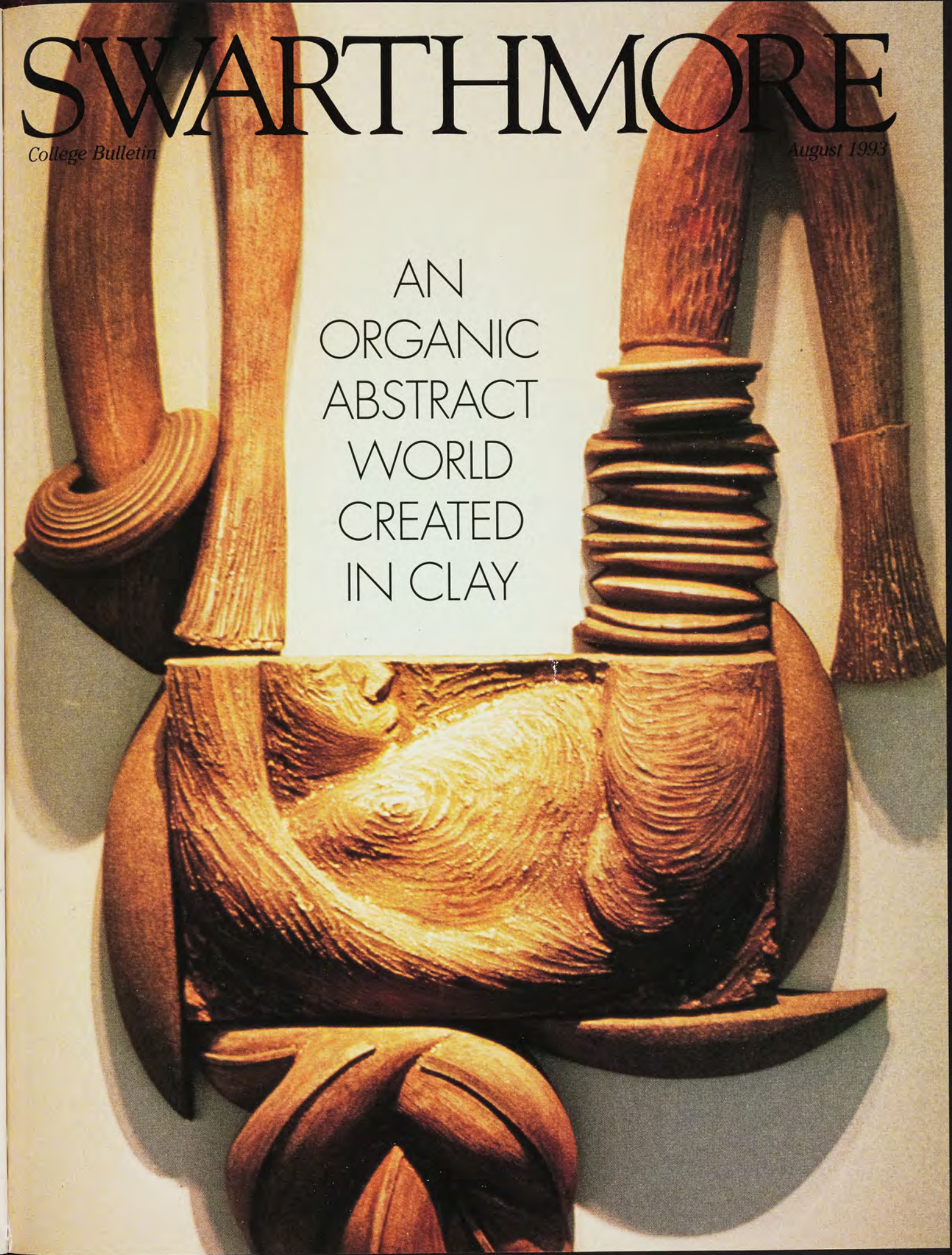
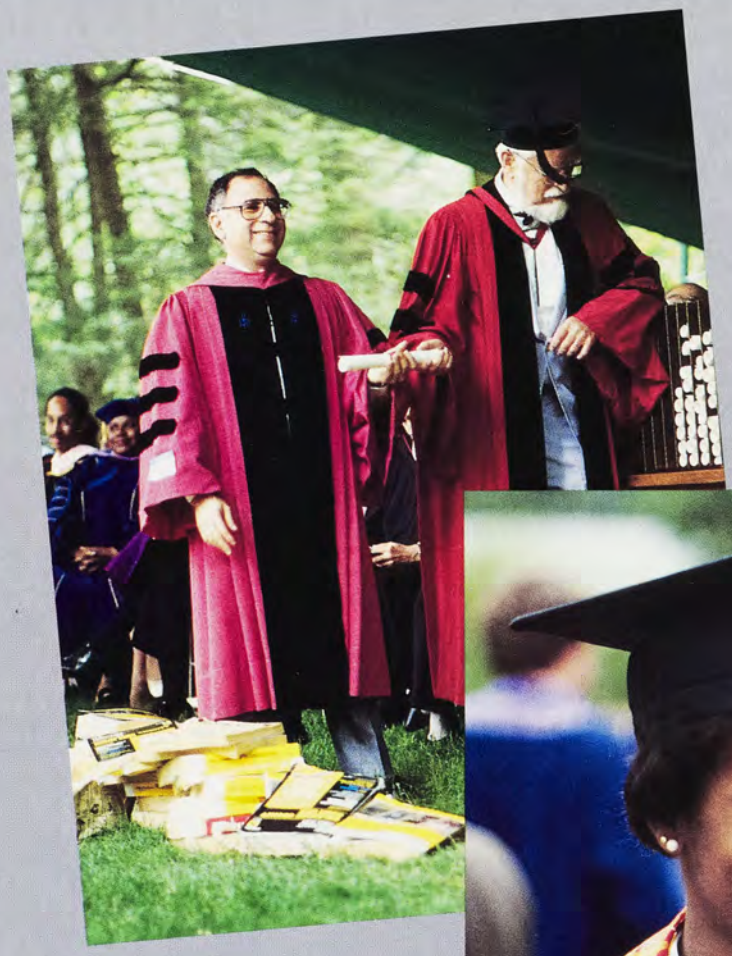
SWARTHMORE

College Bulletin *August 1993*



AN ORGANIC ABSTRACT WORLD CREATED IN CLAY



Good cheer with family and friends was the order of the day for the 316 members of the Class of 1993. The seniors reached out and touched President Alfred H. Bloom with phone books—a parting shot at the fact that all students will have telephones in their dormitory rooms this fall. *See page 22 for more on Commencement.*

PHOTOGRAPHS BY STEVEN GOLDBLATT '67

SWARTHMORE
COLLEGE BULLETIN • AUGUST 1993

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Cover: "In Reserve II," a 52"x36"x7" fired clay sculpture by Assistant Professor of Studio Arts Sydney Carpenter, is one of the artist's typically massive works. Photograph by Sydney Carpenter. Story on page 4.

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I wear garments touched by hands from all over the world," wrote songwriter and cultural historian Bernice Johnson Reagon. "35% cotton, 65% polyester, the journey begins in Central America /In the cotton fields of El Salvador /In a province soaked by blood, pesticide-sprayed workers toiling in a broiling sun /Pulling cotton for two dollars a day...."

Reagon, best known as leader of the African American a cappella group Sweet Honey in the Rock, is a remarkable woman. Her honorary degree from Swarthmore this year (page 23) was part recognition of her dedication to the advancement of freedom and part celebration of her extraordinary talent. In his citation, President Bloom lauded her "enormous courage and spirit" in the cause of human rights at home and around the world.

At last fall's Sweet Honey concert in the Lang Performing Arts Center, the overflow crowd hung on every word, cheering and sighing as four majestic black women traced a trail of exploitation from El Salvador to Venezuela to South Carolina to Haiti to the corner store. Along the way they named names: Exxon, Du Pont, Burlington Mills, Sears.

PARLOR TALK

"Are My Hands Clean?" is the title of Reagon's song quoted above*. Its message is responsibility—our responsibility. Zachary Lyons '85, creator of a magazine called *The Boycott Quarterly* (page 12), asserts that none of our hands are clean. He urges us to consider the social impact of every purchase. Our dollars are like votes, he says.

Can we really feed, clothe, or house ourselves without participating in some sort of oppression, some sort of exploitation of workers or the natural world? Of course not. Bernice Reagon admits as much in the first line of her song: "I wear garments...." she says. We all do, though most of us have boycotted at some time in our lives.

Professor Tom Bradley told me he hasn't eaten a grape for nearly 30 years. I stopped buying Exxon gas for a while after the Prince William Sound oil spill, and we didn't eat a Nestlé bar in our family for a very long time. Consumer boycotts—whether they work or not—are a satisfying form of self-expression, but I wonder whether the social behavior of corporations should be the primary focus of our politics. If we don't exercise control in the voting booth, is "voting" at the supermarket an effective substitute? And in the "economic democracy" envisioned by Lyons, do people with the most dollars get the most votes?

Swarthmore and Swarthmoreans are constantly challenging us with questions like these. It's one of the reasons that working on this campus—and editing this magazine—is so rewarding.

—Jeffrey Lott

* © SONGTALK PUBLISHING CO., 1985

LETTERS

On Norman Rush and "Serious Reading"

To the Editor:

I suppose you could look upon this letter as fan mail. At least, I was inspired to write by the most interesting May issue of the *Bulletin*. Science, puffery, women baring their bellies, and above all, the essay by Norman Rush '56. What a man! Are you familiar with Hendrick van Loon's observation, "Once you take the human race too seriously, you will either lose your sense of humor or turn pious, and in either case, you'd be better off dead"?

At any rate, Rush intrigued me, not only with his fixations but with his dense, jargon-laced, "intellectual" prose. How, I wondered, can such a writer win a prize for a novel? To satisfy myself, I obtained *Mating* and read it. Quite a book.

If I hadn't read Mr. Rush's article in the *Bulletin* I would have sworn that *Mating* was a marvelously contrived satire of the liberal establishment. Since it was clear from the article in the *Bulletin* that this is not the case, I can only suggest that Mr. Rush is doing the liberal establishment a distinct disservice. On the other hand, the book was, in its way, fascinating. There were remarkable passages suggesting the author is more comfortable with sex than with his intellectual message.

I agree in toto with Mr. Rush's proposition that the world is being seduced away from "serious" reading by TV etc. etc. But I wonder how he defines serious reading. Subject? Content? Style? Insights? Use of long words? Correct attitude (politically *id est*)?

So thank you for exposing me to Mr. Rush and for the opportunity to read *Mating*. I would have missed this magnum opus had it not been for your magazine.

W.R. TYSON '31
Aiken, S.C.

Benefits for "Spousal Equivalents" Invade Privacy

To the Editor:

Providing nonmonetary benefits to an employee or his designee unacceptably invades the employee's privacy unless the employee need give no explanation as to why the

designee has been chosen, such as that the designee is a "spousal equivalent." Swarthmore should avoid the impossible task of defining "spousal equivalent." Does an employee get a "spousal equivalent" by going through a "wedding equivalent"? Does the ceremony have to be conducted in a "church equivalent"?

Federal and state laws favor marriage over other types of relationships, and this is both unfair and discriminatory. The solution is to eliminate financial subsidies such as employee spouse benefits. Expanding the benefited class to include "spousal equivalents" only makes the wrong more widespread. The only moral and rational position is for the employer to pay the employee with money and let the employee decide how to spend that money—without any need to explain to the employer.

KRISTIN BELKO '72
Venice, Calif.

"Political Correctness" Threatens College's Mission

To the Editor:

The recent articles and news items in the *Bulletin* on various controversial matters, and the correspondence that these have engendered, have been most interesting—and yet also seem to me to present some cause for concern.

The Swarthmore I knew in the '50s and recognize in what I see today is a community seeking truth ("Mind the Light") and committed to a free and open exchange of ideas. The portrait of a Chaucer seminar and its lively exchanges [February 1993] seems to me the ideal of what we should be about.

My concern is that the the College could lose its breadth of vision through over-involvement in immediate issues, could it sell its birthright for a mess of "political correctness"—and at that a "political correctness" that is remarkably shallow, short-sighted, and doctrinaire. This is surely a problem elsewhere in society too, where "multiculturalism," a distorted "feminism," and various other "isms" of narrow view are beginning to exercise the

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POSTINGS

The thick, wet, hot blanket of summer has descended on Swarthmore. Painting, pruning, and overall sprucing-up of the campus continue steadily, though the frenzy that preceded Commencement and Alumni Weekend has abated. Surges of people have come and gone for dance recitals in the Eugene M. and Theresa Lang Performing Arts Center, the Strath Haven High School graduation in the Scott Outdoor Auditorium, and scores of weddings and wedding party photo ops. Most undergraduates are gone, but those who remain develop an intimacy with the campus and an ownership of its spaces that most students never realize they lack.

So what *does* happen at Swarthmore College during the summer? Plenty. There are adult and junior tennis camps in residence for eight weeks during the summer, as well as baseball, basketball, field hockey, and soccer camps. On any given week, there may be 200 to 500 sport camp participants here.

Upward Bound, a year-round program that brings high school students from nearby Chester to campus for tutoring, runs an intensive six-week residential program in June and July with 50 students and eight staff members. Eight more local high school students and two of their teachers are here as part of the Howard Hughes Science Laboratory Summer Research Program collaborating with eight Swarthmore professors on areas of mutual interest—like how better to use computers in teaching physics.

Other faculty members are busy with research projects, and many have students assisting them. Administrative offices are going full tilt too; some are busier during the summer than during the school year. They also employ some of the 140 students who kept their post office boxes because of summer jobs at the College.

A stroll around campus one sun-drenched July day during a particularly brutal heat wave reveals even more activity:

•It's sweltering in the shade. Pat Thompkins of the grounds crew is pulling ivy off the trees. "It's too hot to plant anything," she says. "But all our work is outside. So we try to find jobs in the shade on days like this—and keep lots of drinking water close at hand." On the athletic fields, the red and white caps of the boys playing baseball seem too vibrant for a day so oppressive.

•In Pearson Hall, Associate Professor of Education Lisa Smulyan '76 is working with Beth Maloney '95 on case studies of female elementary school principals. They are implementing a new computer program to code and analyze the qualitative data that Smulyan has collected.

