

# swarthmore

SWARTHMORE COLLEGE  
BULLETIN | APRIL 2012





campus view

In spring, this resplendent old cherry tree in front of Martin Hall carpets the grass beneath it with pink petals.





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## From the Editor

Yesterday I saw tiny violet flowers cropping up outside my office in Sproul Hall. (According to the adjacent sign, they're called *Scilla bifolia*.) It seems everyone I meet talks about the Dean Bond Rose Garden, from which seniors choose their Commencement roses. The heralded beauty of this campus—which I've been waiting to glimpse since my dead-of-winter start date—is beginning to reveal itself in small but magnificent ways.

Likewise, other flowers are sprouting on this hill. I've begun to meet the articulate, friendly, and incredibly curious and engaged students (you'll find one example profiled on Page 14); the cordial and intellectually charged faculty (you'll hear from two in that same story); and a committed, personable, and dynamic administrative staff (see Page 72 for one of the vibrant new faces on campus). I've also been delighted to meet several gracious alumni at on- and off-campus events and have received warm notes of welcome as well as visits to my office.

But as I begin to settle my hands on my keyboard, you may wonder what changes I have in mind for this venerable publication. Early on, I have no major pronouncements to make. Accurately reflecting our community's passions, experiences, and interests is a key objective, of course. I also hope to take what has been so robustly developed in print, e.g., the popular class notes, and use digital tools to heighten engagement with classmates and the College. This could mean more deliberate



Carliso Coto '11

use of social media, such as Facebook and Twitter, and more multimedia on the magazine website (videos, audio slideshows) to extend the story platform from print to the electronic arena. Greater reader participation in print and online is a goal for me—by any means possible.

Hearing from new voices, in general, is an aspiration for me and for the College leadership. A new, occasional column—Community Voices—debuts this issue. Columnists will vary and may be anyone in the campus community—alumni, students, professors, or staff. The only proviso is that the topic must pertain specifically to Swarthmore today or higher-level topics more broadly. If you have opinions on a topic or recommendations for an author for this column, I would love to hear them.

I've already met with some alumni to hear their thoughts on what's working well in the *Bulletin* and what could be improved or contemporized. I'll be on the road some this spring, holding focus groups and meeting more informally with other alumni to hear readers' thoughts. But if we don't encounter each other face-to-face, please send me an email or letter and let me know your opinions on the magazine today and ideas for the future during this time of new opportunity for the *Bulletin*.

—Sherri Kimmel  
skimmell1@swarthmore.edu

## ON THE WEB

This issue and more than 15 years of *Bulletin* archives are at [www.swarthmore.edu/bulletin](http://www.swarthmore.edu/bulletin). Also on the College website:



If you weren't among the 600 registered guests for Swarthmore's first TEDx event on March 31, you can savor the day vicariously. Check out [www.tedxswarthmore.com](http://www.tedxswarthmore.com) for videos of the 12 speakers, which included President Rebecca Chopp, distinguished faculty members, alumni, one parent, and a Swarthmore senior.

The dozen speakers presented highly individual 18-minute talks on the theme "What Makes a Good Society?" Artistic interludes were provided by students: a virtuoso solo Chopin piano performance, a Tri-Co a cappella group's rendering of three compelling songs, and original verse recitations by two members of the College's spoken-word group. These highlights also can be found at [www.tedxswarthmore.com](http://www.tedxswarthmore.com).

## swarthmore COLLEGE BULLETIN

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## ARTICLE'S ANIMAL-FUR ORIENTATION WAS DISCONCERTING

It was with great chagrin that I read the January issue of the *Bulletin* containing the article about Joseph Altuzarra '05—not because I think the *Bulletin*, or Swatties, should not be interested in fashion; I am, and I happily admit it. However, it was quite disconcerting to read about Altuzarra's seemingly heavy reliance on animal fur, mentioned three times in the text, including the disturbing and somewhat cannibalistic image of his dog wearing a fox-fur parka. I would think that the *Bulletin* would avoid glorifying the ethically questionable practice of fur farming. Additionally, it was unnecessary to mention that the price of a coat was \$20,000. I can't imagine that price would be an issue in discussing the work of most other alumni and is certainly not an indicator of quality or aesthetic excellence even in the world of fashion.

AMITA SUDHIR '98  
Charlottesville, Va.

## GUARD AGAINST POLITICAL POLARIZATION

I enjoy receiving your magazine and being part of the Swarthmore community, through my son Preston '15. One of the great benefits of a liberal arts environment is that it forces one to think new thoughts, or at least to be confronted with ideas that may differ from those you feel most comfortable with.

I found such a moment of dissonance in reading your recent article "Re-branding the Right." This was surprising to me, as my political trajectory is somewhat similar to that of Putnam's. My political coming-of-age was also with Kennedy. I became a Democrat in the seventh grade while watching the

first Nixon-Kennedy debate. Much of my career has been spent working in Congress (always for Democrats), and so I have seen many political movements come and go and the intensity of particular "isms" become subsumed, compromised, or just plain tired.

And as a Democrat, I have also become tired of the attacks on my party and beliefs as being suspect; not quite "American," "pink" or "socialist." So imagine my surprise when I found myself becoming uncomfortable with the article in question, where the "Americanism" of the Tea Party (in caps, to designate a defined set of beliefs?), is held suspect because of a collective "coolness to blacks," "predilection against immigrants" and the desire to join church (Christian) and state. ...What bothers me about this article, is in its view that this grass-roots response by concerned citizens to current troubles is not just wrong, but dishonest.

Many in the middle and lower-middle class are fearful that if they lose their job, or their home, or if someone gets sick, then all they have worked hard for is lost. That this fear would lead them to look for new political ideas is understandable. And Herman Cain's 9-9-9 simplified tax idea took him briefly to the top of the Republican polls. Paul Ryan has provocative ideas on the budget. And then there is Ron Paul ... Correct or not, having a debate over such ideas is not a bad thing.

So to dismiss these concerns as illegitimate ("If the economy were OK ... the Tea Party would make no sense") I think does a disfavor to open political dialogue. I am especially concerned that in a liberal arts environment that stresses the importance of diversity, openness and discourse, that such ideas—regardless of the messengers—are

seen as beyond the pale and "risk smearing [the Republican] party's brand for a very, very long time." Swarthmore should not be yet another enabler for the current polarization in national politics.

SCOTT COOPER P'15  
Chevy Chase, Md.

## A GREAT CONNECTION

Clinton Etheridge's "What is Africa to Me?" in the January 2012 *Bulletin* is a remarkable example of the transformative power of the Peace Corps experience combined with a Swarthmore education.

In Clinton's family pilgrimage back to the Gambia that he served in 40 years ago, he rediscovers, despite what Thomas Wolfe writes, you can always go home again if you are at home in the world, as the Peace Corps experience teaches you to be.

Clinton eloquently describes the ineluctable bonds connecting volunteers with others who at first seemed so different. Through the Peace Corps, strangers become family. Students you teach become leaders in their society, crediting you with changing their worldview and creating unprecedented opportunities. The life lessons Clinton learned four decades ago as a Peace Corps volunteer are timeless and universal: People are more alike than they are different, judge people as individuals, and respect Islam.

As a Swarthmore and Peace Corps alumnus, I salute Clinton for conveying so poignantly the power of the Peace Corps experience. I hope that many more Swarthmore alumni will experience something similar.

KEVIN QUIGLEY '74  
Arlington, Va.  
President, National Peace Corps Assn.

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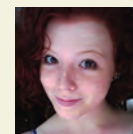
Chris Maier, a freelance writer, is also creative director at Poccuo, a design and communications firm in Washington, D.C. Beyond

Poccuo, he has sharpened his communications skills as a fiction writer, editor, journalist, university lecturer, and copywriter. He co-founded the literary magazine *Ninth Letter* and served as founding editor for the regional online culture magazine *Smile Politely*.



Robert Strauss, a former *Sports Illustrated* reporter and *Philadelphia Daily News* feature writer, is a freelance writer and regular contributor to the *Swarthmore*

*College Bulletin*. His book *Daddy's Little Goalie: A Father, His Daughters, and Sports*, portraying the experience of a father raising girl jocks, was published last year to wide acclaim by Andrews McMeel Publishing.



Lauren Weiler, from Downingtown, Pa., is a professional writing major in her sophomore year at Champlain College in

Burlington, Vt. Last summer, she interned in the publications office at Swarthmore College. In her free time, she enjoys snowboarding, crafts, and playing the glockenspiel. During the week, she is most often found reading poetry with friends on the Champlain campus.



# Meeting the Challenges Ahead

By Garikai Campbell '90

In December, the Board of Managers approved a set of strategic directions for the College. This plan is the culmination of almost two years of conversation and analysis, which included extensive internal discussions as well as reviews of trends in higher education more generally. As we begin to implement these strategic directions, I would like to highlight a few of the challenges and opportunities that emerge from my perspective as a mathematics faculty member.

It seems appropriate to begin with shifts in the preparation of incoming students. Consider that over the last decade, the number of students taking five or more Advanced Placement (AP) exams has more than tripled. More students earned a 3 or higher on a science AP exam in 2010 than even took a science AP exam in 2001. However, that greater number of students in 2010 was 50 percent of the total test takers, down from 57 percent in 2001. We should not reduce the analysis of this phenomenon to a simple assessment of good versus bad preparation; these shifts are, in part, a reflection of the tension between the various modes of teaching that students experience—whether that mode is discovery and project-driven or lecture and content-driven. These are tensions that affect the extent to which breadth of knowledge is privileged or limited relative to depth of understanding, and lead to real differences in how students are prepared. It is more vital than ever that we support both students and faculty as they re-examine their learning and teaching, balancing rigorous critical thinking with exploration, play, and discovery.

Approaches to teaching and learning have already shifted in some significant ways. For more than 30 years, the National Science Foundation (NSF) has funded



More than ever, we must think deeply about how we develop the ability to collaborate both within and across boundaries, to appreciate different practices and ways of thinking.

Research Experiences for Undergraduates, opportunities for undergraduates to engage in research, sometimes very advanced work, often over the summer and in small teams. Twenty years ago, the NSF funded about 50 such programs across the country. Ten years ago, it funded about 125 programs, and in 2010, almost 750.

This expansion reflects the growing acknowledgment that intense interaction beyond traditional classroom work is one of the more powerful ways to engage students. Access to intense, independent modes of learning, in all disciplines, not just in the sciences, has always been a distinctive strength of Swarthmore, but the need and desire to broaden such access has accelerated. Expanding the ways we connect students with not only research but other forms of creative, high-impact learning and work

experiences will be a challenge, but one filled with exciting possibilities.

Equally important will be expanding the populations with whom we successfully connect. Note that, in 2008, women made up almost 57 percent of the undergraduate population nationally, yet represented fewer than 20 percent of the bachelor's degrees awarded in engineering and computer science. There are similarly troubling national statistics regarding degree-attainment rates for minority and first-generation populations, in the sciences and more broadly. For these same groups, the enrollment growth is outpacing overall enrollment growth, in some cases substantially. Such outcomes should be intolerable at any moment but are particularly problematic given future demographics. It is imperative that we commit to becoming more successful with increasingly diverse populations.

Adding to these imperatives, we live in a tremendously fertile moment of intercommunication and collaboration. Seventy years ago, 90 percent of the mathematics papers catalogued by the American Mathematical Society's Math Reviews were single authored. For more than a decade, the majority of papers have been co-authored, and the number of co-authors has been climbing. These data are again from the sciences, but a similar story can be told about almost any discipline. More than ever, we must think deeply about how we develop the ability to collaborate both within and across boundaries, to appreciate different practices and ways of thinking, and to bring our own perspectives and talents to the table. These are all directives a small, residential, liberal arts institution is perfectly suited to help students develop, and we should seize every opportunity to champion that point.

The challenges ahead are undeniably complex, but our strategic plan expresses a vision for how we can best meet those challenges. It has been extraordinarily rewarding to be so integrally connected to the process that produced this vision, and I look forward to seeing it realized.

*Garikai Campbell '90 is associate vice president for strategic planning and special assistant to the president, and associate professor of mathematics.*





# Collection

Patrick Awuah '89, president of Ashesi University College, addresses first-year students in the David Cornfield & Linda Archer Cornfield Courtyard at the college in Ghana. Some members of the 650-member first-year class are enrolled in Re-Envisioning Diasporas, a new cross-continental course offered by Swarthmore and Ashesi.

## CROSS-CULTURAL CLASSROOM UNITES GHANA AND SWARTHMORE

Seven Swarthmore students sit in the Language Resource Center, slightly disoriented, with eyes glued to a dark screen. They listen to the sounds of a tour guide talking about African slaves in a former compound, forced to shuffle around in this darkness in chains.

This video is not a typical educational documentary. It is footage shot by the students' fellow classmates, more than 5,000 miles away at Ashesi University College in the West African nation of Ghana.

This classroom connection—the most recent and most innovative of many exchanges between Ashesi and Swarthmore—is the product of a deep bond between the two colleges, forged when Ashesi President Patrick Awuah '89 founded the Ghanaian institution in 2002, modeling it on his alma mater.

Re-Envisioning Diasporas, offered for the first time this spring, is adding an important new dimension to the way some Swarthmore students are learning. Cross-listed in film and media studies and literatures in translation, the class is structured so that students interact, via Skype, for 30 minutes per class meeting, with their 35 Ghanaian counterparts in an exchange of ideas about the meaning of diaspora. The course is

co-taught by professors Sunka Simon and Carina Yervasi at Swarthmore and Mikelle Antoine at Ashesi. It is funded by the SUNY Center for Online International Collaborative Learning (COIL) and the Tri-Co Digital Humanities Initiative.

"We were told at the COIL Institute that the idea of 30 minutes of synchronous discussion per class was too ambitious, but that time is what makes us not two separate classes, but one," said Yervasi, an associate professor of French.

Yervasi and Simon believe that the video of the former slave compound represents the power of the cross-cultural learning that is taking place.

"Having the guard take [the students] to a dark place and hearing this shuffling has a much more powerful effect when you hear the sound yet see nothing," says Simon, an associate professor of German. "It forces students to ask themselves, 'What does my voice sound like? What identity do I have?'"

The course also has had a meaningful impact on those taking it.

"A lot of the kids in Ghana consider themselves in diaspora, and an important part of thinking about diaspora is, 'How do people in different parts of the world react to having this sort of experience?'" said Koby Levin '15. "There are some kids here, who, if they don't consider themselves in diaspora,

have a family history of that. It's a union of two perspectives that would never clash if we didn't have these technologies, and we learn from that clash."

The course has had its share of technological problems, but the participants say the institutions' common background has made the process well worth it.

"It's hard when a really great discussion is happening and there is something that hampers communication, like an echo," said Mike Jones, director of the Language Resource Center and coordinator of the technological aspects of the course. "However, we are really lucky to have this institution in Ghana. They and we both have a vested interest."

Although the form of learning has changed, the course is still deeply engrained in the ideals of the College.

"This entire course is so Swarthmore," said Simon. "It speaks to the notion of speaking to others, providing multiple perspectives, yet also pushes the envelope. If Swarthmore is to remain Swarthmore, this [type of cross-cultural learning] has to happen."

—David Fialkow '15



For more on Re-Envisioning Diasporas, visit [bit.ly/diasporas](http://bit.ly/diasporas)

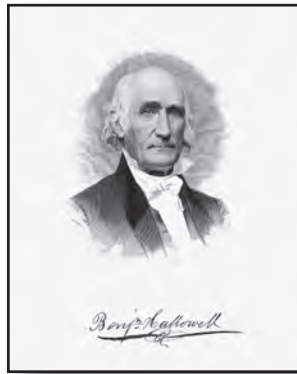


# 150

## 150 YEARS AGO: BENJAMIN HALLOWELL, MAN OF PEACE

By 1862, the campaign to create what would become Swarthmore College was renewed, but there were conflicting ideas on the nature of what was then being referred to as “the boarding school.” Some supporters wanted a grammar school, some looked toward a “normal school”—to supply teachers to local Quaker primary and secondary schools. Benjamin Hallowell looked further. In a letter to future Swarthmore President Edward Parrish, Hallowell wrote, “The Institution must, from its commencement, possess faculties for pursuing a liberal and extensive course of study ... equal to that of the best Institutions of learning of our County. ...”

Hallowell’s words carried weight. He was a well-known scientist and educator. His boarding school in Alexandria, Va., was known particularly for mathematics. Paradoxically for a lifelong Quaker, one of his better-known fellow alumni was Robert E. Lee, future commander of the Confederate Army, who studied mathematics with



Dedication (right) of a textbook by Benjamin Hallowell (above).

Hallowell to prepare himself for West Point. In 1860, Hallowell became the first president of Maryland Agricultural College, now the University of Maryland, on the condition that the school would not employ slave labor. During the Civil War, Hallowell was clerk of the Baltimore Yearly Meeting, a body that included Virginia and Maryland. A confirmed pacifist, Hallowell nevertheless rejoiced when his former pupil Gen. Lee was driven from Pennsylvania.

After the war, Hallowell, acting for the Baltimore Yearly Meeting, wrote to president-elect Ulysses S. Grant, advocating peaceful relations with the Indian nations of the West. Under Grant’s “Peace Policy,” some

TO SWARTHMORE COLLEGE,

including the Youthful Laborers of both sexes, its successive inmates, who are devoting themselves to the pursuit of a knowledge of the True, the Beautiful, and the Good in every Department of Science and Nature,

*This Volume,*

which is designed to assist in training and strengthening the Intellectual Faculties and thus securing the needed Discipline in the exercise of the fullest freedom in the whole range of human thought, which is their inherent privilege, and so essential to the progress of Truth, and the complete development of humanity,

*Is Respectfully Inscribed*

BY THE AUTHOR,

with ardent desires that the Blessing of the Good Providence may rest upon the Institution, and the highest hopes for its usefulness be fully realized.

BENJAMIN HALLOWELL.

SANDY SPRING, MD., 8mo. 17th, 1871.

Indian agencies in the Plains were staffed by Quakers. In 1872, his old friend Edward Parrish, after serving as the first president of Swarthmore College, died in the West while on a mission for the Quakers to broker a peace treaty between the Indian nations of the Plains and the United States.

Hallowell’s last major scientific work *Geometrical Analysis* (1872) is dedicated “To Swarthmore College, including the Youthful Laborers of both sexes ... who are devoting themselves to the pursuit of a knowledge of the True, the Beautiful, and the Good in every Department of Science and Nature.”

