponsored by the International Classroom Program, which brings visiting scholars from around the world to speak to school and community groups throughout the greater Philadelphia area.

The idea for the map came about as the solution to a design problem in the children's lunchroom at the museum. The dilemma confronting Brill and Mary Day Kent, the International Classroom coordinator, was a 300-square-foot cement wall as cheerless as it was enormous. What, besides a dinosaur skeleton, would disguise the wall and be appealing and educational for the hundreds of schoolchildren who eat next to it each week?

Ideas came and went. A Native

American rug was suggested, but would that be interesting to a 10-year-old? Probably not, and what if someone threw food at it? No, it couldn't be an irreplaceable artifact. Posters? They were *too* replaceable; no one wanted the place to look like a subway. What about a map? Well, maybe, but it would have to be gigantic, and besides, would that really engage the interest of hundreds of children of all ages?

Then Brill had an idea: It might engage their interest if it was a really unusual map, one like they had never seen before, a map filled with bright colors, varied textures, and every pattern and material you could imagine. A map of the world in which Colombia was made from a coffee sack and China was a dragon embroidered on red silk.

The solution to the problem of the wall had been found, but where would the material come from? What does an indigenous textile from Tuvalu look like, and how in the world would you get a piece? In many ways this was the most difficult part of the project. There are 191 countries and territories represented on the map; virtually all of them have their own textile or design, and Brill has used authentic materials wherever possible. This has produced some exotic results, as in the case of French Polynesia, where the native textile, called *kapa*, is made from pressed tree bark, and the Philippines, where they make *piña*, a cloth woven from pineapple fibers. In order to find the right material, Brill had to research each country or territory to determine what textile was native to it. Once she chose a representative textile, Brill had to locate a piece big enough to fit on a canvas sea that was 13 feet high and 20 feet wide.

Thus began an odyssey that led



WALTER HOLT

Brill to embassies, museums, galleries, former Peace Corps volunteers, and international organizations of every stripe. Says Brill: "I was amazed at the response. The people I approached were so enthusiastic about the project. Almost all the textiles were donated to us."

As Brill researched countries and collected their textiles, the enormous complexity of the task came home to her. Inherent in her idea of a "textile world map" were a host of ethical questions that would challenge Brill throughout the map's creation. The principal question was what do "indigenous" and "representative" really mean in this context? And who defines them, the "native," the "discoverer," or the mapmaker?

Says Brill: "I made the map to get kids who come to the museum excited about the world. At first, I thought of it in terms of an art piece where the point was to differentiate the countries from each other. Then I decided that I wanted to represent the folk, aboriginal, or native voice as much as possible, where I had a choice. I was interested in supporting that part of the culture.

"We couldn't deal with all the possibilities of representation because of the limitations of the project. You could only choose one [textile], and by the parameters of that choice you had to be saying certain things; you just have to live with that and know there are an infinite number of ways to make this map."

The choice of Levi's blue jeans to represent the United States is a case

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Claire Brill '89 collected textiles from around the world to make a 13-by-20-foot world map at Philadelphia's University Museum.

by Katherine Cook '92

Mirror, Mirror

The debate about body image and feminism was more than skin deep when *Beauty Myth* author Naomi Wolf visited campus.

She weighs 23 percent less than the average American woman and has long willowy legs and flawless skin. Her lips are swollen with a fullness that looks like passion but might well be collagen implants. Her clothes seem ready to fall away, revealing full breasts and perfect buttocks. She's white and she's everywhere—on billboards, in magazines, on television, and etched in the minds of both men and women.

She doesn't need a mind or a personality. Advertisers have found that her body alone can sell everything from lip gloss to cars to beer, and her "don't hate me because I'm beautiful" grin has become as American as apple pie and Chevrolet. But while people aren't trying to starve themselves into the measurements of an ideal Chevy, as many as 20 percent of college-aged women have an unhealthy—perhaps deadly—relationship with food, dieting, and their own bodies, the Renfrew Institute reports.

In her best-selling book, *The Beauty Myth*, feminist writer Naomi Wolf introduces "her" as the enemy of all women, asserting that such images of female beauty are being used to undermine women's advancement. During a visit to Swarthmore on February 5, Wolf told a crowd of more than 850 men and women that this pervasive, patriarchal myth sets up a virtually unattainable standard of female beauty—one that has convinced women that if they only work at it hard enough, they too can look like supermodels. And, according to Wolf, it's no accident that society pressures women in this way. Estab-

lishment mythmakers rely on women's quest for physical perfection as part of a plot to keep them from uniting for social change. Striving to be the fairest one of all divides women and drains time, money, and energy from their struggle for personal achievement and sexual equality.

In her book and again in her talk, Wolf cited alarming eating-disorder statistics as examples of how young women take societal expectations of emaciated beauty to an extreme but horrifyingly logical conclusion. Equally provocative are the ways in which Wolf links the beauty myth with the cosmetic surgery industry, pornography, and other forms of violence against women.

"You can be sure the powers that be are laughing up their sleeves at us





while we're compulsively jumping around at aerobics and competing with one another," Wolf explained. "The beauty myth diverts our attention from coming together to accomplish anything real through a massive women's movement."

Yet even coming together to hear Wolf's talk was not easy for some Swarthmore women. The issues she raises—and the way in which she raises them—have led as much to conflict as to consensus.

In November, before anyone knew Wolf would be coming to campus—and before many were familiar with her book—a group from the Women's Center had covered a Parrish Hall bulletin board with a collage of different, yet amazingly similar, images of women in advertising, asking, "What is really being sold here?" and "How does it make you feel?" Responses written on the board included: "fat," "ugly," "worthless," and "furious."

"What the bulletin board did was show young women who are struggling with issues about their body image that these are societal norms they have internalized," explains Elaine Metherall, who, in addition to

her responsibilities as associate director of Career Planning and Placement, has been facilitating eating-disorder support groups on campus.

Yet when Metherall and students from the Swarthmore Women's Health Education Project decided to invite Naomi Wolf to be the keynote speaker for their February "Working for Women's Wellness" program series, they knew she would not be universally received as a heroine by all feminists. Wolf had already been sharply criticized by academic feminists who feel that her theory is too simple, too all-encompassing, and too quick to gloss over issues of race, class, and sexuality. However, Metherall said, the project committee wanted to "create opportunities for students to connect and explore issues of women's body image," and they felt certain that Wolf's ideas would spark valuable discussion, even amid criticism and disagreement.

The discussion began two nights before Wolf's speech, when a mixed-sex group of more than 20 students gathered at the Women's Center to talk about her book. Members of this group seemed to accept Wolf's theory, and, eschewing critical analysis of the theory itself, launched directly into an exploration of how images of beauty affected their own lives.

Talk soon turned to the question "What is feminism?" as women shared their struggles to reconcile their personal identities with the feminist movement. A discussion of whether women should wear makeup led to some tense glances and heated moments. Some adamantly asserted that wearing makeup was simply another way of surrendering to the oppressive beauty myth. Others countered that wearing makeup was a woman's right to be attractive. "I have a real problem with a feminism that does not allow for the feminine," commented Miriam Greenwald '94.

Jennifer Leigh '94 seemed to end the divisiveness by saying, "The whole makeup issue is just another way of dividing women. This beauty myth is getting all of us. I can feel the tension right now in this room." The discussion then turned to one of common ground.

Jennifer Ekert '94 summed up the feelings of many women, saying, "I'm



"What is really being sold here?" and "How does it make you feel?" were questions asked when these ads were displayed on the Women's Center's Parrish Hall bulletin board last November.

at a point where I'm trying to look beyond appearances to see women as whole people. It's a real struggle because I'm going against everything I've been culturally taught."

But two days later common ground was again elusive as Naomi Wolf met with students from two Women's Studies seminars. She hardly had her coat off before the criticism began.

Wolf became defensive when asked to justify her theory along more academic lines of analysis. Several students objected to placing beauty as *the* problem that all women face instead of as just one of many problems faced by some (primarily white middle-class) women. Wolf was frustrated as several students criticized her for ignoring issues of race, class, and sexuality and for failing to consider how these might create different problems and myths for different women.

Wolf hardly had her coat off before the criticism began. Some students confronted her, while others felt silenced by their peers.

"I didn't want to speak for an experience I haven't had," answered Wolf. "I was trying to come up with a theory of power, trying to look at the dynamic, not the specifics, which change all the time." She added that she sometimes felt feminists were too quick to see problems that "just affect white middle-class women" as somehow less valid concerns.

Yet it was the specifics that struck critical students as crucial and ensured that the debate with Wolf lasted for the rest of the hour-long meeting. Caught off guard, Wolf later commented that she had not been entirely prepared to meet with students who had such an agenda. These differences in expectations made for a very tense hour as students critical of Wolf's book felt ready to confront her, while students who liked *The Beauty Myth* felt silenced by their peers.

Triana Sifton '92 summed up the criticism when she later explained

that she felt Wolf was irresponsibly oblivious to the kind of exclusive "very white, very middle-class, very heterosexual" women's movement that could result from a book as popular as *The Beauty Myth*.

"If my book is inadequate for your uses, then write *your* book," Wolf had told Sifton during the seminar, saying that she wrote *The Beauty Myth* so that she *could* engage women in dialogue about their own experiences.

"One of the main reasons we asked Naomi to speak to the Women's Studies seminars was so she could have an interaction with students who may one day write their own books," agreed Elaine Metherall. She felt that the criticism of Wolf during the meeting was valid and stressed that she never meant to present Wolf to the two seminars as a model of feminism that they should adopt.

Assistant Professor Anne Menke, facilitator this semester of the Capstone Colloquium, which is the single required course for all women's studies concentrators at Swarthmore, reflected on the heated session. "I think students came into the meeting with Wolf with an expectation of dialogue, where she would have as much to learn from us as we from her."

After the seminar, Kaethe Hoffer '92 was glad to have a chance to speak further with Wolf at an informal pre-lecture dinner at the Women's Center. Hoffer did not entirely agree with her fellow students' criticism of Wolf: "Naomi is trying to get other women to talk. She's trying very hard to say to women, 'Look, I have the spotlight right now—come and join me.' More women need to write their own books, and I think she believes and hopes they will."

While Wolf's visit was the reason such an unusually large group of women gathered for dinner at the Women's Center, the author willingly took a back seat as the meal became a valuable opportunity for women of all ages to introduce themselves and share some of their experiences as women at Swarthmore.

After dinner, walking up Parrish lawn to deliver her lecture at the Pearson-Hall Theatre, Wolf admitted that the seminars' confrontational, go-for-the-throat style was making her appre-

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At a time when populations are moved less by militias and laws than by images and attitudes, self-esteem is a material resource that is being deliberately kept in short supply.

—Naomi Wolf

The following is excerpted and edited from Naomi Wolf's February 5 lecture.

Right now we are in the midst of a violent backlash against feminism and against the gains that women have made over the last 20 years. This backlash takes the form of an increasingly rigid, increasingly non-negotiable ideology about beauty that's being used as a political weapon to undermine women's advancement....

Now that the women's movement has dismantled other mythologies—like the myth that you went crazy five days a month, or the myth that because your brains are smaller you're stupider than men—the beauty myth has intensified to take over the work of social control that the others could no longer manage....

My book does not attack beauty *per se*. All cultures adorn. All humans—male and female—want to be attractive to the sex to which they are attracted. My book is about how an ideology about beauty, which is *not* about what makes women sexual, is being used to keep women down.

After the law made it illegal to discriminate against women in the workplace on the basis of gender, employers began to get around this by discriminating on the basis of looks. Some women, like a policewoman in Oakland, got fired for looking too feminine, too pretty. Others, like Washington lawyer Ann Hopkins, got fired for not looking pretty enough. She was told she need-

ed to walk more femininely, talk more femininely, dress more femininely, and wear makeup if she were to be considered for a partnership....