•A group of visitors is taking one of two daily tours for prospective students. There are only 30 in this batch, but sometimes there are as many as 70. Those who have dressed up for interviews look particularly uncomfortable on this stifling day. The Admissions Office does 600 to 700 interviews just during the summer months.

•A lab in Du Pont smells faintly of toluene as Ben Vigoda '96 and Bernhard Sturm '93 help Peter Collings, professor of physics, study the basic properties of liquid crystals using lasers and other forms of light.

•Down at Ware pool, 20 kids from United Cerebral Palsy are splashing happily, and noisily, in the water.

•Two Swarthmore students are living in Roberts dormitory while participating in President Clinton's new Summer of Service program. They're educating kids in Chester about health and immunization.

•At 5 p.m. faculty, staff, and students of all abilities meet at Du Pont field for a pickup game of softball. The group tries to play every Monday and Thursday, but the 98-degree temperature may have something to do with today's low turnout.

Swarthmore's summer ends officially on Aug. 18 with the arrival of the fall sports teams for practice and the resident assistants for a warm-up of their own before the 410 members of the Class of 1997 show up for orientation on the 28th. Maybe it'll be a little cooler then.

—Nancy Lehman '87

SYDNEY CARPENTER

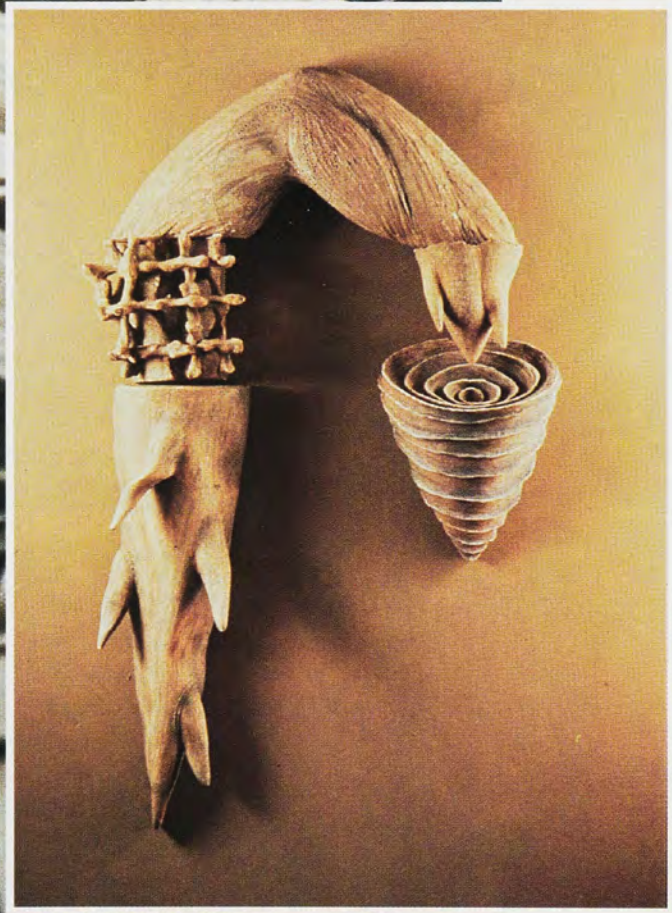
ORGANIC ABSTRACTION

JOHN CARLANO

She describes her work as organic abstraction, drawing references from the animate and inanimate to create ceramic sculpture. She is Sydney Carpenter, an assistant professor of studio arts, who joined the faculty in 1991 and last year was awarded a grant from the Pew Charitable Trusts to free her this coming academic year to work and travel. She returned last month from Indonesia, where she was introduced to that country's craft traditions in wood, fabric, and architectural sculpture. She will spend much of her leave developing a series of sculptures in her Philadelphia studio.

Left: "Deep Roots" (50"x20"x12"), held in a private collection in New York, refers, says Carpenter, "to misjudgment of strengths, often presuming inadequacy where, in truth, there are resiliency and reserves." Right: Carpenter with one section of a 12-foot, three-part piece commissioned by Bell Atlantic for its new Philadelphia offices. Inset: Currently hanging in provost Jennie Keith's office, "A Part of a Chain" measures 60"x32"x7". All of Carpenter's works are in fired clay with layers of transparent ceramic stains applied to the surfaces.

STEVEN DONEGAN



SYDNEY CARPENTER

SYDNEY CARPENTER

JOHN CARLANO

STEVE DONEGAN

Left: The contradictory nature of "Neutral Persistence" (44"x36"x20") is that its energy is anonymous. "It is incessant," says Carpenter. "You cannot conquer it—it's always going to persist, but it has no stake in the results." Above: "Tool" (42"x24"x6") is based on a corkscrew, "an actual tool but one that takes on biomorphic form."

Right: "How Fragile Is It?" is nearly six feet tall. The piece, says Carpenter, "deals with unknown breaking points. It's wise to 'test' before you proceed." Below: Carpenter works on her Bell Atlantic commission. Below right: One of her earliest pieces,"Sheltered Life" (51"x40"x7"), presents a full figure surrounded by natural and architectural forms, giving a sense of being protected.

SYDNEY CARPENTER

STEVEN DONEGAN

SYDNEY CARPENTER

HE'S THE TOP

by Bill Kent

If you make movies or TV shows, if you dream them up or merely star in them, if you make the deals that get the movies in the theaters, a call from Peter Bart '54, perhaps the most controversial entertainment journalist in America, can be among the best—or worst—things that happen to you.

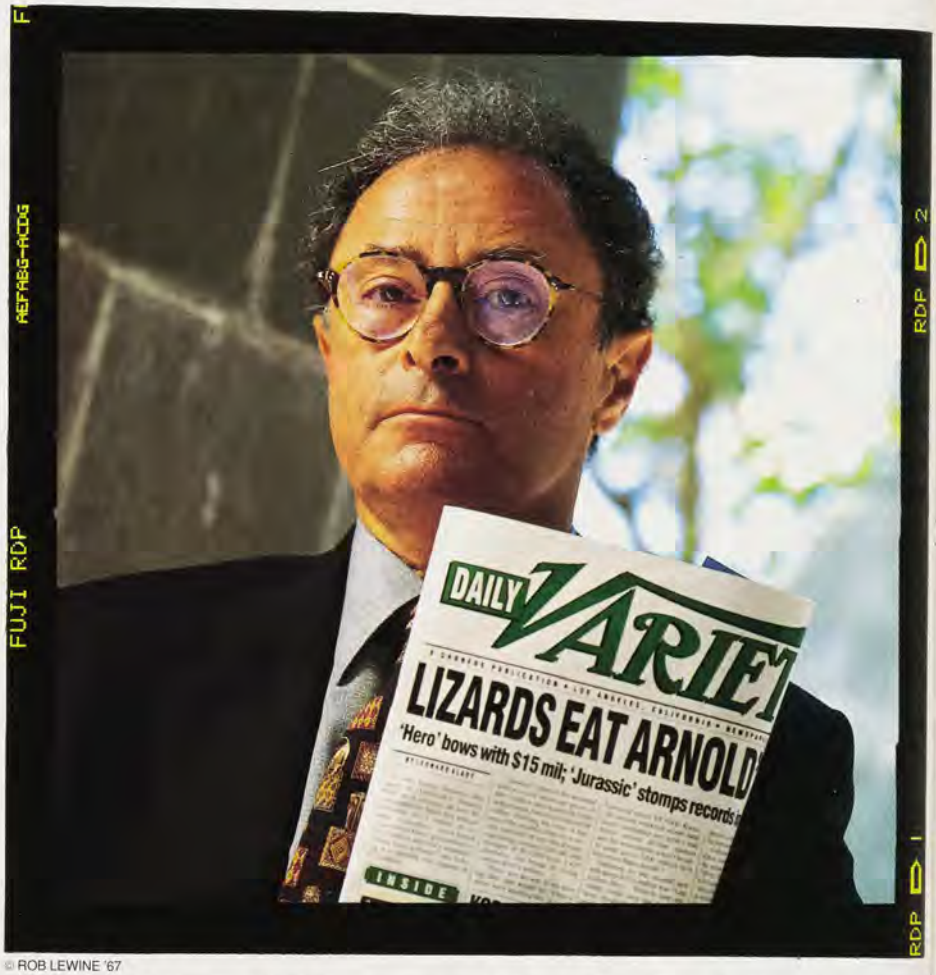
As editor in chief of both daily *Variety* and weekly *Variety*, the lively, slang-laced entertainment industry newspapers, Bart is much more than a busy shepherd of articles about movie stars and multimillion-dollar deals.

In addition to editing stories before they see print and managing a staff of 75 reporters and editors in Los Angeles, New York, London, Paris, Rome, and Moscow, Peter Bart also writes a weekly industry analysis column. It stands out from the torrent of Hollywood media swill for its dry wit, lack of hype, and gleeful disrespect for sacred cows.

Lamenting the decline of that old Hollywood staple, the biopic (*Variety*-speak for a biographical film), Bart speared director Spike Lee for his portrayal of Malcolm X: "In three hours and 21 minutes of screen time, he seemed determined to shoehorn in [Malcolm's] every pronouncement, then end the film with testimonials, like an awards banquet." Bart went on to criticize Sir Richard Attenborough's *Chaplin* and David Mamet's screenplay for *Hoffa*, concluding that "it would be tragic if a combination of ideological zeal and just plain flatulence prevented the biopic from being handed on to future generations."

Before assuming the editorship of weekly *Variety* in 1989 and daily *Variety* a year and a half later, Peter Bart was a member in reasonably good standing of the industry he covers. For 20 years he worked as a movie producer and studio honcho at Paramount, Lorimar, and MGM/UA.

Before that Bart was a reporter for *The New York Times*, *The Wall Street Journal*, and the *Chicago Sun-Times*. He'd also written two novels and one nonfiction book, *Fade Out: The Calamitous Final Days of MGM*, a scathing account of how Hollywood's most prestigious studio perished at the hands of Las Vegas casino mogul Kirk Kerkorian.



© ROB LEWINE '67

New York journalist Aaron Latham called *Fade Out*, published in 1990, "a Hollywood story scarier than *Friday the 13th*." The book established Bart as the ultimate insider who had the gumption to name names, fix blame, and celebrate ugly truths, a policy he has continued as editor of *Variety*.

Bart Boffo as *Variety* Helme

Because so much money is made, spent, and lost in Hollywood on reputation alone, access to the agents, studio heads, stars, and financiers is crucial to a reporter covering the entertainment industry. Peter Bart is in the enviable—if not downright astonishing—position of being a journalist whose calls are returned, quickly.

"Mr. Scorsese returning your call." Bart thanks his secretary, begs your pardon, leans back in his chair in his Manhattan office, gazes skyward,

and assumes the schmooze position. There is no need to explain that the man calling him is director Martin Scorsese.

First comes the small talk: a round of how-are-you's, how-is-he, she, it, etc. They exchange some buzz about films in the works. Bart, a trim, slightly built man in a gray tweed jacket and lavender painted tie, wears a characteristic poker face: You can't tell what he's thinking under his tightly curled hair, though his eyes hint amusement.

"How'd you like to speak at this meeting?" Bart says suddenly. "Beatty will be there. And Goldman, and the inevitable Guber, and the even more inevitable Valenti."

Beatty is the actor/director Warren Beatty. William Goldman is a novelist, screenwriter, and movie script doctor. Peter Guber is the immensely powerful head of Sony Pictures, which controls both Columbia and Tri-Star. And Jack Valenti is the president of the Motion Picture Association of America, which puts the ratings on movies.

The "meeting" is the *Variety*/Wertheim Schroder conference of 700 Hollywood types and Wall Street financiers at the Pierre Hotel. The yearly event was cooked up by Bart and Davia Temin '74, vice president and marketing director at Wertheim Schroder, a New York investment banking firm that handles a good deal of entertainment industry business.

Scorsese says no because he's editing his next movie, *The Age of Innocence*. Still, they schmooze a while longer and hang up. Bart stares at the phone for a second, mysteriously amused.

"Everybody talks to me," he says simply.

What about that other Italian American director, Francis Ford Coppola?

"He and I are good friends. When I was at Paramount, I fought to keep him on *The Godfather* when people at the studio wanted to replace him. After he lost his shirt with *One from the Heart*, I helped get one of his creditors to simmer down."

Marlon Brando?

"I talked to Brando not long ago. You forget, I was responsible for turning his career around with *The Godfather*. Paramount didn't want him in that picture. I did."

Frank Sinatra?

Bart's eyes turn cold. "Sinatra and I do not talk."

The son of New York schoolteachers, Peter Bart chose Swarthmore because he had attended New York's Quaker schools. "The Quaker style of education is service-oriented, and that had a great effect on me. It wasn't enough to be educated. We were made to ask what we would do with what we learned. Swarthmore, with its Quaker background, was a logical continuation of that."

Bart says one of the reasons he hired Paul Young '92 as his personal assistant in his Los Angeles office was "that one odd bond, a Swarthmore education. He's also very bright and very eager to learn."

Working with Bart, Young says, "is a great experience for me. He has both a strong analytical understanding of the industry and a lot of street smarts."

Responding to a 1980 Swarthmore alumni survey, Bart, then president of film production at Lorimar (overseeing *Being There* and the steamy Jack Nicholson-Jessica Lange remake of *The Postman Always Rings Twice*), wrote that the best way to prepare for a career in show business was to "get the most out of your education. Participate in extracurriculars. I found my work on the College newspaper and radio station very rewarding."

Scorsese, Coppola, Brando— "Everybody talks to me," says Bart. Except Sinatra.

Bart's tenure as editor of *The Phoenix*, which he took over from Victor Navasky '54, now editor of *The Nation*, is legendary for an incident in which he ordered another student to report on the Board of Managers' meetings by hiding in an air duct beneath the Managers' meeting room.

"It was a time of considerable change at the College," recalls Bart, who majored in political science and minored in English literature. "The paper was being kept out of matters that were important, not just to the students, but to the faculty and everybody else involved at the College."

After several published revelations, Bart says the reporter was discovered by an "elderly lady on the Board of Managers who looked down and saw a face between her legs. Our reporter was hiding behind the grate, right under her."