—Christopher Densmore  
Curator, Friends Historical Library

## DYNAMIC NEW WEBSITE DEBUTS THIS SPRING

In late March, the College launched a dynamic new website ([www.swarthmore.edu](http://www.swarthmore.edu)). Larger and more dramatic visual imagery and improved site navigation are among the ways in which the new site eclipses the former one, which had been in place for six years. The site was also developed with attentiveness to compliance with the Americans with Disabilities Act.

Motivated by the explosive increase in multimedia and social media on the Web as well as revolutionary changes in the use of handheld and tablet devices, the website update represents the first phase of a more extensive redesign project. It includes a reorganization of the homepage and primary subsites, in particular the About, Academics, Admissions and Aid, Giving, News and Events, and Student Life pages; an A–Z index; the Alumni, Parents, and Visitors dashboards; and Spanish have all been redesigned.



With a contemporary graphic design and content developed during the last 18 months by the in-house Web staff, the new site incorporates visual elements and multimedia that reflect the campus’s energy. Future changes include additional, redesigned academic and administrative sites as well as enhanced viewing for mobile phone and tablet devices.

According to Nancy Nicely, vice president for communications, extensive community input from alumni, current and prospective students, faculty, and staff, informed this re-imagining of the Swarthmore site. “From our community members we learned that we needed to capture a better sense of place and also how to best organize our content,” she says. “Our community members also

affirmed how deeply they value true and authentic storytelling about the individuals in our community, and about Swarthmore as an institution. These qualities need to be hallmarks of the new site.”

## DEEP AND ABIDING COMMITMENT

After serving on the College's Board of Managers for the past nine years, Giles "Gil" Kemp '72 will become its 13th chair in May. The appointment was announced at the Board's quarterly meeting in late February. Kemp will succeed Barbara Mather '65, who held the position for eight years.

Kemp—the founder and former president of Home Decorators Collection, one of the nation's leading direct sellers of home furnishings and accessories—served as chair of the College's Annual Fund for three years, is chair of the Board's Development and Communications

Committee, and former chair of the Strategic Planning Council, whose direction-setting document *Strategic Directions* will guide the College community's planning during the coming decades.

Reflecting his commitment to students and honoring those who have influenced

him, Kemp's philanthropy includes the gift of a residence hall named for his grandfather, David Kemp; an endowed scholarship named for his father, Walter Kemp; the West House,

home of the vice president for development and alumni relations, named for former Vice President Dan West and his wife Sidney; the men's and women's locker rooms, in honor of former cross-country coach Joe Stefanowicz, under whom Kemp trained and in 1970 broke the outdoor mile record in 4:15.5, which remains unbroken.

"Gil's deep and abiding commitment to this institution makes him the ideal person to lead Swarthmore into the

future," said Board member and chair of its Governance Committee Jack Riggs '64.

In her announcement to the campus community, President Rebecca Chopp recognized the retiring and incoming chairs, praising Mather as a "wise and careful" steward of the College and Kemp as a "skilled



Gil Kemp named new Board chair.

and creative" thinker. She added that she was "looking forward to working more closely with Gil in his new role, most immediately in implementing the recommendations outlined in our new strategic plan."

"I am deeply honored to be selected as Swarthmore's next Board chair," Kemp says. "I know firsthand the value and impact Swarthmore education can have. It's been extremely gratifying to support the College in the past, and I'm looking forward to deepening my involvement and further ensuring its success."

## CHRISTINA PAXSON '82 TAPPED TO LEAD BROWN

Christina Paxson '82, dean of Princeton's Woodrow Wilson School of Public and International Affairs and Hughes Rogers Professor of Economics and Public Affairs, was appointed president-elect of Brown University in March. Paxson, who joined the Princeton faculty in 1986, is an award-winning economist, whose research—focusing on health, economic development, and public policy—has been published widely in a plethora of scholarly journals.

In an interview with *The Brown Daily Herald*, Paxson said, "I loved my time at Princeton, but I find the Brown character to be very appealing," citing Brown's university-college model and adding that she had received her undergraduate degree from Swarthmore, another small, liberal arts college.

Paxson, who is married to Arthur "Ari" Gabinet '79, will begin her tenure at Brown on July 1.



Kat Clair K '12

What makes a good society?" Now there's a question that many members of the Swarthmore family tackle often. On March 31, 12 speakers addressed the topic at the first TEDxSwarthmore event. One of them was Mary Jean Chan '12 (kneeling, fourth from left). A political science honors major and English literature minor from Hong Kong, Chan bested four other students in the TEDxSwarthmore Student Challenge to earn a spot on the roster of speakers. Her topic was "A Tapestry of Narratives: Conversations through Poetry." For more on TEDxSwarthmore, go to [tedxswarthmore.com](http://tedxswarthmore.com).



### HELEN NORTH—BRILLIANT, GRACIOUS SCHOLAR

The campus community was saddened by the death of Centennial Professor Emerita of Classics Helen North, on Jan. 21. More than just a brilliant scholar and teacher, North cultivated relationships among Swarthmore students for more than 60 years. Gentle and gracious, with a robust and ready sense of humor, she was fiercely and firmly committed to intellectual excellence and the highest ethical standards. Her students loved her for these characteristics and because she so successfully modeled for them the joy in living the life of the mind.

“Under Helen North’s leadership, the Classics Department, in the best Swarthmore tradition, valued scholarship highly but teaching even more highly, in our case rooted in strong language teaching,” says Gilbert Rose, Susan Lippincott Professor Emeritus of Modern and Classical Languages. “She was a woman of enormous accomplishment.”

“Professor North was the most lovely, supportive, and wise friend one can have,” adds Professor of Classics Rosaria Munson. “I think that she had literally hundreds of friends who benefited from her affection and learning.”

North joined Swarthmore’s faculty in 1948, and although the College served as her longtime home, she also held visiting teaching appointments at several institutions, including Cornell University, where she had earned undergraduate and graduate degrees.

Helen North supported generations of students.

She also served as Classicist-in-Residence at the American Academy in Rome and held two teaching and research posts at the American School of Classical Studies in Athens.

North received many major academic awards to support her scholarly work, including fellowships from the National Endowment for the Humanities, Fulbright Program, Ford Foundation, National Humanities Center, and the Guggenheim Foundation. A prolific writer, she was the author of *Sophrosyne: Self-Knowledge and Self-Restraint in Greek Literature* (1966), her first book and a still much-cited work for which she received the Goodwin Award of the American Philological Association in 1969. North is also the author of *From Myth to Icon: Reflections of Greek Ethical Doctrine in Greek Literature and Art* (1979), in addition to dozens of articles and reports in classical and professional publications.

For her years of service, she received the American Philological Association’s Distinguished Service Medal and the Centennial Medal of the American Academy in Rome as well as honorary doctorates from Trinity College in Dublin, Fordham University, Yale University, and La Salle University, where she was a longtime trustee.

Although she retired from teaching at Swarthmore in 1991, North remained thoroughly engaged with the College

When it comes to the Oscars, it’s not only Hollywood that knows how to do glitz and glamour. While much of the U.S. population sat with eyes glued to the TV on Feb. 26, about 50 students—some in seriously red-carpet-worthy garb—gathered in Upper Tarble to witness on a large screen that most famed night in entertainment. This was Swarthmore’s annual Oscars Party—a campus favorite for the past several years.

Sponsored by the student-run Movie Committee, the event featured food from local businesses, including Margaret Kuo’s and Renato’s Pizza. Beyond savoring these treats, attendees were encouraged to pose for the camera on the Red Carpet, which stretched several yards across the venue. All attendees received an Oscars Award ballot, on which they could predict winners in each category. The canniest—or luckiest—movie critic won a \$50 Amazon gift card as well as a voice in choosing the last movie to be shown by the Movie Committee this semester.

The Swarthmore Oscars fun actually began well before the party. Earlier in the week, the committee hosted a Pub Nite Quizzo on Oscars trivia. Each member of the winning group received an Oscar figurine that allowed them to skip to the front of the food line at the party. Pictured from left are: Steven Gu ’15, Darien Sepulveda ’15, and Joyce Wu ’15.



community. Until recently, she continued to meet weekly with her colleagues in classics to read, translate, and discuss Greek poetry. She also regularly attended the yearly lecture given in her name. Alan Shapiro ’71 gave this year’s talk on March 29. Although she found herself in some demand as a candidate for dean or president at other institutions, North always resisted, once saying her friendships with former President Courtney Smith and Dean of Women Susan Cobbs brought her “close enough.”

“Teaching Greek, Greek literature in translation, and mythology and religion was just delightful,” she added. “I would have been a fool to give that up.”



At the east entrance of the Scott Arboretum a new plaque honors the memory of former director Judy Zuk. When Zuk left the Brooklyn Botanic Garden in 2005, after a 15-year tenure there, a type of yellow magnolia tree (left, with Zuk) was named for her.

Claire Sawyer S

## FORMER ARBORETUM DIRECTOR POSTHUMOUSLY HONORED

Last year, the late Judith Zuk, director of the Scott Arboretum from 1983 to 1990, was honored posthumously when the east entrance to the Scott Amphitheater was dedicated to her. The entrance is now identified by a plaque bearing her name, followed by the words “In memory and appreciation of her vision of the Arboretum as a context for learning.” Zuk died in 2007.

Zuk worked as the Arboretum’s educational coordinator for four years (1977–1981). During her tenure as director, Zuk established the Arboretum Assistants volunteer program and an international travel program as well as dedicating several gardens, among many other activities. Claire Sawyers, current director of the Arboretum,

says: “I loved Judy as a friend long before following in her footsteps as director of the Scott Arboretum. As a colleague and mentor, she was always warm, encouraging, and generous. Given she provided entry to horticulture for many with her infectious enthusiasm and generous spirit, it is fitting that the entrance to a very special place here, the Amphitheater, now pays tribute to her and her lasting impact on the development of the Arboretum.” Zuk was a recipient of the Scott Medal in 1998. In 2005, a type of yellow magnolia tree, developed in the Brooklyn Botanic Garden, where she worked between 1990 and 2005, was named after her. A “Judy Zuk” magnolia grows in the center of the peony garden below the Megan Bevan Terrace between Clothier Hall and Sproul Alumni House.

## 8 FACULTY MEMBERS PROMOTED

In February, the Board approved the following promotions: From associate to full professorship: Aurora Camacho de Schmidt (modern languages and literatures—Spanish); Eric Jensen (physics and astronomy); and Elizabeth Vallen (biology). From associate professor to associate with continuous tenure: Jane Gillham (psychology). From assistant professor to associate with continuous tenure: Tariq al-Jamil (religion); Linda Chen (mathematics); Luciano Martinez (modern languages and literatures—Spanish); and Tomoko Sakomura (art history).

# Garnet Swimmers Smash Several Records



Dave Evans

## WOMEN'S BASKETBALL (9-15, 7-13 CC)

An All-Conference season from Katie Lytle '14 and extraordinary debut season from first-year Elle Larsen helped the Garnet achieve a nine-win season in 2011–2012. Lytle led the Garnet in scoring (13.3 ppg) and rebounding (9.8 rpg) during the season, finishing seventh and fourth in the Centennial Conference (CC) in each category, respectively. Lytle also finished the season with 12 double-doubles, tied for third in the CC. Larsen finished with the highest shooting percentage in the entire CC (50.6), finishing second in scoring among Centennial first years (12.5 ppg). Major contributions came from Kayla Moritzky '14 (7.9 ppg, 3.1 apg), Madeline Ross '13 (7.8 ppg), and Genny Pezzola '12 (6.5 ppg).

The combo of Lytle and Larsen helped the Garnet string together impressive victories over Widener, Middlebury, Dickinson, and Washington before the winter break.

Following a dominating 71-57 win against CC semifinalist Haverford on Jan. 18, the Garnet was just one game out of a playoff spot entering the final month of the season. The team lost six of its last seven games to miss out on the postseason.

## MEN'S BASKETBALL (3-22, 3-15 CC)

A tough-luck season ended well for the Garnet, as the team rallied to win two of its last three games, including victories over CC semifinalist Washington College (84-78) and rival Haverford (91-80), the latter particularly satisfying, as it marked the team's first win in the series since 2007 and the first in the careers of seniors Mike Giannangeli and Marc Rogalski. Playing a critical role in the upset victory, Giannangeli netted a career-high 19 points, and Rogalski recorded his second career double-double (12 points, 10 rebounds). Also pivotal in the Garnet's season-ending win over Haverford were Davis Ancona '14 (19 points, six blocks), Will Gates '13 (20 points), and Jordan Federer '14 (nine points, seven assists).

Leading the team in scoring (18.0 ppg) and rebounding (6.7 rpg) for the third-consecutive season, Gates earned a spot on the All-CC Second Team. Gates also

continued his assault on the program's record book, reaching a pair of career milestones as a junior. On Dec. 3, in a victory over Ursinus, Gates became the 18th Garnet player and fastest in program history to reach 1,000 points (57 games). Against McDaniel on Feb. 15, Gates eclipsed the 500-rebound mark for his career, becoming just the 13th player in program history to reach 500 career rebounds and the eighth player to record 1,000 points and 500 rebounds.

## WOMEN'S SWIMMING (4TH, CC CHAMPIONSHIPS)

In one of its best championship meets in a decade, the Garnet women earned 23 medals and smashed several school and conference records. The performances of Supriya Davis '15, Kate Wiseman '15, and Margaret Regan '14 will go down as some of the greatest in program history.

Davis won six gold medals (200 IM, 100 butterfly, 200 butterfly, 200 medley relay, 400 medley relay, 400 free relay) and set school and championship records in the 200 IM (2:08.60) and 100 butterfly (55.95). For her achievements, Davis was named most outstanding performer of the CC championship meet, becoming the first Garnet woman since Alice Bonarou '02 in 1999. The last time a first-year received the



Dave Evans



Centennial Conferen

honor was 1995. Davis' six gold medals were just one shy of the CC record of seven for a single championship.

Close behind Davis were Wiseman and Regan. Wiseman claimed five gold medals (50 free, 100 free, 200 medley relay, 400 medley relay, 400 free relay), setting the school record in the 50 freestyle (24.16) and 100 freestyle (53.09). Regan earned four gold medals (400 IM, 200 breast, 200 medley relay, 400 medley relay), defending her title in the 400 IM with a school-record time of 4:36.87 and breaking the Gettysburg pool record in the 200 breaststroke (2:25.26). The trio also teamed up with Erin Lowe '14 and Becky Teng '14 to dominate the relays, taking first place in the 200 medley (1:49.12), 400 medley (3:58.93) and 400 free (3:34.67), setting school records in each event.

Before this meet, the most gold medals won by an individual Swarthmore swimmer in a championship meet was three; Davis, Wiseman, and Regan all easily bested that mark.

As a team, Swarthmore finished in fourth place with 527. But with every 2012 medal coming from younger students, the future certainly looks bright.

Left to right: Katie Lytle '14 enjoyed an All-Conference season in women's basketball; Will Gates '13 led the men's basketball team in scoring for the third season; with six gold medals, swimmer Supriya Davis '15 was named most outstanding female performer of the Centennial Conference; John Flaherty '14 won gold and silver medals for the men's swim team; in men's track-and-field, Matt Heck '13 earned a silver medal in the 400-meter dash.



Dave evans

## MEN'S SWIMMING (5TH, CC CHAMPIONSHIPS)

John Flaherty '14 earned a gold medal in the 400 IM and a silver in the 200 butterfly to lead the Garnet to a fifth-place finish at the CC championships. Flaherty shaved nearly a full second off the decade-old school record in the 400 IM (4:10.11) to become the first Garnet male to win gold at the championships since 2009. The Garnet's other medalist at the CC finals was junior Josh Satre, who took home a bronze medal in the 1,650 freestyle (16:48.80). Other strong performers at the meet were Charlie Hepper '13 (6th/400 IM/4:18.15), Tim Brevart '12 (7th/100 freestyle/47.30) and the Garnet's 400 free relay team of Brevart, Daniel Duncan '13, Flaherty '14, and Neil Palmer '12, which finished fifth and posted the fourth fastest time in school history (3:13.18).

## WOMEN'S TRACK AND FIELD (6TH, CC CHAMPIONSHIPS)

Kenyetta Givans '12 continued her stellar Garnet career with another standout performance at the indoor championships, winning her seventh career gold medal in the 60-meter hurdles in a school- and conference-record time of 8.95. Givans also earned a bronze medal in the 200-meter dash with a personal-best time of 26.67.

The distance medley relay team of Hannah Rose '12, Margret Lenfest '12, Stephanie Beebe '12, and Ruth Talbot '15 also earned a gold medal at the CC championships with a time of 12:40.05, helping the Garnet finish sixth overall with 66 points, the team's highest score since 2002.

Also earning medals were Melissa Frick '12 (silver/5,000-meter run / 17:43.44), Rebecca Hammond '13 (bronze/800-meter run/2:17.00) and the 4x800 relay team of Beebe, Hammond, Frick, and Jen Johnson '12 (bronze/9:44.97).

The Garnet spent much of the 2011–2012 season smashing decades-old school records. Osazenoriuwa Ebose '15 broke the school's 30-year-old shot put record in January, reaching 37-1.25 to move past Cristi Charpentier '82's previous mark of 36-11.25. Ebose improved on her own record with a toss of 39-08.00 at the Haverford Keogh Invitational in late February. At the Boston University Valentine Invitational, the

distance medley relay team of Beebe, Givans, Johnson, and Hammond smashed the school record by 18 seconds, with a time of 12:16.23. Finally, at the NYU Division III Invitational, Hammond bested the 800-meter dash record with a time of 2:15.00.

## MEN'S TRACK AND FIELD (7TH, CC CHAMPIONSHIPS)

A breakout season from Matt Heck '13 and strong showings from the underclassmen helped the men's indoor track-and-field team improve in 2011–2012. With Heck leading the way, the Garnet finished seventh at the season-ending CC championships with 30 points, its best score since 2005.

Heck earned a silver medal in the 400-meter dash, less than three weeks after breaking the school's 16-year-old indoor record with his time of 49.94. Heck was the Garnet's lone medalist at the championships, but several other members delivered noteworthy performances. The 4 x 200 relay team of Heck, Tim Vaughan-Ogunlusi '15, Jason Heo '15, and Daniel Ly '12 finished in fourth place with a time of 1:34.41, second all time in College history. In the triple jump, Ly finished fourth with a jump of 43 feet, 10 inches. The distance medley-relay team of Richard Scott '14, Erick White '15, Cary Chester '13, and Jonas Oppenheimer '15 finished fifth with a time of 10:46.64.