By the end of the 1980s, professional women were standing in front of their closets before important professional engagements, saying to themselves, "Too pretty, too feminine. Too businesslike, too feminine. Too businesslike...." And it's not because American women are neurotic and dysfunctional—it's because legally we don't have a thing to wear.

When we open *Elle* or *Glamour* or *Vanity Fair* or turn on the TV or go to a movie, we are bombarded with images of the ideal.... We are given the message that some godlike authority has decided what is good to look at in women. We're made to believe that this is some kind of template—a direct representation of male sexual desire.

These fraudulent new cellulite creams are a perfect example of how the beauty myth works. They find something that's innately female, call it gross and disgusting, and make women feel miserable about it....

In *The New York Times Magazine* the other day I saw one of those ads—you know, a butt, one of those butt ads—and the headline read, "Cellulite: This Is Your Dubious Legacy as a Woman." You could almost hear the deep male announcer's voice: "Ninety Percent of Women Have Cellulite." And it occurred to me that if 90 percent of women have it, then it's a characteristic of the adult female body, not some gross deformity!

[Then there is] the pressure of pornography.... We see a million images of what sex is supposed to look like, or what a woman who is sexually valid and worthwhile is supposed to look like—all in explicit and graphic detail. We all know what the Official Breast looks like, right?

We internalize these images before we have a chance to explore and discover our own real, human, beautiful, imperfect sexuality. For many of us, these images actually construct our sexuality—they go deeper than skin deep. We learn that we can only ask for good erotic care or can only negotiate the sexual contract from a position of strength if we look like Miss July.

Finally there's the pressure of the

'thin ideal.' Something amazing happened in the early '70s, and it's proof to me that this is a backlash against feminism....

Twenty years ago one to two percent of the population was anorexic or bulimic. Today *The New York Times* reports that half of all women under 30 have suffered from anorexia or bulimia.... There are whole subcultures that center around chronic caloric restriction, throwing up, ritualized strangeness about food. It's not aberrant anymore; it's highly rewarded....



Beauty Myth author Naomi Wolf

American women are not starving because we are self-destructive, masochistic, or bizarre. American women are starving because of the thin ideal. And the ideal did not become so thin because thinness is sexy or beautiful. The ideal became so thin because right now in history obedience is beautiful....

We should be the most powerful, the most confident, the strongest young women in human history—and we're not. We're silent, we're barely coping in many cases. We're not causing the trouble that we could be expected to cause if we were operating at full strength.

Young women learn that all they have to do is stand up and speak out and someone is going to look them up and down and tell them what is physically wrong with them. And that is scary.... To know that if you say, "I'm a

feminist," someone else will say, "Well, no wonder she's a feminist" or "You're too pretty to be a feminist"—that is very effective political propaganda.

This tactic doesn't just apply to feminists, it applies to any woman who gets out of line.... We get the message loud and clear: We have to apologize with beauty for power, and that in turn can be used against us....

Feminism said you're all sisters, but the beauty backlash says no, you're not, you're competing with each other for scarce resources. *Her beauty hurts you*. That's why women say things like, "She's so gorgeous—don't you hate her?"

If any of you can read or write or vote or drive, if you've ever looked up to another woman, if you've ever wanted to walk home safely or use contraception, if you ever wanted to work or thought you deserved a voice, respect, or fairness—each one of those rights was given to you by generations of feminists who worked and suffered and boycotted and went to prison so that you and I would have those rights.... If any of you have ever done *any* of those things, you are leading a feminist life and you *are* a feminist.

Feminism has been portrayed to our generation as not sexy. This is incredible because feminism is the sexiest revolution that ever existed. At least for women it *invented* sexual pleasure. Yet we're told this is stale, this isn't new, it isn't hot....

We need to make feminism sexy—each of us expressing our sexuality, affirming it, saying we have a right to it—the right to say yes as well as the right to say no.

We need to make it peer-driven. Every generation of feminism is peer-driven. No matter how smart she is, you never listen to your mother.

We need to realize that at a time when populations are moved less by militias and laws than by images and attitudes, self-esteem is a material resource that is being deliberately kept in short supply. For many of us, the enemy is so subtle because it's inside of us.

We need to make [the movement] our own, to make it happen now. We cannot wait. I have no doubt that we are doing that. I've seen it and I'm excited to be a part of it. All of these things you are going to do. I bet you will.



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"I'm not an overnight sensation," says Lang.

The Play's the Thing

Wherein we catch Stephen Lang '73 on Broadway as Hamlet and at home as husband and father.

I am the luckiest man I know," says Stephen Lang '73 as he rocks on the back porch of his home in Westchester County, N.Y., sipping herb tea to ward off an early March chill. "I've always known what I wanted to be, even when I was a kid, but I never dreamed I would actually do it. No, that's not right. I did dream: 'Someday I'll be an actor.' It was only after I was making my living as an actor that it dawned on me that 'someday' was here. But this..."

He pauses, shaking his head in wonder. The family rooster struts among the bushes by the barn. "I'm not sure that even in my most fervent fantasies I ever thought I'd be playing Hamlet on Broadway," says Steve. "This is the pinnacle. I can blow it, but the opportunity is there."

Four-year-old Noah, one of the Langs' four children, wants to play in the tree house Steve built last summer out of old fence rails. They climb a ladder to the triangular structure

perched ingeniously among three tree trunks. Then Noah climbs back down and fills a bucket with small rocks. "We might need some rocks," says Noah. Steve hauls them up with a rope and pulley.

"Mommy needs some kindling," Steve calls. "Let's fill up the wheelbarrow." Steve climbs down, and he and Noah begin to gather loose sticks. "I've paid my dues," he says as he snaps twigs and throws them into the wheelbarrow. "I'm not an overnight sensation."

Indeed not. Lang has been acting all his life. At George School in the late 1960s, he used theater to escape the structure and strictures of boarding-school life. At Swarthmore in the early 1970s, he acted in *Hedda Gabler*, *Macbeth*, the annual Hamburg Show, and original plays by John Loven '70 and Aaron Schwartz '70. He did his first professional acting 22 years ago

in the Hedgerow Theatre's 1970 production of *Othello*, doing 10 shows a week. After leaving Swarthmore ("I took my last class in 1974 and got my degree in 1975," he says, "but my allegiance has always been to the Class of '73"), he spent a decade doing off-Broadway shows in his native New York City and acting in regional theater all over the country. But in the 1980s the big breaks finally came.

In 1983 he landed the role of Happy in Dustin Hoffman's Broadway revival of *Death of a Salesman*, earning a Drama Desk nomination. In 1985 he starred with Gene Hackman, Ellen Burstyn, and Ann-Margret in the movie *Twice in a Lifetime*. From 1986 to 1988, he played attorney David Abrams in the NBC television series *Crime Story*.

Since then credits and honors have come at something approaching light speed: He won the Joseph Jefferson Award for his portrayal of Lou, a homeless Vietnam veteran, in *The*

by W.D. Ehrhart '73

Speed of Darkness at Chicago's Goodman Theatre and the Helen Hayes Award for his role as Lt. Col. Nathan Jessep in *A Few Good Men* at the Kennedy Center and later on Broadway. He earned wide critical acclaim for his starring role as Harry Black in the gritty movie *Last Exit to Brooklyn*; major roles in the movies *The Hard Way* and *Another You*; the lead role in last fall's television movie *Babe Ruth*; and Steven Ziegenmeyer in the television movie *Taking Back My Life*.

And now the title role in the Roundabout Theatre Company's *Hamlet*, which runs until May 3.

Roundabout had been trying to persuade Steve to do a play for them ever since he played in their production of *Rosencrantz and Guildenstern Are Dead* in 1987. He turned down every offer until they finally said, "You name the play; we'll do it." Steve chose *Hamlet*.

"You have to *want* to play Hamlet," he says. "It can't be just your agent saying, 'Well, I've signed you up for Hamlet.' It's a deeper well than any other I know. It's a role laden with traps and clues, an unsolvable crossword puzzle of a role. Different answers come up depending on how you play it. It's an actor's role."

There's a lot of pressure on Steve. Roundabout has signed a long-term lease with the Criterion Theatre on Broadway, even though *Hamlet* is only the Roundabout's third Broadway production. If it's good, it could make Roundabout's reputation as a Broadway company. Though Steve does not say as much, the opposite seems equally true.

"Everybody has an opinion about *Hamlet*," he says. "People will notice this production. Sure I'm scared, but fear is a great motivator. Not paralyzing fear, but nerves, adrenalin. I get nervous when I'm not nervous. It's a little like those Olympic figure skaters. I've got the qualifications to be doing this—it's just a question of whether or not I can win the gold medal."

It was a long photo session, but the Langs managed to have some fun. From left: Daniel, Steve, Gracie, Noah, Lucy, and Tina.

As acting careers are measured, Steve Lang is still a young man, but already he's in a position to call many if not most of the shots. This *Hamlet* is very much his production. Though he's not the producer, he has virtually all the prerogatives of a producer. The cast has been carefully hand-picked. The director, Paul Weidner, was chosen only after four separate interviews with Steve. "I didn't choose Paul," Steve explains. "We chose each other. We share the same vision of the process."

Through six hours of rehearsal the previous day, what was most striking was the congenial collegiality of the cast and crew. In the midst of the bedroom scene between Hamlet and Gertrude, Steve had suddenly stopped and turned to Paul.

"I've been thinking," he had said.

"Oh, no," Paul had replied as the whole cast dissolved into laughter. What followed, however, was a huddle as they collectively worked out the best way to play the scene. Almost the way Quakers might do it: *Hamlet* by consensus.

"It is unusual," Steve explains later,

"but this is an unusual cast. They're great actors. And we've worked to develop a sense of trust in each other. When we first began rehearsing, we took three full days to do a single reading of the play. It was like a seminar. Everyone got to say what they thought and felt. We did it to build trust, to give each other a sense of who we are."

During rehearsals, which began in early February, Steve has come home only on Sundays, spending six nights a week in a hotel room within walking distance of the rehearsal space. "When I'm working, I can't think about my family," Steve explains. "If Tina's changing Grace, and she says, 'Let out the cat,' I can't say, 'Sorry, I can't, I'm being Hamlet now.' That just doesn't work. So I have to be away from them. I love my family. Nothing is more important to me. But I have to block them out, and I can do that because I know Tina will take care of them."

Steve and Tina have been married nearly 12 years. They met when he was filming his first television role, a portrayal of Percy Shelley for a public television special. Tina, then Tina Watson, was the costume designer,



NEIL SWANSON

but she gave up her theater career for, as she puts it, "a career in home management. Steve goes to California," she says, "and I go to the dry cleaners." Then she laughs.

This Sunday morning, however, Steve goes to Hebrew School with 11-year-old Lucy. "I couldn't go back to theater," Tina says after they leave. "As a costume designer, I spent a lot of my time doing things like shopping for shoes. I do plenty of that at home. I'm never lonely and I'm never bored."

In addition to caring for their four children, she's a volunteer at the public elementary school Lucy and 7-year-old Danny attend, is raising scholarship money for area families in need of nursery care, and is working on a master's degree in education (she already holds a B.F.A. in painting and

an M.A. in theater).

"Tell Mom the question you asked," Steve says when he and Lucy return.

"What does God do all day while we're down here living our lives?" says Lucy.

"What did the rabbi say?" asks Tina.

"I didn't like his answer," she says, "so I decided not to remember it." Later, away from her parents, Lucy talks about what it's like to have a famous father: "Sometimes my friends tell me they've seen Dad in a movie or something, but most of the time it's no big deal. I always miss him when he's away, but I understand it's what he wants to do. It's his decision, not mine. And I think it's worth it when I see what he's done and how good he is. I feel really proud of him." Then she adds, "Mom's really important too. Even if she isn't publicly recognized, at home she's important. It doesn't matter what other people think, at least not to me. I know how important she is."