A Ford Foundation Fellowship sent Bart to the London School of Economics for a year. He came back to New York and landed a general assignment reporting job at *The Wall Street Journal*. After two years at the *Journal* and a brief stint at the *Chicago Sun-Times*, Bart moved to *The New York Times*, where he spent the next eight years.

Bart was both curious and wary of the entertainment industry when *The New York Times* sent him to Los Angeles in 1963 as a cultural affairs reporter. "I started to meet people and found myself pulled into the mechanism. I figured that the worst that could happen would be that I'd stay for two years and come out with a terrific book. I stayed a little longer."

In 1967 one of his first Hollywood friends, actor/producer Robert Evans, asked Bart if he wanted to be his assistant at Paramount. Bart agreed.

The slanguage of

VARIETY

In more than 80 years of covering the world of showbiz, the editors of *Variety* have never found themselves at a loss for words. If they couldn't find a word for what they wanted to say, they made one up (and some words took on lives of their own, like "sex appeal," "sitcom," or "soap opera"). If they thought a straightforward English word was too long or just too pedestrian, they made their own version (like "kidvid" for children's video programming or "orbiter" for telecommunication satellite). They raised headline writing to an art of compression and wit—for example, the famous *Variety* headline "Sticks Nix Hick Pix" (rural and small town audiences reject corny "country" films). Here's a small sample of "the slanguage of *Variety*."

Socko: Big hit (not quite as big as boffo)

Boffo: Box office hit (not as big as whammo)

Whammo: A sensation (bigger than boffo)

Passion pit: A drive-in movie (also called "ozoner")

Hardtop: A regular indoor theater

Terp: A dancer, a chorine

Chirp: A female singer

Thesp: An actor or actress

Praiser: A publicist

Crix: Critics

Exex: Executives

Diskeries: Record companies

Leerics: Sexually suggestive song lyrics

Telepic: A feature-length film funded by a network for first exposure on television

They-went-thatawayer: a Western movie (also called "oater")

Chopsocky: a martial arts film

COURTESY VARIETY INC., "THE SLANGUAGE OF VARIETY"

"It was a great time to be making pictures," he recalls. "Pictures weren't nearly as expensive to make as they are now. Unless you were part of the industry, you didn't hear people talking about how much it cost to make a picture. When people did talk, it was about the way the movie affected them. They were seeing things like *2001: A Space Odyssey* and going, 'Wow, did you see that?' And if you had a commercial hit, you could get away with making pictures that you really wanted to make."

Bart received no specific instructions from Evans, or anyone else, in the art of being a Hollywood mogul. "It didn't take long to learn what was wrong with a lot of the pictures that were losing money. For one thing, I actually read the scripts. Bob and I had a rule—we would never make a picture unless we both really loved the script. Another thing was, if you looked at the really big failures at that time, they were star-driven pictures that were made because the stars wanted them made. We decided we would make pictures that we believed in and then go looking for stars to be in them. None of us thought *Goodbye Columbus* would be a hit. We just thought it would be a good movie. And *Chinatown*. How could we know that would go over so well?"

Bart and Evans also scored with *The Godfather*, *Rosemary's Baby*, *Love Story*, *True Grit*, *Paper Moon*, and *Harold and Maude*—a film whose script was sold to him, Bart remembers, by his swimming pool cleaner.

Bart left Paramount in 1974 when, he says, "Frank Yablans, the president of Paramount, was about to be replaced, and a whole new regime was about to move in."

From there Bart became head of an independent production company founded by industrialist Max Palevsky, making *Fun with Dick and Jane* and *Islands in the Stream*. After two years, he wanted to focus on writing, so he left the studio to finish his first novel, *Destinies*, a saga surrounding the Bay of Pigs Invasion of Cuba that Bart had covered as a journalist in 1961. The novel, co-written with Denne Bart Petitclerc, was optioned by Lorimar, which eventually hired Bart as president of film production. Ironically, Bart couldn't get his own book made into a movie.

"The script didn't work," he says, adding that he didn't write it.

Bart left Lorimar to write a second novel, *Thy Kingdom Come*, about the Mormon faith. "I had good friends who were Mormons who provided insights into understanding a very misunderstood people."

In 1983 he had an uneasy feeling when Frank Yablans hired him as senior vice president of production at MGM/UA. "The installation of a new regime at a movie studio is reminiscent, in nuance and ritual, of the transfer of power within a powerful Mafia clan," Bart writes in *Fade Out*. "As a young studio executive supervising the production of *The Godfather*, I spent many hours in the company of 'the family,' schooling myself in the rituals of Mafia power. Now, moving through the corridors of MGM at the side of Frank Yablans, I was overtaken with a curious feeling of déjà vu."

> ***Goodbye Columbus, Chinatown, The Godfather, Rosemary's Baby, True Grit, Paper Moon, Harold and Maude—***
> **Bart says the films he worked on were hits because "we made pictures we believed in."**

Bart spent only two years at MGM/UA, overseeing such films as *Teachers*, *2010*, and *Youngblood*, a rite-of-passage formula film starring Rob Lowe and pre-*Dirty Dancing* Patrick Swayze. When he left, he began working on *Fade Out*, supporting himself by taking consulting jobs with companies involved in mergers and acquisitions.

While *Fade Out* was being edited, he was approached by a headhunter to "fix" *Variety*, whose circulation had sunk from a 1980 high of 50,000 to around 25,000. Would he take it on?

Bart said yes.

"You learn to develop a thick skin," Peter Bart says offhandedly. "It goes with the territory."

He remembers during his years as a studio honcho seeing an entire table of people at a Hollywood eatery get up and leave because he walked in the door. He got his first death threat six months after signing on at Paramount. But Bart has almost come to enjoy being a bad boy. He delights in assigning his staff articles that "tweak" Hollywood's elite.

One recent story was a list of stars who could "open" a movie—stars whose appearance in a movie is enough to fill a theater during a movie's crucial opening weekend, regardless of what it's about.

Gossip columnists were delighted when the list named Eddie Murphy, whose career is considered to be on the wane, as the biggest opening star over Arnold Schwarzenegger, usually regarded as the top box-office draw in America, especially since Schwarzenegger's fee is higher than Murphy's. And the list infuriated agents whose stars weren't mentioned.

For Bart, this was an example of exactly what *Variety* should be doing: reporting insider information in a way that's also entertaining to the people outside.

Controversy about Bart extends beyond the story ideas he dreams up. Articles in *New York* magazine, *GQ*, *The Los Angeles Times*, and *The Washington Post* have suggested that he is using *Variety* to influence the industry, punish his enemies, and protect his powerful friends. The sources of most of these accusations are former *Variety* staffers, most of them quoted anonymously.

"It's no surprise to me that this sort of thing would come up," Bart says. "I fired 21 people when I came in here, and others have resigned since in protest against the cultural change that has happened. You can't change an institution that goes back to 1906 without some people feeling ill-used."

He denies playing favorites. "To me, news is news. Every editor of every newspaper is always suspected of doing favors and protecting his friends and trying to do in his enemies," Bart says, the subject bringing weariness to his voice. "For anyone to do that is simply wrong because it's self-defeating. What amuses me about all of this is that nobody has it right. The people they say are my enemies are not my enemies, and the people I'm supposed to be protecting are not the people I'd want to protect. But I don't protect anyone. Everybody's fair game."

As an example, *Variety* under Bart did publish a positive article on producer (and Bart's old friend) Robert Evans' return to Paramount. But the newspaper joined other critics nationwide in panning *Sliver*, a thriller starring Sharon Stone that was supposed to be Evans' comeback film.

"Almost everything Peter does at *Variety* is a judgment call," says Davia Temin of Wertheim Schroder. "There are always going to be people who are going to question that judgment."

Beyond that controversy, Temin adds, there is no question that Bart has done what he was hired to do: improve the journalistic content of the daily and weekly editions. "*Variety* has always been written about players. But its focus had gotten a little bit lost. What Peter has done is sharpen its acuity, hone in on subjects that are very important to the industry, and cover them as an insider would cover them."

She adds, "The entertainment community is very much like the Washington community: It's closed, with entrenched interests and big egos. To report on something, you become a player in it. Peter sees past an enormous pile of bull. That probably doesn't make him that easy to work with all the time."

In February Peter Bart decided to settle—permanently—in Los Angeles. Until then, he and his wife, Leslie, an actress, had lived in a Manhattan town house that once belonged to

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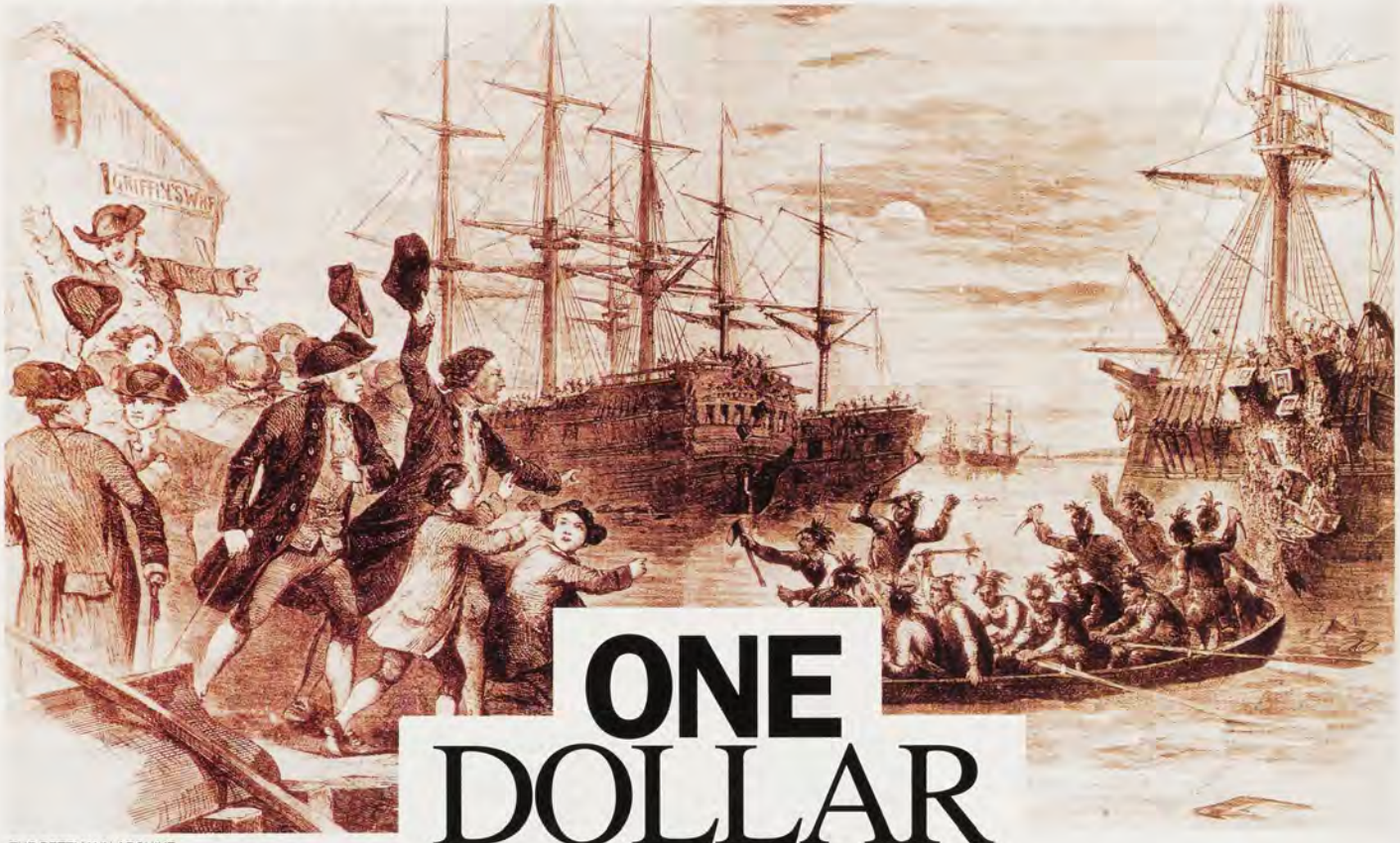
DENG-JENG LEE

Peter Bart, right, with recording industry executive Eric Kronfeld '62 and Davia Temin '74 of Wertheim Schroder at the Variety/*Wertheim Schroder media conference this year.*

Boycotts are booming, and Zachary Lyons '85 thinks we should count each purchase as a vote in an "economic democracy."



THE BETTMANN ARCHIVE

ONE DOLLAR ONE VOTE

by Jeffrey Lott

It all started with the Boston Tea Party. "Don't like the tea tax?" said the Sons of Liberty. "Then don't drink the tea!" In ports from South Carolina to Massachusetts, the East India Company's tea was refused and its agents ostracized. And when British authorities tried to force the issue in late 1773, more than 90,000 pounds of tea was dumped into Boston harbor. It sent a message that sparked a revolution.

Americans are still sending messages. The East India Company may have been replaced by Nestlé, General Electric, or Du Pont and the tea tax by an infant formula controversy, a nuclear weapons program, or the manufacture of chlorofluorocarbons, but 220 years after the Tea Party, boycotts are booming.

No one is more pleased by this than Zachary Lyons '85, creator of *The Boycott Monthly* and *The Boycott Quarterly*, two publications devoted to spreading the gospel of "one dollar, one vote." Lyons thinks that consumers express their personal values whenever they decide what to purchase, and his publications are designed to help them make those decisions.

"Whenever you spend money on a product," says Lyons, "you are in fact voting for the business practices of the producer of that product. Once people become aware of this, it puts a responsibility on their shoulders." He compares boycotts to the Quaker principle of bearing witness: "If you witness an injustice, you have the responsibility to do something to right that injustice."

The Boycott Monthly, a broadsheet that is reproduced in more than 60 food co-op newsletters nationwide, carries an in-depth examination of a single boycott in each issue. Lyons presents the position of the organization calling the boycott, then interviews company spokespersons to get the other side of the story: "I give companies the opportunity to say, 'But we're not doing those things.' Or 'We're doing those things, but we don't think there's a problem, and here's why.' I leave it up to the individual consumer to decide, based on his or her own values, whether to join the boycott." Recent issues of *The Boycott Monthly* have examined protests against "stone-washed" blue jeans (alleged environmental damage from pumice mining in New Mexico), Chateau Ste. Michelle wines (labor dispute), and Green Giant foods (shifting of processing jobs to Mexico).