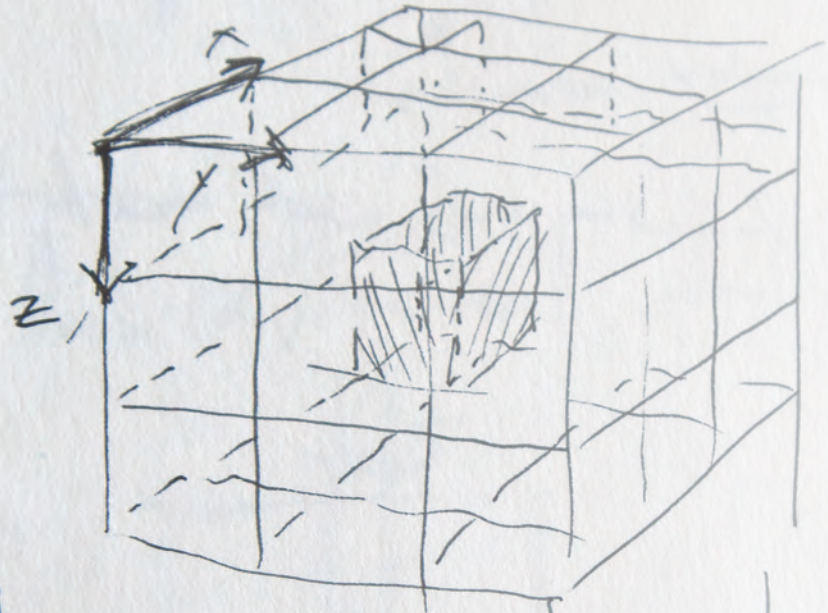
—Mark Anskis



Henry ainley '12

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# Andreas in 3-D

MANIPULATING THE IMMUTABLE IS ENGINEER/INVENTOR/CERAMICIST'S MOTIVATING FORCE.

By Sherri Kimmel  
Photos by Ken Yanoviak

TAKE A PAGE OUT OF HIS NOTEBOOK. ANY PAGE. There will be drawings, you can be sure. And there will be words, printed in a neat, artistic hand. But while designs for a high-tech printer dominate the upper margins, the page's bottom half features sketches of wood-kiln-fired clay tea cups modeled on millennial-old Japanese folk pottery. This spiral-bound notebook tracks the musings of the inventive mind of engineering major Andreas Bastian '12 as he moves between two very different disciplines.

"He's always sketching something," Matt Zucker, assistant professor of engineering, says of his spirited advisee. "He combines engineering with artistic creativity. It's fun to look over his shoulder and see what's going on in his notebook. Andy is a talented designer who has the ability to visualize structure and mechanics in 3-D. He's particularly gifted at that."

Bastian's notebook is tangible evidence of two qualities Zucker ascribes to him: "creative *and* disciplined."



At left: A page from Andreas Bastian's notebook. Center: Bastian secures a fiber-optic cable on his 3-D printer. Left: A ceramic mug Bastian produced in a wood-fired kiln.

Working out his ideas in the notebook, Bastian explores the dynamic between engineering, his major, and ceramics, his other passion.

Son of an astrophysicist father and a mother who kept a ceramics studio at their home in New Mexico, Bastian's early memories reflect his current passions. While his father told him bedtime stories that featured charged-particle interactions, his mother taught him to draw and play with clay. They offered one mantra to their eldest son: "Do what makes you happy."

"I love engineering for the problem solving, the understanding I gain, and my application of that knowledge," Bastian says. "It's an intellectual pursuit rather than an emotional one, which ceramics is for me. Ceramics is a collaboration with forces beyond your control, due to the unpredictability of the wood-firing process," he says, his eyes lighting up. "I welcome surrendering control."

The early-morning light streaming through the windows of Beardsley Hall's third-floor ceramics studio has been Bastian's boon companion since he began sneaking into the ceramics studio, trusty French press coffee pot by his side, his sophomore year. "I particularly liked working in the early morning because the studio was guaranteed to be completely deserted, which allows for uninterrupted focus," he says.

"He understands that time is his friend, not his enemy but a resource," says Syd Carpenter, professor of studio art and department chair. Carpenter, a ceramicist who has taught Bastian for three semesters, became aware of this early on, when she arrived in the studio at 7:45 a.m. to find he had been working well ahead of her—long enough to throw several pots.

Bastian is not the first engineering major Carpenter has seen in her classes. "Physics majors, too, are interested in the potter's wheel. It's an outlet for the visual part of their practice and a good marriage of the disciplines," she explains.

"In the studio Andreas is one of a number of students doing outstanding work," she adds. "He is a distinctive spark of ambition and imagination in this extraordinary group of makers. They're glad he's there, because he's doing work on such a high level. He invents in the clay studio. I think, 'How did

he do that?'

"I call him amazing Andreas, because of his range and how he is able to make connections between multiple disciplines," Carpenter continues. "This is what a college like this is for—for a mind like his to come here and make these connections between engineering, ceramics, design, folk art. He has the initiative to investigate not only the intellectual side but the tactile and practical side."

While Bastian discovered the ceramics studio his sophomore year, he also was learning about 3-D printing. According to Bastian, the technological advances promised by 3-D printing—the process of creating three-dimensional objects from a digital file using a materials printer—will change how many things are made.

"It's like the invention of the cotton gin," says Bastian, as he leans toward the 3-D printer he created and which operates in a lab in Hicks Hall. "It frees human capital for other things. Or the invention of the printing press. It killed the scribe industry, but people gained a lot of printing work. The same thing happens with 3-D printing. You still need someone to run the printer, make parts and materials."

Almost anything can be created on 3-D printers, he explains. That includes food, jewelry, even prosthetic devices and artificial organs. Just this February, in Belgium, a 3-D printer used laser-fueled heat to melt metal powder in the shape of a jawbone; the exact replica was implanted in an elderly woman. "This is a whole new medium, an incredibly powerful tool for expression," says Bastian, his words delivered rapid fire.

At Swarthmore, he says, interest in 3-D technology, which began garnering media attention in the early 2000s, is "starting to gain traction. A lot of my fellow engineering students were excited about 3-D printing, but a lot had never heard of it before coming here."

The inspiration for designing his own 3-D printer struck "when I was sitting at McCabe [Library] working at the reserve desk."

A grant from the Halpern Family



Top left image: A CAD model of a gear that served as a test case for the 3-D printer built by Bastian. Adjacent: The wax version of the gear, generated by the 3-D printer. Center: A stoneware bowl created in a wood-fired kiln. Right: Bastian also works in 2-D, as he shows on the blackboard how the printer interprets data.



Foundation Engineering Fund, established in 2007 by Michael Halpern '68 and Christine Grant '69, provided seed money for Bastian's printer project. He worked on it last summer—sometimes for 90 hours a week—under the direction of Lynne Molter, engineering department chair, and Zucker, who provided a sounding board for Bastian's design ideas.

"I'd say, 'Show me something simpler—the KISS [Keep it simple, stupid] rule,'" Zucker says. He also offered advice on the electronics and code part of the project. Trying to work out bugs meant, for Bastian, logging one 17-hour day, under highly caffeinated conditions, thanks to the French press.

"In the end, Andy found open-source software and made modifications to control his device," Zucker says. "He picked up the technical know-how from the hobbyist 3-D printing community and was able to dig down and modify it for his own customized hardware."

"Swarthmore is the right place for me," says Andreas Bastian '12. "I walk out of class with a glow of amazement over a concept I just learned. My freshman year, I realized I was changing—I've experienced personal and intellectual growth here."



Bastian constructed a wax mold and cast a simple heat sink for his printer's motor, making his project, he says, the first successful demonstration of an independently produced wax 3-D printer using selective laser sintering—a technique that uses a laser to fuse small objects into a 3-D shape. After he published his results on his website, a hobbyist wrote a story for Hackaday.com. From there, news spread through the blogosphere.

"It's out there," Zucker says of his student's project. "People already are talking about it. It's a pretty resounding success, though there are still some loose ends to tie up."

Though Bastian has gained solid suggestions from fellow hobbyists online, he's also traveled to New York City to connect informally with other 3-D aficionados. "I came back with ideas for my senior design project—and for the next prototype for this beast," he says, gesturing toward the wood-and-plastic contraption.

His senior project involves processing plastic bottles into material to be used in an inexpensive 3-D printer that he assembled and is modifying.

While working out the kinks in that project early this spring, Bastian is contemplating his post-Swarthmore future. Plan A is getting his dream job—one that combines engineering and art—or spending a year doing ceramics.

As he sorts that out, Bastian's mind turns to other matters. "Data visualization is one of my hobbies," he says. Then there's blacksmithing, molecular gastronomy, hunting wild mushrooms in the Crum Woods, and Ultimate Frisbee. And the logical next question is: How many interests do you have, Andreas?

"Too many." He pauses. "A lot." ☞



Watch a video about the musical staircase Bastian and other engineering students installed in Sharples this spring. Go to [bit.ly/musicalstaircase](http://bit.ly/musicalstaircase).

"Ceramics is a collaboration with forces beyond your control," Bastian explains, his eyes lighting up. "I welcome surrendering control."



With Professor of Studio Art Syd Carpenter, Bastian discusses tea bowls and a serving bowl before he starts the firing and glazing processes.



## ENGINEERING—RIGHT MAJOR FOR A JACK OF ALL TRADES

Before arriving at Swarthmore four years ago, Andreas Bastian '12 had his hands—literally—in a variety of disciplines: from drawing, to construction, metallurgy, and blacksmithing. He even applied his creative-thinking skills to food prep.

"I've always been interested in making things from scratch," Bastian says. "I understand something better and can appreciate it more if I understand the process by which it was made. You've seen how this approach manifested in my 3-D printer project, but in high school, I applied this approach to the humble sandwich—part of a larger trend at the time of learning more about cooking."

"I grew the tomatoes and basil, made the mozzarella from milk from a local farm, and baked my own bread," he explains. "At the time I regretted not growing the wheat for the flour, but the sandwich turned out just fine without this step."

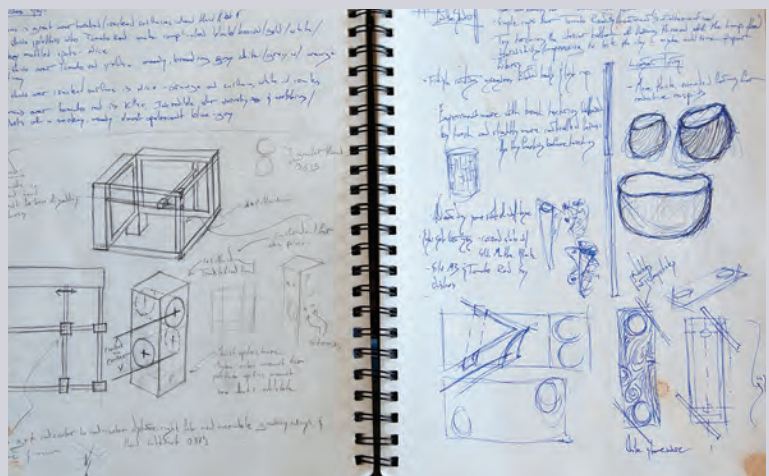
With all of these eclectic interests, it could have been difficult to find the proper place to prosper after graduating from high school in Charlottesville, Va. "Swarthmore was the first time I found a place that really clicked," he says. "It was the right place for me to experience new things."

And engineering was just the right major. "I walk out of class with a glow of amazement at a concept I've just learned," Bastian says. "I have incredible classes with very interesting people who have very diverse ways of thinking. I was conscious even freshman year that I was changing and achieving personal intellectual growth here."

His favorite course has been Linear Physical Systems Analysis, taught by Eric Cheever, professor of engineering. "It covers this incredibly powerful mathematical system," says Bastian. "We analyzed thermal, electrical, hydraulic, and mechanical systems and learned tools to allow us to interact with the mathematical relationships underlying everything. It was difficult but rewarding—even though sometimes I had to spend 16 to 18 hours on a take-home exam," he says with a wry smile.

Bastian's adviser, Assistant Professor of Engineering Matt Zucker, explains that Swarthmore is one of only nine liberal-arts colleges with a dedicated engineering program. "It's a general engineering major," he says. "We produce generalists who are good all-around problem solvers."

—Sherri Kimmel





Dan Z. Johnson





# Tracking Away from **WORRY**

PSYCHOLOGIST/AUTHOR  
TAMAR CHANSKY '84 SHOWS  
HOW TO SURMOUNT THE  
ROADBLOCKS THAT ANXIETY  
THROWS IN OUR PATH.

By Robert Strauss

IT IS THE RARE PERSON WHO HAS AVOIDED ANXIOUS MOMENTS. Those moments could be severe, but they could also be simple, yet the purpose of life is not to dwell on them, says psychologist Tamar Chansky '84. Chansky has authored four books on the topic, the latest being her most inclusive: *Freeing Yourself from Anxiety: 4 Simple Steps to Overcome Worry and Create the Life You Want*.

She paints a visual image of a typical anxious moment. "There is a machine at the shopping mall nearby that is a tornado simulator. You pay two dollars to go into this phone booth kind of machine. You get gale-force winds in a tiny box, and then you come out and look a mess. Then you go on."

"And I think that is what worry and anxiety are like," says Chansky. "You sort of step into this box. It throws you around, and you are never going to solve a problem in there. It is only when you get out of that box and clean yourself up and you start thinking, 'Worry isn't the way. Worry is in the way.' We never learn anything from worry. We can quiet it down, and that is where the action starts."

Chansky's specialty in her private practice in Plymouth Meeting, just outside of Philadelphia, is

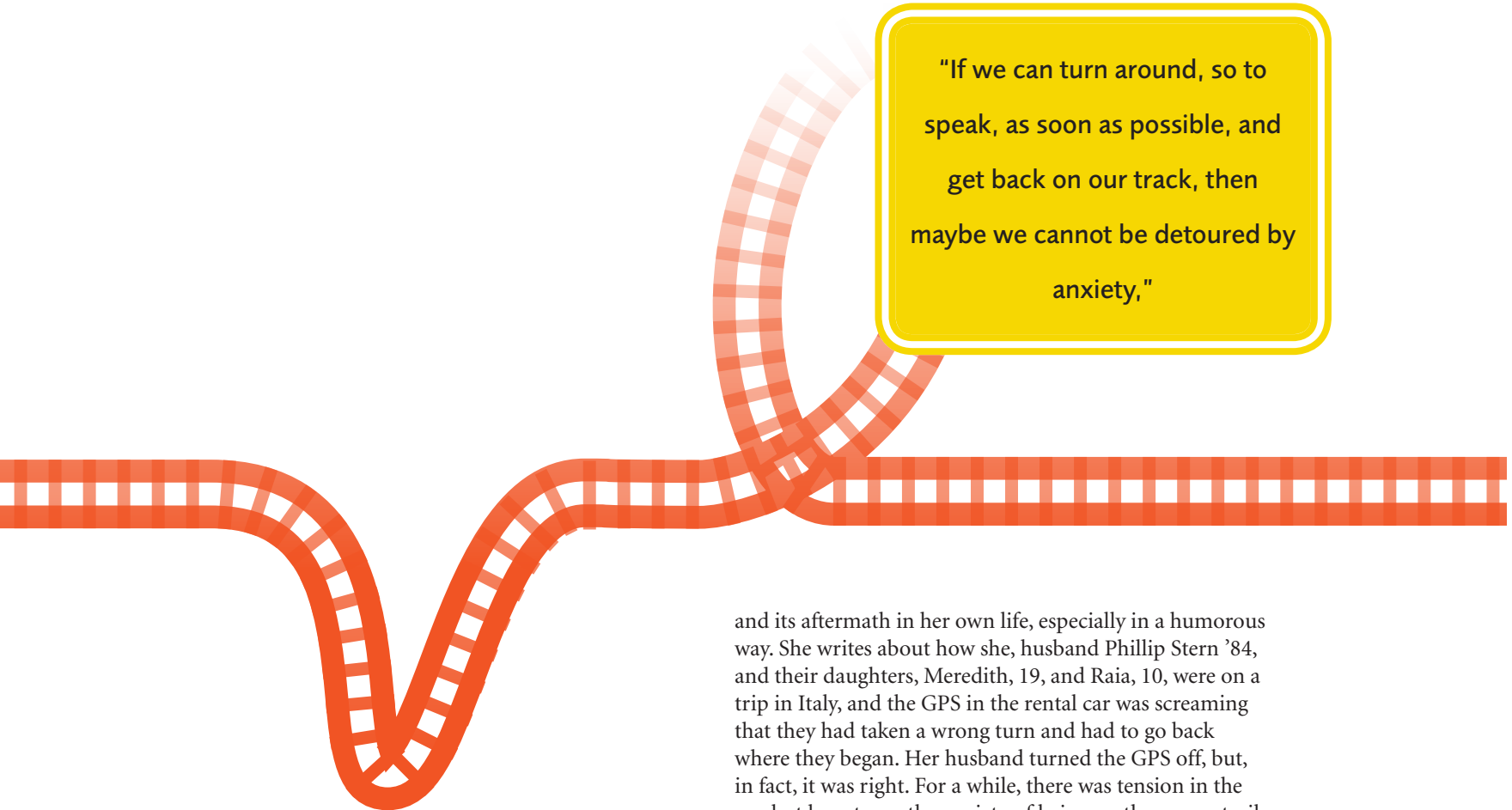
anxiety. She uses cognitive behavioral therapy (CBT), a discipline she says is goal oriented, rooted in the present, and buttressed by lots of empirical research. Therefore, it works well with anxiety and its related afflictions, like substance abuse, eating disorders, and obsessive compulsive disorder.

In her practice, she sees more acute problems—at the extreme, people who really cannot function because of their anxieties. She came to realize that the CBT principles she was using for those patients could be translated to the more-general public.

"I think I felt really compelled to write because I was hearing this knowledge I was accumulating from my patients," she says. There were principles that anyone could use, and she felt an obligation to share them more widely. "Due to the metaphors that I had developed in session with patients, I felt the message could be simpler and more inviting.

"In this book, there are four steps I outline, and in each step I say, 'You already know how to do this.' I want people to feel welcome and confident to adopt these strategies in their lives. I wanted it to be familiar so that they wouldn't be afraid to try."