Lucy shares the third floor of the 19th-century frame house with Steve's office, a disheveled affair tucked under eaves so low that even a short person can't quite stand up in it. The desk is cluttered with playbills and manuscripts and loose papers, the walls with posters and photos and newspaper clippings: an old International Workers of the World poster, Johnny Weissmuller and Maureen O'Sullivan as Tarzan and Jane, a signed photo of former Dodger Pee Wee Reese, a photo of Steve playing saxophone with Miles Davis, notices for a dozen plays Steve's been in, a 1965 Mets souvenir program, multiple pictures of Tina and the kids, and an old photo of Albert Einstein and Swarthmore President Frank Aydelotte. Behind the two distinguished gentlemen is a young fellow in cap and gown. It's Steve's father, Eugene Lang, Class of 1938.

Down in the living room, Steve is stretched out on the sofa, holding laughing 1-year-old Grace aloft on the palm of one hand while cuddling Noah under the other arm. His acting awards are tucked away on a shelf, almost lost amid stacks of books that stretch to the ceiling. Assorted memorabilia from his role as Babe Ruth are

much more prominent: a casting of the bulbous nose Steve had to wear for the part, a framed set of Topps baseball cards released in conjunction with the movie, a photo of Steve as Ruth in mufti, a bat signed by the whole cast and crew, a signed model of Rod Carew in batting stance.

"I spent six weeks with Carew," Steve explains. "He helped me to learn the Babe's swing. I was up in the Berkshires when I heard I'd gotten the part. I went for a walk, wondering, 'How am I going to play this role?' Then I looked down and there was a bat handle lying right there in the leaves at my feet. I still have it." He points to the splintered fragment on a shelf. "I'll have it all my life, you know that. The hitting is the metaphor. I

"You have to want to play Hamlet," says Lang. "It's a role laden with traps and clues, an unsolvable crossword puzzle of a role."

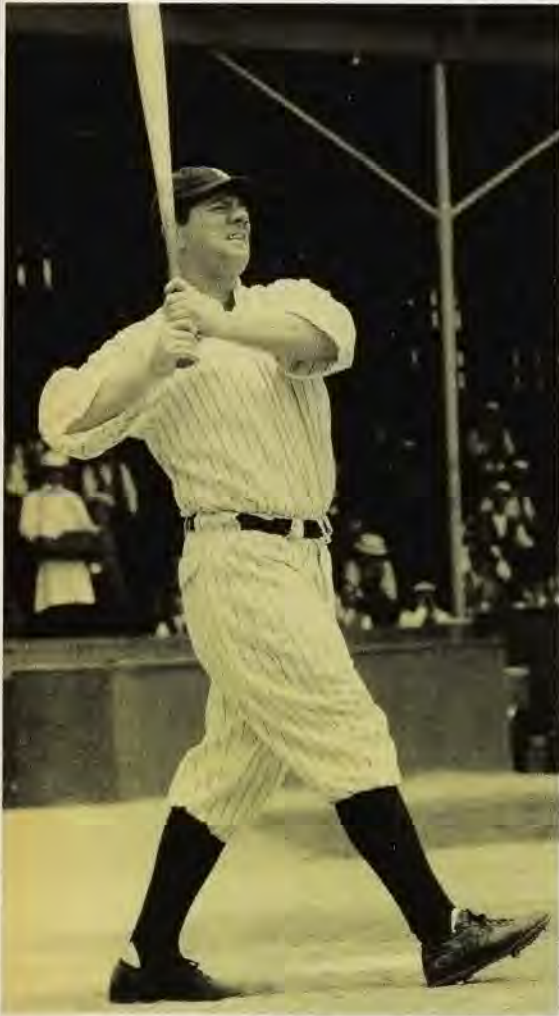
knew if I got that right, the rest of the role would come."

"He loved playing Ruth," Tina adds. "He's having trouble letting go of it."

"I always loved Babe Ruth," Steve says quietly.

On another shelf is a set of audio books-on-tape that Steve has narrated. He does a science fiction series and a detective series. "I really enjoy doing them," he says. "I can do a dozen or so a year. I've always read aloud. I used to read to my grandfather. He worked in the Brooklyn Navy Yard, near where we filmed *Last Exit*. In some ways, he was a bigger influence on me than Dad because he shaped the man my father became and that influenced me, but he also influenced me directly. He died only 10 years ago. He was an old IWW man."

The grandfather's politics may help explain what the father, a self-made



For his role in the television movie *Babe Ruth*, Lang spent six weeks with baseball great Rod Carew, learning how to swing the bat.

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Lang's performance in *Last Exit to Brooklyn* won wide critical acclaim.

millionaire many times over, has done with his money. Huge chunks of it have gone to various philanthropic causes such as the I Have A Dream Foundation, which provides college scholarships for disadvantaged children, and, of course, to Swarthmore. Very little has gone to Steve and his two older siblings.

Danny comes racing into the living room, launches himself into the air, and comes down on Steve's stomach. "I like a big family," Steve says when he's recovered his breath. "I like being able to provide for them by doing something I love to do. You look at what most kids are faced with—war, poverty, disease, abuse—most kids are born without a chance."

He gets up and heads to the kitchen to help Tina make supper. "What most people get out of therapy," he says, chopping bread into cubes and tossing them into a hot iron skillet, "I get out of making croutons."

"Steve comes home every Sunday and makes croutons," Tina teases.

After dinner and the kids' bedtime, the house is quiet for the first time since the rooster welcomed the dawn. Steve and Tina finally have a chance to watch a tape of the TV movie *Taking Back My Life*. It was filmed in Memphis in November and December, but he hasn't seen the finished movie yet. He has no idea how it has turned out.

"Stage work comes down to rehearse, rehearse, rehearse, and then perform," Steve says. "In film, the rehearsal is continuous. The camera doesn't respond to you the way a theater audience does. What a film audi-

ence finally sees is determined by the editor and the director. Each medium has its own advantages. I enjoy the physical challenges of film. I had to do an eight-story fall five different times just to get one scene in *The Hard Way*. But on television in *Crime Story*, I had 44 episodes to develop my character. You don't get that kind of luxury in a film or a stage production."

Steve seems pleased with the new movie, though he deflects Tina's compliments with a diffidence that looks for all the world like embarrassment. He talks instead of the things he didn't like about the movie.

"Well, you can thank Steven Ziegenmeyer for *Hamlet*," Tina says. The TV movie paid well enough for Steve to spend three months as Hamlet for what can only be described as very modest financial reward.

"Hamlet is the greatest role of all time," Steve says. "Shakespeare put more of himself into that play than any other play he ever wrote. He lost a 9-year-old son just prior to writing *Hamlet*. The boy's name was Hamnet. This play is the closest you can get to Shakespeare. *Hamlet*, *Waiting for Godot*, and *Death of a Salesman*. That's the trinity."

Tomorrow Steve must say a few words at a ceremony honoring Arthur Miller, a man he calls "one of my

heroes." He picks up a first-edition copy of *Death of a Salesman*, trying to find an appropriate excerpt, and begins reading one of Happy's speeches aloud. The book is signed, "To Stephen Lang, with my very real appreciation for your Happy, a foundation and support through these many months of evolution of this play. All good luck! Arthur Miller."

"The secret to playing Happy," Steve says, "is to pretend you're Biff the whole time. It's the younger brother syndrome. I'm a younger brother, so it was easy." Probably not as easy as Steve makes it sound. A single scene in the previous day's rehearsal had left him drenched in sweat and panting, as if he had just run several miles. It's real work, work he loves.

"I'd like to do a children's movie," he says. "I'd like to do a musical. I'd love to do some Gilbert and Sullivan." He puts his arms around Tina, and she lets her weight sag comfortably against his body. "Theater is magic," he says. "I've never gotten it right yet. Just to keep the process alive is enough."

W. D. Ehrhart '73 is one of five writers featured in the Dictionary of Literary Biography/Documentary Series #9, "American Writers of the Vietnam War," Gale Research, Inc., 1991.



Well-paid film and TV roles make it possible for Lang to take on projects like *Hamlet*. Here he plays opposite Kathleen Widows as Gertrude.



MACARTHUR MCBURNEY '93



MACARTHUR MCBURNEY '93

President Alfred H. Bloom

A New President for Swarthmore

At an unconventional inauguration, Alfred H. Bloom calls on colleges to educate for "ethical intelligence" responsive to our times.



STEVEN GOLDBLATT '67

The day's diverse music included a brass quintet, student singers, a jazz band, and a mariachi band (above).

The inauguration of Alfred H. Bloom as Swarthmore's 13th president was a feast for the eyes, for the ears, and for the palate. But mostly it was a feast for the mind.

In an inaugural address that keyed a carefully planned day of artistic, cultural, and intellectual exploration, President Bloom challenged Swarthmore to lead undergraduate institutions in creating "a new mandate in American education." He called for the teaching of "ethical intelligence" to prepare students to take civic responsibility in a multicultural world.

"Our undergraduate institutions must prepare a critical mass of Americans to respond to the needs of a society and of a world in need," said Bloom. "If we do not, who will?"

Criticizing "value-free education" as something

STEVEN GOLDBLATT '67

Opposite: Seated in the front row on the Scott Amphitheater stage were (left to right) former President John Nason, President Bloom, chairman of the Board of Managers Neil Austrian '61, former President Theodore Friend, Search Committee chair Samuel L. Hayes III '57, Vice President Harry Gotwals, Acting Dean Leah Smith, and Professor Emeritus Paul C. Mangelsdorf, Jr., '49.



STEVEN GOLDBLATT '67



STEVEN GOLDBLATT '67

Top: Dancers from Stephen Koplowitz and Company blended text, song, and movement in a program called "Dance as Social Dialogue."

Above: The ceremony featured a traditional Chinese lion dance presented by students from Philadelphia's Hung Gar Kung Fu Academy.

Left: More than 100 delegates from other colleges came to honor Swarthmore's new president on a near-perfect May morning.

STEVEN GOLDBLATT '67



How colleges educate students for civic responsibility in a multicultural world was the topic of the first of two afternoon symposia. Participants were Nel Noddings, associate dean of the School of Education at Stanford (far left), Herbert C. Kelman, the Cabot Professor of Social Ethics at Harvard (above left), and Frank F. Wong, vice president for academic affairs at the University of Redlands, California (left). Swarthmore plans to publish the symposium papers in late summer.

PHOTOS BY STEVEN GOLDBLATT '67



International students (above) performed folk dances as part of the festivities. The second symposium considered ways in which colleges as institutions can embody and display civic responsibility. Maxine Frank Singer '52, president of the Carnegie Institution (right), was joined by Fernando Rosas Moscoso, provost of the University of Lima (top right), and Henry Louis Gates, Jr., the W.E.B. DuBois Professor of the Humanities at Harvard (bottom right).





MARARTHUR MCBURNEY '93

that “bears no responsibility beyond that of maintaining the status quo,” Bloom called for a “vertical shift of consciousness from unexamined assumptions about what is right and wrong to a consciously chosen set of values.”

He also called for “a horizontal move ... through which students must look beyond their own cultural worlds to recognize the continuities that bind their culture to other human cultures, as well as the discontinuities that separate their cultures ... and therefore make for a richer world.”

The theme of Bloom’s address was echoed throughout the day as speakers and performers illustrated and explored other cultural worlds. The highlight of the ceremony was a traditional Chinese lion dance that delighted Bloom, a linguist who is fluent in French, Spanish, and Mandarin Chinese. The lion dance was part of a full range of events, including a multinational luncheon, that gave the inauguration a distinctive cross-cultural tone.

Yet it was the content of Bloom’s speech* and of two afternoon symposia that set the intellectual tone—and charted a future course for Swarthmore. Colleges, asserted Bloom, must give students “a detailed understanding of the problems facing their society and the world ... an exposure so vivid that it will develop in them a lifelong commitment to responding to them.”