Lyons, who lives in Olympia,

Wash., launched the *Monthly* in 1991 and the *Quarterly* this spring. He's been an activist since his Swarthmore days, when he was a media coordinator for the movement to get the College to divest from South Africa. Since then he's been involved with the Washington Public Interest Research Group, Greenpeace, and another boycott publication, the *National Boycott News* in Seattle. Supporting himself until recently with various "day jobs," Lyons now devotes himself full time to his boycott publications.

The 32-page *Boycott Quarterly*, which contains more extensive articles and listings than the *Monthly*, is aimed directly at the informed consumer. The inaugural issue names as boycott targets more than 800 brand-name consumer products made by 70-plus manufacturers.

Lyons sees the burgeoning boycott movement as a prime example of "economic democracy." He's started a one-man think tank called the Center for Economic Democracy to research and publicize not only boycotts, but also other ways "to make our economy more responsive to consumers' values." To this end he favors grocery cooperatives, community sustained agriculture, farmers' markets, socially responsible investing, even alternatives to currency. But boycotts are his main stock-in-trade.

Not all of the boycotts listed by Lyons are called by liberals, either. In 1988 the Noxell and Estée Lauder cosmetic companies contributed to anti-handgun campaigns in Maryland and California, and *The Boycott Monthly* has publicized a boycott called against them by the pro-gun Second Amendment Foundation. As long as a boycott meets his minumum criteria, Lyons will list it—even if he personally disagrees with its purpose. "It's not a journal for the politically correct," he says. "Boycotts can come from anywhere along the social and political spectrum."

Before Lyons will list a boycott in his publications, he requires that the organization calling it provide a history of the problem, specific allegations against the target company, and specific demands that, if met, will lead to the lifting of the boycott. He always publishes the name and address of both the boycotting group and the target company so consumers may contact either for further information.

When he writes an article about a boycott, he sends the target company copies of all the allegations against it and invites—sometimes by registered letter—a response. Most companies do respond, and Lyons has on occasion refused to list a boycott because the company convinced him that the charges were unfounded. But mostly, he says, "I just present both sides and let people figure it out for themselves."

Do boycotts work? Absolutely, says Lyons. He points to the recent sale by General Electric of its nuclear weapons business. A boycott of GE was called in 1986 by INFACT, the Boston-based group that had successfully pressured the Nestlé Company and others into agreeing to restrictions on the marketing of infant formula in developing countries. (Nestlé has returned to the boycott list because several groups charge it has not followed the World Health Organization's code, which it agreed to in 1984.)

"The GE action was probably the largest boycott the world has ever seen," exults Lyons. "Petitions were signed by thousands of people worldwide. Hundreds of organizations and religious groups joined the boycott, and it led to the loss of sales of medical equipment in the tens of millions of dollars."

But a GE spokesman said that the boycott "didn't have anything to do with the sale," calling the decision "strictly business." Lyons counters that although GE's action may have been prompted by the end of the Cold War, "they didn't just close those divisions, they sold them. They decided to cut their losses."

Is this just wishful thinking? Maybe not. Boycotts "can be successful without being effective," says business economist N. Craig Smith, author of a comprehensive study of what he calls "ethical purchasing behavior." Smith writes that even symbolic boycotts "are sometimes successful because of their impact on corporate image, morale, and in distracting corporate attention." Corporations are subject to social control not just through the workings of the marketplace, but

Perrier
It's not well-known, but Perrier was recently acquired by Nestlé, a perennial boycott target. (See below.)

Nestlé Candy
A corporate responsibility group charges that Nestlé has not abided by World Health Organization rules on marketing infant formula.

Columbia Crest Wine
Farm workers are locked in a labor dispute with the Columbia Crest and Chateau Ste. Michelle wineries.

Green Giant Vegetables
A California workers' group accuses Green Giant of moving union processing jobs to Mexico.

Tropicana Juice
A Delaware student environmental group says not to buy Seagram products. Seagram is the largest shareholder in Du Pont, which is the world's largest producer of ozone-threatening chemicals.

through moral obligation, says Smith.

He also argues that ethical purchase behavior is a logical and essential part of capitalism. Consumer sovereignty, which he calls the "rationale for capitalism," drives economic decision-making in a market economy. And, says Smith, consumers don't merely choose on the basis of price and quality. They often make decisions based on ethical considerations, and these decisions can be influenced by information provided by pressure groups.

Zach Lyons sees his mission as providing that information. To him, boycotts are an extension of the democratic process. "People don't think that the [political] system is addressing their needs," he says, "so they decide to take the direct approach. Large corporations are major players in the political process, so why not take the fight directly to them? Politicians stay in office with money and votes, but corporations stay in business only with money."

But is "one dollar, one vote" truly democratic? Won't people with more dollars get more votes in a "economic democracy"? Lyons says, "Yes, that's the way it is now. But when you add up all the people who don't have a lot of money, they can have a significant impact on the few who do. If the average person doesn't like the way corporations and the rich use their money, then he or she can stop giving them so much of it. Even people on welfare or food stamps can choose how to spend their money."

Sometimes, says Lyons, economic and political democracy work together and a corporate decision will actually lead to legislation. "You didn't see a bill in Congress about labeling of tuna cans for dolphin safety until after Heinz [producers of StarKist, the best-selling brand of canned tuna] had agreed to the Earth Island Institute's boycott demands. A major player in the industry settled with a boycotter, which led to government action."

But corporations can also get caught in the middle, especially with their philanthropy. In 1990 Minnesota's Dayton-Hudson department store withdrew its long-standing support of Planned Parenthood after a boycott threat from the Christian Action Council, an anti-abortion

Boycotts can come from anywhere along the political spectrum—from labor and the left to the Christian right.

Zachary Lyons' non-shopping list for the politically conscious consumer

SOURCE: THE BOYCOTT QUARTERLY, SPRING 1993. BOYCOTT INFORMATION CURRENT AS OF JULY 8, 1993. PRODUCTS PURCHASED WERE DONATED TO THE BREAD AND ROSES SOUP KITCHEN, OLYMPIA, WASH.

Fritos
A Canadian consumer group is boycotting Frito-Lay, a division of PepsiCo, because of the parent company's investments in Burma, which has a repressive military government.

Toilet Duck
S.C. Johnson Wax, says Christian Leaders for Responsible Television, is a leading sponsor of TV sex, violence, and profanity.

STEVE VENTO PHOTOGRAPHY

Special K Cereal
Educators Against Racism and Apartheid opposes Kellogg's continued business involvement in South Africa.

ScotTowels
A Nova Scotia environmental group is concerned about Scott Paper Co.'s forestry practices.

Jif Peanut Butter
In Defense of Animals is boycotting all Procter & Gamble products over animal testing.

Coca-Cola
The American Friends Service Committee of Atlanta boycotts Coke because the company does business in South Africa.

Trolls
The Toycott Coalition/Support Democracy in China says not to buy Chinese-made toys because of human rights violations in China and Tibet.

Bruce Springsteen
Springsteen crossed picket lines and brought in a non-union stage crew at a concert in Seattle last fall. A local union says not to listen.

Colorado
Boycott Colorado Inc. urges tourists and consumers to shun the state and its products because of an amendment banning local gay-rights laws.

Dole Pineapple
The United Food and Commercial Workers accuses Castle & Cook, parent company of Dole, of unfair labor practices.

Celestial Seasonings Tea
A Colorado company with a progressive reputation, Celestial Seasonings has been one of many targets of the boycott over anti-gay legislation.

Noxzema Skin Cream
The Noxell Co. is accused by the Second Amendment Foundation of supporting a ban on handguns through corporate contributions in Maryland.

Beef
The Oregon Natural Desert Association says not to buy beef because grazing on public lands damages critical animal and plant habitats.

Oreo Cookies/Entenmann's
Oreos (RJR/Nabisco) and Entenmann's (Philip Morris) are targets of an anti-smoking group that opposes tobacco industry marketing practices.

Budweiser Beer
The Fund for Animals boycotts Anheuser-Busch because of the company's ownership of Sea World marine parks, where marine mammals are held in captivity.

Advil Pain Reliever
American Home Products, maker of Advil, is the second largest marketer of infant formula and is subject to the same boycott as Nestlé.

Dixon Ticonderoga Pencils
The Rainforest Action Network charges Dixon Ticonderoga uses endangered rain forest wood in some of its pencils.

California Table Grapes
Continuing labor disputes with growers have prompted a renewal of the grape boycott by the United Farm Workers.

Diamond Walnuts
The Teamsters Union charges that Diamond Walnut Growers has hired permanent replacements for striking workers.

group. But the company then found itself the target of an even stronger counterboycott by abortion rights advocates. Hundreds of shoppers closed their charge accounts or canceled orders at the store, and Dayton-Hudson finally restored funding for Planned Parenthood.

San Francisco-based Levi Strauss found itself in a similar position when it withdrew support for the Boy Scouts of America because of that organization's ban on homosexuals. Gay rights groups applauded the action, but the Christian right was outraged. Zach Lyons sees it as a perfect example of the consumer's right to choose: "If you have a problem with Levi Strauss' actions, don't buy their products. If you agree with Levi's actions, you'll probably also support the boycott of the United Way, the single largest funding source for the Boy Scouts."

The politicization of the marketplace worries some observers. "Boycotts are powerful tools in the hands of noisy minorities," wrote Michael Kinsley in *The New Republic*, expressing his concern that "politicizing every economic decision down to which brand of cereal to buy can gum up the gears of commerce, poison social relations, reduce toleration, and generally strain the national sense of humor."

It can also lead to corporate backlash. In 1990 Boston's WHDH-TV ran a 30-second paid ad that urged viewers to boycott Folgers coffee because it contained beans grown in El Salvador. The ad, produced by the peace group Neighbor to Neighbor and starring actor Ed Asner, showed blood seeping from an overturned coffee mug. In retaliation, Procter & Gamble pulled from the station not only its Folgers ads but also ads for all of its other products—a potential loss of nearly $1 million. An essay in *Business Week* sharply criticized the company's actions, asking, "Is it up to advertisers to judge whether all other ads are acceptable?"

The role of advertisers also comes into question when the content of TV programs is challenged. The Rev. Donald Wildmon's American Family Association has called numerous boycotts

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THE BETTMANN ARCHIVE

Clockwise from above: *A contemporary caricature of Capt. Charles Boycott (1832–1897). Mahatma Gandhi at the spinning wheel, a symbol of his campaign to end Indian reliance on British-made cloth. Rosa Parks on a Montgomery, Ala., city bus after the 1955–56 boycott victory. The late Cesar Chavez leads a United Farm Workers demonstration. Safe use of infant formula requires clean water; this Sudanese woman must carry it from a central station because of pollution in the Nile.*

The unintended legacy of Capt. Charles Boycott

When American revolutionists refused to buy British-taxed tea in the 1770s, they were participating in a boycott, but the practice didn't get its name until more than a century later. In 1880 when Capt. Charles Cunningham Boycott was sent by Lord Erne into County Mayo to manage unruly tenants, he and his family became conspicuous victims of the Irish Land League's practice of complete economic and social ostracism. Within just a few years, his name had become familiar to English-speaking people around the world.

The boycott was quickly adopted by the American labor movement and became a much-feared weapon in strikes and organizing drives. It was so effective that at the turn of the century, business interests mounted a successful legal campaign to outlaw the practice. A grand jury of the time described the boycott as a "hydra-headed monster, dragging its loathsome length across the continent, sucking the very life blood from our trade and commerce."

Two court decisions struck at the heart of the movement. A boycott of the Buck Stove and Range Company of St. Louis by the American Federation of Labor led to a 1907 court injunction declaring that the A.F. of L. "unfair list" constituted a conspiracy

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to destroy the company. And in the celebrated United Hatters case of 1908, the Supreme Court ruled that a boycott of the Daniel Loewe Hat Co. of Danbury, Conn., was punishable under the Sherman Antitrust Act, ordering the union to pay three times the damages sustained by the company. For the first time, the court said that unions were monopolies subject to the Sherman Act and that any action by them in restraint of trade was an illegal conspiracy. It was a blow from which the labor movement would not recover for a quarter-century, and the law still prohibits secondary boycotts in labor disputes.

Nonetheless, the boycott spread well beyond the labor movement. Mahatma Gandhi used it as a weapon of nonviolent direct action against the British Empire in India. In 1930 he led a march 240 miles across India to the sea, where he took salt from seawater in violation of the British monopoly on salt. An estimated 60,000 people—including Gandhi himself—were arrested by the British in the mass violation of the salt laws that followed Gandhi's action.

Twenty-five years later, Rosa Parks of Montgomery, Ala., was also arrested. She had refused to vacate her seat on a bus to a white man, and her act of civil disobedience started perhaps the most influential boycott in American history. For 13 months the blacks of Montgomery stayed away from the public transit system, an action that led to a 1956 Supreme Court decision declaring the segregation of public transportation to be unconstitutional. The Montgomery victory first gave national prominence to the Rev. Martin Luther King Jr. and led directly to the civil rights movement of the 1960s.

Workers' rights were on the mind of Cesar Chavez and the United Farm Workers in 1965. A national boycott of table grapes—and later lettuce and certain wines—ultimately led to the unionization of many growers. The California Agricultural Labor Relations Act, passed in 1975, guaranteed the right to organize in the fields and vineyards of the nation's most important agricultural state. When Chavez died in May of this year, grapes were still being boycotted, this time to protest lack of enforcement of the Labor Relations Act and to force growers to ban dangerous pesticides from the vineyards.

A worldwide boycott of the Nestlé Co. and other infant formula manufacturers spanned nearly 10 years in the late 1970s and early '80s before achieving limited success. In 1981 the World Health Organization adopted strict guidelines to prevent marketing practices that had led to the decline of breastfeeding and the deaths of millions of babies since World War II. IBFAN, the International Baby Foods Action Network, orchestrated a highly successful publicity campaign and boycott that forced Nestlé and many smaller manufacturers to agree to change their practices. —*J.L.*

Plus Ça Change

After 54 years, a visit to Swarthmore reveals many changes. But change, says Molly Gordon '39, is the law of survival.

by Molly Grinnell Gordon '39

Early on a mid-April Monday, I set out from my roost in the frozen Berkshires and lurched southward on Amtrak in response to an invitation from the *Bulletin*. I was to revisit my alma mater after an absence of 54 years to record my impressions, and with every passing mile I grew more uneasy about whether I could fulfill this assignment. From 1939 to 1993 is a long time; what would be my reaction? The haunting sensation of déjà vu or the feeling (more appropriate to my 75 years) that you can't go home again? And how could I, now so out of touch with the contemporary world, even begin to comprehend, much less digest, the many changes I was sure to see—all within 24 hours?