Chansky is not afraid to use examples of anxiety



"If we can turn around, so to speak, as soon as possible, and get back on our track, then maybe we cannot be detoured by anxiety,"



"I didn't learn until I went to Swarthmore that it was OK not to know something—and even better to ask."

and its aftermath in her own life, especially in a humorous way. She writes about how she, husband Phillip Stern '84, and their daughters, Meredith, 19, and Raia, 10, were on a trip in Italy, and the GPS in the rental car was screaming that they had taken a wrong turn and had to go back where they began. Her husband turned the GPS off, but, in fact, it was right. For a while, there was tension in the car, but long term, the anxiety of being on the wrong trail was resolved; it was a lesson nonetheless.

"If we can turn around, so to speak, as soon as possible, and get back on our track, then maybe we can not be detoured by anxiety," says Chansky. "That is what I am trying to accomplish for people. If you can read those symbols, those signs, quickly, and shorten the trip worry takes you on, how differently life would go."

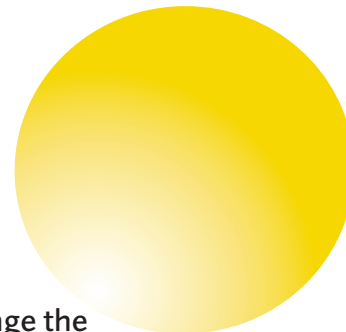
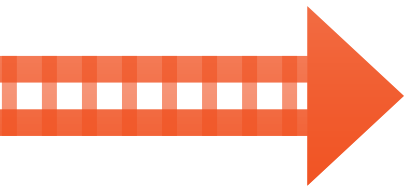
Chansky has no qualms about using what she has learned in her practice, primarily from working with children, in the treatment of adult anxiety.

"Different monsters, but the same setup," she says. However, sometimes it is easier for children, even when they seem more vulnerable, to let go of their anxieties than adults. "Kids have fewer layers. They are more eager to change, so they tend to change faster."

When she was a kid, and even into college, Chansky was not really thinking of a career in psychology. She grew up in Swarthmore and graduated from Swarthmore High School in 1980, viewing from not-so-far those who populated the campus in the activist 1970s. Her parents are retired now, but her father was an educational psychologist and statistician, and her mother was a nurse, eventually working in the College infirmary.

"I have to admit, I thought the students at Swarthmore were kind of strange," says Chansky. "They didn't wear shoes in the winter. They wore sandals, and maybe I thought they were weird." She went to Temple University





"If you change the thought, then you change the feeling and the behavior," says Chansky. "My angle on this is to really try to creatively help people to see their anxieties in a less threatening way."

first to study English literature and writing, then transferred to Swarthmore after two years, having changed her view a bit about Swarthmore students.

"I began to see the gray areas and that maybe I was like those kids," she says. "What made Swarthmore inviting to me was how comfortable people were in questioning things, in not knowing things. I often tell my patients, I didn't learn until I went to Swarthmore that it was OK not to know something—and even better to ask."

Chansky switched to psychology because, while writing, she always was thinking about how to help people, especially out of their doldrums, and especially children. She stuck near her hometown—getting advanced degrees at Temple and the University of Pennsylvania (where daughter Meredith is now a freshman).

Her studies quickly drew her to cognitive therapy, developed by Aaron Beck, professor emeritus in psychiatry at the University of Pennsylvania.

"Tamar really is the expert on the use of CBT for kids with anxiety, and her books on the topic are important," says Judith Beck, Aaron's daughter and the president of the Beck Institute for Cognitive Behavioral Therapy in Bala Cynwyd, Pa. "She has an excellent understanding of why it is kids get anxious and how they view themselves.

"She writes in a very clear, straightforward, practical way," says Beck. "Parents who are reading the books have a good sense of what they need to do."

Chansky's mode in her books is to show that what the anxious person perceives is not what is actually happening. Too often, he or she sees doom and gloom, when the situation is just one of passage—a metaphorical cloud overhead may only mean one should find an umbrella, not imagine a hurricane.

"If you change the thought, then you change the feeling and the behavior," says Chansky. "My angle on this is to creatively help people see their anxieties in a less threatening way. It is just that detour—turn around."

Chansky relieves any potential personal stresses "many days of the week" by taking a walk in the Wissahickon Woods near her Chestnut Hill house. Her greatest anxiety is cooking, "but I am working on it." And her greatest joy is being with her family, especially for long dinners.

"A lot of times, people will talk about how their kids won't sit for dinner for more than five, 10 minutes. Our dinners are an hour, and we have to cut ourselves off. We are a family of talkers," she says, noting that connecting with others may just be the best kind of anxiety therapy. ☺

# From Business to the Board

Former Board of Managers' Chair Neil Austrian '61  
reflects on College, Career, and Consensus

*Interview by Jeffrey Lott*

*Photographs by Terry Renna*

AT 71, NEIL AUSTRIAN '61 IS VITAL AS EVER—GREGARIOUS, ENGAGING, AND HAPPY TO BE working. He's made several attempts to retire during the past decade, all of them futile. Austrian's long and varied business career has taken many turns, but like a successful tight end, he's stayed on his feet while managing companies such as advertising agency Doyle Dane Bernbach; private equity firm Dillon Read; cable TV's Showtime/The Movie Channel; the National Football League; and a variety of entrepreneurial ventures. In October 2010, Austrian was asked to return to Office Depot for a second stint as its CEO, where he has made a three-year commitment. He has served on the Office Depot board since 1998 and ran the company on an interim basis for six months in 2004. He and his wife, Nancy, live in Delray Beach, Fla., a few miles from Office Depot's headquarters.

Austrian credits his liberal arts degree and engineering major for his agility—and his success—in so many different industries. And an important part of that liberal education, Austrian will tell you, was athletics.

Austrian's relationship with Swarthmore began in fall 1957 as a freshman from Pelham, N.Y., and ended with his resignation from the Board of Managers after 21 years on the Board, eight of them as its chairman.

Jeffrey Lott sat down with Austrian last fall at the Office Depot headquarters in Boca Raton. Their wide-ranging conversation covered a lot of ground—from the way he manages a global corporation—Office Depot had \$11.6 billion in sales in 2010—to the early deaths of his parents and the mentors who helped take their place, to how he views Swarthmore today.

For Austrian, the quality of personal relationships seems to matter more than bottom lines and split decisions; and it's through these



# Room



Neil Austrian '61 outside Office Depot headquarters in Boca Raton, Fla.

relationships that he has been successful in business; nurtured a family; and maintained a wide circle of friends, many of whom were his teammates or fraternity brothers at Swarthmore.

*You said in a recent interview that your liberal arts education at Swarthmore was the best thing that ever happened to you. Could you elaborate?*

Pelham, N.Y., was pretty homogeneous in the 1950s. People at Swarthmore had a broader range of interests—and allowed their interests to change—so the person you became at Swarthmore was very different than the person you were when you came in. For me, in engineering classes, there was a right answer: Two plus two is four. But in the humanities or social sciences, you might get an argument about that. In terms of thinking outside

**I would not have survived at Swarthmore were it not for athletics.**

the box and preparing myself to tackle problems that I hadn't seen before, that was good experience for me.

*At Swarthmore, it was almost required to have intellectual curiosity.*

Yeah, I think it was. But you have to look back to the time. And you know, in the '50s and early '60s, what probably changed the country was Vietnam, to a great extent. But Vietnam really wasn't an issue when I was in college. Most of the social issues that were taking place at Swarthmore, where they had petitions to sign every night while you waited in Parrish to get in to eat, concerned far-off places that most of us had never heard of. But a half-dozen people felt the need. The only issue that I could really get involved with at that time was Chester, because it was right there, so you were aware of what was going on in Chester. My brother was registering [black] voters during the summer in Georgia. There was a social influence in our house.

*College was not just about academics, obviously.* Swarthmore changed my life in terms of being exposed to people who thought very differently from me, who grew up in different circumstances, who just looked at things very differently. And it was also the first time I was around people who expressed their social conscience. But I would not have survived at Swarthmore were it not for athletics.

*Why is that?*

Academics were very time-intensive. We had 8 o'clock classes in engineering. Invariably, I had a lab from 1 to 4 or later. The athletics that started at 4:30 or 5 gave me an outlet. After dinner, I'd be up until 1 or 1:30 studying, just to get the next day's work done. Athletics gave me a chance, I think, to do something else, to be with a group of people who had the same sense of why sports were important at a school like Swarthmore. It was important for one reason: It was fun. We'd all grown up playing sports. We were all competitive. It was a chance to test ourselves in a different way.

*Were most of your college friends on the football team?*

They were. And we were all in the same fraternity, DU, but we represented a lot of different academic interests.

*Why did so many of you go into business?*

I think maybe athletics had something to do with it. Business is competitive. There are very few people who want to be in business to not succeed or grow. And I think when you play a sport—any sport—you'd like to win. You're going to be a good sport, but you're not playing just to provide an opponent for the other team.

*How did you get into business after Swarthmore?*

I graduated as an engineer—although I knew after my freshman year that I didn't really want to be an engineer. But [Professor of Engineering] Sam Carpenter convinced me that the thinking and technical discipline of engineering, coupled with a liberal arts background at Swarthmore, would be extraordinarily useful because I wanted to go into business. Bill Robinson ['60], one of my best friends at Swarthmore, who had been an honors history major, had landed a job with IBM in sales and said to me, "Hey, if a history major can do this, an engineering guy ought to be able to." And Moon Mullins [Edgar Mullins Jr., then assistant professor of mathematics]—who was the academic adviser to the football team and also was

a technical adviser to IBM—paved the way for me to get an interview.

I worked in the Chester office. In those days at IBM, for the first year or so you were sent to school for six or eight weeks at a time, then back to the field office, then back to school. That's where I met Nancy; she was teaching for IBM in Philadelphia. She'd graduated from Penn, an economics major, and was in the first or second class that admitted women to the Wharton School. Although she didn't teach my class, we met in September [1961] and got married the following September.

That October, the Cuban missile crisis came up—and we still had a draft. So rather than risk the vagaries of the draft, I applied to the Naval Officer Candidate School in Newport and was commissioned as an ensign, then assigned to a ship in Iwakuni, Japan, 20 miles from Hiroshima. When Nancy and I got there, we asked to live out and learn Japanese. We had three great years there—and Nancy's still fluent in Japanese.

*After the Navy, you went to Harvard Business School.*

I knew I wanted to go to graduate school when we got back. I got out of the Navy in January 1966 and went back to IBM in Philadelphia before going to Harvard in the fall—with Nancy and our first child, Neil Jr., who had been born in Japan. IBM gave Nancy a job in their Boston office. We had our second son [J.J.] during my second year at Harvard.

*After receiving an M.B.A. from Harvard Business School in 1968, Austrian joined the investment-banking firm, Laird, Inc., which was pioneering private equity investing. In 1970, he and four partners started the private equity firm Dryden & Co. In 1973, Austrian joined advertising giant Doyle Dane Bernbach as its chief financial officer, becoming its chief executive in 1975. He ran Showtime/The Movie Channel—a joint venture of Warner Communications and Viacom—from 1984–1986, then returned to private equity management at Dillon Reed. The National Football League hired him as its president and COO in 1991. He retired from the NFL in December 1999.*

So it's been a great career. I've had fun jobs all along the way. People always ask me, what's your favorite job, and it's hard, because they were all fun jobs at that point in my life, and I never look back. You look ahead. And I've just been very fortunate. I mean, Nancy and I have been married

Most of the social issues that were taking place at Swarthmore, where they had petitions to sign every night while you waited in Parrish to get in to eat, concerned far-off places that most of us had never heard of.

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I don't ascribe to the idea that nice guys finish last

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for 49 years. We have six kids—three of whom are adopted. Life's been pretty good.

*Working at the NFL, where the major business happens on Sundays, did you have to be away from your family on weekends?*

For most of my life, I have refused to work on weekends—even at the NFL. The weekend is family time. Paul Tagliabue [then commissioner of the NFL] and I had an agreement that somebody had to stay home and look at the games on television. So I didn't go to a game every weekend—and if I did go, more often than not I took Nancy and whichever kids were still around.

*Your father died while you were quite young.*

He did. And my mom died a couple years before him—the summer between my sophomore and junior year. And my dad died September 1962. He was in New York Hospital and couldn't even attend our wedding. So Nancy—this tells you something about Nancy—got the whole bridal party together. We drove up to New York after the reception and were remarried in the hospital chapel so that my father could see us get married. He died the day we got back from our honeymoon.

*What impact has that had on you, losing your parents at that age?*

A lot of things happened all at the same time. Losing my mom was very hard, especially on my father, because she was his nurse. He was a dentist, and they were together 24 hours a day. I think that my getting married and going off to Japan at age 22 made me fiercely independent very quickly. And I grew up maybe a lot faster than I might have. We were on our own. In a lot of ways, it made our marriage much stronger. I regret that my parents didn't get to know Nancy; my mother never met her. My father had met Nancy but only several times before he died. He never met our kids. So that part's kind of a missing piece of life.



*What's been the biggest source of satisfaction in your professional life?*

At the end of the day, accomplishing what you set out to accomplish but doing it having fun at the same time. Being successful while also being considered a nice person. I don't ascribe to the idea that nice guys finish last. I think if you can be 100 percent honest with the people with whom you work—and they know that when you say something, you believe it, that you're going to stand by it, you get the trust of the people that you work with. At the end of the day, the CEO basically leads by example, sets the course, and it's the rest of the people that really have to execute. What's your biggest source of frustration? Details. At some point, you have to get involved, but to me, the daily grind of details gets frustrating. Also, in [Office Depot], part of the frustration was the many levels of bureaucracy that we've had to break down to empower the right people to make their own decisions, as opposed to thinking that the next level up is going to make that decision for them.

*Office Depot was hit hard by the recession, losing nearly \$1.5 billion in 2008. What do you see as your role here now?*

What I'm doing is a turnaround at this point—basically trying to focus the company on a set of very specific initiatives in the short term to get us back to the profitability we once enjoyed. I'm having fun in that leadership role, and I believe I'm making a difference. Now we're seeing some of the differences, and I think that's the best part—when what you do can affect 42,000 employees.

It's a leadership position. You're not going to do anything yourself. You've got to do everything through the people that work with you. For me, the biggest job is to set the agenda and strategy and make sure everybody's on the same page.

*In the late 1990s, you grappled with the role of athletics as a member of the Board of Managers. The College made a big effort to turn its football program around but ended up dropping the sport after the 2000 season. What was your role in this? You know, it's extraordinarily difficult for me, because the decision and the way it happened was both institutional and personal. After that*

Board meeting that Saturday [when the decision was made to drop the football and wrestling programs], and after I went and talked to [head football coach] Pete Alvanos, I think sides got chosen right after that. And I think some Board members thought I was disloyal in writing a letter to alumni. I don't think that the alumni at large really understood the process. In fact, I know they didn't. I don't think they understood that there was absolutely no consensus, and no consensus on the Athletic Review Committee two weeks before the recommendation got made.

*If there were one thing that you could say to set the record straight about what happened that year, what would it be?*

When we have difficult decisions that are going to affect a large number of people, much greater care needs to be taken to give time and weight to a minority viewpoint. Because, at the end of the day, it may not be the minority.

Those of us who didn't want to see this happen viewed it as an important decision. You can't get consensus on every issue—nor should you even try, whether you're running a business or a college. But there are certain things about which you should make a greater effort, when you know what their relative importance is, and how many different parts of the community will be affected.

*What led you to re-engage with the College by reaching out to President Chopp—offering to host a reception and cocktail party in New York this past year?*

Tom Spock ['78 and a member of the Board of Managers] and I worked together for years at the NFL [where Spock was the chief financial officer], and he knew how deeply hurt I was. He set up a dinner in New York with Rebecca and myself. And we talked for a couple hours. I thought that if I could get her in front of those who were disaffected, that it might be step one in terms of healing all the wounds. I'll do anything I can to help her be successful.

*You were invited to come to the DU pig roast last fall. Were you just unable to come?*

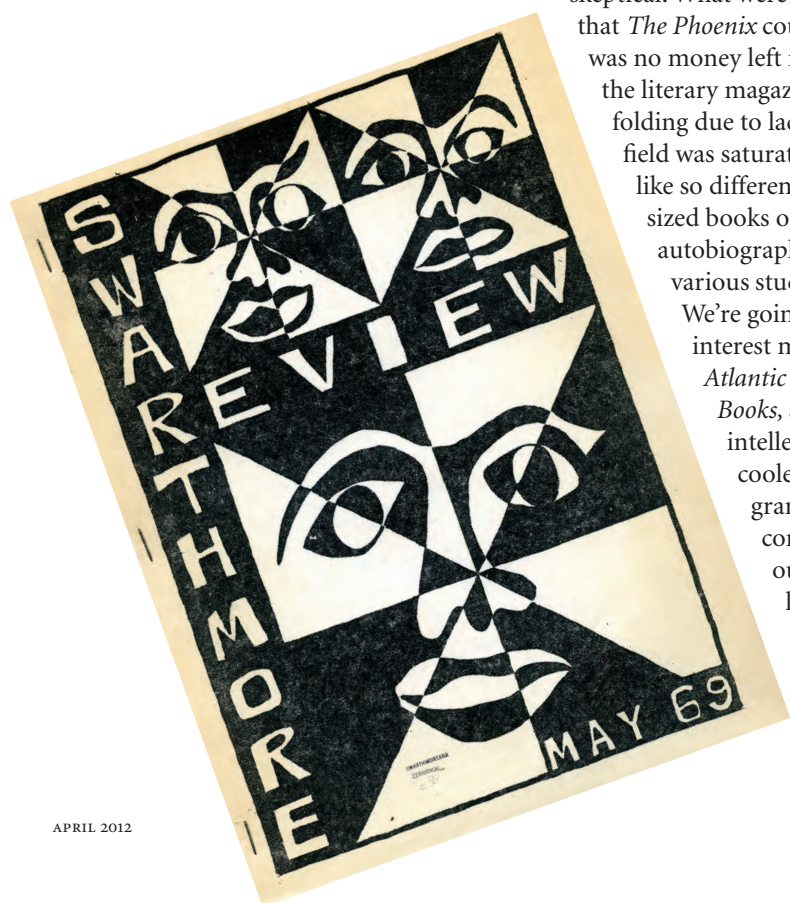
Right. I would have loved to do it. I just didn't have the time. Maybe next year. \$

Professor of Engineering  
Sam Carpenter convinced  
me that the thinking and  
technical discipline of  
engineering, coupled with  
a liberal arts background  
at Swarthmore, would  
be extraordinarily useful  
because I wanted to go  
into business.