Scholars from Harvard University, Stanford University, the University of Redlands, California, and the University of Lima, Peru, were joined by Maxine Frank Singer '52, president of the Carnegie Institution of Washington, D.C., in afternoon symposia that explored the key questions of how colleges can educate for civic responsibility in a multicultural world and of how colleges as institutions can themselves embody and display such responsibility.

*The text of President Bloom’s address will be mailed to Bulletin readers in June. A videotape of the inauguration will be available for \$15. Please write to the Alumni Relations Office for details.

Students protesting injustice and racism (left) gathered more than 700 signatures on a petition demanding federal civil rights prosecution of four Los Angeles police officers. “The events of the past three days make starkly evident the need to act” on a new mandate for American education, said President Bloom in his address. Bloom was among the signers of the petition.



STEVEN GOLDBLATT '67



STEVEN GOLDBLATT '67



STEVEN GOLDBLATT '67

Antonio Goodwin '94 (top) performed the spiritual “Precious Lord—Take My Hand,” and the student singing group Frionas (center), eschewing a scheduled South African tune, sang “A Little Gracefulness.” The day ended with an evening performance by Urban Bush Women (above), the nationally known African American dance company.



Dear Al...

Seven Swarthmore alumni currently serve as college or university presidents. We asked them to write an inaugural advice column for President Al Bloom.

A friend says, "Swarthmore graduates sometimes act as if they belong to a special society, sharing some remarkable secret that outsiders cannot comprehend." Whatever it was, it left the feeling that for a period of time we lived intensely and at one point actually knew something.

—George R. Spann '65
Thomas College



Dear Al,

Some time ago, I was approached by a man who is writing a book about new college presidents. He is especially interested in virgins, those who have not been presidents before and therefore are still ... No, that's not right. Let me start over. What he wanted was an impressionistic evaluation made within the first two years on the job. "What experiences," he asked, "from your undergraduate education do you find most valuable?"

I told him there were three: The first was learning that being smart wasn't enough—you have to work hard to achieve anything.

The second was learning from team sports that working together is good; it makes winning possible. You may lose, but it's still good to work together as a team.

There was a third thing that was hard to put into words, but it included the intense, exhaustive working out of problems. Something along the lines of Walter Pater's advice to burn with a "hard gemlike flame." Or Holmes' notion that having their hearts touched with fire in their youth made his generation exceptional.

A friend says, "Swarthmore graduates sometimes act as if they belong to a special society, sharing some remarkable secret that outsiders cannot comprehend." Whatever it was, it left the feeling that for a period of time we lived intensely and at one point actually knew something. Perhaps civic responsibility grows out of this. It seems to me that Swarthmore people are as sensitive and concerned in this regard as any group I have known, except the Quakers, which is a good reason for keeping that tradition alive at the College as well.

George R. Spann '65
Thomas College



Being a college president is easy. Everyone knows how. Students and their parents, alumni and faculty, trustees and staff—all are eager, willing, indeed passionate, about explaining how to be a college president.

—Nancy Bekavac '69
Scripps College

Dear Al,

Pleased as I am to have been asked to advise you upon your ascension to the presidency of Swarthmore, I am a bit embarrassed at the task.

First, you will discover, as all new presidents discover, that being a col-

lege president is easy. I know that because, as President Chace of Wesleyan University has recently reminded us, *everyone* knows how to be a college president—students and their parents, alumni and faculty, trustees and staff. Luckily, all of these people are eager, willing, indeed passionate, about explaining how to be a college president, often in words of one or two syllables only.

Dealing with the advice—and the correspondence, the phone messages, and the calendars of meetings to hear such advice—is one of the first burdens visited upon college presidents. Then, after receiving the advice, the fledgling president only need *follow* the advice. Alas, it is my sad duty to tell you that there's the rub.

Laughingly simple as our jobs are, pellucid as the directions for success are, there are just three factors that stand between you and membership on the All-American College Presidents' All-Star Team.

The first is an odd phenomenon that could be labeled the Fickle Arrow of Fate Principle: *The advice is contradictory.* Students uniformly favor attention to student needs and wishes; parents want lower tuition and higher standards; faculty members want to be supported as scholars and confirmed in full participation in the academic community without, however, too much service on committees; trustees and alumni want the college the way they remember it, perfect in every way; and staff members want only what is best for the college, higher education, and the long-range future of X (X being their particular field of expertise, whether deciduous trees, fiscal stability, audiovisual equipment, or health care).

The second barrier to presidential nirvana is the Problem of Excessive Simultaneity: *All of the advice must be acted upon at the same time.* As we know—or at least, as our faculty colleagues know—it is impossible to maximize, actualize, or apologize for one piece of advice at the same time that one is busy following, ignoring, or compromising all of the other pieces of advice.

Finally, even if you manage to deal successfully with the preceding problems, you are likely to encounter difficulties with the third barrier to colle-

gate leadership, which is the Principle of Unexpressed Advice: Even when you follow all of the advice on a given subject, and even if the advice is, or can be made to appear to be, consistent, *someone who knew what you really should do will have neglected to tell you, and you will therefore fall into error.* There are, to my knowledge, no fail-safe strategies for avoiding this danger.

Having armed you with my advice, and as an alumna and Manager, not to mention a resident of the American city with the highest ratio of college presidents to students, faculty, and staff, I will, of course, watch your presidency closely to assure myself that you are promptly, unhesitatingly, and accurately following *my* advice—whether or not I've managed to write it all down. You get the idea.

Nancy Bekavac '69
Scripps College



***Strengthen the
Underlying values
of the institution
while reaching out to
new constituencies.***

—John H. Jacobson, Jr., '54
Hope College

Dear President Bloom,

For me as a student 40 years ago, Swarthmore was first of all a commu-

nity of intelligent people who cared deeply about learning. Before going to Swarthmore, I had not experienced such intensity about learning, and I have not found it in many places since. In one respect the College was quite homogeneous. Yet Swarthmore was also a place where a wonderfully diverse group of people contributed to each other's education by being who they were and by being articulate about their ideas and commitments.

The faculty was superb, though it was some years after graduation before I fully appreciated how good it really was. But I have always thought that it was the students themselves who provided much of what was really special about a Swarthmore education. Some of my fellow students were children of famous parents. Some were international students whose formative experiences and education were very different from my own. Some brought the sophistication gained from living in one or another of the world's great cities. Others, like myself, came from small towns. The differences in background among students, and among faculty members as well, were essential to the quality of intellectual life at Swarthmore.

Swarthmore gave its students the opportunity to experience first-rate minds in face-to-face conversation. That opportunity came in Honors seminars, in classes and post-class discussions, in faculty offices, in the dining hall, and in many other contexts. That opportunity is at the core of what Swarthmore meant to me.

Swarthmore stood for something fine and noble. Swarthmore stood for love of learning, for intellectual curiosity, for moral values, and for a concern for social justice. Individual faculty members, administrators, and students made important contributions to my own spiritual growth.

One of the important tasks facing the president of a healthy college is to preserve and strengthen the underlying values of the institution while reaching out to new constituencies that will sustain its vitality in generations to come. A great tradition cannot be preserved without growth and change. Your wisdom is greatly needed to secure a future that matches Swarthmore's past.

John H. Jacobson, Jr., '54
Hope College



KRISTIN FINNEGAN

It is hard to say what presidents do that matters most, but high on my list would be to ask good questions and to listen carefully to the answers. Since we rarely really listen to each other, if you do listen, you will have a remarkable effect on people.

—Judith Aitken Ramaley '63
Portland State University

Dear President Bloom,

It isn't easy to be a president. The only person on campus who is expected to think about everything is the president. Everybody else has a particular point of view or responsibilities, but the president tries to make sense of it all. It is hard to say what presidents do that matters most, but high on my list would be to ask good questions and to listen carefully to the answers. Since we rarely really listen to each other, if you do listen, you will have a remarkable effect on people.

There are many ways to recruit people to a shared view, to sort out

the many possibilities that an institution can pursue and to give everyone a sense of belonging to a shared enterprise. The most powerful way is to use carefully crafted questions to focus attention on what matters to the institution and to encourage its faculty, staff, students, and friends to discover the answers that are there just beneath the surface. Your first big question, regarding educating for civic responsibility in a multicultural society, is a very good one. You should ask only a few questions, and each should be as thoughtful as your inaugural theme.

A second way that presidents create community is by being the chief admirers of their institutions. The most precious resource you have is your own time and attention. You will be tempted to spend your time too freely, especially in your first year. There are so many people to meet, so many things to learn about the history, traditions, and possibilities of Swarthmore College. Your own curiosity, your commitment to this new group of people you have cast your fortunes with, and your sense of responsibility will lure you into overextending yourself. I hope you resist the temptation to say yes to every invitation, to meet everyone who wants to see you, to fly to every city with an active alumni group—all in your first year. Take your time. Give yourself the opportunity to absorb what you are learning and to reflect on what it means.

There is nothing more exhilarating than a presidency, nothing more demanding. No other role in society requires so much or offers a greater challenge. My favorite image of warning is the tale of the Wogglebug, T.E.H.M., a character in one of the Wizard of Oz books by Frank Baum. The Wogglebug lived in the schoolhouse floor and one day got projected, larger than life, onto the schoolhouse wall. He began to believe he was very important, so he began to travel about, billing himself as "Thoroughly Educated and Highly Magnified (T.E.H.M.)."

It is very easy to believe all the things projected on you for good or ill by your friends and critics. Do remember this, and don't accept too quickly either the criticism or the praise you

are bound to receive. A dose of humility will protect your sense of proportion and preserve your ability to help Swarthmore College hold fast to its core identity and purpose. What is needed in this era of change is a steady hand on the tiller. The best way to preserve your steadiness is to cherish your time with family and friends. They will support you and offer you time to be fully yourself.

As a graduate of Swarthmore College, I have long appreciated the unfathomable value of an excellent liberal education. I am glad that you have accepted the call to serve a fine institution. May your presidency bring you joy and fulfillment.

Judith Aitken Ramaley '63
Portland State University



To engage talented people in an enterprise so essential to our culture and well-being is exceptionally rewarding.

—Neil R. Grabois '57
Colgate University

Dear Al,

In one of his regular epiphanies—or is it apostasies?—Yogi Berra

reminds us: "When you come to a crossroads, take it!" As so often happens with Yogi's statements, the apparent wisdom of this advice dissolves under scrutiny. But in this case, you have found an important crossroads and made the right choice for Swarthmore and for yourself.

There will be many moments of joy as you lead our great college into the 21st century, but if my experience is any guide, there may be some infrequent moments when you wish you'd taken the other road. I can assure you that they will pass, because both you and the community share a commitment that ensures eventual consensus. What a wonderful decision procedure—sure to reach a resolution, if only you wait long enough.

There is no more exciting responsibility than the presidency of a great college. To be able to engage talented people in an enterprise so essential to our culture and well-being is exceptionally rewarding intellectually, emotionally, and even spiritually. The tough decisions will have to be made without perfect information, but, after all, that's what makes them difficult. All those wonderfully articulate, smart people will, however, be darting around you like moths around a candle, pulling you in more directions than a body can move.

As I look back on my Swarthmore experience and ask myself how it contributed to who I am, I can tease out some particularly important influences. To Monroe Beardsley I owe a sense of personal responsibility for critical judgment, and to the College a sense of civic responsibility. Finally, I owe to Swarthmore the opportunity it provided to meet my wife. She has advised me, guided me, and provided a vantage point from which to see both problems and my perhaps idiosyncratic reactions to them, all the while helping me not to take myself too seriously. You are fortunate to have Peggi for balance, perspective, companionship, and love.

As you complete the first of many distinguished years as Swarthmore's president, I wish you good fortune, with the knowledge that you will make a difference to what the College is, ought to be, and will be.