It *was* "déjà vu all over again" when I arrived, still bundled in my winter woollies, and was instantly dumbstruck by the beauty all around me. I had forgotten that in springtime Swarthmore College is a paradise. The air was warm and full of bird song. The forsythia, bridal wreath, and Japanese cherries were fountains of blossom. And the magnolias, catalpas, and chestnuts were at full candlepower. My winter-starved senses could hardly take in this assault of son et lumière, warmth, and color. Monet would have gone out of his mind.

The first event on my schedule was a tour of the campus. As a thoughtful concession to my advanced years, the management had provided student escorts and the use of a motorized golf cart for the duration of my visit. We started at Parrish, which from the front facade seemed unchanged. But the dining room, scene of my unforgettable introduction to scrapple and many a roll fight, was gone. I declined a visit to my old room on Third East, partly because it involved climbing stairs, but mostly because I had an uncomfortable recollection of the heartless way my roommate and I had giggled in '36, when some doddering crock of an alumna of '21 had come around to look at *her* old room.

I was reassured that the Post Office was still there. How well I remember the student postal clerk delivering an open carton containing a cake from which a neat wedge had been removed, explaining solemnly, "This got damaged in the mail." The *Phoenix* offices were also still in Parrish, reminding me of my ignominious dismissal from its staff by the editor because of my cavalier disregard of headline letter-counting. Well, I got even with him later; I married him.

From Parrish we trundled around the campus to view stately Clothier (looking the same from the outside but changed beyond recognition within), the timeless amphitheater, and the stunning new Eugene M. and Theresa Lang Performing Arts Center. The old football field, scene of so many "moral victories" for the Swarthmore team, was still there. So was Trotter Hall, which, just as it had been

STEVEN GOLDBLATT '67

It was a perfect April day on Parrish lawn. Students there looked larger and healthier, and were infinitely more diverse in physiognomy, than in her day, says Gordon.

in my day, was "about to undergo renovation."

With a suitable sense of awe, I viewed the new computer center, which enables students to tap into libraries all over the country as well as into many other esoteric information services. I felt a pang of retrospective envy as I recalled all those hours I drudged away, copying Chaucer in longhand.

The old dormitories were still standing but are now all coed, a major change from the time when the segregation of the sexes and parietal supervision by the College was just a fact of life. Such was the innocence of those days that when two senior students sneaked out and actually *got married* (!), it created a major campus scandal. They almost lost their degrees and very nearly got expelled.

I was saddened to see that the old library had burned down. That little room under the clock in the tower was my favorite place to study because I could always rely on the grinding of the striking mechanism to wake me up every 15 minutes. But to balance this loss, there was still the stand of immemorial copper beeches near what used to be the women's gym; they looked even larger and more stately than they had when my roommate and I together could not get our arms around any one of them.

It was then time for dinner in the new [1965] Sharples Dining Hall, which I shall describe only briefly as a unique experience in cacophony and claustrophobia, followed by an evening lecture in Bond by a noted lesbian Chicana poet. Bond looked just the same as it did when I tottered out of it almost 54 years ago to the day, after my last Honors exam. The room was filled to capacity, but unfortunately I was too deaf to hear the lecture, which, as my student escort later explained to me, was about the restrictions placed on the creative artist today by outdated racial and sexual stereotyping.

The strongest impression I had was of the deep continuity between past and present.

It was far past my usual bedtime when she carted me back to my very comfortable room in Ashton guest house (another improvement since my time), through streets that were just as I remembered them, silent, dark, and somnolent under a heavy canopy of leaves.

It was far past my usual bedtime when she carted me back to my room through streets that were just as I remembered them—silent, dark, and somnolent under a heavy canopy of leaves. The next morning my request to visit some classes was granted.

The next morning my request to visit some classes was granted, so I sat in on an 8:30 course called Modern America: Culture, Society, and State, which I found fascinating not only for the content but also because almost all of the students were eating or drinking something. It didn't seem to bother Robin Wagner-Pacifici, the young sociology professor who led the discussion, but it would not have occurred in the '30s. Our only source of snack food was the "Druggie" in the Ville, where, in that blissful era before the onset of universal morbid health-consciousness, we gorged on cherry cokes and cinnamon buns grilled in leftover hamburger fat.

After a second class, this time in art history, we repaired to Essie Mae's, the snack bar in Clothier, for lunch. It was here I found one of the most striking changes: Clothier no longer serves as the meeting place of the entire student body. The regular daily gathering we called Collection is a thing of the past. As we entered the building, I remembered vividly my Commencement ceremony when President Aydelotte escorted the speaker Edvard Beneš, president of Czechoslovakia, through that self-same door. What an ironic juxtaposition of past and present! Things now are even worse in that ill-fated region than they were in 1939.

The day was half over, and it was time to catch my train. I departed from Wilmington, Del., my mind a seething turmoil of crowded impressions and fleeting images. In order to fulfill my assignment, I had to bring some order out of this chaos, or, to fracture Wordsworth, "recollect commotion in tranquillity," so I've decided to cite a few statistics to encapsulate the more obvious changes.

Our Class of 1939 contained virtually no minority students; one saw no Asian, Latino, or black faces on campus except one Anglo-Indian and one Japanese exchange student. Racial attitudes were then so ingrained that an eminent black scholar who visited campus dined privately at the home of the president rather than risk offending students' sensibilities by the customary public dinner in Parrish. This social compromise did not pass unnoticed by the editor of *The Phoenix*, who made it the subject of a first-page editorial. I am proud to say that President Aydelotte apologized.

In contrast to the near-zero minority count of 1939, the College in 1993 has a total of 307 Asian, Latino, and African American students, almost a quarter of the total enrollment of 1,270. In 1939 the graduating class numbered 198; this year it was 316. Charges in 1939 were: tuition, $400; room and board, $500; and an activities fee of $75, which covered laundry, books (!), telephone, and breakage. The corresponding numbers for 1992–93 were: tuition, $17,450; room and board, $4,584; and activities fee, $186. Books, of course, are extra.

But most of the evidence of change I got from impressions, not cold facts. The students looked larger and healthier than my contemporaries did (better nutrition) and were infinitely more diverse in physiognomy. In chatting with students, I discovered that the curriculum was much broader and more cross-disciplinary than mine had been. The 1992–93 catalogue offers courses and programs unheard of in 1939: The Political History of Art; Asian Studies; Ecology; The Urban Underclass; Historical and Comparative Linguistics; Gender, Culture, and Society; Latin American Urbanization. All this diversity reflects the enormous societal changes that have come about in America during the last half-century.

Change of course is the law of survival, and it involves losses as well as gains. I sensed a certain loss of the old warmth and intimacy between students and faculty. We used to vie to invite our professors to dinner in Parrish, and a lot of us took the Honors Program just because the seminars were held in faculty homes. I felt too the loss of institutional cohesiveness, which was reinforced by such rituals as Collection and communal meals at fixed times. I wondered whether such academic and social diversity might ultimately have a divisive effect.

But the strongest impression I had

STEVEN GOLDBLATT '67

"We used to vie to invite our professors to dinner," remembers Gordon. Here she chats with Robin Wagner-Pacifici, associate professor of sociology.

throughout my visit was of the deep continuity and interrelationship between past and present. I remember my delight, arriving fresh from a Midwestern high school, to learn that at Swarthmore it was socially acceptable, even commendable, for *girls* to have ideas and opinions; how much more so today! According to one student, "We're all just a bunch of compulsive overachievers." That certainly hasn't changed.

The old sense of social responsibility has greatly expanded; all the bulletin boards were crowded with appeals to participate in labor disputes, political issues, urban renewal projects, and multicultural programs. From all this diversity, Swarthmore hopes, as President Bloom so eloquently put it in the last issue of this magazine, to produce society's future leaders, women and men who can "define the purposes of a technologically advanced society in ways that put human values in the forefront." Hurrah!

So after I had had time to sort out this tangle of the past and the present, I decided that my reaction was not primarily that of déjà vu *or* that you can't go home again. It was really a combination of the two into a powerful feeling that "*Plus ça change, plus c'est* (more or less) *la même chose,*" or, to quote from an anonymous eighth-century source, "*Tempora mutantur, nos et mutamur in illis.*"

And I think that the most poignant reminders of the connection between past and present were when I realized that all that territory I covered in the golf cart I once traversed on my own two feet, and when I received a check for my train fare from the College, made out in my maiden name. ■

Mary "Molly" Grinnell Gordon '39 writes a biweekly op-ed column for The Berkshire Eagle *in Pittsfield, Mass. She lives in nearby Lenox. She is the widow of Kermit Gordon '38, who died in 1976.*

THE COLLEGE

Speakers call for social action at 121st Commencement

Urging new graduates to "resist the seduction of simplifying solutions" to complex problems, President Alfred H. Bloom presided over the College's 121st Commencement, awarding 301 bachelor of arts degrees, 21 bachelor of science degrees, and five honorary degrees.

"We are often tempted," he said, "to accept too readily a simple picture of things. At times because the simplicity is in itself appealing, particularly when it takes the form of aesthetically elegant, parsimonious, and easily generalizable theoretical models of the way the world might be.

"Whether in the physical, psychological, or biological worlds or in the worlds of individuals, institutions, and societies, set yourself to imagining more complex conceptualizations and more complex responses than have yet been tried. In so doing you will open up for yourselves and for society new realms of knowledge and new realms of possibility and carry on an essential Swarthmore tradition."

Honorary degree recipients included Jonathan Fine '54, an internationally renowned physician and human rights activist, who was awarded the Doctor of Science; Arlie Russell Hochschild '62, sociologist and author, who received the Doctor of Humane Letters; musician and cultural historian Bernice Johnson Reagon of the singing group Sweet Honey in the Rock, who was awarded the Doctor of Humane Letters; Father Jon Sobrino, a philosopher and theologian from El Salvador, who received the Doctor of Humane Letters; and Sen. Harris Wofford (D–Pa.), who was awarded the Doctor of Laws.

In related commencement activities, Tu Weiming, professor of Chinese history and philosophy at Harvard University, delivered the Baccalaureate address. Alexandra Juhasz, assistant professor of English literature at Swarthmore, spoke at Last Collection. Following are excerpts from honorary degree recipients' charges to the seniors.

Jonathan E. Fine '54

Jonathan Fine '54 is the founder of Physicians for Human Rights, an international organization dedicated to researching and relieving human rights violations.

"I am guided by an abiding optimism that with the application of intelligence and effort, even the most intractable situations can be improved. But for consistent results, humanitarianism must become an imperative in foreign and domestic policies. For it is naive to think that we can have a peaceful world based on what has in the past been called 'national' or even 'international' security. We can only attain a peaceful world when the dignity of every human being is taken seriously, when majority populations accept that minorities should be treated with the same consideration, the same deference, that each member of the majority wants for himself or herself. That is the essence of the Los Angeles riots or ethnic disputes everywhere, of the revulsion from greed and megalomania, conditions that are rampant in so many corners of the globe. To effect these changes will take more than individual initiatives—a collective will of nations. Yet each of us by personal example and by bringing pressure to bear on our governments can bring about the necessary change. Each of us is the key to the creation of a just and peaceful world."

PHOTOS BY STEVEN GOLDBLATT '67

Bernice Johnson Reagon
Doctor of Humane Letters

Jonathan E. Fine '54
Doctor of Science

Jon Sobrino
Doctor of Humane Letters

Arlie Russell Hochschild '62
Doctor of Humane Letters

Arlie Russell Hochschild '62

Arlie Russell Hochschild '62 is professor of sociology at the University of California at Berkeley and author of the best-selling book The Second Shift: Working Parents and the Revolution at Home.

"This last fall I had the privilege of being a Lang Visiting Professor in the Sociology Department. Since during that fall I lived on Walnut Lane, right across the street from Woolman House, where 30

years ago I had roomed as a senior, for me this was a resonant time. It was a time to remember my youth here—talking politics on long walks and much else. It was a time to revisit that youth, not as I had at the time experienced it—in some combination of fierce determination and utter uncertainty—but from the viewpoint of a teacher, a knower of how some things come out later on. It was a time to see what Swarthmore students are like these days: They're bubbly and they're smart.

"As fretful, insecure, or restless as Swarthmore can make us feel, the place does something to us. It leaves its imprint. It becomes part of who we are, even if we're not aware it's doing this. Swarthmore has picked lively, committed students and helped you grow into your liveliness and commitment. It makes you better able to make good things happen and last."

Bernice Johnson Reagon

Bernice Johnson Reagon is the founder and artistic director of the a cappella folk group Sweet Honey in the Rock and has been a major contributor to the civil rights movement as a singer, composer, and historian of African American culture.

"My first introduction to the Quaker community had to do with stories about groups of white people who came to this country who believed in peace and sometimes had problems with slavery. Sufficiently so that sometimes when they built their houses, they built secret places to hide us if we ever got to their houses when we were escaping slavery.

"I remember being in one of those houses in upstate New York and being inside of this little space trying to think about what it would have been like to be in that space if I were trying to get to Canada. It was a Quaker house. And then I tried to think about the man who built the house, because you have to be really clear about who you are ... during the 19th century if you're building your home for your family and you build a secret space to hide black people escaping from slavery. You have to have that as your work equal to sheltering your family.

"It was stretching for me to think about Americans of that commitment, and I thought, 'I wonder when I was taught 19th-century American history. These people were not the stars of the 19th century.' After all, during the 19th century these people, led by African Americans escaping from slavery, ripped slavery as an institution out of the structure of society. Why isn't that the center post of what is great about what happened in the 19th century? And why aren't these people, black and white, at the top and on the front of the tongues of all of those who studied the century?"

Jon Sobrino

Father Jon Sobrino, professor of philosophy and theology at the Universidad Jose Simeon Canas in El Salvador, is an internationally renowned practitioner of liberation theology.