# Earnest and Edgy

By Eli Epstein-Deutsch '10  
Magazine covers courtesy of the Friends  
Historical Library

LITERARY MAGAZINES,  
WHETHER EPHEMERAL  
OR DURABLE, HAVE  
ENLIVENED STUDENT  
LIFE AT SWARTHMORE  
THROUGH THE ERAS.

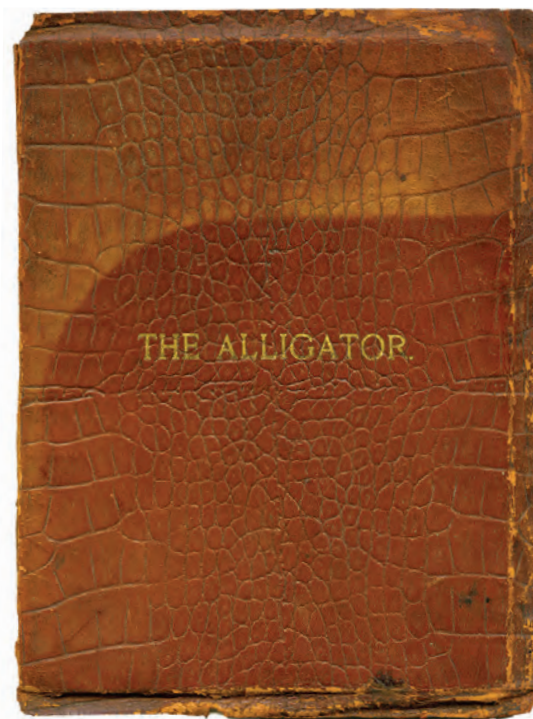


This paper originated in a humble desire to introduce into college life a little spice, to vary the monotony of those essays of a multifarious character, some economical, some critical, some philosophical, which characterize a college journal.

THIS OPENS ISSUE ONE OF *THE ALLIGATOR*, SWARTHMORE'S FIRST STUDENT PUBLICATION, FOUNDED IN 1887. As a statement of purpose, it can't be beat. I almost wish I had uttered those 37 words when I was standing in front of the Swarthmore Student Budget Committee in 2008, explaining why I'd just put out a magazine, *Night Café*, and why it should give me money to keep it running.

My purse-string-holding audience was skeptical. What were we actually doing that *The Phoenix* couldn't? Besides, there was no money left in the budget, and the literary magazines that existed were folding due to lack of submissions. The field was saturated. We're going to be like so different from the pamphlet-sized books of poetry and short autobiographical fiction put out by various student groups, I explained. We're going to be a real general-interest magazine. Like *The Atlantic* or *New York Review of Books*, a hub of nonacademic intellectual life. But hopefully cooler. My claims grew yet grander. The deliberations continued as I waited outside in the hall, for literally hours.

After the committee denied us funding, we organized a letter-writing campaign; 35 people wrote



in support. The last day of the semester, we were awarded \$6,000.

Everyone enters college believing deep down that the immediately visible status quo is how things always have been. I had the same thought before I plumbed the musty archive in McCabe's Rare Book Room shortly after I graduated. It houses every issue of every literary magazine that its heroic campus librarians have managed to track down. Had I surveyed such specimens as the *Roc*, the *Dodo*, the *Vulture*, the *Grouse*, the *Tupenny Puffin* (notice a theme?) the "bee in my bonnet"—as Jonathan Franzen '81 describes the mad magazine-starting impulse among Swarthmore students—would I have felt a new satisfaction at entering a well-formed tradition?

I found this trove of curiosities that went a long way towards illuminating the development of the student literary experience at Swarthmore. Following are some highlights.

## 1887: THE ALLIGATOR

*The Alligator* is the urtext, the common ancestor from which all of Swarthmore's magazine culture descends. Almost illegibly scrawled in longhand, bound in scaly brown leather, *The Alligator* has a mysterious aura, though it's permeated with familiar elements. It was edited by "The Cabal," whose monikers, Phite, Petros, Baron, and Bah, seem straight out of Hogwarts. Printing services are attributed to one Devil Mac, and

branch offices are claimed in London, New Jersey, and Paris.

“Nota Bene,” *The Alligator* announces beneath its masthead. “Subscribe early to avoid the rush.” This is followed by an illustration of a skinny youth with an even skinnier neck dressed in clogs and pantaloons and carrying what looks like a wood splitter. “Our Office Boy Soliciting Subscriptions” reads the caption.

The comics and sketches look like a Ralph Steadman version of the 19th-century caricaturist Honoré Daumier. Snake-infested skulls and pipe-smoking lizards hobnob with cravat-wearing buffoons and long-nosed fishermen. A Sisyphus in tails and a top hat lifts a giant boulder marked “Thesis.” (That allegory would seem all too relevant to Swarthmore’s contemporary seniors.)

The sensibility seems almost Dadaist at times. An announcement in the middle of the issue reads:

**Wanted: A Bath by X.Y.Z.  
Lost: A Freshman with a Wart on his Nose, two miles North of Media.  
Found: On the sofa, in the parlor:  
“Fur Spoons”**

### 1937: THE BULLET

The next significant literary magazine didn’t come along until the Great Depression. *The Bullet* was exclusively devoted to laying out a mock political platform for something that it calls “Straight-Shooting Americanism: a satirical laissez-faire” ideology. “We are at present experiencing the worst industrial decline in the history of the nation, which is rapidly undermining the morale of big business, and of the leisure classes,” announce *The Bullet’s* anonymous editors, on no-nonsense brown newsletter stock. “To stave off a threatened flight of gold from the dollar, and of aristocracy from the country, *The Bullet* presents its Recovery Program.”

*The Bullet* shares with *The Alligator* elements of surrealism and Gonzo lunacy; its suggestion was to erect “large public reservoirs in the vicinity of Wall Street to be filled with eyewash, in which idle bankers may float bonds.” However, it is a much more focused and pointed document, presenting a scathing caricature of the American right’s

Old literary magazines aren’t cool. You know what’s cool?  
New literary magazines.



W.H. Auden H’64 contributed to the *Dodo*.

no ward cozier

ability to use economic crises to advance plutocratic values. This is a message that resonates eerily with the present.

### 1939–1954: THE DODO

The *Dodo*, which launched a mere two years after *The Bullet* folded, could not have been a more different animal, in style and content. Artfully laid out in crisp print on glossy white paper, it was the first truly polished, well-established student-run magazine in the Swarthmore annals. W.H Auden H ’64, was a frequent *Dodo* contributor when he was on the faculty in the early ’40s; another prominent figure was Diane DiPrima ’54, the Beat poet, alchemist, and tarot reader (currently poet laureate of San Francisco) who dropped out of Swarthmore to live in Manhattan.

As its name self-deprecatingly prophesied, the *Dodo* did go extinct. But not before standing for 15 years as the campus literary standard and inaugurating what was surely the golden age of Swarthmore publications, which lasted up until the early 1960s.

Similar to the early *New Yorker*, the *Dodo* balanced its heavyweight literary roster with a distinct levity of spirit. The tone is less absurdist or satirical than simply insouciant, perhaps even a bit twee. Ogden Nash is an evident formal influence (“You Wake Me every Single Morn/by loudly tooting your own horn/It’s really not sophisticated/to be so Egotisticated,” wrote Erwin Ephron ’54, who would go on to be known in the advertising world as “The Father of Media Planning.”)



Some issues of the *Dodo* begin with a column called Moultings, analogous to *The New Yorker’s* Talk of the Town, in which the editors hold forth on a subject of concern. “What good are English majors to a nation at war?” they ask in 1940. “Well, we might suggest that they be dropped instead of bombs, just to scare the Germans. Seriously though, we think that the enrollment in the Humanities should be just as high now as it ever was. The job that we will have after this war of mopping up broken ideas and broken lives is going to make our present efforts look small.”

“Even now,” they conclude, “in the middle of the conflict, [the English major] can be of tremendous use in making propaganda ... and in any number of little ways, like cleaning up after the parades go by.”

### THE 1950s: THE LIT AND NOTHING

What finally killed off the *Dodo* in 1954? I was unable to reconstruct its demise. It had, by all appearances, a healthy advertising base among Swarthmore businesses, a consistent editorial voice, and a solid coterie of regular contributors. I can only speculate that it fell





The work of Diane di Prima '54, now poet laureate of San Francisco, appeared in the *Dodo*.

victim to a general principle of Swarthmore publications: Old literary magazines aren't cool. You know what's cool? New literary magazines.

A case in point: just the *Dodo's* display font makes me want to put on a starched white blazer and head directly to the nearest post-Prohibition jazz and martini bar. The new bad boy on the scene, *The Lit*, was, despite appearing outwardly as a carbon copy of the *Dodo*, where the action was. The rhyming quatrains were still there, just now existentialist flavored. As contributor Charles Sullivan '55 quipped in "The Rise of Western Man," "Twinkle, twinkle, little chi-chi/How I wish that I were Nietzsche: Far above the earth so bright/In the syphilitic night."

*The Lit's* editors, Victor Navasky '54 recalled, were a tight-knit group that included Hugh Nissenson '55, who would go on to become an award-winning novelist, and Valerie Worth '55, a future children's

book author. They "saw themselves as having affinity with Fitzgerald and Gertrude Stein: the Lost Generation," says Navasky, editor emeritus of *The Nation*. "There was some snobbery involved," he admits, in the group's idolization of European culture, partially explained by the fact that Albert Camus' *The Stranger* came out their senior year.

The second issue of *The Lit* was a rollicking francophilic tour de force. The bulk of it consisted of profiles by editor-in-chief Edward Esmerian '54, who somehow managed to score (or pretend to score) interviews with dozens of major Parisian artists and intellectuals, including Jean Cocteau, Camus, and Fernand Léger. *The Lit's* moody pretensions were satirized by *The Flit*, a contemporary publication whose raison d'être was parodying the former:

In the café at the corner of the Rue des Deux Haricots ... flickering candles sink into the sucking necks of green encrusted bottles. Tired flies waltz erotically over the heads of gloomy intellectuals. The poete [sic] sits sulkily, his feet poised on a nearby garbage can, perusing l'humanity with Weltanshauung bereft of inspiration.

Then the eccentric, short-lived *Nothing* took the whimsical art of sending up boho, Euro-aping intellectual patter to the next level. "We feel there is an ultimately useful place in Art and in Society for a sophisticated, self-conscious nihilism," opened its first issue. It featured "A Play WITH VERY FEW ACTS

AND NO CHARACTERS AT ALL (Curtain)," along with a Beckettian satire called "Waiting for Pogot":

Adler: What are we doing here anyways

Sailor: We're Waitin' for Pogot.

Adler: Ah. I think we should hang Ourselves.

Sailor: Hang Ourselves? That is whuffo?

Adler: It might give us an APPETITE

Sailor: I HAVE an appetite

Adler: Think of it! You might have TWO appetites—a hitherto of RUMINANTS an' other privileged classes.

*Nothing*, calling itself "the magazine of togetherness," produced several tiny, origami-esque issues, with baubles such as a dried leaf lovingly stapled to the cover of each copy, which was covered with quips, sketches, one-liners, and other curated oddities. *Nothing's* second volume, titled the Great Welschmerz issue, folds into a kite shape. Stamped on the front is the slogan GOD IS FOOD above a blue fleur-de-lis, and a man smoking six pipes at once, a bird head wafting from the left-most one. The style is highly reminiscent of *The Alligator*.

### THE '60s: EARNESTNESS AND EDGE

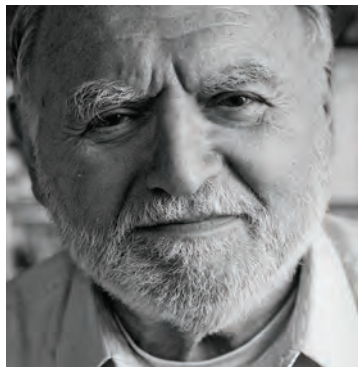
Call it charm, call it sophistication, call it preciousness, or aestheticism. Whatever animated the prolific Swarthmore magazines of the '40s and '50s with preening concern for typography, design, and high-falutin editorial flair, it had departed by the early '60s.

No more *Lit*, no more *Nothing*, no more *Grouse*, (a publication that was dedicated, quite literally, to elegant grousing.)

When the Baby Boomers got to Swarthmore, they were scrupulously and unprecedentedly square and dutiful, any bourgeois niceties seemingly purged by a commissar memo. Representative publications like the *OCAC Newsletter* and the inaptly named *Snark* were admirably principled in their devotion to bone-dry enumeration of political detail.

After the literary desert of the early and mid-'60s, the *Swarthmore Review* appeared like a bolt from the blue in 1969. Sharing the era publications' unconcern with design values, it was filled with raw, bizarre, provocative, sometimes juvenile literary experiments. These recalled John Barth's *Lost in the Funhouse* and occasionally Burroughs' *Naked Lunch*. Co-founder Don Mitchell '69, an accomplished fiction writer who teaches at Middlebury College, confirmed the publication's title.

Calling it *Swarthmore Review* had been, in retrospect, a "wrongheaded ... attempt to drape ourselves in the mantle of the



Ed Ethel Elros K 081 ans

Victor Navasky '54 edited *The Lit* before he edited *The Nation*.

college," when it was in fact a thoroughly rogue publication, Mitchell explains. Well, perhaps not *thoroughly* rogue: Many of the stories were produced by Mitchell and co-editors Barry Yourgrau '70 and Nick Kazan '67 for academic credit, in the first creative-writing seminar at Swarthmore College.

Nonetheless, the *Swarthmore Review* was the opening volley in what would be three successful careers. Kazan, son of the director Elia Kazan, has been a playwright and a Hollywood

screenwriter, while Yourgrau is a multimedia cabaret artist, doyen of very short fiction, and essayist.

Right after college, Mitchell got a book deal and screenplay option for a short-story collection that his Swarthmore writing teacher had encouraged him to pen about his adventures hitchhiking across the country. In "Toni Warlock," for instance, published in the *Swarthmore Review*, Mitchell's narrator is propositioned by a homosexual occultist who picks him up just south of Big Sur, Calif. This and similar stories were published as *Thumb Tripping: Everything You Need to Know About the Marijuana Society*, with a lurid, psychedelic cover, in 1971.

"It's kind of shocking," Mitchell reflects, "that all three of us made it as creative artists of one kind or another."

## THE '70S AND '80S: POLEMICS, POSTMODERNISM, AND JONATHAN FRANZEN

The 1970s continued, to some extent, the darkly libertine spirit that first appeared in the *Swarthmore Review*. The establishment poetry magazine *The Nulset Review* was moderately more edgy but still had nothing on Mitchell, Kazan, and Yourgrau's production. A new spirit, however, had also emerged on the scene: that of identity politics.

The identity-based student literature of the 2000s has a distinctive nature: individualistic, expressively poetic, based on personal crisis or defiance. A characteristic poem from *Mjumbe*, Swarthmore's first African-American literary publication, reads: "I Don't Like Being Choked By Your Narrow Margins That's NOT ME! / I want to pick and choose / And taste and wriggle / so don't bind you by binding me."

Yet the publication's early issues were unapologetically universalist and polemical, collectively written manifestos in favor of black humanism, defined as "The manner and action by which The Material Things are used to carry out The Idea without exploiting, messing over, messing up, or hustling other people and nature." But a few semesters later, it had become something closer to its current incarnation.

During the '80s, at least three substantial (and fairly interchangeable) new long-form cultural magazines appeared (*The Bystander*, *Collection*, and *Magazine*), marking the birth of that genre in the Swarthmore repertoire. They were distinguished by neither having a firm editorial viewpoint (as in the anti-McCarthyite *OCAC* or right-baiting *Bullet*), nor by setting a literary tone, as did *The Lit*, or even *The Alligator* in its own deranged way. Such urgent concerns as divestment in South Africa, abortion, the contemporary role of '60s and '70s radicalism, and the ontological status of Reagan (was he really human or some cruel media-generated simulacrum?) were considered cogently and evenhandedly.

The specter of postmodernism impinged on the debate. A common theme sounded was the (now fairly clichéd) sense of instability between fiction vs. reality, whether in government and media rhetoric or creative authorship. William Saletan '87, now a *Slate* commentator, wrote an essay on the former; Shoshana Kerewsky '83, a fiction writer, tackled the latter.

Jonathan Franzen was in his formative years at Swarthmore, writing dialogue in his playwriting seminar, and eventually helming the *The Nulset Review*, which he renamed the still-current *Small Craft Warnings*. He offers a bit of insight into the naming process: He and his co-editors thought that *Nulset* (a pun on the math term Null Set) smacked too much of '70s style "antic nihilism" ... and I didn't like '70s antic nihilism," he says. *Small Craft Warnings* was the suggestion of Franzen's hall mate and best writer friend Tom Hjelm '81, who Franzen said had a critical influence on the early development of his art.

"We [learned by] ridiculing each other's writing. And the great thing about a small school was, very quickly we ended up as editors. You really learn a lot in a hurry about your own prose [by] editing someone else's."

## THE '90S AND BEYOND: THE GREAT FRAGMENTATION, SPIKE, AND WHAT'S NEXT?

By the early '90s, the angst-ridden, contested postmodernist instability of the 1980s cultural 'zines (all interchangeable vessels of confusion and conflict) had resolved, on the one hand, into total fragmentation; on the other, the more confident, self-aware postmodernism of *Spike*.

"Identification" ruled much of the literary scene. There were magazines for the Jewish group, Asian Americans (*CelebrAsian*),



Jonathan Frazen '81 edited *Small Craft Warnings*, which is still being published on campus.

Spanish speakers, campus conservatives (which was funded by outside organizations) and women's issues; one magazine, *Ourstory*, was dedicated to identity questions. In the globalized, multicultural 1990s, issues of stereotyping, cultural representation, empathy, appropriation, and exoticism, were primary concerns. The genres of preference were short personal essays and poetry.

Design values, particularly in *Celebrasion* (which paid

close attention to layout) often were impressive. For its sheer profusion of magazine content and enthusiasm, the '90s may have rivaled the '50s as the golden age of Swarthmore publications.