Neil R. Grabois '57
Colgate University

**Swarthmore's
most significant
attribute is quality.
Put quality first at
all times.**

—J. Robert S. Prichard '71
University of Toronto

Dear President Bloom,

First, congratulations. You have assumed the presidency of the finest coeducational liberal arts college in the world. It is an enormous force for good. It has shaped the lives of all who have had the privilege of attending. My years at Swarthmore were the most significant time of change in my life. I will always be grateful. You have inherited a great trust and responsibility. It now falls upon you to build on the stunning record of innovation, accomplishment, and contribution of the College's past while reinterpreting the College's traditions to accommodate and advance the future.

Second, some advice. Swarthmore's most significant attribute is quality. Put quality first at all times. So many forces work against quality, and so much courage and commitment is required to reinforce and reinterpret it. Swarthmore must set the standards for all others.

Third, the challenge. I write from what is arguably the world's most multicultural city. Educating for civic responsibility in this context presents tremendous challenges. At the same



time, I believe success in this challenge will be one of the hallmarks of academic and intellectual strength into the next century. Seize it.

We can all continue to learn much from Swarthmore. I look forward to watching the College thrive under your leadership.

J. Robert S. Prichard '71
University of Toronto



**I know that healthy
and animated
debate will flourish
and that commitment
to diversity will
feed the College's
inveterate appetite
for self-examination
and intellectual
dialogue.**

—David H. Porter '58
Skidmore College

Dear President Bloom,

Enhancing cultural diversity is on the agenda of Swarthmore, Skidmore, and most institutions of higher education today. There are many good reasons for this commitment—moral, societal, personal—but one especially relevant to the academy, and one too often overlooked, is the fact that diversity has always been a powerful,

Please turn to page 61

THE COLLEGE

Students' appeal halts exploitation of a national forest

By turning their final project for Associate Professor Jacob Weiner's ecology course into a legal appeal to the United States Forest Service, three Swarthmore students have blocked current management policies that they felt endangered the ecosystem of West Virginia's Monongahela National Forest.

"We decided to confront the ecological crises of our times directly," said Bren-

dan Kelly '92, a political science major. Kelly, along with another political science major, B.J. Chisholm '93, and biological anthropology major David Tecklin '92, filed a legal appeal on two issues affecting the Monongahela's ecosystem.

The students combined their ecological knowledge with provisions of the National Environmental Protection Act and the National Forest Management Act to make their case. They objected to a plan for the Monongahela

that would allow oil and gas wells to be drilled in the next 10 to 15 years and would call for the construction of new roadways.

They also appealed the sale plan for timber, which grants the highest-bidding private timber company access to over 1,700 acres of the forest. The winning company would be allowed to clear-cut 1,000 acres.

In addition to destroying the "biological integrity" of the forest, the students said, the propositions would sacrifice the environment to business interests. "The taxpayers' money pays for the assessments and the drawing up of the plans, and private companies reap the profits," said Kelly. "The Forest Service is creating economic markets that are destroying the forests."

As a result of their successful appeals, the students were invited by the grass-roots environmental group Preserve Appalachian Wilderness to testify before the House Interior Appropriations Subcommittee against Forest Service management policies and to lobby members of Congress to encourage support for the Ancient Forest Protection Act and the Forest Biodiversity Protection and Clear-cutting Prohibition Act.

"I was told a number of times by congressional aides that it was very refreshing not to be sitting with a professional lobbyist but to talk with someone who was more invested in the issue," said Chisholm.

"As students, we have access to a lot of information and technical skills," Tecklin said. "Our role is to provide them to concerned

citizen groups to facilitate their own efforts."

Known as the Eastern Forests and Mountains Conservation Project, the campus group has expanded this semester to more than 20 from the original three Swarthmore students, Tecklin said, allowing them to review in detail policies affecting other national forests. They plan to organize a course on conservation biology and applied ecology that will monitor forest management using current environmental research.

—Sara Shay '92

Long-awaited Intercultural Center opens in Clothier

After years of student interest and more than six months of formal planning, Swarthmore's new Intercultural Center opened on April 4. The center, which occupies three former offices and the old Board of Managers room in Clothier cloisters, will initially provide space for the Hispanic Organization for Latino Awareness (HOLA), the Swarthmore Asian Organization (SAO), and Action Les-B-Gay, the bisexual, gay, and lesbian alliance.

President Al Bloom praised the "extraordinary energy, thought, and sensitivity" of the students who worked to translate long-standing interest in such a center into spaces and programs that will "provide support for individual groups to explore and gain comfort in their own identities while creating an environment in which people from different backgrounds can come together to learn from and delight in each other."

MACARTHUR MCBURNEY '93



Brendan Kelly '92, B.J. Chisholm '93, and David Tecklin '92 used a Forest Service appeal process to save hundreds of acres of timber.

Provost Jim England named to Temple post

James W. England, Swarthmore's provost since 1984, has been appointed provost of Temple University. He will oversee a faculty that, at 1,700 members, is 30 percent larger than Swarthmore's entire student body. As the university's chief academic officer, he will be responsible for its curriculum, library, scholarly press, and branch campuses in Rome and Tokyo.

England said he was looking forward to the challenge of working at a major urban university that serves a wide spectrum of people. "If higher education doesn't work at schools like Temple, then

America is not going to work," he told *The Philadelphia Inquirer*.

Temple, with 33,000 students, is not without its challenges. It has suffered from ongoing disputes between its faculty and administration, leading to two bitter faculty strikes in the last decade. Yet according to the *Inquirer*, England was the first choice of Temple's faculty, one of whom said he would bring a much-needed "sense of civility" to the university.

England will assume his new duties in June. President Al Bloom has stated that England's successor will be appointed from among Swarthmore's current tenured faculty.



Garnet Sages audit classes; program extended to all '40s alumni

"Try it," say these pioneers in the College's new auditing program for Garnet Sages about their novel

experience.

Walter Steuber '41 (Introductory Biology): "Biology had been a blank spot my whole life. Every time I picked up a newspaper, I would find a story on molecular biology, and I never knew what they were talking about. This course has changed my life, and I have a whole new vocabulary to help me read the newspapers."

George McKeag '27 (Introductory Astronomy): "It's great! A real privilege! And the instruction is superb."

Carolyn Hogeland Herting '38 (Opera): "I love it! I come away refreshed from each class. The students are so bright—they are all my friends."

Catharine Wilson Wright '24 (The International Economy): "It's great experience just being with all these nice, bright kids. The course is something to sink your teeth into."

Interaction with students varies from class to class. Steuber says, "95 percent of them are scared of the old guy and keep their distance, but 5 percent are very cordial."

Herting tells this story about how she broke the ice in her class: "In the first class, Jim [Professor Freeman] said that when Verdi composed *Othello*, he was an old man of 73 and had been in retirement for 10 years.

"At the second class meeting, I decided to raise my hand to ask if I could say something. I introduced myself as a Garnet Sage auditor and said I wanted them to know that I am a year older than Verdi was when he composed

HARRY KALISH



A portrait honoring former Dean Janet Dickerson was unveiled March 21 in ceremonies attended by Dickerson, who is currently vice president of student affairs at Duke University. Among guests at the unveiling were Maurice Eldridge '62, director of development (left), and Simmie Knox, the Washington, D.C., artist who created the portrait. A gift of the Class of 1991 and Walter and Marge Pearlman Scheuer, both '48, the idea for the portrait grew out of last year's Parrish walls dialogue, sparked by the question of why "no person of color" was repre-

sented among the paintings near the Admissions Office. After several months of almost daily posting of communications centering on the issues of diversity, race, opportunity, and strained relations at Swarthmore, a portrait of Malcolm X was hung and subsequently removed and slashed. When the Class of 1991 was asked by their officers to select their senior gift to the College, the vote was overwhelmingly in favor of the portrait because of Dickerson's importance to the life of the College. The portrait now hangs in the place where the dialogue occurred.

Othello. Everybody laughed."

Herting ended up solving a casting problem for one group of students in the class who were producing a segment of Mozart's *The Magic Flute* by recruiting a grandchild and two of his friends.

Because of the enthusiasm of the participating faculty and these auditors, and because there were only four Garnet Sages who took advantage of this opportunity to audit classes, the College this fall will extend the program to all alumni in classes in the '40s. This summer Garnet Sages and other '40s alumni in the greater Philadelphia area will receive an invitation and information about classes open to them.

President appoints special assistant for women's concerns

President Al Bloom has appointed Patricia Whitman, the College's equal opportunity officer, as his special assistant for women's concerns. In an April 3 letter to the campus community, Bloom said Whitman would assist him by "working with students and by supporting community efforts to ensure a safe and hospitable environment for women." Her part-time position was increased to full time so that she could expand her responsibilities.

Whitman cited "the perception that the current [College] judicial system is not meeting the needs of women who feel that they have a grievance. There is a campus dynamic causing women to feel insecure and unable to give voice to their grievances." Height-

ened concern over these issues during the past year led the Dean's Office in February to publish a brochure detailing the College's policy on sexual assault and harassment.

The brochure was "a good first step," said Whitman. She defined her goal as "helping to create an atmosphere where no one need question the College's position on harassment, assault, or intimidation. It's important that the College be unequivocal on these issues, that there be clear sanctions against such

behavior, support for victims, and, when appropriate, education for men and women alike."

Scott Arboretum offers video tour

A 17-minute videotape highlighting the collections and gardens throughout the campus has been produced by the Scott Arboretum.

Produced by William Pinder '78, the video combines still and moving footage to give the viewer a tour of the College's horticultural beauty in all sea-

sons: the magnolia collection in full flower in spring, the rose garden in summer bloom, oaks and maples in flaming fall colors, and hollies loaded with berries in the winter.

The video is available at the College bookstore for \$7 or may be purchased through the mail. Checks for \$9 (\$7 for the video plus \$2 shipping) should be made payable to the Scott Arboretum, Swarthmore College, 500 College Ave., Swarthmore, PA 19081.

Three named to Board of Managers

At its December meeting, Swarthmore's Board of Managers elected three new members: David K. Arthur '89, Christopher B. Leinberger '72, and Wilma A. Lewis '78.

Arthur, a research assistant with the environmental consulting firm ICF, Inc., was named a Young Alumni Manager. After receiving a B.A. in environmental studies from Swarthmore, he attended Balliol College at Oxford University, where he received a B.A. in philosophy, politics, and economics.

Leinberger is a managing partner with the Metropolitan Futures Group and with Robert Charles Lesser & Co. in Santa Fe. A real-estate and metropolitan development consultant, he holds an M.B.A. in strategic planning from Harvard Business School.

Lewis is assistant chief in the civil division of the U.S. Attorney's Office for the District of Columbia. After graduating with distinction from Swarthmore, she earned a J.D. from Harvard Law School in 1981.

Both Leinberger and



The Scott Arboretum has a new video.



Wilma Lewis '78



Christopher Leinberger '72



David Arthur '89

Lewis were nominated by the Alumni Association and are known as Alumni Managers. All three are serving four-year terms.

Two former Managers die

Two former members of the Board of Managers, George Ball Clothier '26 and Ellen Fernon Reisner '31, have died.

Clothier, a member of

the Board of Managers from 1956 to 1976 and an Emeritus Manager since then, died in January of heart failure. He was 86.

Clothier graduated from Swarthmore with Honors in English and membership in Phi Beta Kappa. He received an LL.B. degree from Harvard Law School and for more than 50 years practiced law with the firm of Edmonds, Obermayer & Rebmann (now Obermayer, Rebmann, Maxwell & Hippel), specializing in real-estate law. Clothier was a director of and counsel to the Philadelphia Art Museum and an officer of the First Unitarian Church and of the Pennsylvania Bar Association.

He is survived by his wife, Dorothy, three daughters, a son, and 11 grandchildren.

Reisner, who served on the Board as an Alumni Manager from 1950 to 1954, died in November. Until her retirement in October, she had been assistant to the president of Bryn Mawr College.