"Living in the real world and demonstrating a sincere commitment to the victims of its injustices are the two basic criteria for a university that wishes to call itself humane. We cannot allow the university to become an island for the privileged who, whether in the short or long run, only reinforce the inequities of an unjust world. Again, the university must place its knowledge at the service of overcoming such injustice and the falsehoods that disguise it.

"This, then, is what I offer to the members of this college community and, in particular, to you, today's graduates. You are about to enter a world of real possibilities for truth, justice, and life, but it is also one with a strong tendency for deceit, selfishness, and the violent elimination of the poor. I also offer you this legacy of our martyrs as 'the good news,' even though today's society does not normally proclaim it. Jesus of Nazareth said: 'It is better to give than to receive.' What I am asking is that you not only sustain your level of support for the poor, but that you increase it. And in this way, all of us together, by mutually helping one another, will one day succeed in finally becoming truly human."

Harris L. Wofford Jr.

Sen. Harris L. Wofford Jr. is noted for his political activism in civil rights. The former president of Bryn Mawr College, he served as Pennsylvania's secretary of labor and industry and as Democratic State Committee chairman.

"So it's time for the Class of '93. It's time for you to pursue happiness in the wider world. Yes, there is life after Swarthmore, and I wish you the best of luck in it. And for your sakes and for our country's sake, I hope that in your pursuit of happiness you will enjoy what Thomas Jefferson and John Adams called the public happiness. That is the joy felt by citizens who participate in self-government and who make a difference for the better in their communities. Many of you in this college of Quaker tradition committed to service have learned that it is better to serve than to be served, whether you've done that building a home with low-income people or tutoring in Holmesburg or

STEVEN GOLDBLATT '67

Harris L. Wofford Jr.
Doctor of Laws

climbing on the fire wagon to fight fires.

"So now you've heard from us all. We've all been saying somewhat the same thing, the perennial commencement charge. There's really only one throughout history: An elder of the tribe comes and tells you that you are young and beautiful and that the world is complicated and full of dangers and opportunities. Well, you are all beautiful and the world is complicated. But don't let complexity be an excuse for doing nothing.

The world is waiting, so go out in it and build, go out in it and clean it up. Don't be afraid of anything. Go for it."

Senior class speaker Quoc Tran Trang

"Our country is like the Ark of Noah. Aboard this boat are the people of the world. In the Ark of America, there are, as Walt Whitman once said, 'a farmer, mechanic, artist, gentleman, sailor, Quaker ... Chinese, Irish, [and] German.' Aboard the Ark of America there are the 'great mass of people—the vast, surging, hopeful army of workers.' The Ark

STEVEN GOLDBLATT '67

Quoc Tran Trang '92
Senior Class Speaker

of America is now entering the new ocean of the 21st century, but it is leaking and the storm will last more than 40 days and 40 nights.

"And in the new ocean of the 21st century, the strength of the nation will not be determined by how many prisons we can build; it will be determined by how many productive workers we can produce.

"In the new ocean of the 21st century, the strength of a nation will not be determined by how many talented athletes we have who are willing to perform; it will be determined by how many visionary professors we have who are willing to train.

"In the new ocean of the 21st century, the strength of a nation will not be determined by how many armed soldiers we have; it will be determined by how many educated citizens we can produce."

New director of admissions aboard; two are promoted

A new director of admissions began work last month and two College veterans have been promoted to new duties.

Carl Wartenburg, former assistant to the president at Princeton, is the director of admissions, a post he will hold during this coming academic year. He will become dean of admissions in the fall of 1994 when Robert A. Barr Jr. '56 retires as dean.

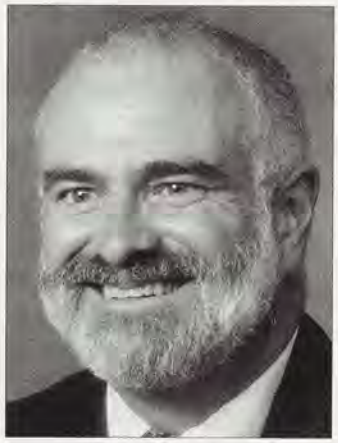
Wartenburg has worked at Princeton as a senior admissions officer and as an assistant dean of student affairs, in which position he gained a national reputation for his work with alcohol abuse issues.

He is a graduate of Davis and Elkins College and earned a master of divinity degree from Princeton Theological Seminary.

Maurice G. Eldridge '61 has been promoted from director of development to associate vice president and executive assistant to the president. In his new role, he will support the president's communications with alumni, parents, and donors as well as coordinate Commencement and other major campus events.

Eldridge joined the College staff in 1989 after serving as principal of the Duke Ellington School of the Arts in Washington, D.C.

Mark Jacobs, Centennial Professor of Biology, has been named associate provost for a three-year



Carl Wartenburg
Director of Admissions

Maurice Eldridge '61
Associate Vice President

Mark Jacobs
Associate Provost

term. He joined the faculty in 1975 after receiving a doctorate from Stanford University.

As associate provost, Jacobs will serve on a half-time basis as liaison between the Provost's Office and the faculty on activities that include budgeting for academic departments, preparation of grants to support faculty research and the curriculum, and curricular planning and innovation.

Foreign Study Office opens

The College has expanded its commitment to international study by opening the Foreign Study Office, which will help students find appropriate programs for international study and coordinate study abroad. Anthropology Professor Steven Piker heads the new office as foreign study adviser.

"Study abroad is not separate from the Swarthmore program but rather is integral to it," said Piker. Thus, a major focus of the office will be "to encourage and help some departments to become more involved in foreign study as one of the ways in which the academic mission can be fulfilled."

In addition, the office will work to evaluate the quality of programs of study and to develop standards for work done abroad that will provide the basis for ensuring credit when the students return. Students will get help in integrating work done abroad with their continuing studies on campus and in planning their foreign study so that they will be able to graduate with their original class.

To enable the College to fulfill this new commitment, beginning next spring full tuition and fees will be charged for all credits received for foreign study. Financial aid will also be applied to study abroad.

"At the sound of the tone..."

Beginning in late August, callers to the College will have their incoming calls answered by a personalized voice mail system when no one is available to answer the call.

Swarthmore marked another technological milestone this summer with the completion of an all-campus computer and telephone network. When students return for the fall semester, they will find private telephones and computer hookups in every dormitory room. The fiber-optic system will give them—and the faculty and staff of the College—on-line access to an extensive menu of library and data base resources, specialized software applications, electronic mail, and voice mail services.

Students will be charged $175 per year for the computer hookup and local/campus telephone service. Long distance service will be bought by the College and "resold" to students at discount rates.

DENG-JENG LEE

More than 1,100 alumni and guests attended this year's Alumni Weekend, June 4–6. Student worker Maura Volkmer '93 transports some precious cargo.

Only Apple Macintosh computers will work on the network, but the College's own computer store sells those at substantial discounts for students. Students who do not have their own personal computers will still have access to College-provided machines at public areas in Beardsley, Du Pont, and Trotter halls, and in McCabe and Cornell libraries.

Three faculty members retire, four get endowed chairs

Three faculty members retired this year, and four were appointed to endowed chairs to begin fall semester.

Harrison M. Wright has retired. He will become Isaac H. Clothier Professor Emeritus of History and International Relations and Provost Emeritus. A specialist in African history, Wright joined the faculty in 1958. He served as chairman of the History Department from 1968 until 1979, when he became provost. During his term as provost, he served as acting president of the College from July until November of 1982.

Professor of Anthropology Asmarom Legesse took early retirement from the College in order to return to his native Eritrea. He had two stints at Swarthmore, from 1968 to 1970 and again from 1976 to 1993. A self-described "human ecologist," Legesse had been active in the Eritrean independence movement and will be a research adviser to the new government on matters ranging from health practices to land reform.

Susan Snyder, a Shakespeare scholar who joined the faculty in 1963, becomes the Gil and Frank Mustin Professor Emerita of English Literature. She served as department chair from 1975 to 1980 and as Eugene M. Lang Research Professor from 1982 to 1987.

Kenneth Gergen replaces Snyder in the chair as Gil and Frank Mustin Professor of Psychology. Gergen has been a member of the faculty since 1967, and his research on the American personality and the impact of communications technology on cultural life has brought him wide national attention and numerous grants, including a Fulbright, a Guggenheim, and several from the National Science Foundation.

Peter Collings is the new Morris L. Clothier Profes-

sor of Physics, replacing Mark Heald, who retired last year from the Department of Physics and Astronomy. A member of the faculty since 1990, Collings has been the principal investigator under grants for liquid crystal research from the National Science Foundation and Research Corporation. He was a National Academy of Sciences Exchange Scientist to the former Soviet Union in 1991 and is an associate editor of the *American Journal of Physics*.

Amy-Jill Levine is the new Sara Lawrence Lightfoot Associate Professor of Religion, and Tyrene White is the new Mari S. Michener Associate Professor of Political Science. They are the first recipients of two new endowed associate professorships, which were made possible by the gift of James Michener '29. Levine has been a member of the faculty since 1985 and specializes in Jewish and Christian Biblical traditions, feminist interpretations of scripture, and the historical relationship between Judaism and Christianity. White has done research in the People's Republic of China on political change and institutional development in rural China, child-bearing policy, and women. She has been a member of the faculty since 1986.

North campus plans include new building

This summer a team of architects and landscape designers has been drawing detailed plans for the construction of a new academic building north of Parrish Hall and the complete renovation of Trotter Hall. The Board of Managers gave its approval in May to a proposed plan to erect the new building on a site between Beardsley Hall and the Eugene M. and Theresa Lang Performing Arts Center. Parrish Annex will be demolished as part of this project.

The new classroom building is expected to house the departments of economics, modern languages and literatures, and sociology/anthropology. In addition to a centrally located commons for the north campus with limited food service, there will be a faculty lounge and the North Campus Forum, a multipurpose lecture/meeting space. Changes to campus roads, particularly a proposal to convert the road between Beardsley and the new building to a pedestrian walkway, are being considered as part of a long-range plan for the north campus.

The renovated Trotter Hall will likely include the departments of classics, history, and political science. Both buildings will have faculty offices, seminar/resource rooms, and classrooms with up-to-date communications and computer hookups. Interdisciplinary programs will also have increased space within Trotter.

On June 21 the College steering committee that is overseeing the project saw three preliminary designs for the new building. The committee has encouraged the architects to pursue solutions that will vary the roofline of the expected three-story structure to complement the design of neighboring buildings.

The architects and the steering committee will continue work over the summer on the design and internal layout of the two buildings. The Board of Managers will then review the plans and their estimated cost at its October meeting. The College currently hopes to raise funds for the entire project from a small number of interested donors.

Two publications win national awards

Two Swarthmore publications were honored by the Council for the Advancement and Support of Education (CASE) in its 1993 Recognition Program.

The *Swarthmore College Bulletin* received a silver medal in the category "Periodicals Resources Management," one of only four medals awarded. Since 1991 the average production cost per issue of the magazine has dropped by 17 percent. At the same time, the usual number of pages has increased from 56 to 64, and additional color photography has been added where needed. Major savings have been achieved in the cost of typesetting, paper, and printing. The *Bulletin* is now composed entirely on Apple computers at the College and is printed on recycled paper at The Lane Press in Burlington, Vt.

The 1991–92 *President's Report*, issued in December of last year, won a bronze medal as an individual institutional relations publication. The redesigned report, President Alfred H. Bloom's first, was honored for the way it presented Swarthmore's identity and for its content, organization, and graphics. It was designed by Landesberg Design Associates of Pittsburgh. Of more than 225 entries, it was one of just 20 honored by CASE.

Many moral victories for Swarthmore teams this spring

Baseball (10–14): The 1993 nine got off to a poor start but turned the season around when they opened MAC play, winning three of four games in doubleheaders with Washington College and Ursinus. In one of the most competitive MAC Southeast seasons ever, the Garnet split a pair of one-run games with archrival Haverford, setting up a season-ending doubleheader with Johns Hopkins for the division title and a berth in the MAC playoffs. Behind the pitching of Jeff Johnson '93, the Garnet won the opening game 5–3 but lost the second 7–6, stranding the tying run in the last inning. Though the offense struggled early in the year, it picked up enough to bring Swarthmore home with a 10–14 record overall, 6–4 in the MAC Southeast. Seniors Art Selverian, John Crawford, and Ben Montenegro led the Garnet offense, with Selverian finishing among the MAC leaders in RBIs and slugging percentage. The pitching staff was led by Johnson and two senior

additions to the team, Chip Chevalier and Erik DeLue. Todd Kim '94 and Gene Lam '94 will form the backbone of next year's pitching staff.

Golf: The men's golf team, under coach Lee Wimberly, had another successful spring campaign. Its numbers were diminished by injuries to key players, and only three golfers qualified for the MAC tournament. Thus, Swarthmore was ineligible for the team competition. The team was led by Andres Zuluaga, who has been a key player for the last three years and will be looked to for senior leadership in the 1994 campaign.

Women's lacrosse (6–9): 1993 marked the inaugural campaign of coach Karen Yohannan, a former standout player for the U.S. World Cup team. Attack player Julie Noyes '95 led the team with 75 goals and was named to the MAC All-Star team and All Mid-Atlantic Region. Noyes received crucial support from co-captain Hadley Wilson '93. With Noyes on the attack for the upcoming season, a good crop of young players, and coach Yohannan's knowledge, experience, and recruiting ability, the women's lacrosse program looks to be on the rise.

Men's lacrosse (7–7): Under the tutelage of coach Jim Noyes, the men's lacrosse team finished 7–7 against the best lacrosse competition in the region. With an attack led by senior captains Kevin Bewley, Greg Ferguson, and Sandy Watkins, the team jumped out to a 5–1 record, including two one-goal victories. They then lost to fifth-ranked Washington College before falling to Haverford 17–11 in a sloppy, rain-drenched game. The Garnet added late-season wins against Fairleigh Dickinson–Madison and Widener, finishing 3–2 in the MAC East. Bewley was named to the All-MAC second team. He also received the Avery Blake Award as the team's most valuable player. The team's outlook for next year is strong, with the return of standout goalie Tim Gasperoni '96 and a strong defense.