This could be due to the status the medium enjoyed in the culture at large: "In the mid-'90s, magazines were awesome," said Jason Zengerle '96, who co-founded Swarthmore's long-running humor magazine *Spike*. He is now a journalist and senior editor at *The New Republic*. *Might* magazine, started by novelist Dave Eggers in the early '90s, was a direct inspiration for *Spike*.

For the first decade or so of its run, *Spike* perfected a distinctly collegiate blend of erudition, irreverence, oblique political commentary and lowbrow sensibility. (A feature article that perfectly captured all of these qualities was "Choose Your Own Adventure," in which the reader gets to play a developing country in a budgetary crisis.)

*Spike's* continued success was owed to a sequence of talented editors, including Christine Smallwood '03, who went on to be an editor at *The Nation*, and Mark Lotto '00, a senior editor at *GQ*.

"Some of my successors [such as Mark] were really smart; they were doing things that were much wittier than us," Zengerle continues.

Zengerle was clearly pleased that some legacy of his publication has survived, even though *Spike* couldn't maintain its energy and is now published once per semester, according to the College website. In the last decade, *Night Café* was renamed *Nacht Magazine*

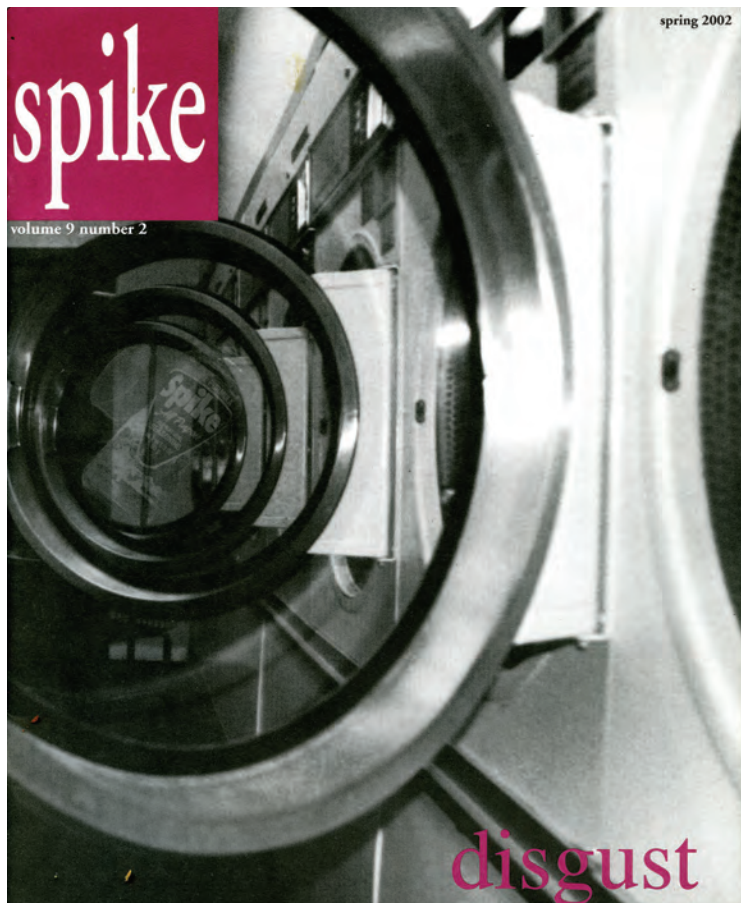
and found a niche somewhere between social commentary and the millennial avant-garde. Other literary magazines listed on the site are *Mjumble; ñ* (*Enie*), published in Spanish; *remappings* (representing the Asian community); and *Small Craft Warnings*.

The wider media world seems to have collapsed into a welter of search-engine-optimized blips interspersed with celebrity gossip and gratuitous photographs of Sarah Palin. Nonetheless, innovative startups like *Lapham's Quarterly*, *Cabinet*, *Canteen*, *Triple Canopy*, and *Wag's Revue* (an online, non-ADD-inducing 'zine started by Brown students) have sparked a thriving indie publishing scene to satisfy the lust of the most ravenous, discerning magazine aficionado.

If there is a silver lining to the decline of magazine publishing, one has to look to history to discover it. In 1900, when photography challenged the dominance of painting, it provoked self-interrogation and a realignment of the medium; it had to figure out what it fundamentally *was*. If magazine culture is going to do something similar, a good place to start might be those dusty archives where unsung Swarthmore librarians have been saving us a piece of our tradition. ♠

*Eli Epstein-Deutsch '10, who majored in modernist studies, was the founder of Night Café, now Nacht Magazine. He is a freelance editor in New York City and is helping curate a show of contemporary Chinese art for the soon-to-open Kunsthalle Beacon in New York near Dia:Beacon.*

For its sheer profusion of magazine content and enthusiasm, the '90s may have rivaled the '50s as the golden age of Swarthmore publications.



# A DEAL



# That's Sweet As Syrup

**DAN WERTHER '83 HAS FOUND HIS NICHE—AS OWNER OF CONFECTION COMPANY SORBEE INTERNATIONAL.**

*By Carol Brévar-Demm and Lauren Weiler  
Photographs by Eleftherios Kostans*

AFTER ALMOST THREE DECADES OF BOOSTING AND SHAPING the enterprises of others—as a lawyer, business operator, and fundraiser—Dan Werther '83 concluded that what he really wanted was to run his own business. So he bought Sorbee International—a company that began about 30 years ago as a small, sugar-free candy business. The first and largest supplier of sugar-free lollipops to dentists' and doctors' offices around the United States, the company produces and sells candy and confection products worldwide.

The Sorbee headquarters sprawl across a large section of the second floor of the Neshaminy Interplex Business Center in northeast Philadelphia. With several small offices bordering a vast central area, the space seems big for a staff comprising only a CEO, CFO, head of marketing and product development, head of sales, and a couple of administrators who handle accounts receivable and accounts payable.

One of the white-walled rooms, “the product room,” is bright with boxes of low-sugar Dream Bars; neatly arranged bottles of sugar-free, lite, and full-sugar syrups; stands bearing sugar-free Crystal Light chewy and hard candy and full-sugar Country Time lemonade candy; and cylindrical containers of multicolored sugar-free lollipops—samples of the 50-or-so products currently being manufactured by Sorbee.

It has been close to four years since Werther bought the company, after almost three decades contributing to the success of others. In his office adjoining the product room, Sorbee's owner and chief executive officer neither looks nor acts like a stereotypical business tycoon, despite his crisp shirt, floral tie, and gray pants with well-polished black shoes. He speaks clearly but softly and exudes youthful enthusiasm as he explains how the company—his company—moved two years ago from smaller quarters to allow for future expansion.



BY THE TIME WERTHER BOUGHT SOBEE, at age 47, he had more than two decades of experience as a lawyer and businessman under his belt.

After graduating from Temple University School of Law, he was a business lawyer for firms in his hometown, Philadelphia, and in New York City. Then, he became interested in becoming a businessman himself, bemoaning the isolation that is the lot of most lawyers.

“Law is so much different from the business world,” Werther says. “With law, you’re working 24 hours a day, seven days a week. The business world allows more time—with five-day weeks—and that was really different for me. And I had more of a penchant for business and certainly more of an interest.”

During the 1980s, he began to move away from business law to managing businesses. By 2008, he was at a crossroads.

“I’d been a lawyer, business operator, fundraiser, and banker, but I still had to figure out what I really loved,” he says. “It turned out to be operating a business, but I had yet to do it for myself. That’s why I bought Sorbee. I bit the bullet and wrote the check. I own 100 percent of it, and I run it on a day-to-day basis.

“Sorbee was a likely target, considering its food and confection orientation as well as its large and consumer-facing business model—these were actually all things I’d enjoyed and worked with in the past,” Werther explains.

“What motivated me was the fact that Sorbee had great products but an absentee management. I believed that with time and attention, I could establish my own imprint on the business, fix some things, and use it as a platform to acquire other branded food/snack/confection/possibly organic food-related businesses or business lines in the future.”

As a business owner, Werther carefully decides which products to sell under the Sorbee name. Since buying the company, he has secured an ongoing licensing deal with Kraft under that manufacturer’s Crystal Light and Country Time trademarks for use in candy products—Crystal Light sugar-free hard candies and Country Time full-sugar lemonade hard candies, currently Sorbee’s two largest-selling product lines.

“The hard-candy market is small,

compared to everything else,” he says. “There is a much-larger market for chocolate and gummies.” To compete with sales of other companies, Sorbee created Crystal Light sugar-free fruit chews, and Country Time fruit chews are to come soon.

FOR A NEW BUSINESS OWNER IN PURSUIT of a deal, talks at the negotiating table may be tense—with an occasional touch of melodrama.

Early in 2010, in preparation for the introduction of a new line of syrups, Werther worked with a licensing agent to first approach diet brands such as Weight Watchers and Nutrisystem that would sell his sugar-free syrup under their companies’ names. He explains that sales of sugar-free syrup had been mediocre at best and to prevent the line from being discontinued, it needed to be bumped up with a good license. He planned to seek brand names not only to endorse the sugar-free syrups traditionally manufactured by Sorbee for diabetic consumers but with an eye to including full-sugar varieties as well. He came close to signing a contract but reconsidered. Instead, he suggested his agent reach out to restaurant chains.

The agent’s pitch enticed the International House of Pancakes (IHOP)—the largest breakfast chain in the country, which had just initiated a licensing program—to offer Werther a contract for Sorbee to become IHOP’s sugar-free syrup licensee.

Werther, his chief financial officer, head of sales, and head of marketing and product development flew to Los Angeles to the IHOP headquarters. Anticipating the value of the contract they were about to sign, they were excited. “We thought that with the IHOP name, we could turn our sugar-free syrup from a \$500,000 line to \$5 million line. We couldn’t have been happier.”

Once in the board room, Werther and his three colleagues sat on one side of the table. Moments later, close to a dozen IHOP executives walked into the room. “I’m thinking, ‘There’s something disproportionate about this. Something doesn’t look right,’” Werther recalls. “We hadn’t been asked to prepare a presentation,” he says. “So I winged it, and when we were done, IHOP’s position was, ‘You guys are good. We have a lot of friends at Walmart

For a new business owner in pursuit of a deal, talks at the negotiating table may be tense—with an occasional touch of melodrama.

[which carries Sorbee's Kraft-branded products]. You have a good reputation there. But we just don't think that launching your first IHOP-branded product as a sugar-free syrup is the right way to go."

Werther and the Sorbee executives didn't know how to react. "I think I even started packing up my stuff," says Werther.

But the meeting wasn't over. He continues: "Then, one of the senior executives reached over, put her hand on my arm and said, 'But you guys have a really good reputation. We think you should consider taking our entire retail syrup license.'"

About one month later Werther signed a long-term exclusive deal with IHOP, which, together with sister restaurant group Applebee's, forms the business for a public company known as DineEquity Inc. The deal guarantees Sorbee the IHOP license for the next decade. At the end of last year, Sorbee launched all of IHOP-branded syrups via mass merchandisers around the country.

In the months since signing the license contract, Sorbee employees have worked on new syrup products, designing a unique bottle and crafting flavors, labels, and packaging. "We think we have everything perfect," Werther says.

He's enjoying life as a small-business owner. Having missed personal contact with clients as a lawyer, he says, "I love the small company atmosphere, because you get to know everyone, both on a professional and personal level. Each individual brings his or her unique qualities to the job. I'm a coach and mentor, but everyone does multiple jobs. Some CEOs only oversee, but all of us are really engaged in what we do, and, as CEO, I need to learn, too." There's been very little turnover among his staff of eight.

The staff size may change soon, though. Werther anticipates that the company, whose revenue has been less than \$10 million until now, will grow, with revenue from the syrup alone expected to exceed \$15 million.

"By next year," he says, "the business is expected to almost triple in size." He gestures in the direction toward the large central space. "That's why I've kept that space in the middle empty." ☛



Sorbee owner Dan Werther is not only a businessman but also a philanthropist. At the 2010 Sweets and Snacks Expo, he set up a Crystal Light Candy poster board, pledging to honor all who signed it by donating a certain sum for each signature to the Juvenile Diabetes Research Foundation.

# Connections



If you've always yearned to see elephants in their native habitat, Alumni College in Africa is for you.

Ferrer o-Laba t

## ALUMNI COLLEGE ABROAD

Swarthmore Alumni College Abroad invites you to join us “on safari” from Oct. 10 to 26. Travel with Biology Professor Sara Hiebert Burch '79, alumni, and friends to the premier safari destinations of Kenya and Tanzania.

Travel from grasslands to highlands, to reserves and national parks, enjoying intimate game drives and up-close encounters. See breathtaking landscapes, and meet gracious local people en route from the world's largest volcanic crater to the edge of the Rift Valley, where the diversity of wildlife offers opportunities to see the “Big Five”—elephant, buffalo, rhinoceros, lion, and leopard—and endangered species such as the black rhino.

Throughout our adventure, stay in top-rated game lodges that give you an intimate experience of the landscape, flora, and fauna. Highlights include the unparalleled game viewing in the Masai Mara Reserve as well as visits to Amboseli National Reserve, Serengeti National Park, Ngoro Ngoro Conservation Area, wildlife haven and Masai homeland Olduvai Gorge, and Lake Manyara National Park.

Please contact the Alumni College Abroad office (800-789-9738 or alumni\_travel@swarthmore.edu) for more details and to reserve your place on our 2012 Safari.

## ALUMNI COUNCIL VIDEO PROJECT

Swarthmore's Alumni Council has created a new way for alumni to connect with students and help them in their transition to the “real world.” Piloted by Jove Graham '96, Nina Paynter '97, and Martha Marrazza '09, the Career Video Project is a series of short clips hosted on Swarthmore's website and viewable by students and alumni. Each 60-second video features an alumnus or alumna answering a question about career development. Career Services provided a list of hot topics, including finding out about corporate culture, acing an interview, making the most of a gap year, and getting into a competitive graduate school. Catherine Salussolia '04 organized an initial recording session in October during the fall Alumni Council meeting. Cary Chester '13, a student peer counselor with Career Services, recorded the videos. Contact information is provided with each video, allowing the viewer to ask more questions, network, and obtain further mentoring.

## WELCOME TO NEW MEMBERS

The Alumni Council welcomes the following new members, who will begin three-year terms in June:

**Joseph Armah '98**  
Norwalk, Conn.  
Energy financial services associate  
GF Energy Financial Services

**Diana Aronzon '05**  
Cambridge, Mass.  
Consultant  
Harris Miller & Hanson Inc.

**Barbara Stubbs Cochran '67**  
Washington, D.C.  
Curtis Hurley Chair in Public Affairs  
Missouri School of Journalism

**Paige Madeline Gentry '07**  
Durham, N.C.  
Law student  
Duke University

**Kenneth Mark Gibson '76**  
Atlanta, Ga.  
Physics teacher  
Westminster Schools

**Donna Gresh '83**  
Cortlandt Manor, N.Y.  
Research staff member  
IBM Corp.

**Carolyn Kelley '75**  
Austin, Texas  
Landscape architect  
Carolyn Kelley Landscape Archs

**Benjamin Keys '01**  
Chicago, Ill.  
Assistant professor  
Harris School of Public Policy Studies  
University of Chicago

**Jules Moskowitz '66**  
Prairie Village, Kan.  
Retired vice president  
General counsel  
DST Systems Inc.

**Leonard Nakamura '69**  
Philadelphia, Pa.  
Economic adviser  
Federal Reserve Bank of Philadelphia

**Thomas Newman II '87**  
Pompton Plains, N.J.  
Senior project manager  
HydroQual Inc.

**Cathryn Polinsky '99**  
San Mateo, Calif.  
Director of software development  
Salesforce.com

**Lourdes Maria Rosado '85**  
Havertown, Pa.  
Associate director  
Juvenile Law Center

**Evan Wittenberg '91**  
Palo Alto, Calif.  
Chief talent officer  
Hewlett-Packard Co.



The videos provide a virtual connection between students and alumni and valuable real-life career advice not just for students but for alumni returning to the workforce or changing fields. Visit [swarthmore.edu/careerservices.xml](http://swarthmore.edu/careerservices.xml) to see the first of the career videos and to find out how you can contribute your wisdom.

## RECENT EVENTS

**Chicago** Associate Professor of Political Science Ben Berger visited Chicago over spring break to discuss the subject of his recent book *Attention Deficit Democracy: The Paradox of Civic Engagement*, which was named one of the Top 10 Books of 2011 by the Zocalo Public Square Institution.

**London** Bob Patten '60, Scholar in Residence at the Charles Dickens Museum, invited London alumni to celebrate Dickens' 200th birthday with a private tour of the museum.

## BICOASTAL BUSINESS CONNECTION A WELL-COORDINATED SUCCESS

Swarthmore alums from across the country participated in coordinated receptions hosted by the Swarthmore Business Network on March 1. More than 100 graduates turned out in Boston, Houston, New York, San Francisco, and Washington, D.C.

Speakers included Boston-based Chris Ciunci '95, founder and CEO of Tribalvision, discussing how an idea can become a business plan and how he acquired his first customer, then turned that first step into a rapidly growing business. In San Francisco, Ellen Hanak '79 of the California Public Policy Institute spoke about water-management policy in her state, and Brendan Moriarty '04 discussed the challenges and opportunities of land conservation in this era of stressed budgets.

After attending the event in New York, Ana Chiu '06 says, "Thanks so much for organizing these events! The NYC one was great. I met a lot of great Swatties who of course are doing interesting things. Can't wait for the next one!" New York also attracted Leo Deibel '12, who wrote, "The event was a lot of fun, and it was wonderful seeing and speaking to all the alumni." Leo chronicled his bus journey to New York City to network with Swarthmore business alums in a recent issue of *The Phoenix*.

The Swarthmore Business Network was formed in fall 2010, when Rob Steelman '92



created the affinity group on LinkedIn, a business-networking website. The goal of the group is to "bring together the community of business alums by providing a forum for career and community development," he says. "Job postings, career-switching advice, graduate-school guidance, supplier/customer inquiries, and other business-related topics are being discussed openly online among the 800-plus members."

The Swarthmore Business Network is balancing its online and in-person activities

In Boston, Chris Ciunci '95 (left), founder and CEO of Tribalvision, was the featured speaker at a gathering of about 18 alumni. Networking in New York were (from left): Ana Chiu '06, Cindy Brome '77, Al Weller '68, Arlyss Gease '10, and Jo-Anne Suriel '00.

with more events planned for 2012. For more information, visit the LinkedIn site: <http://www.linkedin.com/groups?gid=2471375> or contact Rob Steelman at [robsteelman@alum.swarthmore.edu](mailto:robsteelman@alum.swarthmore.edu).