After graduating Phi Beta Kappa from Swarthmore, Reisner received an M.A. in history from Bryn Mawr, where she worked most of her life. She served as vice president of the Alumni Association and was a class secretary and reunion gift chair.

She is survived by her two sons and three grandchildren.

Williams Club of New York open for membership

Swarthmore College is an affiliate member of the Williams Club in New York City. Swarthmore alumni can join the club with full membership privileges.

With rates for both local and out-of-town members, the Williams Club offers dining facilities, meeting rooms, and overnight accommodations at prices well below the major hotels. If you would like more information, please send your request to: Williams Club Info, Alumni Office, Swarthmore College, 500 College Ave., Swarthmore, PA 19081.



Antonia Hamilton

Hamilton named to Foundation and Corporation post

Antonia (Toni) W. Hamilton has been named director of Foundation and Corporate Relations. She replaces Karen Hoover, who has become associate director of major gifts for the Colorado School of Mines.

Hamilton previously was director of Corporate and Foundation Relations at the University of Iowa Foundation. Prior to that she served as director of public relations in the Iowa City office of Hansen Lind Meyer, an architectural/engineering firm.

A 1962 graduate of Smith College, Hamilton holds master's degrees from the University of Virginia and the University of Michigan.

Birdie swatters undefeated in winter season

Badminton (12-0): The varsity "Swatters" had the best overall record of any of the Garnet winter sports teams, finishing the season without a loss in dual match competition. Captain Leslie Bell '92 led the squad all season from her number-one singles spot and captured the PAIAW singles crown. Elizabeth Grossman '92 and Rosie McCauley '93 proved to be a formidable doubles team and made the semifinals of the Northeast Collegiate Tournament at Swarthmore, thus earning all-region honors. The women combined with the men's club team to finish third overall in the regionals.

Men's Basketball (11-14, 6-4 MACSE):

The 1991-92 campaign can only be described as a roller-coaster ride for head coach Lee Wimberly and the men's varsity basketball squad. The team dropped their first nine games of the season (including losses to Division I opponents Yale and Lafayette and to a nationally ranked Franklin and Marshall squad) and then won their next seven in a row. The seven-game winning streak included two wins in the Skidmore College Invitational as the Garnet captured their first tournament crown in recent history. The squad then proceeded to lose four more in a row before bouncing back with a 4-1 record in their last five games, including two wins over archrival Haverford.

Senior Scott Gibbons became the all-time leading scorer in College history as he finished his career with 1,563 points, eclipsing the

old mark of 1,507 by Jim Reilly '50. Gibbons racked up an impressive collection of seasonal honors as well: He was named to the all-tournament teams at both the Scotty Wood and Skidmore tourneys; he was named both Philadelphia-Area Small College and Middle Atlantic Conference Player of the Week; he led the MAC Southern Division in scoring with 21.4 points per game; and he was named to the MAC Southeast League All-Star Team and to the National Association of Basketball Coaches All-Middle Atlantic District Second Team.

Women's Basketball (6-16, 1-11 MACSE): The Lady Garnet improved dramati-

cally on their one-win season of 1990-91, upping their season wins to six and winning their first league game in two years. Sophomore Kerry Laufer led the squad with 15 points per game before an ankle injury sidelined her late in the season, and she was named to the postseason MAC All-Academic Team. Head coach Karen Yohannan will have her hands full next year—graduation will claim senior cocaptains Robin Tanabe and Martha Wofford, and starters Laufer and Jenny Willis '94 will be studying abroad.

Indoor Track: Both the men's and women's squads enjoyed success during the

indoor campaign, as the women captured the Centennial Conference Invitational, finished second at the PAIAW meet, and earned third place in the MAC championship (only one point out of second). A total of 12 school records were broken, and junior Liz Dempsey won the MAC championship in the 55-meter hurdles. In addition, three athletes were named to the MAC All-Academic Team: sophomores Amy Iwan, Tina Shepardson, and Joanna Vondrasek.

The men's team finished second in the centennial meet and had several outstanding performances, including winning the distance medley relay events at the prestigious Yale Invitational and the MACs. Two members of the men's squad, sophomore John Edgar and senior Guian McKee, made the MAC All-Academic Team.

Women's Swimming (5-7): Britta Fink '93 recorded Swarthmore's highest finish ever in the NCAA Division III Swimming Championships in Buffalo, N.Y., on March 13-15, when she finished ninth in the 200-yard breaststroke event. Fink became Swarthmore's only All-American of the winter season for her efforts. Fink also is the only Swarthmore swimmer ever to hold a Middle Atlantic Conference record, with her time of 2:26.39 for the event. Sophomore Kate Moran also qualified for the nationals in the 100-yard backstroke and finished in 23rd place in her specialty. The women's team finished with a record of 5-7 for the season.

Men's Swimming (3-9): Senior Adam Browning became the first Swarth-

more swimmer, male or female, and only the fourth in the MAC's 42-year history, to win his or her event for four straight years in the MAC championships, as he won the 100-yard butterfly. Peter Keleher '93 was the Garnet's other MAC champ, as he captured the 200-yard butterfly crown. Despite outstanding individual performances, the team as a whole struggled, finishing with a 3-9 dual meet record for the season.

Wrestling (2-14): Despite their rather dismal dual match record, the 1991-92 season contained many individual highlights and was a fitting tribute to the 50th anniversary of wrestling at the College. Senior Dennis Jorgensen became the first Garnet wrestler to win a MAC crown in 14 years when he won the 177-pound class at the conference championships at Swarthmore. By virtue of his win, Jorgensen received a bid to the NCAA Division III Championships at Trenton State on March 6-7, but he was eliminated in the first two rounds. In addition to Jorgensen's accolades on the mat, he and teammates Kevin Wilson '92 (who finished fourth at 190 at the MACs) and Wes Rochette '94 (sixth at 158) were named Scholar All-Americans by the NCAA Division III Wrestling Coaches Association.

Hood Trophy Update: At the conclusion of the winter sports season, Swarthmore led Haverford eight points to four in the quest for the Hood Trophy. Swarthmore bested the 'Fords in men's and women's swimming and swept both basketball games during the winter.

MACARTHUR MCBURNEY '93



Scott Gibbons '92 (#30 above) set the all-time College record for points scored in a Swarthmore basketball career. His season-end 1,563 points eclipsed the old mark of 1,507 set by Jim Reilly '50.

Giving the Homeless a Voice

Joan Seaver McAllister '51 publishes a newsletter with crucial help from homeless families.

The headline reads: "Back and Forth." What follows is the first-person story of Andrea Williams, who lost her house in 1986 as the result of an electrical fire. She, her husband, and their three children were left with nothing, and they have not been able to find a satisfactory home since. They have had to deal with living among drug addicts and with school problems for the children as they moved from the New York City shelter system to dirty and dangerous apartments and back again. Andrea is still determined to find a decent place to live and writes from her own knowledge: "Never turn your nose up at anyone because the same thing can happen to you."

This story is from *How...When...Where*, a monthly newsletter for homeless families put together by journalist and writer Joan Seaver McAllister '51 and an associate, Barbara Lippman, who does layout and editing. It goes out in both English and Spanish versions to the almost 5,000 families who live in the New York City shelter system at any one time.

"Our best-read stories are the insider stories [like Andrea Williams'], written by people in the shelter system who are part of families that have become homeless," declares McAllister, speaking rapidly and with enthusiasm. "The insider stories give families in trouble the sense that other people are dealing with the same problems, are managing somehow or other to get out of this pickle."

"And then we also give them the hard information about subjects that concern them, like subsidized housing programs, health issues,



job training, and their legal rights in the shelter system," she continues. In February and March, for instance, the newsletter featured basic health information for pregnant women, and April's issue contained a question-and-answer article about finding and furnishing an apartment.

What makes McAllister's enterprise special is that her readers are also her co-workers in producing the newsletter and getting it out to the people who need it. Integral to the newsletter is a changing corps of distributors, who are members of homeless families living in the shelter system. They hand out the newsletter in the shelters and let McAllister know what kind of stories and information it should contain.

For the help they give, the distributors are paid \$15 a month. Certainly the money is useful, but according to McAllister, that's not the biggest benefit. "It's important that they have their own sources of information and have a sense that they can do something for them-

selves. If you have no home, no job, no future, it is very nice to have somebody and something counting on you, respecting your intelligence, asking for your opinion."

And McAllister does count on them, respect them, and rely on their opinions. She meets monthly with the distributors who are close by, mostly in Manhattan and the Bronx, and semi-annually with distributors from all over the New York City area. "They talk about what concerns them, and I sit and take notes," McAllister explains. "That's mainly how I find out what they need, and I get a lot of information from them because they're good reporters."

She bristles when she thinks about popular stereotypes of the homeless. "Contrary to the public image, just about everybody wants to get back into some kind of educational program or get job training, but it's virtually impossible to work while you're in a shelter trying to find permanent housing and don't know where you're going to live next month," McAllister maintains vigor-

ously. "They have the problems of poverty, like lack of education and health problems. But in almost five years, I can't remember any of the people in the shelter system I've worked with who couldn't function as well or better than anyone I know personally—if they had money."

McAllister started the newsletter in 1987 after becoming interested in the problems facing homeless families through her involvement in the Citizens Committee for Children, which did some of the earliest studies of welfare hotels and the housing problems of families in New York. She was on a task force studying these hotels and became intrigued by the problems of children being raised in that atmosphere.

Her first idea was to plan programs for these children. "But I discovered that there were services being run by people better qualified than I, like athletic programs. The problem that became evident to me was that the families didn't know about them. I figured, my background is journalism, this I could do."

Thus *How...When...Where* was born, sponsored by the Citizens Committee for Children and supported by various foundations. Currently, the J.M. Kaplan Fund, the Drexel Burnham Lambert Foundation, and the Seaver Institute are supplying funds for the newsletter—"and I'm looking for more!" McAllister adds quickly.

Of all the jobs she's done in her life, this is the one she "loves the best," says McAllister. But still, she wouldn't mind being put out of business. "I started the newsletter in 1987 and couldn't be more surprised that it's still needed. Like everybody who works with homeless families, we're saying, 'What are we still doing here?'"

—Rebecca Alm

Building a Constitution Without Shared Values

South Africans can't agree on uniforms for their Olympic team. Can they write a viable constitution that is a radical break from the past?

By Tom '65 and Bevra Brown Krattenmaker '65

During the first week of May 1991, Bevra took final examinations in three courses at the University of the District of Columbia and Tom graded 125 antitrust exams written by his students at Georgetown law school; then we crossed our fingers while handing over care of the house to our 19-year-old son and boarded a plane for South Africa.

For the next 13 weeks, our home was the city of Durban in the province of Natal. There, supported by a Fulbright grant, Tom was visiting professor of constitutional law at the University of Natal's Howard College of Law.

What we saw in South Africa was alternately beautiful and brutal. Durban is a gorgeous city of lush green hills stretching away from sparkling clean beaches washed by the Indian Ocean. It is also ringed by squatters' camps, the "townships" where Durban's black population resides. These consist of plywood or tin shacks crammed together as far as the eye can see, with no toilets, streets, play areas, or electricity and, at most, one tap of running water for thousands of people to share.

Similarly stark contrasts exist throughout the country. For example, the Drakensberg Mountains run through the center of the country, which is largely rural. These mountains are as beautiful as James Michener '29 described them in *The Covenant*. But close by the Drakensbergs, black South African farmers are trapped



in hopeless poverty. They live in mud huts without running water or electricity, tilling thin soil that can barely sustain plant life. These indigenous farmers usually speak neither English nor Afrikaans (the languages of the white ruling class) and are governed by a feudal system in which hereditary chiefs exercise extraordinary discretion and women have almost no power.