Softball (2–20): The softball team struggled in 1993, despite the return of several key players from last year's strong team. The enthusiasm surrounding the arrival of Cheri Goetcheus, in her first year as head coach at Swarthmore, was dampened by the team's disappointing record. One highlight for the team was the development of Margy Pierce '95, who hit .300 for the season and led the team in slugging percentage and RBIs.

Women's tennis (11–6): Though a second consecutive NCAA tournament berth eluded the Garnet women, they didn't miss by much. They are a young team showing great promise for the future, compiling a 3–1 mark in the MAC Southeast. Leaders on the court were sophomores Becca Kolasky, Ayanda Nteta, and Kim Crusey. While Crusey, the 1992 MAC singles champion, was sidelined throughout much of the season with ankle injuries, Kolasky and Nteta provided the Garnet with strong play throughout the season, most notably in a hard-fought 5–4 win over Haverford. They came close to their second consecutive MAC doubles title before losing in the finals. The team's development under first-year coach Mary Hudson should make Swarthmore a continual contender in the MAC and on the national scene.

Men's tennis (4–12): The Garnet's appearance at the NCAA Championships was a surprise to many in the tennis world, given its rather poor record. The strength of the team's schedule, however, gave it the berth in the tournament, where it finished a respectable 10th. Leading the team throughout the season was senior captain Phil Rosenstrach '93. Rosenstrach won his second Rolex Small College Eastern Regional Tournament and compiled a 16–10 record in singles for the season. Rosenstrach and sophomore standout Jeremy Shweder both qualified for the NCAA Divison II singles championships.

Men's and women's track and field: The highlight of the track and field season was its finale, as Swarthmore hosted the 1993 MAC track and field championships. Though the Garnet was not in the running for any team titles—with the women finishing seventh and the men 14th—there were some exciting moments for the Garnet fans in attendance. Kate Dempsey '95 won the women's 400-meter dash, and her sister Liz '93 placed third in the 400-meter hurdles. Tina Shepardson '94 and Jennell Ives '93 both placed in the triple jump, and the women's team set a school record in the 4x100-meter relay. For the men, the highlights were in the distance events, as Scott Reents '95 placed sixth in the 1,500 and special student Guian McKee '92 charged home with a second-place finish in the 5,000-meter run.

Hood Trophy: This year's head-to-head competition with Haverford ended in a tie, with each college gaining 7.5 points.

—Willie Young '94

STEVEN GOLDBLATT '87

Men's lacrosse action against Western Maryland.

ALUMNI COUNCIL

In response to last spring's ballot for election to the Alumni Council, we received the following letter:

Dear Alum Friends:

I'd like to explain why I didn't vote in the recent polls for members of the Alumni Council.

It's not because I don't care.

It's not because I think it doesn't matter.

It's simply because I have no relevant knowledge of the tasks before the Council and no knowledge of what the candidates would do or how they'd do it.

All I could do would have been to distinguish those candidates I know (hardly any) from those I don't or those candidates who attended the College when I did (a few) from those who didn't. That didn't seem relevant.

I considered falling back on age or gender as my voting guide, but that seemed silly.

Having no rational basis for making a decision, it seemed better not to vote than to fill a ballot at random.

Sincerely,
Paul Berry '55
Palo Alto, Calif.

Since the percentage of alumni voting in the seven geographical regions ranged from 20 percent to 31 percent, this sentiment was not shared by all, but it reflects a problem that we'd like to overcome. Unfortunately, those of us who've been connected with the Council have come up with no quick fix, nor did our correspondent offer a solution. But we'd be interested in hearing suggestions as to how we can improve the election process—or any other aspect of Council activity. Please send them to me c/o the Alumni Office. (See coupon, opposite page.)

According to "The First Hundred Years," a history compiled for the Alumni Association's 100th anniversary, the Alumni Council dates back to 1875, when members of Swarthmore's first two graduating classes (which together totaled 13 alumni) met at the home of President Edward Magill to organize the Alumni Association. The Association was incorporated in 1882 "to promote union and good feelings among the Alumni, and to advance in all proper ways the interests of Swarthmore College."

The official history reports that the 1930s saw changes in the Alumni Association. The Alumni Council was formed to serve as the Association's central agency and to select an alumni representative on the Board of Managers. An executive secretary (the precursor to the Alumni Office) was appointed, and *The Garnet Letter* began publication as an alumni newsletter.

STEVEN GOLDBLATT '67

Gretchen Mann Handwerger '56
President, Alumni Association

The first Alumni Fund drive in 1941 raised $17,481 and began a tradition that in the past year added $1.98 million to the College's coffers. In past years additional sums were raised through the sale of commemorative china and an album of Swarthmore songs. Early on, however, it was decided to keep fund-raising and friend-raising separate, and the Council concentrated on the latter.

The Alumni Council has done much of its work through committees, which have changed in response to differing needs. Early committees focused on vocational guidance and placement (now professionally recast as the Career Planning and Placement Office) and admissions. Other Council work has included women's athletic facilities, engineering, continuing education, class reunions, health facilities, Alumni College, the Extern Program, Somerville Day, the teacher education program, and the Alumni Association structure.

In addition, Council representatives have participated in College committees concerned with curriculum, athletics, chemistry, the Honors Program, and the hiring of college personnel. Considerable effort has also been expended to make the Council more representative of alumni and more responsive to their concerns.

As a new slate of Council officers begins its two-year term, a number of earlier concerns remain: its relationship to other College constituencies, committee functions, alumni programs, and the role and makeup of the Council itself. Other concerns are relatively new, such as the Council's relationship to other alumni groups and its involvement with the non-Swarthmore world. And overriding all this, as Paul Berry has reminded us, is the need to ensure that all alumni are kept informed of Council goals and activities. That is the purpose of this section of the *Bulletin* and especially of this column.

More than 30 years ago, an Alumni Council member asked: "What is, or should be, the role of the Alumni Council and, for that matter, of all alumni collectively? What are the needs of the College (other than financial) that alumni might help fill? What are the special characteristics of Swarthmore alumni that would enable them to assist the College (again, in other than a purely financial sense)?" The response then was that "the questions are valid and worthy of further probing." The same is true today, and we on the Council welcome the help of all alumni in examining them.

Gretchen Mann Handwerger '56
President, Alumni Association

SWARTHMORE CONNECTIONS

Recent Events

Philadelphia: A record number of alumni, parents, and seniors attended the May 25 Philadelphia Phillies game against the New York Mets. Bob Hayden '81 engineered the evening in which 90 seniors joined 80 Connection members to see the best team in baseball (at least at that time!) take on the lowly New York Mets. When the Swarthmore name came up on the scoreboard, the roar could almost be heard back on campus.

New York: Though he's not an alumnus, Robert Mondavi got center stage at the NYC Connection's May 11 event. "The Swarthmore Symposium VII: Mondaviganza" featured the California winemaker's vintages and had its New York area manager as guest speaker. Fifty-five alumni and parents attended the evening arranged by David Wright '69 and Don Fujihira '69.

The annual outing by the New York Connection to Ike Schambelan's ['61] Theater By The Blind was held June 23. The show, *Whattaya Blind?*, included works by several blind playwrights.

Boston: The Boston Connection repeated its popular summer jazz concert and picnic at the DeCordova Museum and Sculpture Park in Lincoln, Mass., on July 26 with the help of Ted Jensen '67. On Aug. 28 the Connection is planning an outing on the Essex River to view some of the wildlife areas inaccessible by car or on foot.

Upcoming Events

The Class of 1963 had so much fun at its reunion that class members are expanding it to the **Classes of 1960 to 1965** in the D.C./Baltimore/ Philadelphia corridor. Ben Cooper '63 is working on the October mini-reunion. If you're interested, contact him at work, (202) 224-5360.

Alumni Elect New Council Members

Fourteen new members were elected to Alumni Council in balloting this spring. Members are elected from seven geographic areas for three-year terms. They join 28 other elected members serving on the Council, which meets at the College three times each year. More than 3,500 alumni cast ballots in the election.

Zone A
Lucille Handwerk Cusano '50
West Chester, Pa.
Charles C. Martin '42
Wilmington, Del.

Zone B
Elizabeth Dun Colten '54
Upper Saddle River, N.J.
Elizabeth Helen Scheuer '75
Bronx, N.Y.

Zone C
C. Russell de Burlo Jr. '47
Belmont, Mass.
Sherryl Browne Graves '69
Greenwich, Conn.

Zone D
Janet Hostetter Doehlert '50
Arlington, Va.
John A. Riggs '64
Washington, D.C.

Zone E
Lou Ann Matossian '77
Minneapolis, Minn.
Lawrence Jean Richardson '78
St. Louis, Mo.

Zone F
Barton W. Rope '37
Columbus, N.C.
Tracey Werner Sherry '77
New Orleans, La.

Zone G
Margaret Morgan Capron '42
Mountain View, Calif.
Don Mizell '71
Los Angeles, Calif.

The Alumni Association and the Alumni Council want to hear from you!

Please write to Gretchen Mann Handwerger '56, president, Swarthmore College Alumni Association, in care of the Alumni Office, 500 College Avenue, Swarthmore PA 19081-1397.

Good candidates for Alumni Council: _____

Good candidates for Alumni Managers: _____

Good candidates for Nominating Committee: _____

I'd like to serve as a resource for the Career Planning and Placement Office. I'm willing to:

__ serve as an extern sponsor
__ talk to students or alumni about career opportunities in my field
__ provide leads for summer jobs
__ participate in a career panel on campus

Your job/career description: _____

_____

I wish Alumni Council would do something about: _____

_____

Name: _____ Class: _____

LETTERS

continued from page 3

tyranny of the loudest voice.

A liberal arts community exists to provide balance and dialogue, a sense of history, and an opportunity for genuine exchange. It exists also to bring young people into a wider world, not to confirm them in the shallow thought patterns of the immediate culture.

Instead I am afraid I see signs of an emerging culture where *only* the misnamed "liberal" views and nontraditional lifestyles are acceptable, and signs also of a fragmentation into isolated and wrangling subcultures rather than a community in dialogue. This seems to me a sad betrayal of the College's mission. It is much to be hoped that President Bloom, the Board of Managers, and all responsible for the direction of the College—surely themselves all people of breadth, depth, and vision—will not lose that vision for the excitement of immediate "relevance," fashion, and "correctness."

MOTHER MARY JEAN, CSM
(Jean Manninen '59)
Peekskill, N.Y.

Remembering the Boys in the Band

To the Editor:
It was delightful to read Ken Hechler's ['35] piece in the May "Our Back Pages." I knew all the "boys in the band," especially the late Ward Fowler '37, who sat next to me in premed classes (Eves, Fowler). I myself played violin at Danville High School and at George School, but I consider it a boon to the band that coeds were not invited. Incidentally, the young man with the tuba is Camill "Buddy" Peter '37, not his brother Paul '36.

ELEANOR EVES COGSHALL '37
Doylestown, Pa.

To the Editor:
Thank you for printing Ken Hechler's article about the band. The animal in the photo is not, however, a bear, but a lion. It came from the Hamburg Show song: "Oh, we're going to see the lion and the wild kangaroo." I can't remember a kangaroo costume, but the lion was always there, skipping beside the band. During my years at college, many different men wore that costume, so I will not venture a wild guess at the identity of this one.

ANNE BROOKE SMITH '37
Warrenton, Va.

ONE DOLLAR ONE VOTE

Continued from page 16

of companies that sponsor shows the group finds objectionable, and a number have withdrawn their ads. Pepsi dropped its corporate link with rock video star Madonna after a boycott threat, and Burger King, a major advertiser on many shows considered offensive by Wildmon, took out full-page newspaper ads pledging to support "traditional American family values on television." *The Boycott Quarterly* lists an ongoing boycott of S.C. Johnson Wax products called by CLear-TV, another Wildmon organization, because the company "is and has been a leading sponsor of TV sex, violence, and profanity."

Censorship, cry the watchdogs of free speech, but Wildmon told *Time* magazine, "I'm not infringing on anybody's rights. I have as much right as any other individual ... to try to shape society." And his American Family Association is just one of hundreds of pressure groups that have sprung up in the past 20 years—all trying to shape society. Many are large, but you don't need a fancy office in Washington to start a boycott.

"It doesn't take a big organization to make a boycott work," says Zach Lyons. "A group of 15 or 20 high school students from West Milford, N.J., galvanized the boycott of McDonald's over polystyrene packaging. They created a character called Ronald McToxic for an Earth Day demonstration in New York, and they became the straw that broke Ronald McDonald's back. In another case, a small group of environmentalists has taken on giant Mellon Bank because of the way the bank, as trustee for an estate, has managed a wildlife sanctuary in upstate New York."

Companies often complain that these groups lack status, but, says Lyons, "You don't have to be a supergroup like Greenpeace or People for the Ethical Treatment of Animals to have credibility. The materials people send me speak for themselves. If they've done their homework, it can be very compelling. We have a society that believes that if you don't get mentioned a lot on the national news, you somehow lack credibility. I don't agree."

Another concern about boycotts is that they can hurt innocent workers. What about the truck driver who delivers Budweiser beer? If he loses his job because of a boycott, is that fair? Lyons says he hates to be callous about it, but "whether you are a truck driver for Budweiser or a member of the Busch family, you are still profiting from the business practices of Anheuser-Busch, and you need to be held accountable for that. I know that's going to upset people, but they want to hold me accountable for what I do, so why shouldn't I hold them accountable too? Where do we draw the line?"

Where indeed? Even if boycotts do work, aren't there tactics that are inappropriate? Kinsley of *The New Republic* suggests several rules that might civilize the boycott boom:

•Don't use a boycott to deny other people their rights. Economic pressure is inappropriate when it leads to censorship or punishes political decisions made in a democratic manner,

Corporations can get caught in the middle, especially with their philanthropy.

such as the boycott of Arizona after its citizens voted against a holiday in honor of Martin Luther King Jr. "The purpose of the holiday is to honor a great man. But you shouldn't try to ram honor down people's throats," says Kinsley.

•"A boycott is more compelling if it is aimed at the item that actually causes the offense." Kinsley probably wouldn't agree with the current boycott of Seagram products, called because Seagram owns a significant share of Du Pont, which still produces ozone-destroying CFCs.

•Target the "real nemesis" by mak-

ing a distinction between primary and secondary boycotts: "A refusal to wear a fur coat is a primary boycott. A refusal to shop in a department store that sells fur coats is a secondary boycott. A refusal to buy a newspaper that runs ads from a department store that sells fur coats is too much, too much."