## LAX CONFERENCE A BIG DRAW

Alumni, students, faculty, staff, parents, and friends came together on March 18 for the 13th annual Jonathan R. Lax '71 Conference on Entrepreneurship. Keynote speaker David Gelber '63 (left) described his own recent transition from veteran news producer to entrepreneur, as co-founder of Roaring Fork Films and co-creator and co-managing director of Years of Living Dangerously, a multiplatform, multimedia project that will highlight the disastrous effects of climate change.

Panelists Brian Heaney '83, Robert Lamb P'12, John Mercer '65, Davia Temin '74, Menno van Wyk '67 (below, center), and Phil Weiser '90 discussed topics including converting an idea into a business, finding the support you need, the qualities needed to be successful, and the landscape for startup businesses in the current economy.

For more on this year's conference, go to [www.swarthmore.edu/bulletin](http://www.swarthmore.edu/bulletin).



# "Ambassador Hormel!"

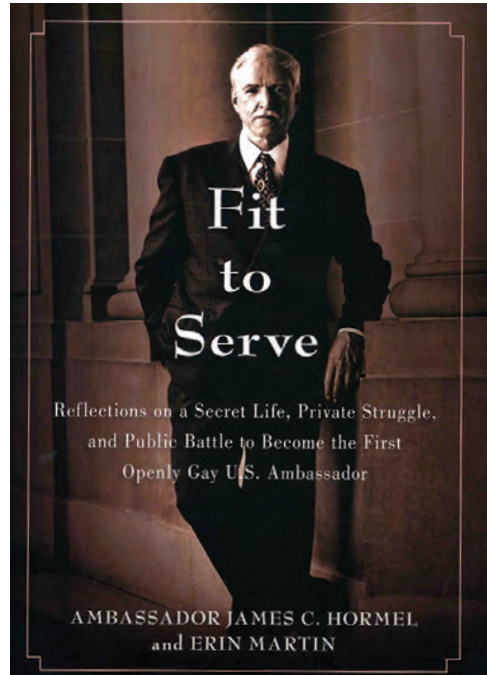
**James C. Hormel** and Erin Martin, *Fit To Serve: Reflections on a Secret Life, Private Struggle, and Public Battle to Become the First Openly Gay U.S. Ambassador*, New York: Skyhorse Publishing, 2011.

Reading this book, I often noticed how well its beautifully designed dust jacket conveys the book's central message: that a proud gay man ably served his country as its diplomatic representative to another sovereign nation. The cover shows James C. Hormel III '55 standing against the backdrop of massive granite columns, looking right at you. Handsome, silver-haired, conservatively dressed, and tall, he looks every inch like a United States ambassador—which is exactly what he was from 1999 to 2000, when he filled the U.S. embassy to the Grand Duchy of Luxembourg.

Hormel's service as the first openly gay U.S. ambassador was a major milestone in dismantling "straight government"—that is, breaking the presumption that high public office in America is reserved exclusively for straights. Ambassador Hormel did not succeed, to be sure, in his determined quest to get the U.S. Senate to do that openly and candidly. The Senate coalition supporting the nomination, which had been reported to the Senate by a 16-2 majority of the Foreign Relations Committee, never topped 58, two votes shy of the supermajority necessary to break the hold on his nomination. So President Bill Clinton—who first nominated Hormel in early October 1997—finally made a recess appointment in early June 1999.

Filibusters, however, can generate national controversy. This was one of those dramatic filibusters. The country had an important (if not entirely civil) conversation about who is "fit to serve" the United States. Hormel dispassionately but vividly sketches homophobic demonization by his attackers outside the Senate, and the unctuous hypocrisy of his Senate opponents. Their nasty attacks on Hormel eventually produced a backlash in elite opinion. Hormel—a long-time activist in the Democratic Party and a leading strategist of the gay rights struggle—showed persistence and grace under fire.

Hormel's personal qualities made a strong



impression on his supporters in the White House and the Senate—and had much to do with the celebratory nature of Hormel's swearing in at Foggy Bottom. Rep. Nancy Pelosi (D-Calif.), whose congressional career Hormel helped to launch, watched with intense admiration from the audience. Hormel raised his hand and took the oath: "I swear that I will support and defend the Constitution of the United States against all enemies ..." As Hormel writes, "With that, I became the highest ranking openly gay person in the political annals of the United States." Secretary of State Madeline Albright hugged Hormel. Sen. Ted Kennedy "took to the microphone, shouting 'Ambassador Hormel!' Cheering rocked the room." In a speech Hormel modestly noted, "I thank all of you for a moment that I hope will become but a footnote in the history of our diplomatic relations and our efforts to ensure basic constitutional equality for all citizens."

A funny thing about such footnotes: They are intensely interesting. They illustrate how political parties bring new constituencies into the mainstream. Take Ebenezer Bassett, America's first African-American diplomat. President Ulysses Grant appointed him U.S. ambassador to Haiti. Like Hormel, Bassett was an activist: He recruited African-

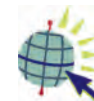
American men to serve in the Union Army during the Civil War. Or consider the first female ambassador, Ruth Bryan Owen, appointed by FDR in 1933 to be minister to Denmark. A daughter of William Jennings Bryan, she served in the House of Representatives, as a widow and mother of four children, shortly after the 19th Amendment established female suffrage. Twin themes—social change through party politics and changed national conceptions of who is "fit to serve"—run through all these stories.

Besides being an inside account of how he became America's first openly gay ambassador, Hormel's memoir tells the story of how the personal became the political. Early in his adult career—as dean of students at the University of Chicago Law School, where he earned a J.D.—Hormel was a closeted moderate Republican and the privileged scion of a Minnesota industrial fortune. Coming to terms with his sexual orientation had a deeply politicizing effect, turning him into a very liberal Democrat and for a time putting him in touch with countercultural protest.

Hormel remained very devoted to his family—and he developed a deep friendship with his ex-wife and her second husband. Ultimately, he decided that he would use his wealth to institutionalize the gay rights struggle, supporting social change litigation and helping to establish the Human Rights Campaign, today the most influential advocacy group for LGBT (lesbian, gay, bisexual, and transgendered) citizens. One also sees Hormel becoming a generous, judicious and wise benefactor in a wide range of cultural and educational institutions, including Swarthmore College. It is our community's great good fortune that he has bequeathed (with the help of a talented collaborator, Erin Martin) this marvelous account of his life and times.

—Rick Vallery '75

Claude C. Smith '14 Professor of  
Political Science



Watch Hormel accept an honorary doctor of laws from Swarthmore in 2009 at [bit.ly/hormeldegree](http://bit.ly/hormeldegree).



**Carol Gilligan '58**, *Joining the Resistance*, Polity Press, 2011. This semi-autobiographical book reflects on the development of the author's keystone ideas on gender and human development and how her personal experiences are connected and interwoven with those ideas.

#### BOOKS

**Carl Abbott '66**, *Portland in Three Centuries: The Place and the People*, Oregon State University Press, 2011. This history shows Portland from its first contact with European settlers to the present day and highlights many of the men and women who have shaped its growth during this 300-year period.

**Sylvia Shin Huey Chong '94**, *The Oriental Obscene: Violence and Racial Fantasies in the Vietnam Era*, Duke University Press, 2012. An analysis of the visual representations of the Vietnam War provides new insight on how Americans chose to cope with the trauma and violence of the Vietnam War and its consequences.

**Gerard Helferich '76**, *Stone of Kings: In Search of the Lost Jade of the Maya*, Lyons Press, 2012. This story details the 400-year search

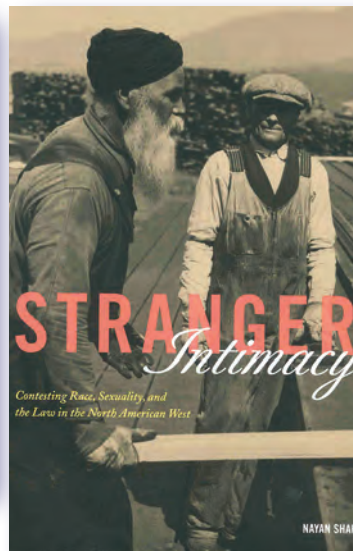


**John Paterson '53** and Katherine Paterson, *The Flint Heart*, Candlewick Press, 2011. For more information on this award-winning children's book, based on a British fantasy from 1910, see p.47

for the lost sources of Maya jade, blending together a tale of rulers, archaeologists, scientists, prospectors, and entrepreneurs, all in a treasure hunt for a civilization's most valuable resource.

**Helen Heusner Lojek '66**, *The Spaces of Irish Drama: Stage and Place in Contemporary Plays*, Palgrave MacMillan, 2011. This book looks at how contemporary Irish plays convey meaning through the use of space—where the action is set geographically and how the stage is set.

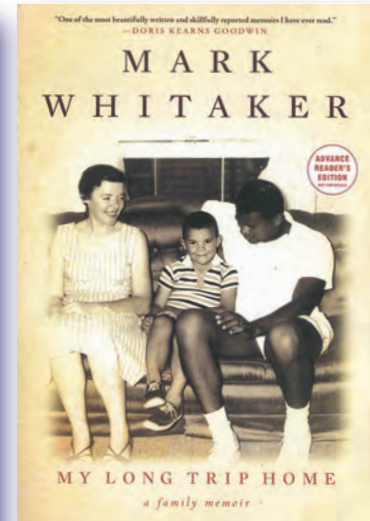
**Andrea Rugh '57**, *International Development in Practice: Education Assistance in Egypt, Pakistan, and Afghanistan*, St. Martin's Press, 2012. This book describes the challenges of education in developing countries and takes a close look at three different countries' approaches to studying, planning, and implementing projects.



**Nayan Shah '88**, *Stranger Intimacy: Contesting Race, Sexuality, and the Law in the North American West*, University of California Press, 2011. This book reveals the intersections between capitalism, the state's treatment of immigrants, sexual citizenship, and racism in the first half of the 20th century.

**Jonathan Seitz '96**, *Witchcraft and Inquisition in Early Modern Venice*, Cambridge University Press, 2011. This book uses records of Inquisition witchcraft trials in Venice to study how individuals, across class boundaries, understood the division and characteristics of the natural and the supernatural and how they shaped early modern beliefs.

**Martha Sielman '82 (curator)**, *Masters: Art Quilts, Vol. 2: Major Works by Leading Artists*, Lark Crafts, 2011. This follow-up volume to Sielman's *Masters: Art Quilts* showcases, via commentaries and stunning illustrations, the leading techniques in contemporary quilting and an array of themes including portraits, nature, abstraction, realism, and political



**Mark Whitaker '78**, *My Long Trip Home: A Family Memoir*, Simon and Schuster, 2011. With interracial themes that echo Barack Obama's *Dreams from My Father* and James McBride's *The Color of Water*, and the drama of Jeannette Walls' *The Glass Castle*, this memoir is a reporter's search for the factual and emotional truth about a complicated and compelling family—a truth that leads him, finally, to both forgive his parents and gain a new knowledge and acceptance of himself.

commentary of 40 of the most creative and talented quilters from around the world.

**Jon Van Til '61** and Roger A. Lohmann (editors), *Resolving Community Conflicts and Problems: Public Deliberation and Sustained Dialogue*, Columbia University Press, 2011. This collection of essays studies how open debate and discussion about different social attitudes can strengthen a college campus, among other networks and societies, including college campuses.

## Thinking Outside the Cell

Julie Zimmerman '68 opens doors to learning for prisoners.

Fifteen years ago, Julie Zimmerman '68 was running a small publishing company, Biddle Publishing, and a self-publishing co-op, Audenreed Press, when she got a collect call from a prisoner on death row named A.J. Banister. He had appeared in *Dead End*, a book that Zimmerman's firm had published on the death penalty, and he wanted to help her promote it. "That call," Zimmerman says, "changed my life."

Zimmerman became friends with the prisoner and helped him publish his own book, *Shall Suffer Death*.

One day a friend was driving Zimmerman up to the Maine State Prison in Thomaston so that she could meet with one of her prisoner friends. The friend, who taught at a youth detention center, was describing how difficult it was to teach in that environment because of the rigid regulations and inconsistent schedules. Zimmerman suggested that prisoners should have the opportunity to take a correspondence course. "My friend gave me this look, and by the time we'd returned home, we had the plan mapped out.

"We wanted the courses to be creative, but not accredited," she explains. "We wanted prisoners to think outside the cell, beyond prison politics or the next prison fight. Most important, we wanted prisoners to feel respected and valued. They don't feel respect from the prison administration, from

other prisoners and, in many cases, even their families. We wanted to say to prisoners, 'Here's a stranger who wants to spend time reading what you have to say.'"

Zimmerman sold the publishing companies and started College Guild in 2001 with a strong three-word mission: "Respect Reduces Recidivism."

Today, College Guild offers more than 20 correspondence courses (e.g. Logic and Puzzles, Exercise and Relaxation, Short Story Club, Greek Mythology, and Families) to 450 prisoners around the country. A teacher leads each course; readers often assist with reading and with writing commentaries on the work of the students. Everyone—prisoners, teachers and readers—corresponds on a first-name-only basis.

An office administrator oversees the day-to-day operation of the College Guild office and is the only paid employee. All teachers and readers contribute their time and expertise without compensation. Private contributions and a small foundation grant cover the modest budget (about \$30,000 per year).

Powerful word-of-mouth, compelling results and a reference to College Guild in *Playboy* in June, have created an overflow of prisoners wanting to enroll in College Guild courses. About 200 prisoners are on the waiting list, not surprising since College Guild is the only program in the country offering free correspondence courses for prisoners.

Zimmerman and the 40 volunteers from around the country who serve as teachers or readers are gratified by knowing that they're enriching the lives of prisoners. A stream of thank-you notes pours into the College Guild office throughout the year.

Here are some examples: "There are so many voids in prison, and it is beautiful to be able to fill these voids with some knowledge."... "When people see me working on my assignments, they always ask me what kind of 'credit' I'm getting for doing it. My reply is always, 'I'm bettering myself.'... "Your words are always welcomed, and I even tried to tone down the violent actions in this unit."... "Never again will I need drugs or alcohol to be my recreation, my escape from life's drudgeries."

Swarthmore played a significant role in preparing Zimmerman to dedicate her life to educating the incarcerated. Her ties to the College run deep, as her grandparents, parents, brother, aunts, and uncles all attended. While at Swarthmore, she became a companion and friend to a teenager who was hospitalized with schizophrenia. The teenager attended Zimmerman's graduation. Today, Zimmerman's work powerfully reflects the Quaker belief that all lives are sacred, that no one among us is all hero or all villain.

She has maintained her positive outlook despite personal travails. Because of a debilitating neurological condition, she can no longer drive, and it is difficult for her to stand for long. A member of her own family was a murder victim, yet she remains a staunch opponent of the death penalty. She notes that she's lost four friends to execution.

Zimmerman does not view herself as a hero. "This work is incredibly gratifying," she says. "It helps me to think and to learn and to feel. It rounds me out as a human being."

—David Treadwell

For further information, go to: [www.collegeguild.org](http://www.collegeguild.org).



Roge R.S. Duncan

Julie Zimmerman '68 manages 50 volunteers and supports 450 inmates from the tiny College Guild office in Brunswick, Maine. Here she reads a letter from an inmate.

## Cori the Explorer

Cori Lathan '88 explores at the frontier of modern technology.

Last spring, Corinna “Cori” Lathan '88 found herself breathing in the crisp 15-degree air of northwest Greenland. She had just arrived at Thule Air Force Base, a U.S. Army outpost about 950 miles from the North Pole, where she'd be spending a day testing the prototype of a new neurobehavioral assessment software she and her colleagues had designed—a tool that allows medics to track indications of neurological impairment in soldiers, from traumatic brain injury to post-traumatic stress disorder. But first she wanted to get out and explore the icy arctic landscape.

“Beautiful hike along the Greenland coast,” she wrote on her Twitter feed. “Saw two huge arctic hares romping.”

Lathan—who dubs herself an “entrepreneur, engineer, designer, roboticist”—is perhaps best described as an “explorer.” Whether navigating the new horizons of human performance engineering or observing the fauna of the frigid northern frontier, she's driven by an innate curiosity about almost everything.

What had led Lathan to Greenland was AnthroTronix, the research and development firm in Silver Spring, Md., of which she is founder and CEO. She collaborates with a staff of 12 to build human interface technologies that empower people to overcome physical or cognitive disadvantages. Her work ranges from the cartoon-looking CosmoBot that leads children through goal-oriented activities to the snug-fitting AcceleGlove that allows military personnel in the field to communicate with off-site software using silent hand gestures. Toss in some research on how astronauts' perception of three-dimensional space is affected by the conditions of outer space and inventing a piece of equipment that allows amputees to regain their critical sense of balance, and you start to get a sense of how exploration plays into Lathan's daily routine.

Given the cutting-edge nature of her work, it's no surprise that when the media spotlight shines on Lathan—which it often does—she's revealed as one of nation's leading innovative thinkers. *Forbes*, *Time* and *The New Yorker* have all featured her, and MIT's *Technology Review* magazine has dubbed her one of the world's top 100 innovators.

But, she says, “‘innovation’ is such a buzzword these days” that it's important we don't lose track of what it really means. In March, when she delivered a talk at TEDxSwarthmore, she aimed to give more texture to the term.

“To me, innovation is creative problem solving,” she says. “So then the question becomes, what are problems that matter? How do you find problems that matter? What do you innovate around?” She pauses. “That's our goal: to innovate around problems that matter.”

Lathan's search for “problems that matter”—or, at least, challenges that would allow her to “do something cool”—picked up steam at age 16, when she arrived at Swarthmore to begin an early college career. She self-created a special major—biopsychology and mathematics—that let her dig into science, math, and the mind. She got swept up in the anti-apartheid movement that had its grip on campus. She logged plenty of hours on the rugby field. And she hung out in the genetics lab studying fruit flies—for fun.



Cori Lathan '88 demonstrates the AcceleGlove, which allows military personnel in the field to communicate with off-site software using silent hand gestures.

“My lack of focus—or, should I say, my multidisciplinary tendencies—were apparent even then.” She laughs. “I was just always looking for interesting things to do.”