Why did we go? Tom has been teaching constitutional law for 23 years. To him, from a professional standpoint, South Africa is the most inter-

esting place in the world. Bevra, a mathematics teacher, observed classrooms in a rural elementary school and conducted review sessions in math for black youngsters preparing to take the national test for high-school graduation. Tom taught undergraduate and graduate law classes at the University of Natal, conducted faculty seminars at other law schools, consulted with political and academic groups on constitutional reform, and generally made himself available as a speaker for any group that would provide a free meal.

South Africa is just as enigmatic up close as it is from a detached distance. Seventy-five percent of its inhabitants are black, and no black person has ever been permitted to vote. Though the all-white governing Nationalist Party (NP) has repealed the most visible and ugliest forms of apartheid and permitted black political liberation parties (especially the African National Congress, or ANC) to operate inside the country, black South Africans still do not have voting rights.

The NP and the ANC have commenced negotiations to establish a new constitution for South Africa, and in a recent referendum, white voters supported this initiative. Yet as events in Eastern Europe reveal, one does not make a country by writing a constitution. Rather, for a constitution to be durable, it must be built upon some common interests, values, or goals among the citizenry. For example, the present South African constitution was cemented by a common desire among whites to exclude and oppress the black majority.

What might bind together a multiracial, democratic South Africa? Certainly not language; in South Africa no single language is spoken by as much as two-fifths of the people. Nor is religion a common bond; while most people in most racial groups in South Africa would probably describe themselves as Christian, Afrikaners and Xhosa find very different lessons in the same Bible.

Sometimes cohesive nations are built upon common fears, but black and white South Africans do not fear a common enemy. Quite the contrary, they fear each other.

If the NP and the ANC do in fact each speak for a large constituency, then there is little in shared economic goals to build on, either. The NP practices what we call "quaint fascism." Under its

Recent Books by Alumni

We welcome review copies of books by alumni. The books are donated to the Swarthmoreana section of McCabe Library after they have been noted for this column.

Jacqueline Carey '76, *Good Gossip*, Random House, 1992. Eleven interlocking stories make up this comedy of modern manners about a group of "almost hip, nearly glamorous urbanites" in Manhattan.

David Chalmers '49, *And the Crooked Places Made Straight: The Struggle for Social Change in the 1960s*, The Johns Hopkins University Press, 1991. This social history, a comprehensive guide to one of America's most evocative decades, describes the ways in which the civil-rights movement touched off a widening challenge to traditional values and social arrangements.

Walter W. Powell and **Paul J. DiMaggio '71** (eds.), *The New Institutionalism in Organizational Analysis*, University of Chicago Press, 1991. This volume offers, for the first time, both often-cited foundation works and the latest writings of scholars associated with the institutional approach to organizational analysis.

Jonathan Franzen '81, *Strong Motion*, Farrar Straus Giroux, 1992. Offering a timely and compelling vision of an ailing society, Franzen's second novel follows young Louis Holland in a tale about earthquakes, love, the environment, and growing up.

Marjorie Garber '66, *Vested Interests: Cross-Dressing & Cultural Anxiety*, Routledge, 1992. The author explores the nature and significance of cross-dressing in Western culture, drawing on history, literature, film, photography, and popular and mass culture and concluding that there can be no culture without the transvestite.

Richard E. Goodkin '75, *Around Proust*, Princeton University Press, 1991. In this study, the author places "around Proust" a variety of things: other literary texts, other (nonliterary) artistic forms, and other (nonartistic) modes of intellectual pursuit. *The Tragic Middle: Racine, Aristotle, Euripides*, The University of Wisconsin Press, 1991. This book links the philosophical texts of Aristotle with the tragic dramas of Racine and Euripides to show that tragic heroism results from a conflict between two ways of approaching a problem: a practical approach based on compromise and a theoretical approach that admits only mutually exclusive solutions.

Deborah Hitchcock Jessup '56, *Waste Management Guide: Laws, Issues & Solutions*, The Bureau of National Affairs, Inc., 1992. This book is a pragmatic guide through the morass of regulations and issues affecting solid waste management, including laws, municipal waste recycling policies and issues, pollution prevention, disposal technologies, and more.

Madeleine Kahn '77, *Narrative Transvestism: Rhetoric and Gender in the Eighteenth-Century English Novel*, Cornell University Press, 1991. Kahn creates her term "narrative transvestism" to describe the device through which male authors assume the first-person narrative voice of women, and she analyzes in detail novels by Defoe and Richardson in this context.

Milton Moskowitz, **Robert Levinger '66**, and Michael Katz, *Everybody's Business: A Field Guide to the 400 Leading Companies in America*, Doubleday, 1990. This book looks at the country's 400 most influential companies in terms of global presence, consumer brands, industry and product rankings, number of employees,

profits or losses, and more.

Bryan D. Mangrum '60 and Giuseppe Scavizzi, *A Reformation Debate: Karlstadt, Emser, and Eck on Sacred Images, Three Treatises in Translation*, Dovehouse Editions Inc., 1991. These treatises, translated here for the first time in English, established the terms of reference for one of the most important debates of the Reformation; religious imagery seen as fostering superstition vs. its helpfulness in promoting devotion.

Daniel Marcus '80, *Roar: The Paper Tiger Television Guide to Media Activism*, Paper Tiger Television Collective, 1991. This graphic-laden book details the history and need for alternative media projects and contains a guide to do-it-yourself video production and distribution, as well as resource lists.

John K. McNulty '56, *Federal Income Taxation of S Corporations*, The Foundation Press, Inc., 1992. Intended for law students, lawyers, and scholars from other legal systems, this book is designed to explain the U.S. federal income tax law of those corporations elected to be taxed under Subchapter S of the U.S. Internal Revenue Code.

Glen O. Gabbard and **Roy W. Menninger '47** (eds.), *Medical Marriages*, American Psychiatric Press, Inc., 1988. Featuring first-person accounts and case vignettes, this book looks at the inner workings of the physician's marriage—the psychological issues and sources of conflict that emerge in the various stages of marriage and family.

Christopher Morris '66, *Models of Misrepresentation: On the Fiction of E.L. Doctorow*, University Press of Mississippi, 1991. In this reading of Doctorow's work, the author considers the theme of the strug-

gle for representation in art from a philosophical standpoint: How can the writer depict America, or how can the reader interpret its values, when the capacity of language to represent is put in doubt?

Howard N. Rabinowitz '64, *The First New South, 1865-1920*, Harlan Davidson, Inc., 1992. In the aftermath of the Civil War, white Southerners clung to the hope that a "New South" would arise from the ashes of the old. This book examines the myth and the reality of the period in which the South sought to adjust to the political, economic, and social upheavals of the post-Civil War years.

Jon Van Til '61 and Associates, *Critical Issues in American Philanthropy: Strengthening Theory and Practice*, Jossey-Bass Publishers, 1990. In this book, leading authorities in nonprofit research and practice provide fresh insights into the basic issues confronting philanthropy—legal, ethical, financial, social, and managerial—as more is demanded of philanthropy than ever before.

Howard C. Westwood '31, *Black Troops, White Commanders, and Freedmen During the Civil War*, Southern Illinois University Press, 1992. Recounted in this collection of essays are the often bitter experiences of blacks who were admitted to military service in the Civil War but subjected to blatant forms of discrimination by their white commanders.

Julie (Biddle) Zimmerman '68 and Kimiaki Tokumasu, *Wishing on Daruma*, Biddle Publishing Co., 1992. The Daruma is a Japanese doll that is considered lucky for granting wishes. This story of correspondence between the two authors begins in their childhood and follows their wish on Daruma that someday they might meet.

MIRROR, MIRROR

Continued from page 6

hensive about what lay in store when she presented her theory to a much larger audience. Would the responses in the packed auditorium echo the Women's Studies seminars'?

Yes and no. While her 50-minute talk was primarily a restatement of the theories outlined in *The Beauty Myth* [see excerpts, page 6], her charismatic, no-nonsense style entertained and amused even those who would later stand up to question her ideas. Some seminar students continued to press Wolf with pointed remarks about the exclusiveness of her theory, but others asked questions like, "How can we make feminism more attractive?"

"I thought it was great how she made feminism seem so strong and sexy," remarked one young woman who said she felt "empowered" by Wolf's message, though she was still hesitant to be quoted by name because of the differing opinions

among her peers about Wolf's brand of feminism.

"The first-year men and women students on my hall were excited by what Wolf had to say. They've been talking about it all week," Suzy Wang '92, an RA at Mary Lyon dormitory, reported later.

The debate over Wolf's theory continued for weeks in *The Phoenix*, at Sharples Dining Hall, in the halls, and in seminar discussions. While some students remain angry that their own experiences are invisible in Wolf's book, others feel more inspired about feminism than ever before. Elaine Metherall reports that Wolf's message seems to have been an empowering point of connection for many women on campus who suffer from eating disorders.

The whole debate has raised larger questions about feminism in general. We have learned that we are never going to agree on every subject—including our bodies—just because we are women. It is impossible to know how all women on campus feel the beauty myth affects their lives, if indeed they feel they fit into that

framework at all. Looking around the auditorium during Wolf's talk, one saw only a few women of color in a sea of white faces. Wolf's book had left many out, and many of those many had chosen not to include her talk in their daily schedules. We are left to wonder how we can acknowledge our differences as women and still come together for an effective feminist movement.

Naomi Wolf's visit reminded us that, in many ways, we are a divided community, unaware and unsupportive of each other's differences. The black lesbian feminist Audre Lorde writes, "We do not have to be identical to be unified." Women at Swarthmore come from many different backgrounds and hold many different political views. They continue to discover that there are many different branches of feminism. Learning how the branches can be part of one enduring tree is the part we're still working on.

Katherine Cook '92 is an English major from Cincinnati, Ohio. She is planning a career in journalism.

DEAR AL...

Continued from page 19

even a necessary, catalyst for intellectual progress.

What would the literature of fifth-century Athens, that glory of Western civilization, have been had not Thucydides, Socrates, Euripides, and their compatriots been obliged to confront the different voices—and customs—of the "barbarians"? Where would the music of our own century be had not composers like Gershwin, Stravinsky, Milhaud, and Ravel encountered jazz? The canon itself, if it is to remain vital, requires the constant infusion of new voices, each in vigorous (canonic!) counterpoint with its earlier voices.

This theme seems particularly appropriate to Swarthmore College, with its long tradition of encouraging diversity and stimulating debate. One of my first courses at Swarthmore was with a philosophy professor who seemed perversely determined to antagonize us all. Her approach worked: I became so angry that I took

her course more seriously than I had ever taken anything before. In retrospect, I realize that she knew precisely what she was doing—and I have been profoundly grateful ever since for the intellectual growth her confrontational approach evoked.

In a gentler vein, I recall my classics professors reporting new developments in their field—the first application of computers to the text of Homer, a papyrus discovery that gave us for the first time a complete play of Menander, the recognition that another papyrus apparently controverted the traditional dating of Aeschylus' *Suppliants*, a dating upon which rested our whole understanding of early Greek tragedy. I recall their excitement over the fact that these new developments would undoubtedly necessitate comprehensive re-evaluations of accepted theories.

I encountered the same openness in Edward Steuermann, a pianist with whom I was studying in Philadelphia (the Swarthmore curriculum was less accommodating in the 1950s than it is today to the diverse ways of performing musicians). Steuermann had pre-

miered many of the works of Schoenberg and his school. He assumed, and taught, that "music is always music of the future"—that just as one's knowledge of Beethoven should inform one's playing of Schoenberg, so in turn one's encounter with Schoenberg and other contemporary composers should enrich one's performance of Beethoven.

I know that healthy and animated debate will flourish at Swarthmore and that commitment to diversity will feed the College's inveterate appetite for self-examination and intellectual dialogue. If there are times in your presidency, Al Bloom, when you secretly wish your college might be a bit less contentious, a bit more pacific (a word I would not use of Swarthmore, despite its Quaker heritage), I know that you of all people will recognize in the debate swirling around you one of the pre-eminent virtues of the College, one of the keys to its extraordinary intellectual vitality—and will relish your part in the fray. May both you and Swarthmore flourish.