•"A boycott shouldn't be a shakedown. The more selfless its goal, the more appealing it will be." He criticizes the 1990 Operation PUSH boycott of Nike shoes because although the stated purpose was to protest the advertising of $125 sneakers to poor ghetto kids, the demands also included hiring a black advertising agency and putting blacks on the Nike board.

Zach Lyons isn't sure he agrees with Kinsley: "There are times when there's no primary product to go after. Seagram plays a significant role in decision-making at Du Pont, so many activists believe that Seagram is a primary target. The groups that oppose furs are trying to stop sales of furs, not just get people to stop buying them, so they think the stores are primary targets.

"As for Arizona, to me that was the epitome of economic democracy. It was a grass-roots boycott called by no particular group. Individuals and organizations took it upon themselves to say, 'If this is the way the state of Arizona feels about one of the greatest heroes to African Americans, then we can't see ourselves giving them our business.'"

To Lyons, it's a matter of individual freedom within the economic system. "If you went around and asked everyone, 'Do you think you should do the right thing? Do you think that your values should be respected?' I believe most people would say yes. I'm nowhere near perfect. I certainly don't boycott everything I list—and I do stuff that deep in my heart I know is wrong—but I try very hard to shop based on my values. If I have a problem with the way a company does business, I tell them. And you know, they listen. It works because I speak up." ■

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DENG JENG LEE

"We're living in a time of great change in the TV and film industries," says Peter Bart '54, editor of Variety.

VARIETY

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Cole Porter. (Bart has two daughters, Colby, a Hollywood costume designer, and Dilys, who has just finished medical school, intending to be an eye surgeon.) Though Bart still spends some time every month in *Variety*'s New York office, he calls Los Angeles home.

"The pace is different in Los Angeles," Bart says. "They work harder, but it's less intellectually demanding. In New York I feel that I'm never doing enough or seeing enough. In L.A. I can play tennis and not feel as if I've missed something."

He also travels to *Variety*'s bureaus abroad, attends the Cannes Film Festival, and has been spending more time in Tokyo, which each year becomes more influential in the American entertainment business.

"We're living in a time of great change in the TV and film industries," Bart says. "They're becoming melded to a global infotainment business.

"The film industry goes in cycles, and we're in a relatively pedestrian period right now of unoriginal, insipid remakes and even more unoriginal remakes of those remakes. Filmmaking has always been an exercise in risk-taking. But with costs as high as $40 million now for an average picture, risk-taking is itself a high risk. In general, American pop culture, which still dominates the world, is in a downturn. But then along comes something as successful as *Jurassic Park,* and it redefines the business."

Bart, now 61, has no thought of retiring. "I've been very, very fortunate to be able to get involved and then leave the film industry at the right times. I see journalism as part of the entertainment industry on a par with movies, theater, and fiction writing. To be in the catbird seat, to watch the ebb and flow of popular culture—even if the culture isn't that great—is very, very entertaining." ■

Bill Kent is a free-lance writer and a regular contributor to the Bulletin. *His second novel,* Down by the Sea, *was published in June by St. Martin's Press.*

Endings

by Jeff Hildebrand '92


STEVEN GOLDBLATT '67

Jeff Hildebrand '92 is a graduate student in mathematics at the University of Wisconsin.

Coming out of Banana House, I take a deep breath. It's finally stopped raining; all around insects buzz and chirp the unmistakable sounds of late summer. Everyone else here is thinking about starting the academic year. I'm not. I still have a pile of things to pack before I leave, essentially for good. I'm sick of it right now, so, crossing the street, I head onto campus. The summer field hockey camp finished last week and the College athletes and RAs don't show up until tomorrow. So tonight as I walk, it's my campus, left to me and my memories.

The memories flow thick and fast. I could almost be on my way to class in Du Pont. Something's missing, though; I should have my backpack on.

Since it's fairly late in the evening, all the buildings are locked, but being outside is enough. Cutting across the grass, I sit on the steps in front of the fishbowl, a windowed seminar room in Du Pont. Inside, the table and chairs are all in their usual position, where we sat staring at the board trying to understand some proof and where we clustered around munching seminar break goodies. Looking in this way, I realize what it must have looked like from the outside when Benj Thomas crawled under the table and took a nap one seminar.

Further back in time, there are more memories. Memories of crazy spring Wednesday nights when several of us gathered in [Prof.] Gene Klotz's lab for pizza, then invaded the fishbowl to play cards. That wasn't that crazy in itself. But the social dynamics that were happening behind all of it were crazy. It was a whole new world for me; I was drawn in emotionally, took some risks, forgot about planning what I would do in advance, and just lived from moment to moment, enjoying the thrill of it.

A short walk takes me to the edge of the woods. It's too dark to actually go down into the Crum, so I go no further. What comes to mind is not any specific event but general feelings—feelings of going into the woods upset or stressed and of coming out more relaxed.

Heading back the other way, I notice that the grass is so thick and damp that I left footprints in it where I walked up to the steps. Leaving my impression on Swarthmore.

Across the road and suddenly I'm heading to Beardsley to check my E-mail. But I can't; everything's locked up. So I swing around, look at Slide Rock, realizing I'm from the last class that remembers when the sculpture was put there. A glance at Hicks, and then back the way I came.

Over to Cornell Library, staring into the stacks of books. The hours spent there working on problems for seminar, often talking with other folks in the seminar instead. Or the times when the shelves of science fiction would be too much temptation and I would spend an hour browsing.

On down the walk to Parrish. Going to check my mail before going on down to Sharples. Four years ago was there really a hole in the ground where the Lang Performing Arts Center is? It seems hard to imagine it any other way than what it is now.

As I come around the circle, more old habits come to mind. I remember coming by as Asa Packer played his bagpipes in the amphitheater. I veer off the walk and head in there. Leaning against a tree, staring at the grassy stage, I remember the evenings a few years back when I came here. My social life was in shambles at the time and I was worried that I couldn't cut it academically, leaving me to wonder just what the hell I was doing.

In retrospect I have to smile; I didn't do too badly after all. I need to remember to just keep on going; things will turn around eventually.

Coming out of the amphitheater, I reach the most dangerous emotional ground of the trip. Walking down the sidewalk, I could be heading to Wharton—to see Deb. Outside D section I kneel down and let it all wash over me. A sudden smile. There was the day I was walking past and said, "I wonder if Deb can hear me" right under her window. She could and bounded down to see what was going on. Standing up, I walk through the archway and go up to the door. The levels of nostalgia and wistfulness arising from just standing there tell me how much that meant.

This is a good-bye tour for me. Time to let go. So after a minute I move on. Back through the arch and on toward Dana and Hallowell. I look up at Dana. Second floor, window just to the left of center. Nope, no lights. Eric must not be home. Even three years later, I can find the window of my first room. I'm now the person I used to enjoy watching, sitting comfortably in my room, looking at people wandering through this pleasant little corner of the world. The cinder blocks inside may be ugly, but this little pocket right outside is a place that feels good, feels safe.

My mind takes me up to the door, then down the stairs. Through the winding hallway into the lounge. To the couches, chairs, and tables. I actually head behind the building and look in through the glass doors. As remembered. Where I sat having deeper and closer conversations that I had ever had before. Where I paced when I was unhappy, restless, or pensive. By now the room itself is an old friend. But one I must leave behind.

Back around to the front, down the path, turn, and walk across the bridge over the railroad tracks. Shortly I reach the path that leads to Crum meadow. I want to go down there, but it's already late and very dark. In the distance I can clearly hear the hum of the Blue Route. That noise is not part of the meadow I know, so I go on, remembering my meadow. Sitting on the stones of Crumhenge, listening to the wind whisper through the leaves and the water ripple in the Crum as I watch the outline of the trees blowing against the sky lit by a spring moon.

Down behind Ware pool, heading toward Mary Lyon via the back way. I look up, looking for geese flying overhead. Out to Harvard Avenue. Around the curve, down the hill, and there in front of me is ML. I glance over my shoulder to see if the shuttle is going to pass me as I head toward the door.

What I'm going to miss are the rhythms of Swarthmore. The comfort of the routines, the feeling that this is my home. It's everyday life that I've enjoyed most.

Sitting on the stonework outside the front door, I can imagine the crowd of people gathered in the TV lounge to watch *Twin Peaks* or Letterman. I can count the steps as I go upstairs to see if anyone wants to play cards. It strikes me that what I'm going to miss more than anything are the rhythms of Swarthmore. The comfort of the routines, the feeling that this is my home, where I belong. It's everyday life that I've enjoyed most.

There's a feeling of completeness, a feeling that this tour is nearing its end. Another routine, the walk to campus from ML. Coming back, passing the field house. More sudden memories, more routines. The nights inside keeping stats for the basketball games; that crazy streak 18 months ago where we fell inches short of making the NCAA tournament.

Before I pass under the train tracks, I get a jarring reminder that things continue to go on and change. The area near the tunnel is all dug up; things are not frozen in time.

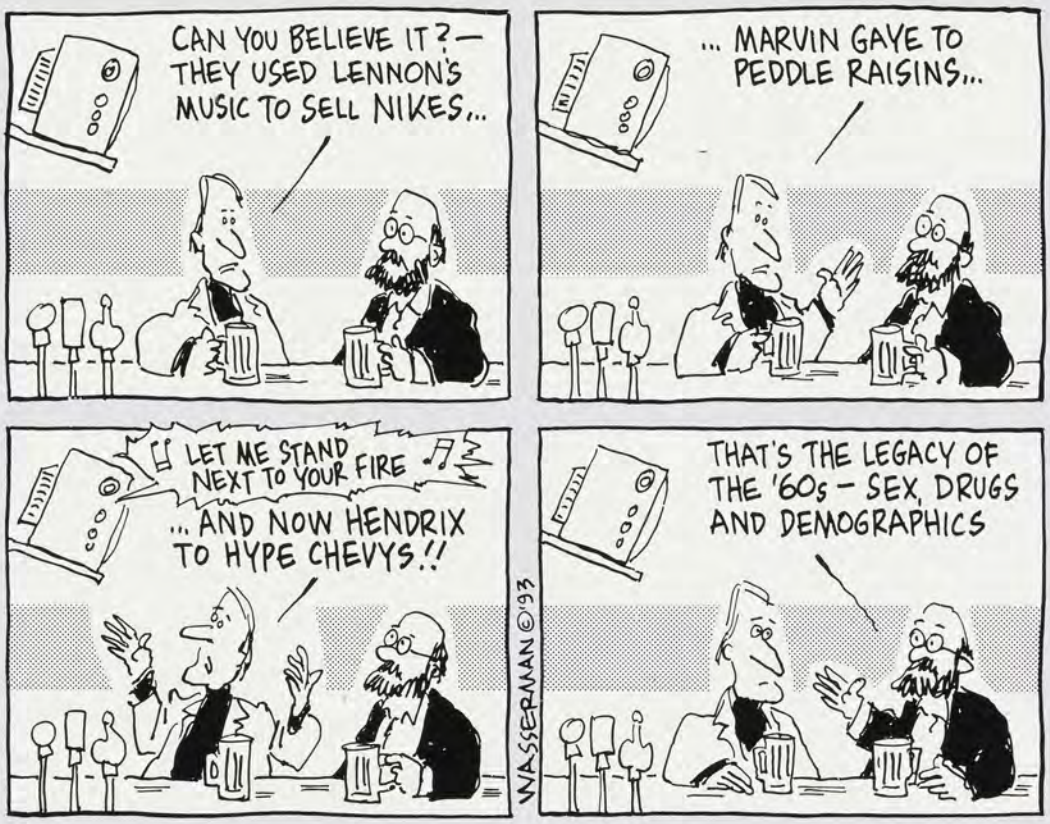
Up the hill, past Sharples. Looking in, I know I won't miss the food there, but I will miss eating there. Knowing that I can come in and find friends.

Finally up the long, steep slope to Parrish. A little thought conjures up the crowds leaving lunch, headed to labs or to classes. It's too late for the bells to chime, though.

The long walk in front of Parrish. There are some people who will run screaming from this building when they are done, people for whom Swarthmore was a horrible place. But I am not one of them. I came here a smart but very young, innocent, incomplete person. In four years I discovered, I grew. I learned what it was like to deal with people I felt I fit in with. I discovered far stronger feelings of love, anger, and hurt than I had ever imagined before. I found out what it was like to be intellectually challenged. I confronted the challenge of learning things that didn't come as second nature to me, and I learned what it meant to have the very assumptions I base my life on challenged. I came out of it all intact and immensely enriched. The experiences I have had are a part of me forever.

By now I've reached the Friends Meeting House. One last stop. I now really have come full circle. Four years ago I sat in here on a hot, sweaty afternoon listening to David Fraser welcome us to Swarthmore. I have no idea what he said, but I remember sitting there, scared and nervous yet at the same time excited, thinking that I was about to embark on some great adventure. What a strange and wonderful adventure it was.

It's late and I still have much packing to do before I leave. There's a tear in my eye for all that I'm leaving behind, but a smile on my face for all that I'm taking with me. Tear, smile, and all, I head back to Banana House. ■



Was Elvis Presley "the greatest cultural force in the 20th century?"

That's what Leonard Bernstein once called him. And if that doesn't make you think about the influence of pop culture on society, consider this:

•Time Inc. is testing a new celebrity photo magazine—its second stab at a periodical for "readers" who find *People* magazine too cerebral.

•When Bill Clinton was elected president, he gave his first interview not to Peter Jennings or Tom Brokaw—but to Tabitha Soren of MTV.

•An entire generation is growing up convinced that Raphael, Donatello, Leonardo, and Michelangelo are only Teenage Mutant Ninja Turtles.

•A survey of 10-year-olds found that they could name more brands of beer than presidents of the United States.

"Pop! Goes the Culture" will be the theme of a lively program Saturday, Oct. 9, from 10 a.m. to 2 p.m. highlighting Fall Weekend at Swarthmore. Faculty members, students, parents, and alumni will look at aspects of pop culture in the '90s. Also scheduled are Homecoming sports events and a Saturday evening performance by the award-winning San Francisco Mime Troupe. Plan to be at Swarthmore for this special October weekend.

SWARTHMORE

FALL WEEKEND

OCTOBER 8, 9, 10