After graduating from Swarthmore, her passion for discovery led her to a year of research in Paris, and then back to the United States, where she enrolled at MIT, concurrently completing a master's in aeronautics and astronautics and a Ph.D. in neuroscience. With her hard-earned degrees in hand, she accepted a professorship at the Catholic University of America in Washington, D.C. But just as she was about to receive tenure, in 1999, she decided to abandon the predictable world of academia for a life in R&D—an environment more suited to her “multidisciplinary tendencies.”

Thirteen years later and a year after taking the neurobehavioral assessment software to Greenland, the software has been tested in controlled environments from the arctic to the tropics. Lathan and her team are now testing the software with marines returning from Afghanistan. It's touted for its ability to quickly gauge a user's reaction time, spatial process, memory, and responses to multiple-choice questions. And, as long as military personnel have a standard mobile device and a stylus, it's as easy to use as a game on your mobile phone.

But launching this product in the military sphere is just the beginning, Lathan believes.

“What excites me is that it has the potential to monitor the cognitive health of anyone,” she says. “So I see this system as having a tremendous impact beyond military injury.”

How far-reaching might this new software be? That's a question—like most questions—that Lathan is very eager to explore.

—Christopher Maier



Go to [bit.ly/tedxswarthmore](http://bit.ly/tedxswarthmore) for more.

## Artist Without Borders

Nathan Florence '94 trains an activist's eye toward diverse communities and artistic media

When Nathan Florence '94 arrived at Swarthmore from Utah, he planned to take premed courses. Yet he loved painting and wondered if pursuing art could be a realistic goal. As he pondered which path to take, he received some transformative advice from Stanford University psychologist Anne Jones Fernald '65. She told him if he “put the same amount of work into *anything* [as one would into studying medicine],” he could be successful. Florence took that wisdom to heart, switched his major and has devoted his considerable energy to an artistic career.

Florence charted his distinctive course, pushing boundaries with a bit of the pioneer spirit that he was surrounded by growing up in Utah. Before graduating, he earned an Altman Award and Scholarship for Fine Arts Studies. When various postcollege fellowships did not pan out, he created his own artistic residency by traveling to Scotland and Italy. His trip was ultimately financed by the sale of many of the more than 100 paintings he produced during that year abroad.

Florence's recent paintings have combined his interest in patterned textiles and paint. “I seal printed cotton with a matte medium, which gives the fabric a clear protection so you can still see the pattern coming through, but then I can paint right onto that like gesso,” he explains. “I figure out how

the pattern of the cloth either conflicts with or enhances what I'm painting onto it. I try to go into it without overthinking it at the beginning, so the pattern is unpredictable.”

Florence's subjects tend to be portraits, human figures and landscapes (see his work at [www.nflorencefineart.com](http://www.nflorencefineart.com)). By using the same pattern in different colors and shades, his recent paintings lend an almost ghostly tone to otherwise representational images.

“I definitely feel like my paintings are autobiographical,” he says, but that doesn't exclude touches of whimsy and even surrealism. One of his largest paintings, for example, is called *Let Us Go To and Build Us a Tower*, a revisiting of the story of the Tower of Babel, which in this case, is built with luxury SUVs.

This kind of painting enables Florence's activist side to come to the fore. “But I've also done a painting of myself as Don Quixote, because I feel like in some ways I'm tilting at windmills,” he says. “I'm wrestling with issues but then, in the end, I really haven't made any difference in the world except I've done this painting, and maybe it's a little cathartic.”

Florence also recognizes the powerful role that art plays in a home and is honored every time someone buys a painting. “If I can make a piece of art that can somehow resonate with someone else—that's a pretty amazing thing!”

Despite his years of diligent work, Florence says “it took me forever to be OK with being an artist.” Perhaps partly in response to this feeling, Florence has found that his understanding of what constitutes art “has expanded to include a sense of community involvement, activism, and education. I'm really interested in education and the need for change in the way we think about teaching kids,” he explains. “It's a much broader definition for me.”

In the last few years, Florence has helped start a charter school near Salt Lake City, the hometown to which he returned in 2001. The school's name, the Weilenmann School of Discovery, suggests his primary interest. He drives his 7- and 9-year-old children to work with him every day. Florence also spent several summers teaching art in Calcutta for a charity affiliated with Mother Teresa's organization—which he dubbed “art teachers without borders.”

Florence has now added filmmaker to his repertoire. At a panel discussion that revolved around a gay artist originally from Zimbabwe who had been a married Mormon, Florence was inspired by the atmosphere of support, tolerance, and unconditional love for this man in a room filled with a variety of people—Mormons, artists, gay activists, art enthusiasts. “Gay rights is one of the civil-rights issues of our time,” he says. Florence decided this story would make a compelling documentary, found someone to produce it for him and will soon be releasing a trailer with the working title *Reconciliation: Art and Belief*.

“Swarthmore was a very important catalyst in my way of thinking,” Florence says. “Again and again, I come back to Quaker roots and the pillars of community and tolerance. I have a tremendous respect for the Quaker tradition, and a lot of that has certainly informed where I'm going.”

—Elizabeth Vogdes



Nathan Florence '94, shown here with a recent painting of his wife Marian titled *Full Flower*, returned to his hometown of Salt Lake City (“this very bright blue dot in the middle of a very red state”) in 2001, when Marian got a job there.



# “Lincoln Was a Hero—and Robert Pattinson is Ugly”

IN SOCIAL STUDIES CLASS AT SOPHIA ACADEMY, TATIANA COZZARELLI '08 TEACHES GIRLS FROM DIVERSE BACKGROUNDS TO MAKE CONNECTIONS.

By Tatiana Cozzarelli '08  
Photographs by Scott Kingsley



MY SEVENTH-GRADE STUDENTS WALK INTO AN UNFAMILIAR SCHOOL, WHERE WE HAVE BEEN INVITED TO HEAR VISITING AUTHOR JULIA ALVAREZ. The girls are highly excited at the prospect of meeting the famed Dominican-American writer, but it's the host school that quickly draws their attention. They have never seen anything like it. They are astounded at how big it is, surprised by unexpected amenities—a big cafeteria, band instruments!—and completely in love with the library. “I want to go here!” they whisper not so quietly. We settle in to see the presentation by Alvarez. My students are mesmerized. I peek over to my left and see one, Harielys, the proudest Dominican I know. She's trying to be on her best behavior, but, as Alvarez speaks, I see her nodding her head wildly, giggling to herself, and making the hand sign we use for “me too!” I am struck by the unfairness of the educational system but also by how lucky my students are and how lucky I am to be with them.

This visit last school year illustrates one of my strongest feelings about working with my students—while there are systemic disparities in our nation's educational system, my school seeks to provide students with as many opportunities as possible. I teach social studies to girls from low-income families at Sophia Academy, a small, private middle school in Providence, R.I. About 60 girls, grades five to eight, attend. There is one teacher for each subject—math, language arts,

At Sophia Academy we help our students become confident young women who can think critically and **deconstruct the messages society is sending them about what it means to be a young female.**

science, and social studies (that's me!). Now in my third year at Sophia, I find the experience exhausting—but immensely rewarding.

Sophia has a strong, intentional focus on social justice, which makes it a perfect fit for me. My education classes at Swarthmore gave me a deeper understanding of the injustice of the American educational system and the awareness that teachers could be social-justice advocates and social-change agents. Reading Paulo Freire's *Pedagogy of the Oppressed* gave me a clear picture of how the American educational system, historically, actually ensured that oppressed people remained oppressed. Taking education seminars such as Professor of Education Lisa Smulyan's *Sociology of Education* showed me how education could be a weapon. My involvement with Intercultural Center groups—Enlace, COLORS (for queer people of color), and the Swarthmore Queer Union—taught me even more about privilege and oppression.

Learning did not stop at the classroom door.

My Swarthmore experience directly affects my teaching. My students know that sometimes our “heroes” were not so heroic (like

Columbus) and that often people disagree about what makes a hero (like Lincoln). In every case, they learn not to trust every “truth” that society, or even a textbook, tells them.

I also aim to create a learning community where students share ideas and learn from each other as well as from me. I want them to feel ownership of the information I teach them and share with others. I want them to find connections between the historic events and the world they see today. I ask them to engage with multiple sources, to decide how each work is biased, and to use the facts to assemble a narrative of history with which they agree.

My students often find this work exciting. Last week, while on recess duty, I overheard the following conversation between two seventh-graders:

Kimani: “Lincoln was NOT a hero!” (at the top of her lungs)

Alaisja: “YES HE WAS! HE FREED THE SLAVES!”

Kimani: “HE JUST WANTED TO SAVE THE UNION! HE DIDN’T CARE ABOUT SLAVES!”

Alaisja: LINCOLN WAS A HERO . . . and Robert Pattinson is ugly!

Kimani: (Lets out a yelp and pretends to faint on the floor.)

For those of you who don’t spend your time with teenagers, Robert Pattinson plays the vampire Edward in the *Twilight* movies. This recess exchange shows the youthful enthusiasm with which my students engage topics, the way their teen minds vacillate between complex subjects and youthful crushes. And it shows that they are excited about what they are learning and able to take what they learn into a social context.

In addition to shaping good learners, at Sophia Academy we help our students become confident young women who can think critically and deconstruct the messages society is sending them about what it means to be a young female. We want our middle-schoolers to learn about the pressures placed on girls in our society, and we want our students to become allies. Kiara, a seventh-grader, says, “Until I came to Sophia, I always wanted some Prince Charming to come be my boyfriend and save me. Now I know that those are just stories we hear as kids and that we can save ourselves.”



Tatiana Cozzarelli '08 brings lessons learned at Swarthmore into her Sophia Academy classroom.

We also strive to make our students leaders in their communities, capable of standing up for what they believe in. Recently, I took two winners of an essay competition to see the film *Miss Representation* at another school. There, we met several other students who had accompanied their parents to see the film, described as “*An Inconvenient Truth* of sexism in the media.” My students were moved to tears by the film and insisted that I show it to all seventh- and eighth-graders.

Janai, a seventh-grader, wrote: “I wanted to see the movie to see how women are portrayed in the media and how that affects kids like me. . . . I also want to share the message with my little brother. The messages affect boys too, and so I want to teach my brother not to see women like that.” Janai, like many of our students, understands the importance of the social curriculum she gets at Sophia Academy and can clearly articulate how she will spread that message to others.

We measure the progress of our students by the quality of their ideas, their emerging reading and writing skills, their ability to think critically—and yes, by the use of conventional standardized tests. Although standardized tests should never be the sole measure of a student’s progress or of a school’s achievement, they are one method of tracking progress. At Sophia, we have worked to teach students how to take

standardized tests—a skill they will need to get into college. This year, our eighth-grade class rose to 100-percent proficiency in reading and 92 percent in writing. The statewide proficiencies for “economically disadvantaged students” in Rhode Island are 64 percent in reading and 48 percent in writing. It feels good to have such high numbers in a school that spends relatively little time on standardized-test drills but much time on reading and writing.

My work at Sophia Academy is exhausting but incredibly rewarding. As the only social studies faculty member, I teach all the classes in that subject from fifth to eighth grade. I am able to see my students’ thinking develop, and I get to help mold them into critical thinkers. It is beautiful to witness them becoming thinkers, leaders, and agents for social change. ☽

*Tatiana Cozzarelli '08 graduated from Swarthmore with a special major in sociology and anthropology & educational studies. From her women’s studies courses and classes such as Introduction to Asian American Literature and Latin American Women’s Testimonial Literature, she encountered histories and stories that resonated with her experiences and those of her peers and friends who come from diverse backgrounds and walks of life.*



# creating a Lively,

**Karlene Burrell-McRae's voice has a beguiling lilt that reveals her Jamaican origins**, and her clothing displays boldness—in style and hue. She became the director of the Black Cultural Center and dean of the junior class in July, after serving as the University of Pennsylvania's Black Cultural Center director since 2000. She immersed herself in all things Swarthmore—quickly booking meetings with 40-some faculty and staff members. Soon she fielded an offer to head to the Chester County Prison during the spring semester to co-facilitate a class led by Keith Reeves '88, associate professor of political science; and Tom Elverson '75, counseling associate in the dean's office.

She couldn't refuse: "I see myself as a scholarly practitioner. Theory informs the practice. The practice informs the theory. I thought, 'Great, I get to know students in a different way.' It was a win-win all the way around."

Burrell-McRae is definitely on the fast track—often that means beating the path between her office in Robinson House, a three-story stone mansion on the corner of Elm and College streets, which has been the Black Cultural Center's home for 42 years, and her office in Parrish Hall.

Though a Philadelphian for the last 18 years, Burrell-McRae spent her early years in Jamaica. Her family moved to New York when she was 10 to afford the children better educational opportunities. Burrell-McRae studied anthropology at Colby College, then earned an M.S.W. and Ed.D. from the University of Pennsylvania. She, husband Kamau, daughter Coltrane Louise, 8, and son Moses Blake, 6, live in Philadelphia.

Burrell-McRae sat down with another newcomer, Sherri Kimmel, *Bulletin* editor, in February. They enjoyed a fast-paced talk about diversity, social justice, the penal system, fashion, art and, oh yeah, the Oscars.

*Tell me about the Robinson House.*

Originally it was seen as a kind of safe space for black students.

*Is that how it's seen today, or is there a different emphasis?*

It will always and should always be a safe space for black students. My emphasis is on still being able to create a safe space for black students who feel they need that, without it being exclusive to everybody else. You have to be able to have balance. It's part of the Swarthmore tradition, it's part of the Swarthmore community, and I think there's a way to be able to have both.

*What is your vision for the next generation of the BCC?*

I started in July, so I'm still giving myself those few more months to talk with students and alums and staff members to see what it's been like and what their vision of the space is as well. Some of it has to include education. Some of it has to include community service. For example, I really want to bring faculty members to the house to teach, especially seminar classes that connect to issues that impact the black community. For example, Professor [Keith] Reeves ['88] is teaching a class on the politics of punishment, and there are 15 Swarthmore students who have been selected—a very diverse group of students—and they're going

into the Chester County Prison to have a class with 15 inmates. The majority of those inmates are black and Latino. Disproportionately, there are more blacks and Latinos who are incarcerated. That impacts the black community. And so a lot of the students are meeting at the center for their debriefing discussions. For some students, this is their first engagement with the center—through their intellectual engagement. We need to do more of that type of work.

*So it sounds like you're trying to build a stronger conduit to the academic program.*

Yes. But there will still be leadership development. It would be a disservice to not support black students in their leadership possibilities. There are four groups on campus that are open to anyone interested in the African diaspora, but the focus is on black student leadership. The center should continue to advise those student groups. It allows them to be more committed to learning about themselves and who they are. That makes them better stewards and better citizens of Swarthmore when they leave. I think you have to do both.

*Let's talk a little bit about diversity more broadly. We often think of racial diversity first, and currently, 38 percent of the student body here comprises students of color, including international students, and 9 percent are black. What are some of the other kinds of diversity that are important here at Swarthmore?*

I think there are many. Class is big, and I think people don't want to talk about that. I think learning differences is another big issue. Of course, there is the issue of ethnicity. Yes, I'm black, but I'm Jamaican, right? And that plays out differently in terms of how I see the world than someone who was born and raised here their entire life. I think we tend to lump race and ethnicity. Sexual orientation and identity are significant. We need to think more about transgender folks, transsexuals. That's an important part of the fabric of Swarthmore. Athletes versus those who



# r e L e v a n t S p a c e



Since arriving on campus in July, Karlene Burrell-McRae, shown here in her office at Robinson House, has immersed herself in the Swarthmore community

aren't is a big deal. When we think about programming, do we think about our athletes? How does that impact them when we always plan events between 3 and 6 p.m.? And don't forget about gender. Women still make a lot less than men, right? But we don't talk about that either. How does that impact us in the short term? How does it impact us in the long term in terms of retirement and pension plans? All of that has to be included when we think about issues of diversity.

*Did I hear you say something earlier about African art?* Actually, my husband and I collect art. We collect mostly paintings. I think we are up to about 65 or 70 pieces of art, mostly by black American artists, and we

have a few pieces by a Haitian artist. I also have masks and bowls and things from all around the world when I had a chance to travel. We collect it because it's a reflection of who we are, of our history and our culture. And I want our children to be affirmed by that—before they leave the house and when they come home from a hard day—what it means to be black.

*You must feel very much at home in the Black Cultural Center since there's some nice African art in there.* There's a lot of beautiful art. The last director [Timothy Sams] did an amazing job making sure that that was reflected in the space.

*Are you hoping to increase that?*

There might be interesting ways to do that over time. Some of our student artists may want to create something for the center. Can we use that space to showcase students' artwork? The idea is to really ensure that the BCC is a livable, vibrant, and relevant space.

*I'm going to veer slightly off, more on an art/entertainment angle. The Oscars are coming up this weekend, and one of the nominated films is The Help. What did you think of it?*

I'm reminded of the resilience of black women, of how we often don't get credit for helping to sustain our families and cleaning our houses and trying to raise decent human beings, and we're still figuring out how to battle other people's perception of us—as loud and bossy. All of this sort of negativity. That it took a white woman to tell that story for people to be OK with it, I struggle with that. Sometimes for us to have validation, it has to come from someone

who doesn't look like us, doesn't sound like us but who can empathize. Will some of the revenue earned from this blockbuster be used to help folks in the black community?

*So you'd like to see some social justice result from the great outcome they've had with this film.*

Yes, I would.

*Anything else you want to say?*

No, just that I love life, and I love being in the present, and I love people. ♡

Ken Yano via K



# ALUMNI WEEKEND 2012

## JUNE 1-3

Revisit your favorite campus beauty spots, and revel in the nostalgia—the scent of the Rose Garden, the magnificence of the amphitheater, the shady green of Crum Woods, the excitement of the playing fields. Wonder at the changes to the campus you knew in the past. Reconnect with classmates and old friends while making new ones. Enjoy the all-alumni reception and dinner on Friday evening, and pick up some fascinating facts during the faculty lectures to follow. Participate in a conversation with President Rebecca Chopp before joining the Parade of Classes on Saturday morning. Celebrate class successes at Alumni Collection. Sing or listen to Handel's *Messiah* or attend a panel discussion to work up an appetite for your class dinner.

Classes ending in "2" or "7" and all Garnet Sages are celebrating reunions, but the entire alumni community is welcome to join in.

For more information and to register online, go to <http://bit.ly/alumniweekend2012>.