David H. Porter '58
Skidmore College

WOVEN WORLD

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Arno Peters is a contemporary German cartographer who has quietly changed the world. He observed that the universally accepted Mercator map (at top) is in fact inaccurate in that it shows a blatant bias toward the northern hemisphere.

Not long after Columbus failed to find India, the Flemish cartographer Mercator was reflecting the fledgling concept of Eurocentrism in his maps. Studying a Mercator map, one notices that the equator is off-center in a southerly direction. This gives the map reader the impression that the northern half of the planet, specifically Europe and North America, is physically larger than the southern half.

Peters depicted the size of the continents as they actually are (bottom), not as Europeans five centuries ago might have liked them to appear. Thus, each continent is in proportion to the others strictly according to land mass, and the equator is in the exact center. The difference between the two interpretations is startling.

—J.V.

in point. If you were to ask anyone what material was quintessentially American, the answer you would get again and again would be “blue jeans” or “Levi’s.” But if you research the origin of blue jeans, you will discover that denim is a French invention and that Levi Strauss was a German Jew. Already you’re in trouble, and you haven’t even begun exploring Native American textiles or their representative significance.

Says Brill: “The real debate for me was between a native textile and blue jeans, but blue jeans seemed like the unifying factor in this; everybody wears blue jeans. There was also an element of whimsy that was really important. There are a lot of serious points being made in this map; there’s a lot to be learned from the way it’s constructed, but it’s in a children’s lunchroom and kids are going to get more excited seeing a back pocket, a Levi’s tag, and a fly than a beautifully crafted Native American piece.”

The rapidly disunifying Soviet Union presented a similar Gordian knot. Brill elected to wrap it in a floral printed babushka, except for the Baltic Republics, which were represented individually. Brill is often asked if the former Soviet Union will be changed to reflect the new political realities, but she thinks not. “Any map,” she says, “is a frozen moment in time. This is the way it was in the summer of 1991.”

Faced with these dilemmas, Brill found herself in an extremely powerful and burdensome position, that of determining “world textile policy.” Is it possible to resolve these issues equitably? Brill’s answer: “I don’t think you could do the project if you tried to deal fully with that question.” No, not without stepping on the toes of one undervalued civilization or another. Parallels with the pitfalls of international politics beg to be drawn, and, as Brill admits, “The map is rife with contradictions. I constantly had to make executive decisions. I had to just decide that the map was going to represent folk culture in one country and contemporary design in another and something whimsical in another.

There are pieces of all these different aspects throughout the map.

"I had to live with the struggle because I really couldn't resolve it. I hope these inconsistencies get people to look at individual situations in the world and not to draw universal conclusions."

Sometimes expediency became the deciding factor. Because many countries contain several—sometimes even dozens of—distinct ethnic groups, Brill's choices for the most representative textile were based on demographic proportions or, in the case of less accessible countries, availability of material. One of Brill's less serious dilemmas was how best to represent Antarctica: "Antarctica was kind of a challenge—it was either Gore-Tex or seal fur." (Brill settled on imitation seal fur.)

Once the textiles had been gathered, they had to be cut and fitted, but not before an accurate outline of the world had been made with all the boundaries in place. This presented a host of new obstacles. To begin with,



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Any map is a frozen moment in time. This is the way it was in the summer of 1991.

there aren't too many 13-by-20-foot maps around, so tracing an original was out of the question. Even if there were such maps, which was the right one to copy? The traditional Mercator projection map is tried and true, but the new Peters projection more accurately depicts the proportional size of land masses. Since accuracy and authenticity were priorities from the start, Brill chose to copy the Peters projection map.

Having chosen her map, Brill then had to enlarge and copy it, a painstaking task that she accomplished with the help of two high-school interns and an overhead projector. First, they traced the countries onto construction paper and cut them out. Then, using the paper as a pattern, they traced and cut out the fabric. The final step was fitting the huge puzzle together and gluing it in place on the canvas.

For those of us (and that's most of us) who are used to the top-heavy Mercator projection map, the Peters map comes as a shock. The continents look as if they have been grasped at their northern and southern extremities and pulled like taffy. The result is a narrowing and lengthening of the world as we thought we knew it. It takes some getting used to (Europe looks truly diminutive), but Claire Brill's Textile World Map is a good way to start.

The Textile World Map is on view in the University Museum's children's lunchroom at 33rd and Spruce Streets, Philadelphia. The museum is open Tuesdays through Saturdays 10:00–4:00 and Sundays 1:00–5:00. Author John Vaillant is a free-lance writer and musician who is working on a first novel.



CLAIRE BRILL '89

Student interns Ronnell Boyd, 13, and Lyn Mackiewicz, 16, piece together Antarctica. Assembling the map took three months.



Make AIDS a priority now, not years from now

To the Editor:

It was with mixed feelings that I read the February *Bulletin's* request for information about the impact of AIDS on the lives of Swarthmoreans [Letters, Feb. 1992]. I'm pleased at the prospect. What troubles me is an omission or mistaken assumption that may underlie the admittedly brief request. What is missing is this: AIDS has already had an impact on all of us. Every one of us already has stories to tell, even if we don't yet know it.

As an astute friend pointed out to me recently, we are all AIDS-affected. Yes, I know and work with and am friends with people who are HIV positive. But even before the disease entered my life in these personal, anecdotal ways, I was (and all of us were), in a very real sense, living with AIDS. I didn't know it yet, but AIDS had already changed my life. I mean by this not only that in the future people I loved would become ill or die, and not only that the character of gay life would be affected, but that as a nation and as a world we would need to think hard about what it means to be a community and how best a community can serve its members.

I know the gay community best, and I think that we are approaching this crisis in some useful and essential ways. I know that it isn't realistic to speak of a unified, singular "gay community." Nonetheless, the gay people I know have already had a few years to think about and deal with AIDS. Most striking to me (and I freely admit my bias) is that lesbians, the group whose sexual behavior is least likely to lead to infection, participate energetically and consistently in the political action, writing and speaking, and the mental and physical health care that AIDS makes necessary and urgent. I don't think that this is just because we fear that homophobic legislation will

deprive us, along with gay men, of our few and miscellaneous civil rights. Rather, it is because we recognize that it is not only our pleasure but our responsibility to work for the life of our community, and that

only in this way can we survive.

Both gay men and lesbians have organized to find ways to keep our community strong and supportive, to insist on respectful legislation and better health care, and to find constructive avenues for both our anger and our love. The NAMES Project quilt is one. Another amusing but telling example of the creativity involved: In over 400 years, nobody managed (or bothered) to eroticize the use of condoms as much as gay men have in the last 10. This is a lifesaving effort, worthy of emulation.

The community at large also needs to create strategies for coping with this disease. Gay men are no longer the fastest-growing risk population. Not only will other groups' incidence of AIDS continue to grow as the disease spreads, but as we learn more about AIDS, we will find that many more people are already infected (and affected) than we now know. When the Centers for Disease Control's clinical criteria are expanded to include the symptoms and disease constellations by which AIDS is typically manifested in women, for example, there will be a sudden jump, not in AIDS cases, but in AIDS cases we recognize. Unfortunately, some of us are going to recognize ourselves.

AIDS needs to be a priority for all of us, now, not years from now. I cannot stress it strongly enough: Everyone is affected, and the nature of our society is affected. Justice, respect, compassion, and community need to be priorities for everyone. Years from now, you will probably need your energy to create, and comfort, and mourn, and live. You will have urgent emotional needs and will not feel like writing a letter to a politician whose election you didn't oppose, or arguing with an insurance company representative, or fighting for your eroded civil rights. We all need to be generous and neighborly now.

I don't want to be unduly pessimistic or alarmist. I do want people to understand that when they hear anyone's story about AIDS, they hear their own as well. I don't want to write about my own experiences with AIDS just yet. They are central to my life these days, and acute, as I learn of still more friends, acquaintances, classmates, co-workers, clients, friends of friends, and others who are testing positive or becoming symptomatic, or who have just lost someone dear to them. In time I will tell my stories.

But for now, to write about my own complicated emotions, and for you to read, seems a little too insular, removed from the larger context in which these tragedies occur, almost a little too cozy. Instead, for now, my wish is that everyone think about his or her own life, the impact AIDS has already had on it, and the implications of the present for our mutual future. No one will lack a story to tell when, after reflection, we speak. I hope all of us will know what we are hearing.

SHOSHANA KERESKY '83
Providence, R.I.

Editor's Note: *Ms. Keresky's eloquent letter is the only response so far to our call for material for an article on AIDS and Swarthmoreans. We would appreciate hearing further from readers whose lives have been impacted by the disease, or who have particular insights about AIDS and the community.*

Threats and insults only increase enemy's hatred

To the Editor:

The Swarthmore students who made a Croatian nationalist rap song [Feb. 1992] are ingenious, committed, and angry. They end their song with an obscenity directed at the Serbian leader.

In the *Discourses* (II,26) Machiavelli writes, "I hold it to be a proof of great prudence for men to abstain from threats and insulting words toward any one, for neither the one nor the other in any way diminishes the strength of the enemy; but the one makes him more cautious, and the other increases his hatred of you, and makes him more persevering in his efforts to injure you."

DUNCAN WRIGHT '72
New York

ALUMNI COUNCIL

Maralyn Gillespie '49 Honored on Retirement

A 37-year era ended February 28 with Maralyn Orbison Gillespie's retirement from the position of associate vice president for alumni relations, publications, and public relations. We shall miss Maralyn in many ways. Her gracious style, personality, loyalty, dedication, and ability to interact effectively with all kinds of people have benefited the College and its alumni for nearly four decades.

Most individuals have found it virtually impossible to say no to Maralyn. Her incredible knowledge of the alumni body and the interests and strengths of individuals within it have allowed her to enlist the help of talented alumni to assist the College in many ways over the years. In addition to her nationally recognized leadership of this magazine, she has been closely involved with the Alumni College Abroad, Swarthmore Connections, Alumni Weekend, Homecoming, and numerous other programs and events. Each of these activities has benefited from Maralyn's close per-

sonal attention and involvement.

The excellent staff currently working in the Alumni Office provides additional evidence of her leadership and organizational skills. David Allgeier '86 will serve as acting director of alumni affairs until the College appoints a new associate vice president for external affairs. Applications for the position have been received from many well-qualified individuals. The College hopes to name Maralyn's successor by Alumni Weekend.

Maralyn Gillespie's outstanding service has been recognized by the College in several ways. More than 200 friends attended an all-campus reception for her in Tarble on the afternoon of February 28. That same evening the Board of Managers honored Maralyn at a dinner held at Ashton House. The College has established two funds to honor Maralyn. Neil Austrian '61 announced at the reception that members of the Board of Managers will contribute \$10,000 to initiate the Maralyn Orbison Gillespie '49 Faculty Travel Fund, which will provide financial assistance for faculty travel for research purposes or for attendance at alumni events or pro-

fessional meetings. A second fund will benefit the Scott Arboretum in recognition of Maralyn's love of gardening. Alumni are encouraged to contribute to either of these efforts.

The Alumni Council furthered its efforts to educate students about its activities when it sponsored a brunch for the senior class. Alan Symonette '76, one of our two Council vice presidents, spoke to the seniors about what it means to be a graduate of the College and how a continuing association can benefit both the College and its graduates. More than half of the class attended.

Tom Simkin '55, chairman of the Committee on Athletics, invited Neil Austrian to be the speaker at the annual spring sports banquet. Austrian excelled in athletics at Swarthmore and has continued to achieve in a superior manner since graduation. He currently serves the College as chairman of the Board of Managers and is president of the National Football League.

Frank M. James '57, president,
Swarthmore College
Alumni Association



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